

MENTORING APPRENTICE MUSIC THERAPISTS
FOR PEACE AND SOCIAL JUSTICE THROUGH
COMMUNITY MUSIC THERAPY:
AN ARTS-BASED STUDY

GUYLAINE VAILLANCOURT

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AN ARTS-BASED STUDY

prepared by

Guylaine Vaillancourt

is approved in partial fulfilment of the requirements for the degree of Doctor of
Philosophy in Leadership & Change.

Approved by:

Dissertation Committee Chair: date
Carolyn Kenny, Ph.D.

Committee Member: date
Elizabeth Holloway, Ph. D.

Committee Member: date
Barbara Wheeler, Ph. D.

External Reader: date
Kenneth Aigen, D.A.

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In memory of Josée Préfontaine,
a music therapy pioneer.

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[MUSIC 1: Entering]

Abstract

Community music therapy (CoMT) is a creative approach that liberates expressions, giving voice to groups of individuals of all age, status, and race who contribute, in their own way, to build a better society. In this dissertation, I intend to reveal some of the critical themes in the experiences and relationships that apprentice music therapists have with community music therapy, peace, social justice, leadership, and mentorship.

Individual interviews were conducted with apprentice music therapists who participated in a co-researchers' group experience using arts-based research (ABR) and participatory action research (PAR). Principles and foundations for a future model of practice in CoMT for peace and social justice emerged through ABR and phenomenology.

This document contains embedded graphic files (JPG) and is accompanied by audio files (MP3). The electronic version of the dissertation is accessible at the OhioLINK ETD center <http://www.ohiolink.edu/etd>.

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Chapter I: Introduction

One of the noblest and most exquisite aspects of our human character is our desire to alleviate suffering by expressing our compassion, to care about one another. The field of music therapy attracts exceptionally caring people who wish to serve those among us who are at risk and often in extreme states of physical, emotional, psychological, and spiritual distress. (Kenny, 1998, p. 205)

[MUSIC 2: Apprenticeship]

On Apprenticeship

In the Middle Ages, young adults developed their craft under craftsmen's guidance. They carefully observed their masters and then gradually refined their art until they forged their own identities. Music therapists have followed that path—guided by pioneers, by music itself, and by the people they serve in therapy, our greatest teachers, as we often say in our work. The term *apprenticeship* should be preserved in our contemporary practices as it resonates with our deepest roots of passing on to the next generation what was given to us. My goal in mentoring and guiding apprentice music therapists is to accompany them in their quest for finding their own voice and paths. I am an apprentice as well—a lifelong apprentice who is learning from our encounters. In this context, apprenticeship is a social practice of legitimate peripheral participation to use Lave and Wenger's (1991) terminology. Apprenticeship is shaped by the whole community of practices and is not the result of one individual alone (Cain, 2007).

Music therapy is the art of bringing music to our fellow human beings so they can blossom into their highest beauty. For us as educators, music therapy is the art of

transmitting our passion for genuine caring to the next generation of music therapists so they can, in turn, pass it on to following generations.



Figure 1.1. Apprenticeship by Claude Côté. Water color on Crescent paper.

The Ripple Effect

This dissertation explores the experience of apprentice music therapists regarding peace and social justice through community music therapy (CoMT). It is also an attempt to demonstrate that, through their experience, they are collectively developing a specific community practice that carries the potential for *ripple effects*. The *ripple effect* in the context of mentorship has been defined by mentors as “. . .not only the human investment made in helping their mentees, but also the long-term, multiplying investment that they and their mentees would continue to make in others throughout their lives” (Morer-Urdahl & Creswell, 2004, p. 4). The ripple effect image is a central concept of CoMT. Pavlicevic and Ansdell (2004) use this metaphor in their book *Community Music Therapy* and even illustrate on the book’s cover page ripples on the water created by a pebble. Not only does the music disperse itself, but, individuals can also look toward community and, vice-versa,

the community can reach within individuals like the movements of concentric circles found in the ripple effect (Pavlicevic & Ansdell, 2004).

Overview of the Thesis

The topic of this study concerns the field of community music therapy and its applicability to mentoring apprentice music therapists for peace and social justice. A pilot-project was instituted as a pre-research phase in order to explore the topic. The project, using participatory action research and arts-based research, was created with a co-researchers' group of five newly graduated music therapists and myself as the primary researcher. We met for five sessions of two hours over a period of three months and explored the themes of community music therapy, peace, social justice, and leadership.

The focus of the current study looks at the essence of the co-researchers' group experience and the relationship they developed with the concepts of community music therapy, peace, social justice, leadership, and mentoring. The research design consisted of interviewing each co-researcher individually, one year after their group experience, using a phenomenological approach to investigate the lifeworlds of the participants regarding our work together. The data analysis consisted of listening to and reading the transcripts, and using intuitive and analytical modes to allow for emerging themes and essences of the co-researchers' experience to surface.

The specific findings and interpretations are reported respectively in chapters 4 and 5 through narratives and various media—music, art, and words. Therefore this research could be considered a form of bricolage and the philosophical foundation is a contemporary expression of transcendental phenomenology. The findings show that the first aspect of the direct experience and lifeworlds of the apprentice music therapists is

identifying support for their work through meaningful, trusting relationships among peers, and with mentors.

Even though the concepts of CoMT (peace, social justice, leadership, and mentorship) were new to them, participants felt compelled to develop projects that incorporated these aspects in their practice. The study reinforces the importance of mentoring apprentice music therapists to assure that the next generation will feel secure and well prepared to enter and develop the field.

Purposes of the Proposed Study

When we listen to music, we are looking for references to find a leading thread through melodic or rhythmic motives, patterns, nuances, sounds, and other elements in the music. The debate around CoMT sounds like a fusion between renaissance and contemporary music: respectively, an existing concept and a new way of approaching it. This might be an occasion to create a new sound/music, a futuristic music that sounds like a musical web—subtle and obvious, sensible, expanding, and flexible.

I am searching for equations between music, music therapy, CoMT, peace, social justice, Music Therapists for Peace, leadership, mentoring, and apprenticeship. My questions then become: Is there a link/how to link/where is the link between these concepts? In what ways does CoMT relate to and connect to peace and social justice? These questions bring me to my interest in training and mentoring new generations of apprentice music therapists. What do they need in regard to CoMT? How do we train them? Is there a possibility to offer CoMT internships? Do we wait for CoMT to be clearly defined and established to include CoMT for peace and social justice in a

curriculum? I hope my dissertation answers some of these questions and instigates more discussions.

The purpose of the study is to expose essential elements that are important for music therapists novices in order to work in CoMT for peace and social justice. I hope to identify, through this study, participants' conceptual experiences regarding these topics that could serve as a basis for a future model of practice in the CoMT for peace and social justice. The model could provide music therapists with resources and strategies to address peace and social justice through CoMT with various populations.

Researcher Stance

Music occupies an important place in my life since I started the piano when I was six years old. My piano was my confidant. I could "tell" it everything—my sorrow, my joy, and so forth. When the time came to choose a profession, I went to nursing while keeping music in my heart. As I started to work, I felt that something was missing—we were taking care of the physical body, but the emotional and spiritual dimensions were not emphasized enough in my view. I was feeling a discrepancy between the concept of illness and health. My vision of health was a holistic one, and I believed all human being aspects had to be taken in account in order to respond to patients' needs.

So I decided to train as a music therapist to ally my two passions for music and human beings. I thought this profession would better fulfill my aspirations. When entering the field, I was naturally attracted by humanistic and transpersonal psychology which approaches were well-suited for my work in palliative care and in mental health.

I have been a music therapist for the last 20 years, and an internship supervisor and adjunct teacher in an undergraduate music therapy program for the last decade. Through

teaching, I found myself transmitting my passion for the field to students. In return, I could see their own passion rising. I felt then that students really need to be supported and encouraged in their personal and professional development in order to keep their aspirations alive. Through teaching, the role of mentor started to emerge for me as my relationships with students developed more of a guiding dimension. My interest for teaching and mentoring the next generation has unfolded into an interest in CoMT. The CoMT concept is getting more attention in various parts of the world—principally in Norway, South Africa, England, Canada, Australia, Israel, and the United States. Moreover, I was predisposed to peace and social justice issues here and abroad prior to my interest in CoMT. My own contribution has been through the advancement of the Music Therapists for Peace movement (Boxill, 1988). Consequently, I began to see a possible connection between CoMT as a vehicle for peace and social justice advocacy—topics that will be the subject of this thesis.

On Socio-Cultural Influences

I am inclined toward a depth of practice suggested by Kenny (1988, 2002, 2006), Ruud (1998, 2004, 2005), and Stige (2002a, 2003b, 2004) who see the social and cultural role of music therapists from a broad and inclusive perspective. We are cultural beings, imbued with a socio-cultural heritage influenced by our personal and working experiences and encounters. The issues of peace and social justice are closely related to my socio-cultural background of living in Canada, a social-democratic country that values equity, democracy, and universal access to health medicine, education, and social services. I also come from a culture that has struggled for its survival. I was born in Quebec, a French speaking continental islet, surrounded by English Canadians and Americans. I have been

very much part, in the 1970s, of the nationalist movement of the rising voice of Québécois who wanted to assert their culture through the French language. The rights of those whom we used to call the *French-Canadians* were ridiculed only 50 years ago. We were submitted to the Catholic Church and to the omnipresence of English Canadian and American cultures. The Québécois wanted to be full participants in society while preserving their identity. As a result, today, a national pride has flourished into creative and innovative socio-cultural contributions.

On Leadership

The field of leadership has much to offer to the emerging trend of CoMT. My vision of CoMT for peace and social justice is inspired by leadership models that value inclusiveness, interdependence, and equal participation like the ones articulated by Bennis (2003), Greenleaf (2002), and Wheatley (1999). Music therapists who have influenced my thinking and professional path are pioneers who distinguish themselves by their humanness, caring, and great respect for music. Carolyn Kenny, Mary Priestly, and Madelaine Ventre, the late Juliette Alvin, and Josée Préfontaine are music therapists whose work has inspired my personal and professional journey for the last 20 years.

I never really thought of myself as a leader before entering the Ph.D. in Leadership and Change program. However, as long as I can remember, I was always initiating projects for youth and senior organizations in my rural community. Early in high school, college, and university, I was either a student representative or association president—later becoming president of my professional organization. As a music therapist, I gradually discovered that the professional networking, promotion, and development, which were a form of leadership, within and outside the field of music, were particularly invigorating

and stimulating. I came to research with a tacit level of leadership. The more I learned about leadership, the more I became highly interested in its various forms. I found a rich ground for self-actualization as well as advancing the field of music therapy. The research group gave me a chance to refine even deeper my sense of servant-leadership. I wish participants will be inspired as much as I was.

Leadership Social Contribution

Leadership studies helped me to look closely at my role and contribution as a music therapist in Quebec and Canada. Through my music therapy involvement at various levels, I want to acknowledge the contribution of music therapists who might not see themselves as leaders. I wish to bring forward all those tacit leaders to create a network that could lessen the feeling of isolation that I, myself, have felt. Preparing the next generation of music therapists and encouraging them to cultivate their leadership skills in response to the increasing needs of the population we serve is my primary concern. In doing so, I hope that the music therapists neophytes could bridge in a more systematic way, the profession of music therapy with our Canadian universal health, educational, and social services network. We need to see more music therapy services in hospitals, schools, and community centers which require leadership from the music therapists' community.

Hopefully, we are heading in the right direction. For instance, Health Canada (2001) has conducted an extensive study on alternative and complementary health care in order to understand how to implement a more holistic approach to patient care in the medical milieu, as it is practiced among alternative practitioners.

We suggest that integrated health care already exists, in rudimentary form at the consumer level, that the system is evolving, and that the integration of (presently) alternative health care professions into the different levels of health care will continue as a natural unfolding of the forces at play in the present system. This

evolution can be facilitated by a systemic vision. Our vision sees mainstream and alternative and complementary practitioners functioning together within a systemically coordinated, interdisciplinary, holistic, and client-centered model of care, in a health care system that delivers an expanded repertoire of empirically validated treatments that not only focuses on treating disease, but actively promotes the health and well-being of individuals and society. (Tataryn & Verhoef, 2001, pp. VII-87)

Leadership and Service

Throughout the leadership literature, the theme that keeps coming back to me is *servicing* in a spiritual sense. Serving my profession, my community, my friends, and my family is what has driven me. I believe it is part of our duty to bring our personal and professional competencies into the service of human beings. Greenleaf (2002), who introduced the concept of *servant-leadership*, states that

The Servant-Leader is servant first. . . . It begins with the natural feeling that one wants to serve first. The servant-first's 'mission' is that other people's highest priority needs are being served. . . . Do those served grow as persons? Do they, *while being served*, become healthier, wiser, freer, more autonomous, more likely themselves to become servants? (p. 27)

The popular idea that it is not our responsibility or that bad forces are at play when we are faced with no leadership, allows us to dissociate from our own social responsibility regarding the wellbeing of our fellow human beings. Greenleaf adds that the threat or enemy to a better society is “. . . a strong natural servant who has the potential to lead but does not lead, or who chooses to follow a non-servant” (p. 59).

I am approaching research for the usefulness of knowledge and the advancement of the field. Bennis (2003) wrote an interesting book, *On Becoming a Leader*, which is also inspiring for approaching social science research. He talks about optimal conditions to develop as a leader that also apply to research—to listen to and trust the inner voice. I believe qualitative inquiry is a quest for knowledge that directly involves the researcher's

own inner presence at all inquiry phases. Bennis adds that guiding vision, passion, integrity, trust, curiosity, and daring are essential leading qualities central to the inquiry process. I agree with this view.

On the other hand, Wheatley's (1999) quantum leadership is a way to expand awareness of a whole system through creativity:

Any process works that encourages nonlinear thinking and intuition, and uses alternative forms of expression such as drama, art, stories, and pictures. . . [help us] learn to dwell in multilevel phenomena simultaneously and let our senses lead us to new ways of comprehending. (p.143)

Greenleaf (2002) also talks about *awareness* and the need for individuals to develop their unique creative potential:

Awareness, below the level of the conscious intellect, I see as infinite and therefore equal in every human being, perhaps in every creature. . . remove the blinders from your awareness by losing what must be lost, the key to which no one can give you, but which your own inward resources rightly cultivated will supply. (p. 340)

Leadership and Qualitative Research

Qualitative research is more intimately connected to music and leadership than one might expect from the surface in regard to letting knowledge emerge from the heart. For Heifetz (1994), a leadership author and practitioner

Creating music takes place in relation to structures and audiences. Structural limits provide scaffolding for creativity. . . Music teaches what it means to think and learn with the heart. In part, it means having access to emotions and viewing them as a resource rather than a liability. It also means having the patience to find meanings left implicit. (p. 6)

This arts-based study on CoMT for peace and social justice bridges some aspects of research and leadership's principles through music metaphors. Finally, I wish to carry personal and professional values of freedom, respect, caring, and creativity that I have tried to develop throughout my life.

Gap in the Literature: Searching for Community Music Therapy

CoMT is a practice that is attracting more attention in the larger field of music therapy. Ansdell (2002) proposes for CoMT “. . . a context-based and music-centered model that highlights the social and cultural factors that influence music practice, theory, and research” (p. 109). With a group of music therapists, he defines CoMT as:

. . . an approach to working musically with people *in context*, acknowledging the social and cultural factors of their health, illness, relationships, and musics [sic]. It reflects the essentially communal reality of musicing [sic] and is a response both to overly individualized treatment models and to the isolation people often experience within society. (p. 120)

For the last few years CoMT has tried to define itself through various applications, but research is scarce. Explicit concepts of CoMT for peace and social justice show even less research. Consequently, considering my interest in training the next generation, I found no research about the experience of apprentice music therapists who wish to practice CoMT for peace and social justice.

The dilemma I faced when entering the field of CoMT is that I did not find a clear definition. I struggled with discussion papers between music therapists who argue, on one hand, that there is nothing new with the concept of CoMT and its socio-cultural context, while on the other hand, some state we are leaving the therapy room and thus offering a model of extended therapeutic context. In the beginning of my discovery process, I had to become familiar with the meaning of CoMT. I was in the unknown, facing feelings of curiosity, ambiguity, naivety, and confusion. It might be difficult to find a definition of what we call *community music therapy* until we experiment with various populations, settings, perspectives, and socio-cultural contexts. I do not have the intention of inventing a new concept but I still want to formulate an attempted definition of CoMT through my

own socio-cultural and music therapy background. Assuming that CoMT is trustworthy, even though not totally yet circumscribed in contemporary practice, I am articulating here my own definition of CoMT as a starting point for reflection and research: “. . .the use of music therapy approaches in the community in order to increase social and cultural consciousness and to bring a sense of societal participation for all concerned”. My conception of CoMT will keep unfolding and transforming as I explore it further.

CoMT, in its actual form, is still in infancy with all the potential for development. This means that CoMT pioneers and newcomers have, in their hands and their music, the opportunities and the risks to orient the practice—the risk, because with this vast potential one might be tempted to rigidly define the practice. Fixing or setting a definition could mean stopping its evolution—its theoretical and philosophical discourse. The opportunity exists because there is a potential for collaborative inquiry between music therapists and individuals involved in CoMT to orient the practice in creative and inclusive ways.

Like music, CoMT is flexible, not confined in a box. Both serve expressions. Music is expression in its very nature and CoMT is a creative and assertive vehicle for individuals and communities. It might be the music’s fault that we cannot define CoMT—music is versatile, accessible to all, and appealing for health, educational, and social services professionals.

The social context in CoMT fascinates me as I had the chance to witness its impact on the community. CoMT can transform, on a large scale, how individuals look at and understand each other. The example I have in mind is a boys’ choir project created by a music therapy intern who wanted to bridge a marginalized group to its surroundings. The boys with behavioral disorders expressed their inner beauty and genuine nature through

songs. The songs were carefully chosen or composed by the children. Themes of acceptance, social justice, and peace were voiced by the ones who were directly affected by these issues. While transforming their audience, the boys' choir also transformed themselves.

Époché

The *époché* process is a process found in transcendental phenomenology to clean our thought of “. . .memory, perception, judgment, feeling” (Moustakas, 1994, p. 84), to clear the path and hear participants without interference. The phenomenological terms of “bracket” or “*époché*” represent my own phenomenology of experience and interest - - my life world, about the themes of peace, social justice, and leadership; mentoring came along the group process. These themes are central aspects of my life and own identity and I was interested in exploring them with the co-researchers to develop and deepen a shared vision so we are better equipped to address them in community music therapy.

A few thoughts come to mind regarding these “relevant dimensions,” terms used by Lawrence-Lightfoot and Davis (1997). First, peace and social justice are important themes in my life. I believe that the quest for peace on a larger scale starts with personal inner peace and how we cultivate peace day-after-day. I am deeply moved by conflicts that are happening here and abroad and feeling a state of emergency to do something and to act for changing things; the same phenomenon occurs for social justice which is a constant battle for so many individuals and groups. I believe we need to raise our social consciousness around disparities that exist within local communities, as well as between the North and the South; the East and the West.

My interest in the concept of CoMT is in its relation to peace and social justice. As I started to read about CoMT, I kept looking for issues of peace and social justice. I found very little. The relationship between CoMT and peace and social justice is still to be reckoned with. I believe these concepts share the same foundations of inclusiveness, participation, action, and valuing the individuals within the community, among others.

Edith Boxill (1916–2005) has also influenced my interest and aspiration for peace issues. She created a movement called Music Therapists for Peace (MTP). This has been an inspiration for awakening my social consciousness and that of music therapists around the world. Those interested in the social role of music therapy should be able to follow that call. Furthermore, we can no longer ignore our individual and professional responsibilities in improving the society in which we live. The world is in great need of dedicated individuals who will put their talents and gifts to the service of society. Ours is music.

I see in music and CoMT a potential medium for change and an opportunity to work at our own level in our town and city to act upon inequities, hoping our actions will grow outward and bring some good to the world. I still had to be vigilant not to push my own agenda on participants but to let them express their own vision on peace and social justice.

Rationale for Investigating the Question

The new generation of music therapists seems interested to work in the community for issues of peace and social justice; but they are also struggling to define themselves as new professionals. This situation is depicted in the pre-research pilot project. In addition, music therapists who want to promote peace, social justice, and conflict resolution through

their work need more substantive support and training (S. Snow, personal communication, November 16, 2007).

Secondly, CoMT as a socio-musical intervention in the community offers a potential for peace and social justice advocacy as it allows for clinical and marginalized populations to have access to a larger community that could provide a sense of equality. Even though CoMT promotes social inclusion, well-being, and a sense of belonging, there are no explicit mentions of CoMT as a potential vehicle for peace and social justice.

Researchable Question/Statement

I am interested in uncovering the experience and relationship that apprentice music therapists have with CoMT, peace, social justice, leadership, and mentoring through phenomenologically-informed arts based research (ABR):

1. How do apprentice music therapists perceive themselves?
2. What do they need in regard to CoMT?
3. What does community music therapy mean for them?
4. How do they imagine their contribution to community music therapy?
5. What do the concepts of peace, social justice, leadership, and mentorship mean to them?
6. How do they imagine training and mentoring in these concepts?
7. How do they perceive the mentoring relationship that unfolded since the beginning of the pilot project?

Epistemological Approach

I assume that individuals construct their reality, which is subjective, through their own lived experience (Manen van, 1990). I adhere to the idea that one has legitimate

dormant knowledge that can surface if given the chance to deepen self-exploration by giving closer attention to self. Arts are possible forms to access that knowledge through the experience of being in the world and through the process of expressing the world. Knowledge is available to everyone and not the exclusive territory of scientific elites. This idea has been explored by educators such as Freire (1970, 2001), arts based researchers (Eisner, 1997, 2008; Finley, 2008; Knowles & Coles, 2008), and music therapists (Kenny, 1998; Ruud, 1998). Arts based research is a method of inquiry that recognizes various forms of knowledge (Knowles & Coles, 2008).

Heron and Reason (as cited in Reason & Bradbury, 2001) identify four main ways of knowing:

1. Experiential knowing: through direct relation with person, place or thing.
2. Presentational knowing: expressing meaning through visual arts, dance, music, drama etc.
3. Propositional knowing: through ideas and theories, informative statements.
4. Practical knowing: through knowing 'how to' do something. (p. 183)

It is common for music therapists to use music actively or receptively to get insight into what is happening with oneself and with clients. It is an invaluable and inexhaustible source of knowing. The arts generate emotions, an important aspect of human life.

However, arts were not taken seriously and were considered to be epistemologically unsound by the Western tradition tended toward an entirely objective stance (Eisner, 2008). For Eisner, the liberation of knowledge brings multiple forms of knowing:

. . . humans have created within the context of culture a variety of forms of representation. These forms include the visual, the auditory, the gutator, the kinesthetic, and the like. . . these forms of representation give us access to expressive possibilities that would not be possible without their presence. (p. 5)

This is to say that the democratization of knowledge is a chance to hear more voices, a chance to develop a holistic knowledge, accessible to all. Langer (1957), one of the early

pioneers linking arts and knowledge, states that arts are able to express a knowledge that transcends feelings, emotions, and spirituality. The scientific world uses a discursive language while arts give access to qualities of life that literal language cannot render.

Eisner (2008) elaborates on the relationships between arts and knowledge: “. . .the arts address the qualitative nuances of situations” (p. 10). With arts, we learn to read, in a new way, a world that has always been there, but stayed unnoticed. We develop a subtle perception of what is presented in research. Then, arts contribute to knowledge by creating a feeling of empathy. When one looks at images or paintings, a connection between the viewer and the artistic object is created which enhances an understanding and a feeling of compassion. Third, arts provide us with new perspectives and new ways to know the world. Old habits are replaced by richer imaginative process. Finally, arts reveal our capacities to respond affectively to life. Arts are one of the ways to understand the world. For Eisner “. . .arts are a way of enriching our awareness and expanding our humanity” (p. 11).

Finley (2008) affirms that the “. . .role of the artist-as-researcher is to facilitate the production of knowledge in community” (p. 77) and to carry this knowledge to those who hold the political power and who can advance the social justice agenda, which, in return, is looped back to the same community. McIntyre (2004) states that

. . .arts-informed processes of research—ones that do not privilege the intellectual over sensory and emotional engagement—have a unique capacity to connect researchers with the substance of research to advance knowledge. Bringing the qualities of imagination and creativity to relationship in research sites—qualities that I associate with an “artistic sensibility”—engages the aesthetic and advances capacities for caring. (p. 259)

Bruscia (1998a) suggests that epistemologically “. . .[music] is itself a way of knowing” and is as well a method of research which both encourage “. . .multiple constructions of

truth and reality. . .[and]. . .the creation of unique methodology for every situation” (p. 178). These statements speak strongly about how privileged we are as music therapist to access and create knowledge through ABR.

Scope of the Study

The scope of this study focuses on a group experience of five apprentice music therapist/participants who are relatively new to the concepts of CoMT, peace, social justice, leadership, and mentorship. The group took part in a co-researcher group, a pilot project experiencing phenomenologically-situated participatory action research and ABR. Through the research group study I was searching for particular knowledge regarding my proposed themes in order to refine my dissertation topic. I was curious to explore what these concepts/themes meant for us as a group and how we could express them through the arts.

Assumptions of the Study

One of my assumptions is that through music and community building, CoMT increases the sense of belonging and the coming together of privileged and non-privileged/excluded groups. My second assumption is that CoMT could be a means for promoting peace and social justice. My third assumption is that some apprentice music therapists are interested in peace and social justice through CoMT. However, these apprentices are also working at defining their identity and forging their place on the job market, as found in the pilot study. In that sense, what roles can music therapists play in leading CoMT? Can CoMT carry messages of peace and social justice? Then do CoMT participants become social-musical messengers?

Future Implications

Furthermore the idea that CoMT can serve as a vehicle for peace and social justice advocacy necessitates music therapy training, as well as social and cultural studies. Future implications might include

1. Teaching/mentoring apprentice music therapists for peace and social issues
2. Teaching leadership through experiential learning
3. Developing abilities to become a peace and social justice ambassador/agent/leader through CoMT
4. Developing abilities to enhance potential peace and social justice leaders in CoMT practice
5. Passing on to next generations

After an extensive search, I discovered that this is a first study on apprentice music therapists and CoMT in regard to peace and social justice. Various research pathways could be followed, such as further exploring the field of sociology that branch out to the sociology of music, social justice, and peace studies. In my literature review, I explored studies that are the most pertinent to my topic—which included research that implicitly links the concepts of CoMT, or music, to peace and social justice issues, as well as studies on leadership and mentorship related to the main themes.

Strengths and Limitations of the Study

The fact that I chose the same participants has its strengths and limitations. This research is limited to five apprentice music therapists but could offer readers a framework for further applications. I am equally aware that this study espouses an anticipatory stance since CoMT is a newly explored practice for participants. Three of the five participants

experimented with CoMT while participating in the pilot study, another one initiated a CoMT project after the pilot-study, and one did not have the chance to explore the practice of CoMT. It is important, though, for me to explore what this first initiation to CoMT through the pilot project means to the participants in order to eventually design a model of practice in CoMT. The creation of knowledge that started with the pilot study kept developing and this study represents a humble contribution to the development of CoMT for music therapists who wish to work in a social context. This dissertation also explores new avenues for music therapy research using ABR, a method gaining increasing recognition in the field.

Multiple Researcher Roles

My relationship with the participants is multifaceted. The music therapists' community is a small one in Quebec. We all know each other and work very closely together. I have known the participants for the last five years through my various professional roles of teaching, supervising, mentoring, and professional association work. I am aware that the former relationships of authority might have influenced participant responses during the interviews. Nevertheless, I tried to enable, as much as possible, a climate of mutual trust and transparency being mindful and sensitive to participants' verbal and nonverbal communicative language. This aspect is further explored in chapter 4 and 5.

Being a Mentor

Even though I was the primary researcher, I came to the pilot study with an egalitarian stance as a co-researcher, while carrying the role of mentor. Given my experience as a music therapist and being the initiator of the pilot study, I envisioned my

position as a guide and facilitator for our group process to allow for one to express her/his unique voice. It was important for me, though, that participants felt at ease to take a mentorship or leadership role whenever they felt comfortable to do so.

In this current research, I looked at participants' experience with the concepts cited earlier, including mentorship. It was crucial then to explore how the mentoring relationships developed throughout the pilot study up to now with the actual research. The proposed perspective on mentoring combines my perception with the participants' perceptions from our shared experience. These insights on mentoring are interpretative and subjective, in alignment with the qualitative research method of ABR.

This study represents an attempt to understand apprentice music therapists' experience through my own lens via music and arts. ABR is a critical part for understanding how a body of knowledge is co-constructed or co-created. Finally, this dissertation is a way to propagate that knowledge and honor each co-researcher's contribution as they provide us with rich data for further personal and professional development in the music therapy field.

Qualitative Research Evaluation Criteria

Criteria serve to evaluate whether or not research brings a valuable knowledge to the field (Cole, Neilsen, Knowles, & Luciani, 2004). This thesis uses qualitative and ABR methodologies, which require flexible criteria to appreciate the inquiry process.

Researchers such as Abrams (2005), Kerry-Moran (2008), Stige (2003a), and Wheeler and Kenny (2005) have proposed criteria to evaluate qualitative research.

Bruscia (1998b) examined the music therapy qualitative research literature in order to define criteria that could best serve qualitative inquiry. The concept of *integrity*

reflected what researchers adhere to as an essential value. Bruscia synthesized his findings into four *standards of integrity* that develop in sub-themes:

1. Methodological: responsiveness, fidelity, and completeness
2. Interpersonal: situateness, clarity of voice, and respectfulness
3. Personal: authenticity and caring
4. Aesthetic: creativity, enlightenment, relevance, structural beauty, and expressive beauty

Bruscia (1998b) provides comprehensive research criteria and systematically includes the researcher, participants, and the phenomenon. I hope to demonstrate, through Bruscia's standards of integrity, that, as he states, "It is no longer possible to divorce truth from beauty in research," and that qualitative inquiry acknowledges ". . .the humanness of the researcher and the intrapersonal determinants of quality" (p. 198). Specific to arts based research, Knowles and Cole (2008) propose criteria to help the audience cultivate their own orientation to this study.

Knowles and Cole's (2008) Criteria

Knowles and Cole (2008) are educators at the Centre for Arts-informed Research (CAIR) at the Ontario Institute for Studies in Education of the University of Toronto (OISE/UT). They propose a broad ABR assessment through two general questions: "How do the arts inform the research process, and how do the arts inform the research representation?" (p. 65) Some of their arts-informed research criteria relate to Bruscia's (1998b), but they also add to the larger picture of evaluating this specific and innovative method. More specifically, qualities of arts-informed research address the human condition and the accessibility of scholarship to a larger audience; Knowles and Cole use

the terminology *arts-informed research*, while music therapist-researchers talk about *arts-based research*.

Knowles and Cole (2008) describe the *qualities of goodness* as being regrouped as: intentionality, researcher presence, aesthetic quality, methodological commitment, holistic quality, communicability, knowledge advancement, and contributions. *Intentionality* (authors' italics) refers to the purposes which are not essentially intellectual, but are moral as well. Within the social science research field, intention takes the color of increased social awareness and transformation. I intend, through this research, to encourage music therapists to socially and culturally engage and improve the world through their unique medium—music. In doing so, I hope this will create a ripple effect, as metaphored by CoMT, encouraging others to follow and lead social change.

The *researcher presence* is prominent and explicit in ABR as the researcher-as-artist (Finley & Knowles, 1995) uses her art throughout the research process. This current study is a *bricolage* (Denzin & Lincoln, 2000; Lévis-Strauss, 1966; Weinstein & Weinstein, 1991), a sort of artistic mosaic that reflects my own presence throughout the research process. The researcher of that methodological practice of qualitative research is a *bricoleur* who express her/himself through interpretative, narrative, theoretical, and political voices.

The interpretative bricoleur produces a bricolage—that is, a pieced-together set of representations that are fitted to the specifics of a complex situation. “The solution [bricolage] which is the result of the bricoleur’s method is an [emergent] construction” (Weinstein & Weinstein, 1991, p. 161) that changes and takes new forms as different tools, methods, and techniques of representation and interpretation are added to the puzzle. (Denzin & Lincoln, 2000, p. 4)

Dun (2007) uses the bricolage framework to understand music therapy in pediatric oncology. Dun defines bricolage as being an assemblage of the “. . . unique historical and

emergent elements” (p. 6) that exist for patient “. . .being in the moment, while holding the past and anticipating the future” (p. 1).

Aesthetic quality in arts-informed research does not concern the final artistic product, but the advancement of knowledge through arts. For Knowles and Cole (2008), the quality of artistic elements must converge with the artistic form and research goals. The concept of an aesthetic is widely present in music therapy. Aigen (1991, 1993), Amir (1993), and Kenny (1989) have written about it. In my view, the aesthetic in research is not different from the clinical setting. I would like to use Kenny’s definition, which has guided me in my clinical and teaching practices for the last 20 years:

The *aesthetic* is a field of beauty which is the human person. This field contains all nonverbal cues, which are communicated by the individual in being and acting and are perceived through the intuitive function. The *aesthetic* is an environment in which the conditions include the individual’s human tendencies, values, attitudes, life experience, and all factors which unite to create the whole and complete form of beauty, which is the person. (p. 75)

This music therapy concept of aesthetic equally applies to the research context. Social research is a human experience demonstrated by arts in the case of ABR. As music therapists, we are already sensitive to musical aesthetic when working with individuals. We unconditionally receive our clients’ music as an expression of their inner world. The process is reversed here as I express my own artistic and musical understanding of data from my own aesthetic world. I tried to find a balance in this study between my own aesthetic and what I am trying to communicate to others, as the result of my research.

In every study, *methodological commitment* assures the audience that necessary research procedures have been faithfully followed to create genuine knowledge (Knowles & Cole, 2008). Methodology requires rigor even in an open, creative, and flexible inquiry such as ABR, which is both challenging and stimulating—leaving room for new avenues.

The next element of *holistic quality* has been referred to previously as an important element in qualitative inquiry. Terms such as *internal consistency*, *coherence*, and *authenticity* are also part of the arts-informed research vocabulary (Knowles & Cole, 2008). This type of qualitative research is like a kaleidoscope that offers various angles on the researcher and participant experiences. As a newcomer to ABR, I espouse a holistic perspective to stay as faithful as possible to the research process.

Communicability and *accessibility* are main features for arts-informed researchers. Not all research has an audience like we find with arts. Knowles and Cole (2008) assert that “Accessibility is related to the potential for audience engagement and response” (p. 67). These authors used the concepts of *evocative quality* and *resonance* to reach various audiences. My interest in researching CoMT is to create space for marginalized populations who could attend a larger audience through music. For this reason, ABR is a well-suited approach to enhance communication at a social, as well as clinical, level.

As for *knowledge advancement* in qualitative research, *ambiguity* and *humility* allow for the readers to forge their own interpretations (Knowles & Cole, 2008). Knowledge “. . . is based on assumptions that reflect the multidimensional, complex, dynamic, intersubjective, and contextual nature of human experience” (p. 67). I do hope to advance knowledge in the field of CoMT for peace and social justice and inspire music therapists to do more research on these topics.

As for *contributions*, Knowles and Cole (2008) state that intellectual and moral purposes join in arts-informed research. They provide theoretical and practical *contributions* that hold potentials for theory building and transformation. Arts-informed researchers feel responsible to fellow humans and communities. “In essence, and ideally,

the educative possibilities of arts-informed work are foremost in the heart, soul, and mind of the researcher from the one-self of an inquiry” (p. 68). I chose arts-informed research for its active and creative participation process that involves the researcher, participants, and community—a process that is closely related to participatory action research that I experienced in the pre-research study.

Summary of Chapters

Chapter 2 presents the literature review of the general concept of CoMT as it relates to my topic, research questions, and statements. Papers that are implicitly linked to the topics of peace and social justice through the concepts of equity, accessibility, human rights, marginalization, non-privilege, and similar concepts are equally explored.

Literature on the psychological and social aspects of music is addressed to identify elements that enable the work for peace and social justice through music. Leadership, teaching, and mentoring around peace and social justice are also included in this chapter to identify new trends and possible avenues for the field of CoMT. Finally, a critical analysis of the literature is provided to compare and contrast ideas, showing how they are alike and different and where the various theorists overlap.

Chapter 3 presents my position in the philosophy and theory of science, and provides some literature to substantiate it. The issue around the choice of qualitative-quantitative inquiry in music therapy is discussed, as well as arguments in support of qualitative research. I describe the specific qualitative methods of inquiry of participatory action research, arts-based research, and phenomenology I use in my study and explain why these are the best methods for this research. I introduce the participants to the reader

and describe the gathering and analysis data processes. Finally, I discuss ethical issues connected with the study and use of these methods.

Chapter 4 presents the findings from interviews with the five participants through narratives, quotes, and artistic media. Chapter 5 proposes an analysis and interpretation of the findings through narratives, arts, music, creative writings, and poems. In the discussion section, I suggest how this study fills a gap and contributes to create knowledge in the field. I describe the implications of the study for practice and related practices in other disciplines. Ideas for further research in this area or in other areas that were beyond the scope of my study are proposed. I conclude chapter 5 with what I learned from this research and how it changed my own practice. Finally, chapter 6 discusses the implications for leadership and change in relation to this research and I propose an apprenticeship model for CoMT.

Chapter II: Literature Review

[MUSIC 3: Literature]

The following literature review looks at the concept of community music therapy (CoMT) and its relation to peace and social justice issues and the implications for mentoring apprentice music therapists in a peace and social justice tradition. The focus pertains to papers and research that directly and indirectly link CoMT to these topics. For instance, some papers explicitly mention community music therapy; other papers talk about community and social justice, while others discuss the music and peace issue. The first section includes CoMT's theoretical framework and its brief evolution. The topic of peace follows as the second section with an overview of the Music Therapists for Peace movement and peace education. The third section covers social justice through the concepts of equity, accessibility, human rights, marginalization, and nonprivileged populations, among other related issues. This part includes leadership and teaching issues in social justice, feminist theory as a social justice framework, and the sociology and psychology of music in relation to CoMT. The fourth section focuses on music, peace, and social justice initiatives; and the fifth section addresses CoMT practices in relation to issues of peace and social justice. The last section addresses mentoring in music therapy.

Community Music Therapy

The music therapy field has evolved into various applications since its first appearance in the medical and special education fields in the 1940s. Various psychological orientations have shaded music therapy approaches during these years mostly following the evolution of psychology currents from psychodynamic, behavioral, humanistic, and transpersonal, to music therapy theories. Although music therapists have worked for social

objectives for their beneficiaries, the beginning of the 21st century has seen the emergence of a more explicit social direction in the music therapy field under the title of community music therapy. We might call CoMT a branch or a speciality given that its definition (see Stige, 2004) is still a work in progress offering various perspectives. Although CoMT praxis attracts more and more music therapists, a very limited number of research papers are written about this specific discipline.

The concept of CoMT is getting more official acknowledgment in the music therapy discourse since the year 2000 with authors such as Ansdell (2002, 2003, 2005), Kenny and Stige (2002), Pavlicevic and Ansdell (2004), Ruud (2004), and Stige (2002b, 2003b, 2004). Debates on professional identity, context, and culture have forced music therapists to clarify and define their own practice when related to community and performance (Ansdell, 2005; Oosthuizen, Fouché, & Torrance, 2007; Turry, 2005).

In a discussion paper entitled “Community Music Therapy and the Winds of Change,” Ansdell (2002) presents dilemmas music therapists encounter when trying to position themselves in the field of music therapy. These issues all have the potential for interesting research:

- (a) *Who* is worked with, and *how many* people are worked with; (b) *Where* the work happens, and what resources are available; (c) *Why* they work with people (agenda, aims, theoretical assumptions); (d) *What* continuity and depth of work is possible; (e) *What* status is given, what reward received; (f) *How* far successful practice has led to building a discipline and a professional structure to further the work and its body of knowledge. (Ansdell, 2002, p. 117)

Ansdell recognizes that there is a lack of research in the specific field of CoMT—issues such as identities and roles, sites and boundaries, attitudes and assumptions, and aims and means still need to be explored and redefined.

While Alvin (1978) conceptualized music as a bridge between the client's inner and outer world, Ansdell (2002) extends the idea from individual music therapy to social participation, and encourages music therapists to see the client's ongoing process from individual to communal. Wood (2006) moves forward with CoMT and elaborates on a model he calls "matrix" that is characterized by interrelationship of participants through musical possibilities and formats. He recognizes that music is a multidisciplinary field that "...creates social structure" and his matrix attempts to respond "...to the challenges of planning, practicing, and evaluating community music therapy" (Wood, 2006, p. 1). This model is sustained by neuromusicology and music sociology theories, which are increasingly connected to music therapy discourse.

Stige (2003b), a Norwegian music therapist, is an important figure in CoMT. His doctoral thesis "Elaboration Toward a Notion of Community Music Therapy" is the first comprehensive theoretical work on this emerging trend. He attempts to respond as he states, preliminary and partially, to questions such as "What are the relationships between music and community? We may think of music *in* community, music *as* community, and music *for* community. What is then Community Music Therapy? What is music therapy anyway?" (Stige, 2003b, p. xi)

Florence Tyson and music therapy in the community. The terminology music therapy in the community was used by Florence Tyson (1919–2001) decades ago to define a practice that enabled clients with mental disorders to integrate a community-based creative arts therapies center (McGuire, 2004). Tyson, an American music therapist, was dedicated to offering music therapy services to the community's psychiatric population who greatly needed support once discharged from the hospital. She founded the Music

Rehabilitation Center in 1958 in New York City that became the Creative Arts Rehabilitation Center in 1963 (Tyson, 1973). One of the missions of the center was to “. . . introduce all patients to the musical resources in their neighbourhood and in the city at large, so as to encourage the continuation of their interest when on their own” (McGuire, 2004, p. 221). The term “community music therapy” was not used by Tyson herself, but by McGuire in his book *The Legacy of Florence Tyson*, where he reports that the main goal of community music therapy is socialization.

Tyson used performances, one of possible features in CoMT, as a therapeutic action as early as 1964 – *Musicales* were created from the patients’ desire to perform music. These social events enhanced socialization and interaction as well as a desire to pursue more formal group performing events, which included vocal, dance, art, poetry, and chamber music groups. Tyson’s vision led music therapy to the community and provided a psychiatric clientele with an opportunity to actualize their creative potential by performing publicly for each other, their family, and friends (McGuire, 2004). Tyson’s commitment implied services “*in a community context*” versus “*music therapy for change in a community*” as Stige (2002b, p. 2) expresses it.

We can say that Tyson (1973) regrouped some basic principles of CoMT, even though this practice, as articulated today, was not part of the music therapy discourse in the 1960s and 1970s. First, she strongly believed the community could help marginalized populations by providing them with an environment where they could feel a sense of belonging and accomplishment. Second, Tyson wanted music to be a resource accessible to all, regardless of one’s musical background. Third, she instituted performance activities, the *Musicales*, to improve socialization and interaction. Tyson’s vision of clients in the

community might have created one of the germinating seeds for further development in CoMT.

Community music therapist and community musician. In Australia, the concept of CoMT has existed for a certain period of time according to O’Grady and McFerran (2006). The authors addressed the specific questions of the delimitation of community music therapists’ and musicians’ intervention spectrum through a qualitative grounded theory research (O’Grady & McFerran, 2007). Results are presented through three main features. First, “Health-care as a continuum is a contextual construct that unites both Community music and the ‘consensus model’ of music therapy” (p. 20). Ansdell (2002) defines the

consensus model heuristically—as a “thinking tool” to help discuss how, during the last twenty years, the music therapy community in the United Kingdom (and in parts of the United States and Europe) has gradually drawn towards a consensus in both forms of practice and in the underlying theoretical model which legitimates such practice. (p.131)

The second feature of O’Grady and McFerran’s (2007) results is the music-worker’s priorities: music therapists (in this particular Australian area) will always follow the direction of the individual, whereas community musicians will sometimes follow the music. Music therapists usually use aesthetic criteria as it relates to the individual’s process, whereas community musicians sometimes favour aesthetic value for social change. The third feature relates to boundaries: music therapists adhere to a code of ethics, whereas community musicians use their personal morals to develop self-reflective boundaries (O’Grady & McFerran). Researchers consider that music therapists have much to learn from community musicians. Reciprocally, music therapists can also contribute to cultural and contextual community.

Oosthuizen et al. (2007) also studied the collaborative work between community music therapists and community musicians who have been providing services to disadvantaged communities in South Africa. These collaborations brought the researchers to explore roles on both sides. Oosthuizen et al. found that community musicians contribute with their cultural knowledge, musical skills, and roles models through the various projects, while community music therapists emphasize relationships, group processes, and mentoring of community musicians. Their research is further explored in the section Community Music Therapy, peace, and social justice.

Ruud (2004), who uses concepts of social health, could be considered a pioneer in the emerging definition of CoMT as well. He defines CoMT as "the reflexive use of performance-based music therapy within a systemic perspective" (p. 1). For Ruud (2004), the therapist must be aware of the cultural context and be sensitive and reflexive to the client process—especially when involved in public performance.

Bruscia (1998a) considers CoMT an "...ecological practice [which] includes all applications of music and music therapy where the primary focus is on promoting health within and between various layers of the socio-cultural community and/or physical environment" (p. 229). The client is seen within an ecological system comprised of sub-systems, interacting and influencing each other.

Even though social inclusion, well-being, and sense of belonging are central to CoMT, there is no clear statement about CoMT as a potential vehicle for peace and social justice. Obviously, not all music therapists involved in CoMT have the desire to pursue the direction of activism or social justice advocacy. From what we will see though in the following sections, CoMT can help society evolve toward a broader understanding and

resolution of injustices by raising awareness on both sides of the fence: on one side, the clients claiming the right to exist as who they authentically are, and, on the other side, the community learning to include them as equal members of society (Amir, 2004; Procter, 2004; Zharinova-Sanderson, 2004).

The challenge of this paper is to expose the various combinations of schools of thought—from music to music therapy, to CoMT, to concepts of peace and social justice, to leadership, to mentoring, and also including teaching. Given the dearth of research in CoMT, the scope of this paper extends outside the field of music therapy research because music is used in different settings by various workers involved in human services. The library search was conducted with a combination of key words pertaining to music, music therapy, peace, social justice, community, leadership, teaching, and mentoring. Searches included journals from the fields of music therapy, music, social science, psychology, community, peace, education, medicine, and the arts relating to all ages, genders, ethnicities, and cultures. A manual search of books and theses references was conducted as well. Like CoMT, peace and social justice issues are socio/cultural/context bonded and some definitions are needed to better articulate, sustain, and support the CoMT approach in this context.

Peace

The United Nations adopted a definition of the culture of peace that is inclusive of all human rights and should apply to all countries:

. . . a set of values, attitudes, traditions and modes of behavior, and ways of life based on: respect for life; respect for all human rights and freedoms; commitment to nonviolence in settling conflicts; commitment to meet developmental and environmental needs of present and future generations; respect for equal rights and opportunities for women and men; respect for freedom of expression, opinion and

information; and adherence to the principles of justice, democracy, and tolerance. (1999, p. 2)

This description begins to articulate a conception of peace that includes principles of social justice. Even though the issue remains complex, Anderson (2004) also attempts to define peace in clear, simple, and manageable terms in order to develop a model that can measure peace indicators. He proposes a definition that includes both the Western and the Eastern visions. The former puts emphasis on the absence of war and violence, while the latter insists on the presence of harmony: “Peace is a condition in which individuals, families, groups, communities, and/or nations experience low levels of violence and engage in mutually harmonious relationships” (Anderson, 2004, p. 103). To further clarify contexts of peace, Anderson enumerates levels that are part of a large spectrum, from micro to macro level, as synthesized by the writer (see Table 1.1).

Table 1.1.

Contexts of Peace, Levels from Macro to Micro

Global	Ecological, “Gaia” peace	(with the planet and the natural world)
	International, policital peace	(among nations)
Cultural	National, domestic peace	(within the nation)
	Local, civil peace	(within the community)
	Social, intercultural peace	(among social groups)
Personal	Interpersonal peace	(among individuals/within the group)
	Personal, inner peace	(within the individual)

Note: From Anderson (2004, pp. 105, 109).

Kenny’s (1988) article “A Song of Peace: Dare we to Dream?”, along with Edith Boxill’s MTP movement, offered the earliest writings about music and peace. Kenny

writes: “We want peace. We know the beauty of the open heart. Dare we to dream? And dare we to act on our dreams for the sake of celebrating our humanity?” (p. 55)

Urbain (2008) attempts to link music to peace in a collection of papers included in the book *Music and Conflict Transformation: Harmonies and Dissonances in Geopolitics*. The following definition of peace: “. . .the capacity to transform conflicts with empathy, creativity, and nonviolence” (Galtung, 2000, p. 4), served as a basis to the group of authors.

However, publications on music therapy, trauma, and healing are more frequent and are a response to the aftermath or consequences of unmerciful and social injustice environments. The first symposium “Music Therapy and Trauma” was held in New York City, in June 2008. Music therapists feel an urge to act, knowing that they can contribute to healing through their practice. In the recent years, books such as *Expressive and Creative Arts Methods for Trauma Survivors* (Carey & Rubin, 2006), *Music, Music Therapy, and Trauma: International Perspectives* (Sutton, 2002), *Caring for the Caregiver: The Use of Music and Music Therapy in Grief and Trauma* (Loewy & Frisch, 2002) and *Constructing Musical Healing: The Wounds that Sing* (Boyce-Tillman, 2000) have offered new perspectives on the contribution of music therapy to combat an alarming and steadily growing violence in societies. It is not in the scope of this paper to cover the specific topic of trauma, but I attest that some music therapists demonstrate interests in this type of work which could potentially be carried out through CoMT.

Music Therapists for Peace (MTP). One of the music therapist pioneers who directly worked for peace through music is the American Edith Boxill. In 1988, she founded and directed the Music Therapists for Peace Inc. movement (MTP), which was

incorporated as a non-profit in the state of New York. This movement inspired music therapists who worked in schools to thwart and prevent violence. Music therapists who have worked with traumatized populations and victims of wars and conflicts also found a vision in MTP to improve the world in which we live. Boxill (1997) firmly believed in the mission of MTP: “The mission of Music Therapists for Peace is to have music therapists maintain a conscious awareness of contributing to the healing of our wounded planet” (p. 158). The global context of her actions was to raise awareness and use music consciously to bring peace on all levels of existence, for example: “. . . being peace . . . thinking peace . . . living peace” (Boxill, 1997, p. 159). She encouraged music therapists around the world to become ambassadors of peace.

The bylaws of MTP (1988) show the visionary and ambitious actions that Boxill had in mind. She was reaching for the local, national, and international communities, but did not involve clients directly. Her message aimed at engaging music therapists. The purposes of MTP were stated as such:

To promote peace and peace in the World, in the United States, and in any State, County and Municipality therein and to do the same in any and all parts of the World; to recruit Music Therapists for this purpose to train them and to send them for the purpose of promoting peace throughout the United States and all parts of the World; to set up a network of worldwide professionals in the field of Music Therapy to work within this context; in the immediate future to set up a core group of Music Therapists to plan projects such as seminars and workshops in which the participants will experience, through specific uses of music and music activities, how peace can be promoted; to offer presentations to the public at large; to introduce our work to the public and to allied professionals, colleges, community, and business settings, and to children in school settings; to raise funds for the promotion of MTP, inc. in third world countries and to introduce those countries to Music Therapy; to generally promote Music Therapy for peace throughout the World. (Music Therapists for Peace, Inc., 1988)

Boxill used the concept of *a continuum of awareness* (1997), which she envisioned as “. . . going beyond the treatment room, reaching out to extend the benefits—the healing

power-of music therapy to all peoples of our planet Earth” (p. 2). This concept resonates with Ansdell’s (2002) “individual-communal continuum” (p. 119), but on a different scale. Although MTP intended to work within and for the community, there was no mention of CoMT. MTP actions were mostly geared toward peace promotion through music therapy projects, events in national and world music therapy conferences, and at the United Nations Day of Peace, among others.

Unfortunately, after almost 20 years of what we can call *music therapy activism*, we find limited research on MTP and very few papers have been written on its evolution except for Ng (2005), who offers a world-wide overview of MTP actions. Ng mentions a CoMT project conducted in South Africa by Katz: the “Peace Train,” which gathered 500 youths from various racial and cultural groups to form a choir. Katz uses music “. . .to break down barriers, and to facilitate dialogue and resolve conflicts peacefully” (as cited in Ng, 2005, p. 7). No papers were published about Katz’s successful contribution to peace through music. Amir (2002, 2004) has also worked extensively in Israel for peace and community building through music therapy.

Edith Boxill died in 2005. Her mission in diverse forms and various countries has continued unofficially. At this point in time, the movement is trying to restructure and rebuild itself as it has been left with unclear leadership according to recent case study research (Vaillancourt, 2008). Still, the MTP movement has shown the potential to act on global, national, and personal levels. The aspects of music therapy for peace and social justice, and communities are implicitly gathered under the larger umbrella of MTP. Collaboration between CoMT practitioners and MTP advocates could lead to interesting concerted actions.

Downton and Wehr (1997) wrote an interesting book called *The Persistent Activist: How Peace Commitment Develops and Survives*. This book is the result of ethnographic research on activism informing us about why people participate in collective action and why some activists persist. The research explores the five following areas of the peace movement: leadership, ideology, organizations, rituals, and friendship groups. Although this research has its limitations due to a reduced number of participants, it nevertheless sheds some light on many facets of activism. For instance, peace is integrated in the daily personal and professional lives of activists who also develop a social reality that is

. . .of being true to their ethical principles and of living peace in their daily lives, not just working for peace and social justice in the world. This shared belief keeps them active “come hell or high water” and it integrates peace work and living, so there is no way for them to leave peace activism. They would have to quit living to do so. (Downton & Wehr, 1997, p. 88)

Teaching for peace and cultural issues. Chantrill and Spence (2002) have published a paper on the development of a curriculum that enhances community development practice and peace making. The program offered at the University of New England in Australia represents an opportunity for students to:

(1) consolidate and monitor their own practice in the field; (2) evaluate their own workplace environment and learning experiences in the field with reference to other students’ comparative experience; and (3) interact with teaching staff who act as providers of resources, networking contacts, and people with whom to engage in critical reflection. (p. 106)

This particular curriculum is culturally sensitive and involves all actors who work for peace, as well for the learning strategies and experiences that are important in adapting to different cultural contexts. The link between peace and community is reported as “The broadening of focus of peace research and the currency of an applied focus of sustaining

and maintaining peace inevitably invites the focus of broader issues of community development” (Chantrill & Spence, 2002, p. 110). In that sense, peace and community relate to each other.

Faculties work collaboratively with students to provide them a research program that responds to their reflective and learning experience. Some assessment strategies are formulated as

(1) To identify the changes and forces affecting their communities’ interest, which may have occurred through increasing global economic or political integration, and emerging regional conflict, or ethnic-based conflicts; (2) to analyze the effects of these changes on the social infrastructure and community structure; (3) to acquire a better understanding of the processes of sustainable and equitable development; (4) to become more familiar with the dynamics of interethnic conflict, violence, and struggle; and (5) to apply the knowledge gained from their applied studies of local communities to strengthen their understanding of, and capacity to respond to, the tasks of community development and social reconstruction. (Chantrill & Spence, 2002, p.112)

The students can directly apply their learning locally or nationally in their workplaces, while being supported and mentored by teachers. Even though this type of close relationship between students and teachers is energy consuming, it contributes to developing a network in the community and peace can be built on the ground. Chantrill and Spence’s (2002) learning and teaching model where students and teachers become collaborators is an exemplar of how to learn from each other's expertise and experiences. Teachers abandon the traditional model of teaching to provide resources and networking, and to support their students' field of practice. Consequently, this model requires a considerable amount of work as every student has a tailored program responding specifically to her or his needs. Chantrill and Spence’s curriculum emphasized that Western or Eastern cultural tradition greatly influences the relationships between students and participants.

Freire, a Brazilian educator-pioneer envisioned these relationships as his book title states: *Teachers as Cultural Workers* (1998):

There is no *teaching* without *learning*, and by that I mean more than that the act of teaching demands the existence of those who teach and those who learn. What I mean is that teaching and learning take place in such a way that those who teach learn, on the one hand, because they recognize previously learned knowledge and, on the other, because by observing how the novice student's curiosity works to apprehend what is taught (without which one cannot learn), they help themselves turnover uncertainties, rights, and wrongs. (p.31)

Multicultural music therapy studies. Chantrill and Spence's (2002) assessment strategies and program can serve as a starting point for CoMT training, which is not specifically offered yet in universities. For instance, if applied to CoMT, the musical and cultural background of the therapist and the respective population should be assessed in order to avoid imposing one's own culture. In addition, music therapists must be aware that individuals have cultural symbolic representation through music (Moreno, 1988).

Stige (2002a) refers to two concepts of culture in music therapy that cannot be ignored anymore. The concept of *culture-specific music therapy* “. . .acknowledges the fact that a client comes to music therapy with a cultural identity, as does the therapist, and that music therapy, therefore, may not be considered a ‘culture-free’ enterprise” (p. 41). The concept of *culture-centered music therapy*, which is also culture specific, uses a broad definition of culture, “Culture is the accumulation of customs and technologies enabling and regulating human coexistence” (p. 38). These two definitions of culture-specific music therapy and culture-centered music therapy are respectively paralleled by Stige (2002a) as being an “. . .awareness of music therapy *in* culture [and an] awareness about music therapy *as* culture” (p. 42). He adds that “. . .culture-centered music therapy necessarily is culture-specific” (p. 44). Ivey (1987) mentions that multicultural work necessitates “. . .a

cultural intentionality [that integrates] individual and multicultural awareness–personal uniqueness and group and cultural norms in interaction one with the other” (p. 170).

Multicultural studies are not systematically part of music therapy programs, but are believed to be necessary according to a survey done with music therapists (Darrow & Molloy, 1998; Kenny, 1996). Since the beginning of music therapy programs in the 1950s, training has addressed clinical, therapeutic, and musical abilities, but little has specifically looked at the role of music therapists in issues of peace and social justice. Issues of social justice, equity, and diversity have been indirectly addressed through multicultural music therapy issues (Bradt, 1997; Chase, 2003; Kenny, 1996; Moreno, 1988; Shapiro, 2005; Topozoda, 1995) and only some references to training have been mentioned (Darrow & Molloy, 1998; Kenny, 1996).

Kenny (1996) states that culture plays an important role in our work because of the strong relationship culture and arts share. In that effect, a curriculum was designed for graduate studies in music therapy in Canada, a sort of *infusion* model which includes: “(a) applied music therapy; (b) multicultural perspectives; (c) interdisciplinary studies; (d) critical analysis, and; (e) integration of personal and professional life” (as cited in Kenny, 2006, p. 209). This approach was described by the students as being very helpful for developing cultural sensitivity in their music therapy work. Other universities, like Temple University in Philadelphia, emphasize multicultural training that requires undergraduate and graduate level students to partake in a multicultural music therapy course. A music therapy education program in Sandane, Norway also integrated cultural context in a course called “Music Therapy as Cultural Engagement” (Stige, 2002a). Some other training

programs are given in conjunction with the social work curriculum (S. Curtis, personal communication, September 18, 2008).

Social Justice

Social justice is characterized as social and economic equality and democracy (Green, 1998). Equality in social justice refers to the concept that societal members have equal access to public goods, institutional resources, and life opportunities. Thus, all individuals within a society are treated equally. Democracy responds to inclusive principles where every class of people participates in control and decision-making processes through institutions such as family, schools, and workplaces, according to Green.

Concretely, social justice actions include mission statements such as the ones formulated by the Social Justice Committee of Montreal (2007):

(a) analyze the underlying structural and global causes of poverty, human rights violations, and other social injustices; (b) contribute to informing popular participation in eliminating these injustices; (c) work in solidarity, and through education, to transform our world into a just society; and (d) promote social and economic change as an essential element for the creation of a sustainable world and the belief that each person has the right and responsibility to participate in the process. (About Us section, ¶ 1)

The next section relates to leadership, social justice, and music, and shows that music can carry messages for mobilization.

Leadership, social justice, and music. Greenleaf's (2002) servant-leadership concept preserves humility and respect that could enhance a sense of equity and the participation of all community members. As he states

If a better society is to be built, one that is more just and more loving, one that provides greater creative opportunity for its people, then the most open course is to raise both the capacity to serve and the very performance as servant of existing major institutions by new regenerative forces operating within them. (p. 62)

The leadership literature regarding social justice in the field of music therapy and CoMT is quasi-nonexistent, except for an article published on *www.voices.no* entitled “Multicultural Music Therapy as an Instrument for Leadership” (Vaillancourt, 2007).

Reger (2007), on her side, examines the issues of leadership, contemporary feminism, and music in a qualitative case study on three feminist communities. The author is interested in “How is leadership construed and understood by contemporary feminists?” (p. 1351). Emerging themes from interviews show that, first “. . .most activists have difficulty identifying leaders visible beyond their own communities, and second, when asked to identify those who are articulating contemporary feminism, many identify music icons who have a presence on a national level” (Reger, 2007, p. 1351).

The research showed, through interviews and participants’ observations, that these women experience a sense of community through lyrics and song’s messages. Two particular musicians’ names come to their mind as meaningful figures that carry messages for social justice: Ani DiFranco and Kathleen Hanna. DiFranco is especially recognized as a woman who can articulate contemporary feminism through her music. Another feature that these musicians present is that they connect participants to a community that shares the same values and struggles. Love for their artists provides the young women with political and emotional stimulation as they strongly identify with the musicians.

DiFranco and Hanna take an anti-leadership stance that nevertheless encourages participation and commitment to feminism. Reger (2007) also concludes that the “. . . contemporary women’s movement remains unrecognized for its political power but remains active at the same time” (p. 1351). In this context, Reger defines leaders as “. . . visible actors who intentionally work to mobilize groups of people and promote their

causes and goals through collective action” (p. 1352). The issue of leadership in contemporary feminism is also influenced by political opportunities and media, which enable or disable social movements according to the latest research (Reger, 2007).

In Reger’s (2007) study, emotional mobilization and feminist empowerment are present on a community level, but do not contribute to larger scale mobilization. Emotional mobilization is described “. . . as the articulation of an emotional state (i.e., pride, shame, anger, joy) that causes a change in an individual’s behavior and aligns him or her to a movement” (Reger, p. 1353). What is often found is that this type of mobilization requires strategic leadership in order to bring forward the causes. Reger claims the opposite in her study suggesting that “. . . specific individuals—namely, musicians—emotionally mobilize contemporary feminists without performing the leadership tasks of providing contact to social movement organizations, communities, or networks for wide-scale movement emergence and activity” (p. 1354). In some instances, leadership is more of a “non-hierarchical, leaderless structure” (Reger, p. 1354) allowing active participation for all and the avoidance of dominance. DiFranco and Hanna carry a powerful emotional message of independence for young adults, as these two musicians are not under anyone’s control. They are actually the antithesis of leadership, which makes them even more popular.

Within a feminist framework, individuals can solidify their beliefs and sense of community through music, and data has shown that music is seen as a form of “feminist empowerment” (Reger, 2007, p. 1365). However, this adherence to a specific feminist community does not necessarily transpose to greater mobilization or emergence of a guidance leadership. Reger leaves us with leadership questions: “What is the connection

between mobilization and the emergence of leadership? Do leaders mobilize movements, or do they emerge from mobilized movements?" (p. 1367). Reger's study brings more arguments about how third-wave feminists respond to leadership and music, and how artists are central to community development.

The anti-leadership model adopted by the two musicians (DiFranco and Hanna) is still a highly efficient leadership to which youth responds. Musicians sometimes do not foresee the future implications of the role they endorse. They realize that they have, through their voice and music, a powerful tool to carry messages.

Reger (2007) argues that, in order to mobilize social movements, strong leadership is needed. We can add that principles of ethical leadership, of respect, service, justice, honesty, and community (Northouse, 2001) are especially important when working in social leadership. Heifetz (1994) fosters adaptive leadership values of liberty, equality, human welfare, justice, and community. These concepts of leadership are intertwined with peace and social justice principles, and converge in the individual within the community. The implications of Reger's (2007) study in regard to feminism, peace, and social justice issues, are promising.

Teaching, leadership, and social justice. Education and training for future professionals like counselors, psychologists, educators, and so on, in regard to social justice, has shown that students demonstrate an increased emotional understanding of social injustice, societal causes of human distress, and a development of skills necessary to social change (Toporek, Gerstein, Fouad, Roysircar, & Israel, 2006). One of the experiential learning opportunities for students is service learning, where they have a chance to work in the community and apply concepts of social justice or social change.

Brown (2006) proposes an andragogical framework that can address the educational aspect of social justice issues. She explored, through a mixed method study conducted with graduate students, the effects of an alternative and transformative andragogy framework that prepares educational leaders committed to social justice and equity. Using quantitative methods, a quasi-experimental study took place in a university with two cohorts of students to measure participants' relationships to cultural and educational issues. The weekly reflective analysis journals, written over a period of two years by the participants, were submitted to a template analysis to provide qualitative data.

Brown (2006) looked at three theoretical perspectives of adult learning theory (Knowles, 1984), transformative learning theory (Mezirow, 2000), and critical social theory (Freire, 1970) to prepare programs with three andragogical processes of critical reflection (Brookfield, 1995), rational discourse (Mezirow, 1991), and policy praxis (Freire, 1985) to conceptualize an alternative, transformative framework. Brown (2006) reported that the educational system has perpetuated inequities and unequal access to underprivileged students by preserving the status quo.

In this context, leadership preparation programs are keys to explore deeper issues of social justice, equity, and diversity. Brown (2006) argues that it is necessary to connect theoretical knowledge to practice, in order to train educational leaders adequately and to increase students' awareness of "socio-political and socio-cultural constructs" (p. 712).

By being actively engaged in a number of transformative learning strategies requiring the examination of ontological and epistemological assumptions, values and beliefs, context and experience, and competing worldviews, future leaders will be better equipped to understand, critically analyze, and grow in their perceived ability to challenge various forms of social oppression including racism, sexism, heterosexism, anti-Semitism, ableism, and classism. (Brown, 2006, p. 705)

Brown (2006) used eight transformative learning strategies for preparing leaders for social justice: cultural autobiographies, life histories, prejudice reduction workshops, reflective analysis journals, cross-cultural interviews, educational plunges, diversity panels, and activist action plans. The quantitative results showed that “. . . participation in transformative learning strategies might improve preservice leaders’ attitudes toward issues of diversity in education” (p. 718). The qualitative data demonstrated growth in awareness of self, acknowledgement of others, and action, respectively, through the three andragogical processes of critical reflection, rational discourse, and policy praxis.

Brown (2006) concluded that the study can encourage educational administration programs to better prepare leaders who need to examine their own expectations, beliefs, and actions in order to better serve social justice. Brown’s contribution to educational leadership and social justice is both theoretical and practical.

Feminist music therapy. Kenny’s (2006) multicultural and First Nations perspectives and Stige’s (2002a) cultural context lens have brought forward implicit social justice concepts of inclusion and participation. In the same way, Hadley (2006) is fostering the emergence of feminist music therapy as an approach that advocates equity and social justice in an interesting collection of papers under the title “Feminist Perspectives in Music Therapy.” Among them is a paper on CoMT and feminist therapy theory (O’Grady & McFerran, 2006) that bridges CoMT and social justice. O’Grady and McFerran (2006) argue that feminist therapy theory and CoMT share common features of “. . . gendered social, cultural, and political environments” (p. 64). These two approaches go beyond the conventional music therapy (Stige, 2002b) or consensus model (Ansdell, 2002) to further address the “. . . oppressive potential of therapy, society, and the self.”

(O’Grady & McFerran, 2006, p. 63). The authors parallel issues that are found in both feminist therapy theory and CoMT, such as individualism versus culture-centeredness in therapy—where the person is not separated from her or his cultural environment; systematic versus context-dependent processes, where the medical and psychotherapeutic models are challenged; expert versus collaborator, in which dynamic can be considered as a power issue; and finally, diagnosis versus ability that focuses respectively on pathology labelling or wellness. The term therapy, inherited from traditional models perpetuating inequalities, is used with parsimony to avoid distancing in the relationship. O’Grady & McFerran still decided to incorporate the term therapy into their feminist practices in order to keep addressing “. . . health issues related to patriarchal oppression” (p. 77).

O’Grady and McFerran (2007) also looked at the relationship between CoMT, community music practices, and feminist therapy, and found tensions in how we approach individuals in their social context. They focused on women’s issues in regard to patriarchal society, even though they were aware of the inclusive aspects of feminist therapy. However, looking a larger picture, we should gradually raise awareness in both genders to avoid polarizing the issues. Men are also victims of oppression either as oppressor or as oppressed. Freire (1970/2001), in *Pedagogy of the Oppressed*, makes it clear that, to liberate oppressed populations, we also need to liberate the oppressors. Meadows (2008), a male music therapist, has addressed the absence of male voices in some feminist therapy discourses and is hoping for open dialogue within the feminist orientation.

Music therapists, musicians, and allied professionals alike are also attracted to the use of music for peace and social justice purposes and have published on these issues. The

clinical domain and settings, in which one works, such as special education, medicine, and psychotherapy, influence vision and approach to music. Before discussing the topic of music for peace and social justice, the sociology of music gives us some foundational understanding about the use of music in the social and cultural realms.

Music, sociology, and psychology. Sociological branches of social justice and social movements have, in some instances, used arts and music as social tools. In *Music and Social Movements*, Eyerman and Jamison (1998) explore the link between social movements and culture, in particular music, with the theoretical question: “How do social movements contribute to processes of cognitive and cultural transformation?” (p. 9) They elaborate on a cognitive approach that focuses “. . . attention on the construction of ideas within social movements, and on the role of movement intellectuals in articulating the collective identity of social movements” (p. 21). Eyerman and Jamison (1998) are interested in the cognitive praxis of social movements, particularly with music, as this type of cultural activity contributes “to the ideas that movements offer and create in opposition to the existing social and cultural orders” (p. 24).

Music is, in some instances, “truth-bearing and knowledge-producing” (p. 22) as demonstrated through exemplary actions, although Eyerman and Jamison (1998) do not claim that music is the social movement’s truth-bearing in all cases. Meaning and identity are articulated through social movements and foster strong emotional engagement. Culture is viewed as “. . . the independent variable, as the seedbed of social change, supplying actors with the sources of meaning and identity out of which they collectively construct social action and interaction” (p. 162). This statement embraces the possibility that social movements could play a key role in addressing social justice issues. Eyerman and Jamison

(1998) claim that “. . .the music of social movement transcends boundaries of the self and binds the individual to a collective consciousness” (p. 163). As stated by the music sociologist DeNora (2002), music is like social glue that allows for communication and socialization for almost all individuals. Her research looks at the dynamic role of music for social ordering and self-regulation. DeNora (2005) argues that

. . .over time, music’s transfiguration of states and conditions gain validation, becomes a social achievement and a referent for how collective action elsewhere might proceed. In this respect, musicing may ultimately lead to critical consciousness of “what else might be transformed” (the radical promise often attributed to music and its potential as a medium of subversion and/or social change). (p. 14)

De Nora adds that music has a strong impact on the individual because it reunites one’s intense personal and subjective experience to that of a culture of the collective.

She employs “. . .the concept of *affordance* to describe music’s abilities to. . . ‘get into the action’ of its mediating role in relation to social action and experience” (De Nora, 2003, p. 170). The old music and society paradigm of seeing music as distanced from social structure and as being a reflection of social structure is moving toward a more integrated notion of music closely embedded into social life in what is called *musicking* (Small, 1998), a term often encountered in CoMT. Small proposes that the action of music has more ramifications than one can imagine. He introduces the term *musicking* as “To music is to take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance (what is called composing), or by dancing” (p. 9). Furthermore, Small argues that when one is participating in a musical performance, this person is actually saying to her/himself, to one another, and to others, “This is who we are” (p. 134). The musical performers might have a strong influence and control over socialization and communication, but, as Small says,

who we are is also developed through the choices, values, and relationship the listeners establish with the music. In some CoMT contexts, performing participants send a message of assertion and courage that their audience receives as a social consciousness awakening.

Music's active properties may help forge social constructs within a particular cultural context where it reflects specific meanings for their protagonists. DeNora (2003) is interested in how music espouses the role of "socializing medium" which carries values and competence. She also argues that music could contribute to perpetrate social differences. In fact, some community music therapists are interested in eliminating these social differences that create marginalization and exclusion barriers. Music also can be envisioned as a constructive social actor that allows equal access to resources when used in a CoMT context.

Hargreaves and North (1999) are concerned with the cognitive, emotional, and social functions of music. They wish to place the social dimension of music at the core of music psychology. Music psychology has focused on the cognitive and emotional aspects of music, while neglecting its social functions. Their findings illustrate three main social functions of music: ". . .the management of *self-identity*, *interpersonal relationships*, and *mood*" (p. 72). The first function of self-identity is reinforced through music, which contributes to self-defining and creation of subcultures as seen with adolescents. Composers also assert their identity through their works. The second function of the interpersonal relationships are established and maintained through music encounters that reinforce a sense of belonging for subgroups. The authors also note that the music therapist-client relationship is a crucial component that develops through music. Finally,

the third function of music serves as a mood mediator according to situation, environment, and specific goals.

Hargreaves and North (1999) re-interpret the ten functions of music defined by Merriam (as cited in Hargreaves & North, 1999) in relation to their social aspects: emotional expression, aesthetic enjoyment, entertainment, communication, symbolic representation, enforcing conformity to social norms, physical response, validating social institutions and religious rituals, the continuity and stability of culture, and the integration of society. The authors assert that these functions all have a social dimension that could be revisited.

These arguments are part of Hargreaves and North's book, *Social Psychology of Music* (1997), where they propose a new agenda for music psychology with five main ideas: recognizing the interdisciplinary context, the implication of the democratization of music, research should be theory-driven, recognizing the interdependence of theory and practice, and increasing diversity of research methodology. The authors insist that music psychology should invest the "real world" of music and that ". . . a greater range of methodologies should be used to investigate the variety of uses which people make of music, as well as their experience of it" (p. 82). They present their book as a resource for psychologists and music educators.

Hargreaves and North's (1999) agenda is certainly interesting, but I am always amazed by the fact that there are rare references to music therapy in music psychology and sociology. In this case, the authors dedicate a chapter to music therapy in their book (1997), but do not make reference to music therapy in their paper (1999). We have to wonder who is included in the interdisciplinary context they wish to create. Since its

beginning, the music therapy field has taken inspiration from psychology's scientific theories to frame and understand the therapeutic work until we were able to articulate our own music therapy theories (Ruud, 1978). The opposite is not occurring, as music sociology and psychology seem to show little interest in music therapy except for De Nora (2005) and Dissanayake (2001) who are trying to link sociology, music, and music therapy. De Nora (2005) witnesses interdisciplinary cooperation from neurology, to creative music therapy, to the social psychology of music. Social psychology of music and CoMT share the same agenda of the need for interdisciplinarity, the equal access to music for all, the need for theory-building, the bridge between theory and practice, and the issues of research methodologies which are also found in the qualitative-quantitative discourse in music therapy.

Davidson (2004) examines the musical performing aspect in relation to CoMT. She found that the social-psychological processes are complex:

1. Playing with a number of social roles—leader, follower, etc. —and so working as an ensemble to regulate the music as it unfurled.
2. Articulating and presenting ideas through music in an overt form, through illustrative emotional communication and emblematic behavior.
3. Working with a musical narrative, so being inside the music, or . . .being conversational with the musical language itself.
4. Conversely, working outside of the musical narrative, and focusing simply on audience concerns.
5. Being happy to “show off” and to do this through overt display activities.
(p. 124)

Davidson (2004) reports that social psychology focuses on interpersonal communications, which are demonstrated through subtle nonverbal cues and gestures. She proposes that this information is important for community music therapists to better understand the dynamics of individuals and groups in the co-construction of music. A future theory of CoMT, in her view, should include aspects of identity and the socio-

cultural impacts of music. She is hoping for a more formal definition of work that includes the various forms of musical engagement and communication through performance and/or listening.

CoMT can certainly benefit from social psychology of music research as an equal partner in a collaborative inquiry, not as an outsider that tries to be heard. Seemingly, peace and social justice issues are not addressed by Hargreaves and North (1997/1999), but their interest for the social dimensions in music should eventually bring us closer to the role of social psychology of music regarding these questions.

The next section does not refer to CoMT, but to the uses of music in contexts of peace and social justice.

Music, peace, and social justice. Hargreaves and North (1997) argue that research has not yet proven the persuasive effects of messages through music. But, for grassroots and community groups, music is a powerful tool to mobilize youth and marginalized populations. For instance, Yúdice (2001) writes about the impact of music on social justice in Brazil with the Grupo Cultural Afro Reggae. This reggae group was created in 1993 to counteract the violence that was prominent in Rio de Janeiro. The cultural citizenship activities that include funk music, like the samba, received recognition from the city officials and non-governmental organizations (NGOs) as a mediator between diverse societal groups. Afro Reggae was to become the “polyglossia of sociability” (Yúdice, 2001, p. 56). The movement extended this consciousness-raising activity to concrete civic action in health, AIDS awareness, human rights, and education—especially jobs training into music service and entertainment. Several music bands departed from the original one and are expanding nationally and internationally to increase social awareness

of marginalized populations. The Grupo Cultural Afro Reggae firmly believes that “. . . music and performance are acts of citizenship because they present a different portrayal of poor black youth and because it is their intervention into (or, better yet, their way of opening up) public spheres” (p. 60). The expansion of this music group is phenomenal, and in the following section, we will explore how the musical genre of hip-hop has also achieved social change.

In *The Push and Pull of Hip-Hop*, Trapp (2005) explores, through the works of two artists, the role of hip-hop music as both the “engine and mirror of a social movement” (p. 1482). She uses two social movement theories—new social movement theory and political opportunity theory, and the seminal work of W.E.B. Du Bois (1903/2000) to support the social movement analysis.

From the point of view of social movement theory, political systems and mainstream cultures are *pushed* by movements that are instruments of identity. In the context of hip-hop, music has pushed the African-American youth to the mainstream culture, which was not previously accessible. Hip-hop artists have become “. . . prophets of the present [who] give voice to changes being lived by other citizens” (Trapp, 2005, p. 1483).

On the other hand, from a political opportunity theory, groups can respond to threats by exploiting opportunities. Unlike the social movement theory, the leaders of a social movement are hip-hop artists “. . . who *pull* [author’s italic] and shape identity in their community and create action for social change” (Trapp, 2005, p. 1483). These opposing perspectives of hip-hop as being the cause or effect of social turbulence seem reconciled in the work of Du Bois (2000). Du Bois’ work can be interpreted through this

contemporary lens: “. . .musicians give voice to silenced segments of society (i.e., push) and . . .hip-hop artists are leaders whose voices are a clarion call to other African-Americans that social injustice not only exists, but also can be fought (i.e., pull)” (p. 1484).

Trapp (2005) examines the portrayal of two hip-hop artists: Queen Latifah, a female rapper, and Tupac Shakur, a highly popular musician. Both artists grew up in difficult socio-economic conditions, and had mothers who were strong advocates for better social environments. Latifah’s mother was a teacher and positive female role model, and Tupac’s mother was a leader in the Black Panther movement. Through lyrics and analysis, Trapp found that Latifah saw her work as music message, denouncing poverty of women, misogyny, and victims of an unequal system. Latifah is more than a messenger, she is a leader who guides her audience to act and change things. This artist has been a strong leader who carries, through her music, a message of action and positive self-esteem—but after years of struggles and fights for black women’s rights, she started to show fatigue, according to Trapp, which indicates the enormity of the task of changing society.

Tupac’s music carries a different message through hip-hop, describing the harsh conditions of living in a Black community. He has been criticized for creating such a portrait and for decrying African Americans who do not identify with his sayings. His songs followed controversial roads—such as denouncing abused women while diminishing them through sexual stereotypes that did not correspond to his pleas for justice. Nevertheless, Tupac was an important figure who provoked and pushed reflections on social justice. He used music in a powerful way and received amazing attention, which

forced society to question itself. His music was for “militancy,” while Latifas’s was for “moderate cultural change” (Trapp, 2005, p. 1492).

Trapp (2005) is interested in movement leaders, particularly hip-hop artists as being engines or mirrors of social movements. She concludes that

If hip-hop exists to reflect identity—to push forward an existing agenda—then artists merely are conduits for the ideas of others. If, however, hip-hop artists create and activate movement consciousness, then they are more appropriately viewed as movement leaders. (p. 1492)

Trapp suggests that future research could explore how cultural and social movements fuse, and how identity and culture interact in these contexts.

The central issue of Trapp’s (2005) study on social movements is the use of hip-hop music to carry a message of constructive leadership in Latifah’s case, and a message of denunciation in Tupac’s case. Latifah seemed to be a solitary leader who could not sustain the social movement alone through her music. We do not know if younger women felt called upon to be leaders and to carry a message of social justice and equity as she did.

Clay (2006) has also studied the role of hip-hop music in youth activism, especially in the communities of color. She argues that hip-hop represents an important cultural art expression for youth; this music contributes to local communities’ social and political changes; hip-hop enhances youths’ political awareness to combat racism and inequity; and that youth develop and integrate political consciousness into that music.

Clay’s (2006) research included participant observation and in-depth interviews with two groups of youth in communities of color.

These two organizations serve as a place for youth to build social cohesion and identity through participative projects. Performances of hip-hop music, rap, break-dancing, poetry, and singing on social justice are encouraged and supported by the organizations that aim to mobilize youth. (p. 112)

Youth in schools and communities were inspired to get involved socially by hip-hop performers invited by these two organizations that loudly denounced inequities and also proposed conflict resolution alternatives. Clay reports that youth are very attracted and captive to hip-hop music, thus increasing the chance for social justice messages to be heard with conviction.

Other organizations, such as Youth Speaks, are also part of the growing trend of social youth organization that uses poetry slam as a powerful tool to develop leadership and critical thinking. These youth organizations play a role of sustaining and motivating activism through the very central youth expression of life and music (especially hip-hop), accessible to all. Words are directly connected to their reality with spontaneity, which has no rules, a characteristic way to express power for that generation (Clay, 2006).

Music also serves social purposes of community building. Bloustien (2007) explored youth music practice and mediated communities. This extensive three years of fieldwork resulted in a narrative of a longitudinal, ethnographic, and cross-cultural research of an international artistic project *Playing for Life* (www.playingforlife.org.au). The project was realized with marginalized young people on four continents (North America, Europe, Australia, and the United Kingdom).

Bloustien (2007) looks at the cultural practices of youth as a means to develop social identity, belonging, and cohesion, as well as community building. Their stories illustrate how various artistic media create a sense of community and solidify the family and social network. The young adult artists initiated and pursued projects that include performance, production, and marketing skills. The term *community* is defined in a broader sense of reaching out not only to a geographic region, but as a “. . .fluid social

network, shaped by shared and evolving cultural and media(ted) activities” (Bloustien, 2007, p. 447).

As part of a larger community, young people involved in these music projects decided to help disadvantaged youth in juvenile detention centers and other settings by giving hip-hop workshops and music lessons. In using music, young entrepreneurs become the messengers of social issues such as “. . . racism, poverty, corporate greed, homelessness, and ecology” (p. 459). For Bloustien, these various projects have been a demonstration of how “. . . creating, maintaining, and expanding new communities; establishing new ways of belonging, new social networks that move beyond usual barriers of class, ethnicity and gender. . .” (p. 460) is possible.

The networking of such an international project demands a type of inclusive leadership that allows for each youth group to preserve and assert their cultural identity. The *Playing for Life* project involves live performances and use of the web for diffusion. On a smaller scale, the following example uses music to benefit marginalized groups.

Bailey and Davidson (2005), two music psychologists, did research on the elitism of music performance by measuring the effects of group singing with marginalized populations and middle-class singers. They compared three choirs: choirs 1 and 2, (two marginalized groups with homeless men), and choir 3, a middle-class process group. The homeless population had suffered abusive parental conditions, poverty, poor relationships, and repetitive unemployment situations. Adding to these issues were mental illness, drugs, and alcohol abuses. Bailey and Davidson explored: (a) changes which had occurred since joining the choir, and (b) participants’ perceptions of the catalysts which may have prompted change.

The interpretative phenomenological analysis included semi-structured interviews on the effects of group singing for homeless men for choir 1 and 2; and a focus group with an agenda pulled from the information gathered with choir 3 on the effects of group singing and performance for middle-class singers. Bailey and Davidson (2005) specifically looked at clinical-type benefits; effects of group process; effects of choir/audience reciprocity; and effects of cognitive stimulation.

The study showed positive performing effects. The homeless men's choirs felt a sense of connection with the larger society from which they had previously felt alienated. They also found a space for emotional and personal expression, as well an increase in self-esteem and communication. The choirs gave, literally, a political voice that informed the audience of the social issues of poverty and homelessness. These choirs challenge the Western individualistic musical elitism that reinforces class differentiation (Kaemmer, 1993). Choir is a form of musical art that is accessible, as one does not need to have musical instrument abilities. The next paper reviewed exemplifies the use of music for reconciliation where music messages are clearly articulated.

Al-Tae (2002) evokes a specific chronic conflict between two opposing groups in the article, "Voices of Peace and the Legacy of Reconciliation". His narrative shows how two ethnic groups use music to differentiate and then unify. Al-Tae (2002) explores political, cultural, and musical issues surrounding the conflict between Palestinians and Israelis and the popular music that has reflected their struggles and attempts for reconciliation. He also gives special attention to the latest musical cooperation between singers from both sides who are working toward the promotion of peace.

The crisis in the Middle East between Arabs and Jews intensified 50 years ago. In this context, music has played a role on both sides to reinforce cultural identity and to send messages promoting their respective vision. Palestinian musicians have composed songs of resistance incorporating traditional folk and Arab popular music, while Israelis also try to preserve their own identity that is heterogenic and multiethnic. Interestingly enough, Al-Tae (2002) reports that Israeli music has some similar melodic and modal roots with Palestinian. In Israel, music has been under Occidental and Oriental (Middle Eastern and North African) influences. In addition, Slavic and Russian immigrants create a rich musical mixture. According to Al-Tae, these marginalized groups in Israel are the ones who seem to sing for peace and reconciliation. The fusion of Eastern and Western music features found in Israel reflects an analogy of reconciliation and sharing of a same territory.

One of the Israeli musicians, Dalal, influenced by both Arab and Jewish musical traditions, bridges the traditional and the modern (the East and the West), and the Jewish and the Arab cultures through his music, according to a critic reviewer. Al-Tae (2002) speaks strongly of the role of music to improve the world:

The role of popular music is not limited to raising awareness of social and political tensions, but to actively participate in offering tools for understanding the shifting dynamics within a disputed territory. As music soars above the temporal crossroads, it enables people to come together and reach better understandings of one another despite their political differences. To this end, music not only reflects our vision and understanding of history, but also expands our appreciation for the present, illuminating conflicts and paving the way toward a better future. The challenge remains, however, for each party to accept the other side's views in a way that would ensure a just peace, equality, and reconciliation for all. (p. 59)

As we have seen, music has the potential to carry messages that reinforce cultural and social identities. Here music and messages converge. On a larger scale, music can bring together cultures as demonstrated in this previous article.

As mentioned earlier, few papers have directly linked CoMT to peace and social justice except for the ones that follow.

Community Music Therapy, Peace, and Social Justice

Stige (2002a, 2005) presents a participatory action project that was conducted between 1983 and 1986 in Norway as part of a cultural project with a group of individuals with mental challenges. Stige (2005) qualifies this CoMT project as an opportunity to address concepts of “equality and justice” (p. 412). Social justice is a large umbrella that implies social change, which is embedded in a cultural context. For Stige (2002a), community music therapy can be seen as a cultural engagement, where “. . .the local community is not only a context *for* the work but also a context to be worked *with*” (p. 113). His project is a reflection of individuals being part of a *community* that is *cultural* in nature.

Stige’s (2002a) “Upbeat” project regrouped adults with Trisomy 21’s syndrome in their 30s and 40s who lived in institutions. They were admitted to the Community Music School in Sandane as a national political initiative to increase access to cultural communities’ participation for individuals with handicaps and health problems. The music sessions began at the school and one participant asked a question that created an amazing response from the music therapists and the community: “May we, too, play in the brass band?” This created a work of collaboration involving participants, music therapists,

community groups, choirs, and the municipality, resulting in positive outcomes regarding inclusion and sense of belonging for participants and the larger community.

Participatory processes are implied in CoMT. In this case, participatory action research was prompted by an inquiry to advance CoMT. This method is discussed in chapter 3. Stige (2002a) wonders if music therapy researchers should contribute to social change. He believes “. . .that music therapists and researchers *do* have some political and social responsibility” (Stige, 2002a, p. 278) and that they should move toward acting directly in concrete settings by exploring possibilities and limitations.

On the other hand, Curtis and Mercado (2004) propose the convergence of two community practices with citizens who have developmental disabilities: community engagement and CoMT through a performing arts program. Community engagement is a new trend that responds better to the need for socialization, a sense of belonging, and true friendship. Through a qualitative inquiry, Curtis and Mercado look closely at the issue of friendship which “. . .is characterized by acceptance, communication, and reciprocation” (p. 2). While people with developmental disabilities are accompanied most of the time by human-service professionals, volunteers, and family, in community engagement, friendship through a larger social network is encouraged.

There are external and personal obstacles to community engagement, but the proponents of this approach believe that these should not limit expectations and efforts.

Curtis and Mercado (2004) found that the most successful strategies were

1. matching a person with disabilities with a person without impairments;
2. self-advocating from people with disabilities to educate the larger community;
3. connecting to diverse social networks and;

4. introducing to the community a person with a disability through bridging.

Curtis and Mercado (2004) used a CoMT concept as a new trend in the field of working in the community. Performing Arts Program is the bridge between the two community practices that reunite people with and without developmental disabilities. The purpose of this program was to:

1. Increase community engagement of people with developmental disabilities.
2. Increase community awareness of and appreciation for the strengths of people with developmental disabilities.
3. Provide quality performing arts experiences.
4. Increase self-advocacy opportunities for people with developmental disabilities.
5. Meet specific therapeutic needs of individuals.

The Performing Arts Program included approximately 20 participants with disabilities, from age 21 to 65, who came from the community and were attending a community service center. The undergraduate students in music therapy, and members of the community were among the participants.

Two groups were assigned – a hand-bell choir and chorus. A professional in American Sign Language (ASL) and music performers also participated. Each group was composed of people with and without disabilities and rehearsed in their respective groups until they came together to prepare for the performance at the end of the semester. The program was assessed through various types of data such as observations and self-reports from participants, caregivers, and people who attended the performances. All these groups also had an opportunity to share their experiences through anecdotal and observational

information. The goals of the program were met with success as demonstrated through the positive outcomes and scale ratings. Curtis and Mercado (2004) concluded that the convergence of these two community practices offer a better chance for people with disabilities to get the place they deserve in society as “full citizens in the community” (p. 13).

Bird (1998), a Canadian music therapist, applied CoMT in a different context. She worked in Vancouver with street kids to help them find alternatives to drugs and alcohol through the creative arts therapies. She explored the intersection of music therapy and social action work to develop self-esteem, leadership, and social skills. Bird did not mention CoMT, but had the feature of an innovative music performance project called “I’m Dangerous With Sound” accomplished by seven street youth. She states that “The arts are one avenue towards social change and a healthier community” (p. 67).

Scheiby (2002) also uses the terminology of community music therapy but in the context of healing trauma. Scheiby was part of the group of music therapists who conducted group sessions for individuals who had been traumatized by the terrorist attack of September 11, 2001 in New York City. Trained in Analytical Music Therapy (AMT) (Priestley, 1975, 1994), Scheiby has used these techniques in conjunction with CoMT. She has expanded the definition of CoMT given by Ansdell (2002) to “. . .an approach to music therapy that provides services to a variety of subcultures that are defined by a common concern that would bring them to training/therapy. [That] approach offers musical and verbal collective processing and a context to work through political, social, and cultural issues that the group members have in common” (Scheiby, 2002, p. 93).

Group improvisation is especially powerful to create what Scheiby (2002) calls *communal musicing*. Creating music together provides participants with a sense of connection and support. Scheiby refers to Ruud (1998) who talks about free collective improvisation that helps build spontaneous community. Scheiby worked on an individual level of healing, while using the community to reinforce inner and outer support. There is no mention of performance as is often times found in CoMT. The term CoMT is taken literally as working in the community with a traumatized collectivity. It raises the issue of how we define CoMT: can we advance work in the community that is, by definition, CoMT; or do we need, like in this particular context, a call for collective healing that requests a socio-cultural intervention which is a hallmark for CoMT.

Zharinova-Sanderson (2004) also works as a music therapist in a community context with traumatized refugees in Berlin in order to promote integration and socio-cultural change. The emergence of the concept of CoMT provided her with a framework in a changing multicultural Europe. The author presents her work as a music therapist at The Center for the Treatment of Torture Victims. Through a case study, she shows how trust and a sense of humanity could be recovered through *musicking* (Small, 1998). Zharinova-Sanderson argues that music is a communal form of expression that could be a determinant in healing and recovering for traumatized refugees who are alienated from their culture. She also encountered a different perspective about performance, which is a natural way to celebrate one's identity and pride for several non-Western populations. One of the main outcomes was that this CoMT experience was a demonstration that isolation, a major problem for refugees, could resolve into integration.

Bringing forward the idea of music therapy as a socio-political work reinforces the social role of music as a force for change (Edwards, 2002). Edwards is a strong advocate for taking social and political stands through music therapy, although she questions the use of the term CoMT as something new.

Stewart (2004), a music therapist trained in social work and psychotherapy, has worked in Northern Ireland in a community trauma counseling center for children, families, and communities affected by the social and cultural conflicts. His work inspired him to develop a project he named “Community music therapy” before hearing that this concept was developing elsewhere. The Music for Health project helped community group volunteers when working closely with the population that lives under high tension.

Stewart (2004) describes this particular social and cultural context being addressed through CoMT “. . . as a process of acknowledging and working with the implicit structures and values of the context, with its emphasis on community development, self-definition of need, and the offer of various holistic health and social care resources” (p. 294). While music is an expression of one’s “internal world,” it is also an “act of transformation” (p. 288). In his work with populations under high stress, Stewart finds that music can help express reality and provides a place to create it as well. Stewart’s particular project with the community does not involve an audience as found in CoMT as it tends to be defined. His work is connected to Scheiby (2002), where the community reinforces the potential for healing.

Oosthuizen et al. (2007) work as music therapists in a Music Therapy Community Clinic (MTCC). They initiated a project, Music for Life (MFL), that provides music activities to larger groups of children in the community than the ones seen in the clinic.

These children suffer a wide range of distresses from physical to psychological trauma. The main goal of the project has been to ". . . 'keep the children off the street' by providing them with a socially healthy alternative, a social group that they could belong to, and a safe environment where they could build healthy relationships with their peers" (p. 4). They worked with community musicians as the demand increased from other groups and communities. Children took part in projects such as choirs, drumming circles, marimba, and rap groups. They also learned various traditional musical styles and songs from African musician's groups. MTCC's music therapists co-led or supervised the groups ". . . to offer support for musicians and children" (Oosthuizen et al., 2007, p. 5).

Performance is a sensitizing concept in music therapy. The music therapists found, though, that in that project's context, it was beneficial for the all community:

. . . parents often lose hope for the future of their children. Performances give parents and other community members the opportunity to witness the potential, vibrant energy, and resilience of their children, whilst also allowing children to enjoy the communities' enthusiastic response to their accomplishments. Through performances, the MFL Project moves out into the community, and those who are members of MFL groups become leaders of their community as they become a voice offering parents and children alike a positive social experience, offering possibilities for what their community can be. (Oosthuizen et al., 2007, p. 9)

These few research papers on CoMT are very stimulating. There is room for many more creative projects, and music therapists should be encouraged to write about their practice. The sharing of resources will only help the music therapy community to advance the field and even more importantly, to give a larger population access to the benefits of CoMT. A great initiative that follows that path is the online journal "VOICES: a World Forum for Music Therapy" (www.voices.no). Their mission is aligned with social justice, providing access to developing countries, and encouraging equality through free access to knowledge on the web journal and forum. The next section discusses mentoring, an

essential element in the emergence of CoMT for peace and social justice that were explored with the participants.

Mentoring

Mentoring apprentice music therapists. The concept of *mentor* goes back to Greek literature. Mentor was the advisor to Homer's hero Odysseus, known as Ulysses. Mentor acted as a guide for Ulysses' son, Tlemachus. The mentorship developed through centuries to become "apprenticeship" in the Middle Age (Merrill, 2008). In the last century, the terminology of mentoring and supervision established themselves. For Merrill (2008), confusion seems to exist between the terms mentoring and supervision in the field of music therapy. Often, they are used interchangeably in relation to internships. Cawood's (1999) is also interested in mentoring and supervision whose thesis was "Supervision in the Music Therapy Internship: An Examination of Management Styles and a Survey Measuring Intern Perception of Mentorship in Supervision."

Memory, Unkefer, and Smeltekop (1987) describe supervision in music therapy as an essential "partnership between students and supervisor" (p. 161). The authors provide theoretical models mainly inspired by health and education disciplines. There is no mention of mentoring in a music therapy education and training book edited by Maranto and Bruscia (1987). Forinash (2001) wrote *Music Therapy Supervision*, a collection of papers clarifying the definition of supervision in music therapy. Among those papers, McClain (2001) finds, through the literature, that supervision refers to ". . . a comprehensive term for a concept that includes teaching, modeling, observing, shaping, coaching, and evaluating the skills and behaviors of students" (p. 9). Supervision pertains

to internship, which is called pre-professional supervision, and professional supervision for advanced practice.

Bruscia (2001) introduces a model of supervision derived from apprenticeship training. The apprenticeship is integrated to the graduate music therapy program for enrolled, clinically-experienced music therapists. They serve as apprentices under the “continual guidance” (p. 283) of the professor in order to learn all the aspects of supervisory responsibilities in music therapy. Bruscia identifies five levels of intervention that are action-, learning-, client-, experience-, and countertransference-oriented.

On the other hand, in their advanced trainings, some universities offer music therapy group experiences. These groups help students integrate personal and professional learning processes. Hesser (1985) who has instituted this type of group at New York University is convinced that “. . .the more we understand and explore music together and individually, the better we can bring it to our clients” (p. 68). She adds, “Being a music therapist is an in-depth, lifelong process, not begun or completed with a degree” (p. 67). Stephens (1987) talks about experiential music therapy groups for advanced supervision. Music therapists, once graduated, have minimal support systems and are still developing their identity and growth. Stephens emphasizes the need to enhance leadership skills in order to educate professionals and the community at large about music therapy. Préfontaine (1997), in an article entitled, “On Becoming a Music Therapist,” advocates for experiential learning in professional identity development: “Becoming a music therapist would then signify becoming a person whose forte lies in the utilization of sound to give freedom to the body and the voice, and sensitivity, intuition, and creativity to complement

the spoken word and rationality” (p. 1). Préfontaine sees the process of learning music therapy through exploring relationships to the self and to others.

Arts and mentoring. Snowber’s (2005) writing probably resonates the most with my vision of mentorship. Snowber, an arts-based researcher looks at mentorship on a spiritual level beyond the professional one. She sees the mentor as an artist. She writes: “The artist and mentor work in the landscape of both the internal and external world, forging connections that bring passions to life” (Snowber, 2005, p. 345). She is inspired by the etymology of the word *mentor*, derived from *mentos*, that means: intent, purpose, spirit, or passion (Online etymological dictionary, 2001). Snowber invites mentors and art-makers to freely welcome new ideas and perspectives and to set aside preconceived agendas.

Snowber (2005) captures some of the essence of mentoring when she says: “Listening to the underside of what is happening in a student’s life is a sacred act, one that must take form in the soil of mindfulness and loving kindness” (p. 347).

Snowber (2005) also pays attention to the development of leadership skills in the realm of education at a humanistic level. This has nothing to do with the academic or administrative terminology. She brightly connects mentoring, arts, leadership, and the soul. Snowber argues that “. . .the aspects of loving kindness, soulfulness, and heartfulness come into play as part of the palette that makes a thoughtful and discerning leader” (p. 351). This type of leadership enriches the process of mentoring and becomes a model for apprentices who are inclined to become future leaders. Snowber proposes a holistic view of mentoring which we should privilege as music therapists. She concludes, “One can lead

with the heart, listen with the soul, analyze with the mind, and attend with the gestures of the body” (Snowber, 2005, p. 351).

Mentoring and the ripple effect. Morer-Urdahl and Creswell (2004) used a qualitative transcendental phenomenology method (Moustakas, 1994) to study the “ripple effect” in a Youth Leadership Mentoring Program. Four themes emerged from their study: investing and reinvesting in others, influencing others positively; giving and receiving; and establishing interconnectedness among relationships. The essence of the experience is rendered in a rich narrative:

The ripple effect in the mentoring begins with a person who is willing to invest in another and form a meaningful relationship built on trust. This person has the ability to give and mentors a person who has the capacity to accept. It benefits both the mentor and mentee by impacting positive outcomes in personal lives, in organizations, and in society. Theoretically, the ripple effect is endless and its impact ripples outwardly as the experienced influences and feelings of connectedness are forwarded to others. It occurs both vertically and laterally. Mentors were mentored by others in a vertical fashion, and they pass it on laterally to peers through verbal and nonverbal communication, throughout time, and to individuals receptive to mentoring. This investing and reinvesting might also be seen as a “circle” of investing and reinvesting in others with the “circle” continually expanding outward. This investment can have both positive and negative effects. The essence of the experience is giving and that giving has the potential to be a multiplier. (Morer-Urdahl and Creswell, 2004, p. 23)

Summary

This literature review attempted to establish relationships between CoMT, music, peace, social justice, leadership, and mentoring. Given that CoMT is not clearly defined yet, and is at an early developmental level, it has been challenging to find direct references. I had to explore various paths to understand if, why, and how they link. Mentoring, teaching, leadership, and feminist theory provided me with some implicit connections to keep the fluidity of the relevant dimensions of CoMT, peace, and social justice. The rationale for exploring and developing CoMT for future applications include

ideas such as: CoMT can be used as a creative vehicle for emancipation and expression that gives voices to marginalized and silenced parts of society; we need to look at how CoMT distinguishes itself from other applications of music for peace and social justice and; how we wish to mentor and train apprentice music therapists into CoMT for peace and social justice. Boyce-Tilman (2000) reminds us that “. . .music is, above all, about community, belonging, and inclusion; about being connected by bonds that do not restrain, but encourage corporate action” (p. 212).

The next chapter presents the qualitative inquiries of participatory research action, arts-based research, and phenomenology. These methods served to capture the essential elements that apprentice music therapists need in order to evolve in CoMT, and in the concepts of peace and social justice.

Chapter III: Methodology

[MUSIC 4: Methodology]

Music Therapy Research

Research is a process that requires a concerted effort from both the researcher and the participants in order to advance knowledge. As in music, it is a constant work of listening, playing, and attuning. Likewise, in music ensemble, there is no possibility for solitary play and everybody depends on each other for a meaningful result. Wheatley (1999), a renowned author on leadership, proposes the metaphor of music for collaborative work:

Those who have used music metaphors to describe working together, especially jazz metaphors, are sensing the nature of this quantum world. These world demands that we be present together, and be willing to improvise. We agree on the melody, tempo, and key, and then we play. We listen carefully, we communicate constantly, and suddenly, there is music, possibilities beyond anything we imagined. The music comes from somewhere else, from a unified whole we have accessed among ourselves, a relationship that transcends our false sense of separateness. When the music appears, we can't help but be amazed and grateful. (p. 45)

In its actual form, music therapy is a relatively young field. It emerged in the medical field from the post-World War II era when American and European hospitals started to play music to veterans, in conjunction with pain medication (Gaston, 1968; Michel, 1976). From there, research within music therapy training programs appeared in the United States in the 1950s, mostly using quantitative research inquiry as it was the dominant research paradigm at the time, following the medical, psychological, and sociological research traditions. Gradually, music therapy researchers and practitioners found that quantitative inquiry was not fully appropriate for the field and started to search for other types of inquiry, which led more to qualitative research.

Brooks (2003) catalogued nine music therapy journals published in the English language from 1965 to 2001. Some of the results show that, since the 1980s, quantitative research and clinical articles were the predominant types of publications in all of these journals. Historically, quantitative research peaked in 1983 and has leveled off since that time and qualitative research appeared in literature in 1983, peaking in 1996.

Aigen (2008a) looked at qualitative music therapy research studies written in English from 1987 to 2006. He found that 52 doctoral studies were published in the last 20 years and predicted that, if current trends continue, approximately 50 other studies will appear in the next 10 years. Aigen concludes that these studies, “methodologically sound” may need more attention “. . .to areas such as selection criteria, reflexivity, the evolution of the study, the choice of evaluation standards and procedures, examples of data analysis, and the presence and influence of dual relationship” (p. 315).

In another article, Aigen (2008b) analysed 92 qualitative music therapy research written in English reported in articles and book chapters. He found that

Researchers are not sufficiently addressing the various types of dual relationships that can be present in qualitative studies. There also needs to be much greater emphasis placed on providing more information on method in qualitative reports, particularly in the area of illustrating data analysis and reporting on evaluation standards and procedures. (p. 258)

Aigen also encourages graduate music therapy programs to disseminate more the three main methods of grounded theory, naturalistic inquiry, and phenomenology in qualitative research because of their “. . .ability to support qualitative research projects in music therapy” (p. 258).

Art and science. Music therapy has the unique position of being an alliance between art and science (Kenny, 1989). Yet, sometimes it is difficult to do justice to both (Rogers, 1995). Some researchers might be inclined toward the artistic aspect, while others lean towards the scientific side of the field. We can assume that these respective orientations, artistic or scientific, might guide the choice of inquiry (i.e., qualitative or quantitative). It would, however, be too simplistic and dualistic to put forth such an equation. Various factors influence the choice of inquiry, for instance, the clinical context and milieu's approach to research. These primary fields of special education, medicine, and psychotherapy already have their own research traditions. Music therapists have, nevertheless, looked for the best inquiry methodology to advance the field (Kenny, 1998).

Music therapy research: Quantitative-qualitative. Music therapy researchers have written in the 1990s about the qualitative-quantitative research discourse offering their own perspectives (Aigen, 1993; Aldridge, 1994; Amir, 1993; O'Callaghan, 1996; Rogers, 1995). Music therapy pertains to the subjective domain that challenges scientific research generalization and validity criteria while qualitative research looks at the unique experience of the individual. Amir (1993) writes “. . .the utilization of qualitative research methods in our field will help us illuminate the art, the beauty, and the essence of our work as music therapists” (p. 10). Music therapy confronts the two accountability systems of medicine/education and arts that are often respectively more quantitatively and qualitatively oriented.

Wheeler (1995/2005) provides music therapy practitioner/researchers with a comprehensive view on the research process of quantitative and qualitative inquiry approaches. Wheeler prefaces her book in an inviting way by saying:

Reading this book may open up new ways of looking at research and at life. That is because there are ways in which research and life parallel one another—just as there many ways to do research, there are also various ways to look at life. Much of how one chooses to do research reflects one’s beliefs and the choices that one makes about life. This extends to questions of what we mean by truth, whether it is possible to be objectified, and what knowledge we find to be meaningful. (2005, p. xi)

Kenny (1998) has also contributed to music therapy research. She has regrouped the eight cultures of inquiry in a wheel. They are phenomenological, hermeneutic, theoretical, empirical/analytical, evaluation, action, historical/comparative, and ethnographic. Kenny (2004) further expanded this wheel of inquiry to 13 inquiry possibilities that open up perspectives for music therapist researchers (see Figure 3.1).

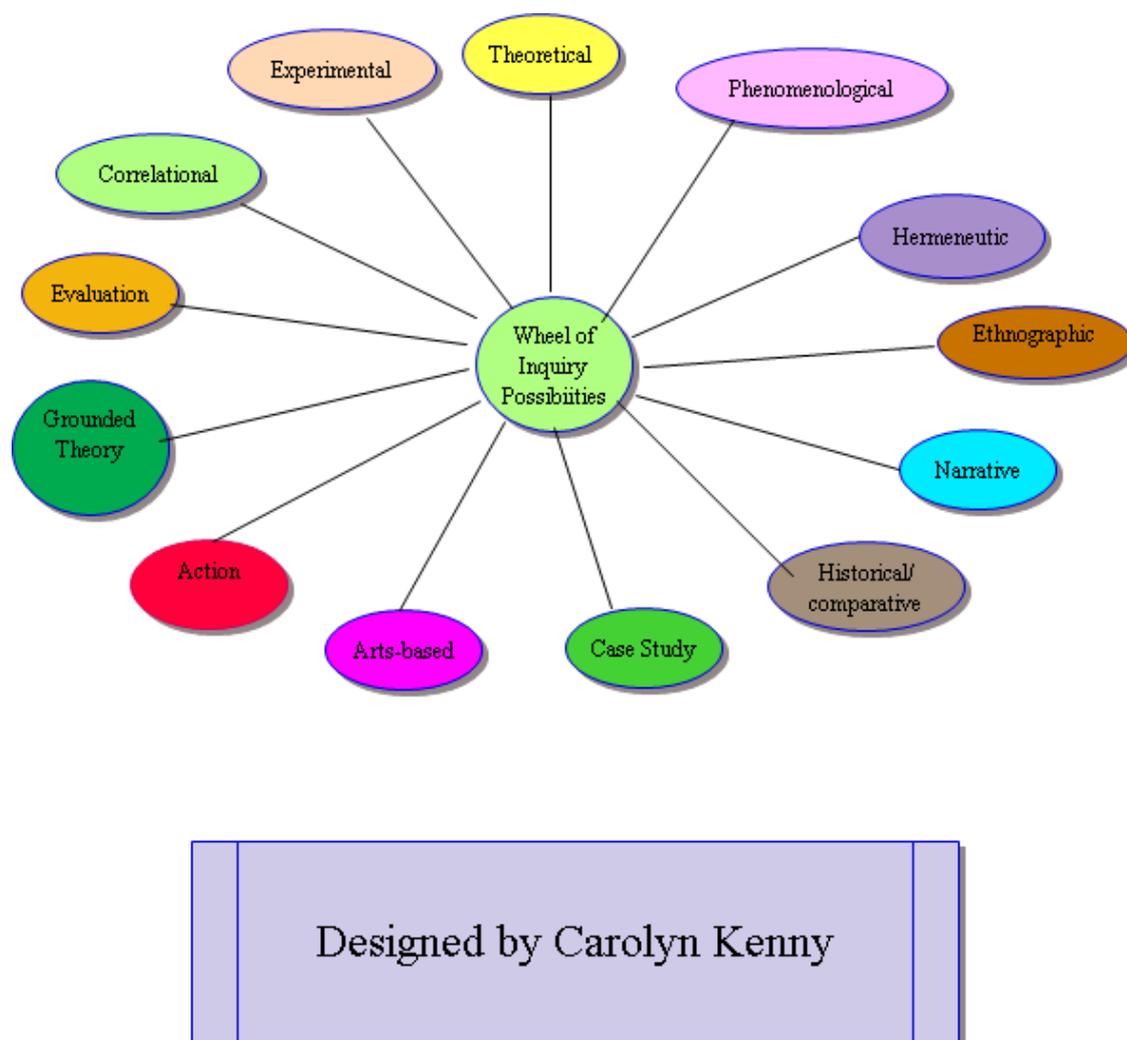


Figure 3.1. The wheel of inquiry possibilities, Kenny (2004). (Reproduced with permission. Personal communication class notes)

Music therapists have debated the choices of inquiry. From a more traditional scientific perspective that attempts to prove the effectiveness of the music therapy, qualitative inquiry has emerged for several music therapists researchers as a better choice that more accurately reflects the creative process and a type of knowledge that “embrace(s) complexity” (Kenny, 1998, p. 201).

Bruscia (1995) also looks at paradigms and defines research as “. . .a systematic, self-monitored inquiry which leads to a discovery or new insight which, when documented and disseminated, contributes to existing knowledge or practice” (p. 21). He states that both views of positivist and non-positivist philosophy cannot be included in the same study and suggested that

(a) Different music therapy phenomena may be researched with either research approach; (b) the same phenomena could be researched in two studies, each ‘anchored in either the positivist or non-positivist paradigm’; or (c) the same study use triangulation, i.e., the use of a combination of data and methodologies in the same study, anchored in the one paradigm. (p. 74)

Research paradigms. Edwards (1999) uses a philosophical theoretical approach to propose four emergent perspectives from the social sciences that can inform music therapy research: positivism, post-positivism, constructivism, and critical theory. She has deduced from the literature that music therapy research sometimes lacks paradigm clarity and so she is interested in how knowledge is created. Social science research approaches are based on philosophical movements that influence research directions and approaches (Edwards, 1999). She reports four significant ontological foundations from Guba (1990) and Guba and Lincoln (1994) which can guide music therapy inquiry:

1. Positivism: A natural order exists outside of individual experience of events or phenomena and this natural order can be discovered through scientific inquiry.
2. Post-positivism: A natural order exists, but that there are unknowable dimensions to the “truth” which can be revealed through investigation.
3. Constructivism: The reality experienced is constructed by the participants/stakeholders in the subject of the inquiry.
4. Critical theory: “ideologically oriented inquiry” (Guba, 1990, p. 23).

“Knowledge is derived from the social context in which values are constructed and enforced” (Edwards, 1999, p. 75).

Edwards (1999) suggests that positivism and post-positivism can be seen as empirical while constructivism and critical theory can be described as post-empirical, which can be respectively identified as quantitative/objective and qualitative/subjective inquiry approaches. Guba (1990) proposes a paradigm dialogue that emphasizes each one’s value that can bring about a new paradigm, “. . .more informed and sophisticated than those we are now entertaining” (Guba, 1990, p. 27).

Edwards (1999) concludes that “. . .the role of ontology, epistemology, and methodology within paradigmatic assumptions regards the process of creation and valuing of knowledge [which] is an important consideration for music therapy researchers” (p. 79). These various paradigms allow researchers to position themselves more strongly, allowing assumptions to evolve into new perspectives. It seems that music therapy research could greatly benefit from social science inquiries that have a strong philosophical and theoretical tradition supporting their research. Music therapy as a creative arts field could certainly use its own creativity to help expand to new paradigms.

Aigen (2008a) is a naturalistic (Lincoln & Guba, 1985) researcher who inventoried the 52 qualitative studies’ analyses and found that nearly half of them (42%) addressed epistemological stances. Then, in decreasing number, naturalistic/constructivism position, non-positivist, phenomenology, hermeneutic, new paradigm, pragmatism, and transpersonal psychology were mentioned.

Research is a dynamic field that can support the development of the profession through creative approach such as arts-based research (ABR). The previous overview of

the qualitative-quantitative discourse shed some light on the choice of inquiry methods that directed me to qualitative research, indicating my position in the philosophy and theory of science.

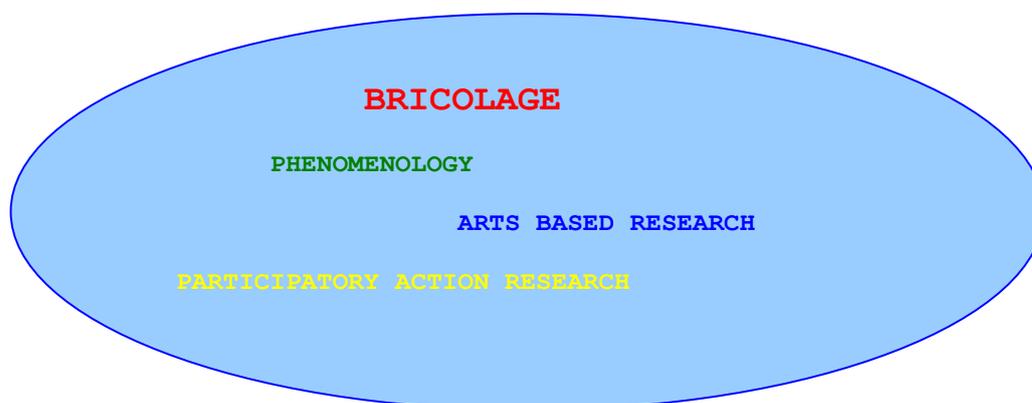


Figure 3.2. Qualitative inquiry choice.

Choosing a Methodology

I am interested in research methodologies that make room for creativity. My natural inclination toward music, artistic expressions, intuition, and non-linear thinking as a way of knowing, converge on qualitative methods of inquiry. The choice of arts-based research (ABR) came naturally as my second language is music. I often use music when I am looking for new insight—I go to my piano, knowing that after playing and improvising, I will get a renewed perspective on the issue.

ABR and phenomenological philosophy are combined to provide the essence of apprentice music therapist's experience by bringing to consciousness feelings, images, and perceptions regarding the concepts of CoMT, peace, social justice, leadership, and mentoring. These two approaches allow for disclosing deeper material not easily accessible through verbal reporting, offering multiple facets of one's experience of a phenomenon.

My choice of qualitative inquiry is also guided by the topics of CoMT, the experience of apprentice music therapists, the issues of peace and social justice. These topics share with ABR values of humanness, democracy, and equity. I am drawing from Bentz and Shapiro's (1998) ideas of *mindful inquiry* throughout my quest for knowledge. Their philosophy of research is comprised of four intellectual traditions of phenomenology, hermeneutics, critical social science, and Buddhism that they synthesis in thirteen points:

1. Awareness of self and reality and their interaction is a positive, valued in itself and should be present in research processes.
2. Tolerating and integrating multiple perspectives is a value.
3. It is important to bracket our assumptions and look at the often unaware, deep layers of consciousness and unconsciousness that underlie them.
4. Human existence, as well as research, is an ongoing process of interpreting both one's self and others, including other cultures and subcultures.
5. All research involves both accepting bias—the bias of one's own situation and context—and trying to transcend it.
6. We are always immersed in and shaped by historical, social, economic, political, and cultural structures and constraints, and those structures and constraints usually have domination and oppression, and therefore suffering, built into them.
7. Knowing involves caring for the world and the human life that one studies.
8. The elimination or diminution of suffering is an important goal of our value-accompanying inquiry and often involves critical judgment about how much suffering is required by existing arrangements.
9. Inquiry often involves the critique of existing values, social and personal illusions, and harmful practices and institutions.
10. Inquiry should contribute to the development of awareness and self-reflection in the inquirer and may contribute to the development of spirituality.
11. Inquiry usually requires giving up ego or transcending self, even though it is grounded in self and requires intensified self-awareness.
12. Inquiry may contribute to social action and be part of social action.
13. The development of awareness is not a purely intellectual or cognitive process but part of a person's total way of living. (Bentz & Shapiro, 1998, p. 6)

Qualitative Inquiry

Qualitative research is creative and flexible in nature and to limit it to a rigid definition would be too reductive according to Denzin and Lincoln (2000) who propose this definition:

Qualitative research is an interdisciplinary, transdisciplinary, and sometimes counterdisciplinary field. It crosscuts the humanities and the social and physical sciences. Qualitative research is many things at the same time. It is multiparadigmatic in focus. Its practitioners are sensitive to the value of the multimethod approach. They are committed to the naturalistic perspective and to the interpretive understanding of human experience. At the same time, the field is inherently political and shaped by multiple ethical and political positions. (p. 7)

Qualitative research varies in concepts, methods, and constructs. My perspective is one among others and does not represent an absolute definition of qualitative research. As a researcher, I adhere to the concept that I am not an outside observer of the phenomenon. That is why it is important to situate myself as a researcher within the inquiry. I adhere to the idea that the researcher and participants co-create a reality—meaningful and in resonance in that particular moment. The qualitative researcher takes into account the subjectivity of herself and of the participants' while seeing their reciprocal relationships within a holistic perspective in the surroundings of the social and cultural context.

Bruscia (1995) proposes a definition of qualitative research that is pertinent for music therapy research:

Qualitative research is a process wherein one human being genuinely attempts to understand something about another human being or about the very condition of being human, by using approaches that take full advantage of being human. To deny being who we are in order to understand who we are simply makes no sense. One must be fully human to understand other humans in their myriad ways of being. (p. 426)

As a music therapist, I consider myself like a musical instrument that tunes to the individual. Research is not different when you witness the researcher and participants

building phenomenon through a tuning to each other process. The idea of a third ear that applies to therapy also apply to qualitative research.

It is difficult not to think of the conductor of an orchestra as “active” . . .the conductor is primarily a listener who tunes in on different wavelengths to pick up the specific emissions of different parts of the ensemble. . . . The therapeutic leader listens actively with his “third ear.” (Anthony, 1991, p. 73)

You need to know yourself and be conscious of who you are, and bring in the research process in order to hear the phenomenon and the participants’ voices. My master’s thesis, “A Music Therapist in Music Therapy” (Vaillancourt, 1992), was a self-exploration through various music psychotherapy therapy approaches to honor the “know yourself” principle.

The qualitative inquiry methods of phenomenology and ABR require creating a methodology that is specifically designed for the topic to be studied (McNiff, 1998). But, before I elaborate on these two methods, I will briefly present a participatory action and arts-based research pilot project that was conducted to prepare the actual study. A pilot study is an appraising technique that allows for experimentation of every steps of conducting research such as choosing methods, doing interviews, and gathering data (Bruscia, 2005).

Participatory Action Research

Participatory action-research (PAR) is “. . .a recognized form of experimental research that focuses on the effects of the researcher's direct actions of practice within a participatory community with the goal of improving the performance quality of the community or an area of concern” (Dick, 2002; Hult & Lennung, 1980; McNiff, 2002; Reason & Bradbury, 2001). PAR is a branch of action research that evolves in the three main phases of research, education, and action. In the initial phase of research, participants

are actively involved in assessing the social context and particular issue to be addressed. Participants then are part of the education process of analyzing and learning about the issue. Finally, practical actions are taken to improve the situation (Selener, 1997). Action research focuses on practical outcomes and on creation of new forms of knowledge “... since action without reflection and understanding is blind, just as theory without action is meaningless” (Reason & Bradbury, 2001, p. 2). In this process “... action research is only possible *with, for* and *by* persons and community.” (p. 2) who are the main actors. According to these authors the “emergent developmental form” is in the center of human flourishing, practical issues, participation and democracy, and knowledge-in-action.

PAR saw, along with Lewin (1948), its first germinations in Freire’s (1970) work. Freire refers to research in *Pedagogy of the Oppressed* as an engaged practice and an act of solidarity and active support, not as a neutral envisioned dispassionate act. He wanted to bring that interaction model in the community and reverse the traditional model of domination over people who do not have a voice and allowing them to be part of decisions and changes processes. His actions around power issues contributed to address oppression and marginalization of certain communities and groups (Freire, 1970). His vision and actions were innovative and confronting at the same time in the 1970s in a socio-politic climate that was effervescent in South America. These challenging power issues were closely related to knowledge. For Freire (1996), “... what is impermissible. . . is disrespect for the knowledge of common sense, . . . is the attempt to transcend it without starting with it and proceeding by way of it” (p. 83). Basically, it has to do with the gap and

“ . . . passage of knowledge” between the “ . . . knowledge of living experience” (p. 83) and knowledge coming from more traditional research. Essential questions of, who owns and produces the knowledge—the role of knowledge in achieving power and who owns the power—how this power is used for control are crucial issues in PAR (Selener, 1997).

By using this “knowledge sharing” model, teachers and students bring through a creative and constructive dialogue, new perspectives and ways to build knowledge. This model allows for students to feel committed through problem-solving education, “ . . . humanist and liberating praxis” that constantly unveiled reality and enhanced “ . . . the *emergence* of consciousness and *critical intervention* in reality” (Freire, 1996, p. 81).

Karlsen (as cited in Whyte, 1990) proposes a model that synthesizes the action process steps (see Figure 3.4).

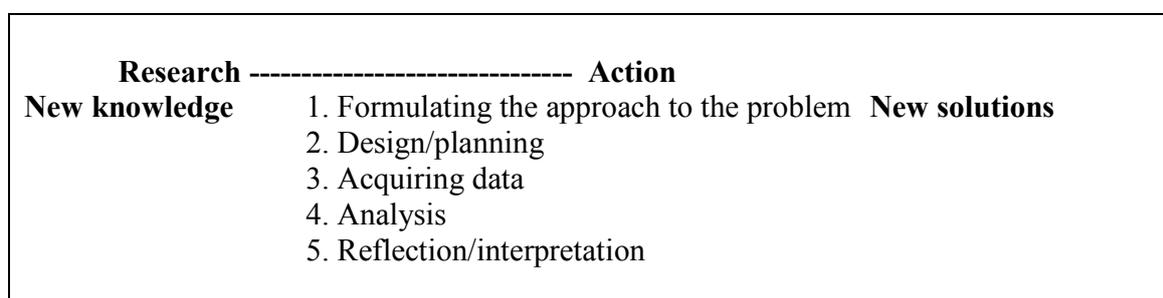


Figure 3.3. Action research, from Karlsen (as cited in Whyte, 1990).

This process cycle allows looping back and forth for input and advancement of the knowledge and solutions. Some criteria are essential to qualify a research as participative (Reason & Bradbury, 2001): the degree of involvement on the part of the participant must be open to negotiation and dialogue; everyone should contribute to the creative thinking that is part of the research process; the forms of cooperation must aim toward being

genuinely cooperation oriented. In the next section, we will see some examples of PAR using arts for social justice advocacy.

Participatory action research using arts for social justice actions. Hall (1997) is an important figure in PAR in Canada through the Ontario Institute for Studies in Education (OISE) at University of Toronto. Hall worked in Tanzania and on other projects and was co-funder of an International Participatory Research Network. OISE's main feature is the use of arts in research. Barndt (as cited in Hall, 1997), a photographer-sociologist, has been part of that network whose interests are in using art, video, photography, and music as part of the research and education process. OISE allows for the ordinary people “. . .to create knowledge and broadened [the] collective vision. . .” (Hall, 1997, p. 4).

Examples of creative artistic approaches and PAR demonstrate the great potential for research such as the production of a canvas collective mural created by the North American Alliance for Popular and Adult Education in Arizona in 1999 representing 100 years of the social history of popular adult education movement. This collective drawing brought discussion that directly connected participants to key issues (Hall, 2001).

Popular theater has been used in many countries, as well as poetry. In 1996, the Atlantic Popular Education Group from Nova Scotia gathered to help develop a vision on educational interventions with much success by producing poetry around important themes (Hall, 2001). Hall is adamant about using arts as a PAR method. “. . .if we are interested in supporting, facilitating, or creating new processes for collective knowledge generation, learning and action, we can look to the communities and the movements for inspiration and ideas on how to do participatory research. . .” (p. 175). He states, though,

that other excellent forms of research that produce collective knowledge should not be dismissed.

PAR and CoMT are closely related. PAR is under the action research umbrella of community-based action research which “. . .provides a model for enacting local, action-oriented approaches to inquiry, applying small-scale theorizing to specific problems in specific situations” (Denzin & Lincoln, 2000, p. 22). Community-based action research is characterized by social democratic assets/features (Stringer, 1999):

1. It is *democratic*, enabling the participation of all people.
 2. It is *equitable*, acknowledging people’s equality of worth.
 3. It is *liberating*, providing freedom from oppressive, debilitating conditions.
 4. It is *life enhancing*, enabling the expression of people’s full human potential.
- (p. 9)

Co-operative inquiry (Heron & Reason, 2001) is also part of PAR for people who have similar concerns and interests to work together in order to increase their understanding of common issues and to develop new creative ways to address them. Participants become co-researchers and co-participants. Inquiry methods are multiple and could include experiential knowing through words, concepts, and expressive arts for instance. These methods, while informing, also transform co-researchers who are exploring new ways of knowing.

Participatory action research and music therapy research. Co-operative inquiry and PAR are still sparsely used in music therapy research. One example, as presented earlier from Norway, is the integration into the community of a musical group whose members were mentally challenged (Kleive & Stige, 1988; Stige, 2002a). Musicians, educators, administrators, and other community members collaborated in building a socio-cultural cohesion within the large community through music. Stige (2005) argues that PAR is particularly suitable for music therapists who hope to involve the community and populations with special needs.

Warner (2004) used PAR and forms of arts-based research for her dissertation: “Music Therapy with Adults with Learning Difficulties and Severe Challenging Behavior: An Action Research Inquiry into the Benefits of Group Music Therapy within a Community Home.” The study was done in two phases: a co-operative inquiry where home staff, music therapists, and daycare workers took part to reflective critics about the music therapy process and the second part was the actual music therapy sessions that involved six residents, music therapists, and daycare workers. The co-researchers explored the benefits of music therapy group within the community home. Various artistic media were used to allow residents and other participants to develop forms of knowing. According to Warner “. . .the primary contribution of this research is the way in which people with severe learning difficulties were able to influence the course of the inquiry themselves, and challenge staff and institutional perceptions” (p. xviii). Warner emphasized reflective, ethical, and critical thinking to assure that all stakeholders were part of the process.

In Australia, action research was combined with music therapy to work on social issues. Hunt (2005), a music therapist, initiated a study entitled "Music Therapy and Action Research: Empowering Young Refugees to Foster Feelings of Belonging in the School Community". She found that action research would be the best method with which to approach young people, especially in the context of music therapy. For Hunt, music therapy is a social and cultural intervention that impacts people in their communities. Action research is a way to acknowledge their participation in the improvement of their life.

A participatory action research and arts-based research pilot study. As a pre-research study, a pilot-project was created to learn more about PAR and ABR as methods. The study involved a co-researchers group of apprentice music therapists. The group did not evolve as a traditional participatory action research model where the researcher enters a community or organization and looks collectively at a problematic or situation for improvement. Instead, as the primary researcher, I was looking at a way to involve former music therapy students and interns to work with me to define a dissertation topic related to mentoring/teaching apprentice music therapists in CoMT for peace and social justice.

Our co-researchers group met for five sessions of two hours each over a period of three months. The concepts of community music therapy and the movement Music Therapists for Peace (MTP) were the seeds for exploring topics of peace, social justice, and leadership. The group explored three potential areas: (a) the use of artistic medium to discover one's social awareness of peace and social justice issues; (b) the meaning of mentoring/leading peace and social justice issues through arts; and (c) the transposing of this knowledge through CoMT actions. These themes were proposed to participants by

myself in order to get closer to my research topic. In addition, sub-themes came out of the main themes from participants through artistic explorations and discussions such as: group identity (looking for a name), being supported, and benefits of creating community projects. These themes are presented through narratives in Appendix 1.

There were no pre-established structures or directions for the five sessions, except allowing ourselves to explore themes through arts and letting the group process emerge. The co-researchers rapidly dove into the heart of the subject, even though there were no clear paths. It was important for me to trust that the group would find its own structure and expression. There was very rich material that came out of the sessions. Every participant invested in the group with great interest of growth and learning about oneself in relation to CoMT, peace, social justice, and leadership. Through artistic mediums, the co-researchers accessed simultaneously intrapersonal and interpersonal knowing, which was supported by a model of ethic of caring (Collins, as cited in Stringer, 1999). This model corresponds to community-based action research, which “. . .celebrates personal expressiveness, emotionality, and empathy; values individual uniqueness; and cherishes each person’s dignity, grace, and courage” (p. 205).

Our sessions evolved into discussions, instrumental and vocal improvisations, adapted group session of Guided Imagery and Music (GIM), drawing mandalas, collective/individual writings, and poetry according to our needs of further deepening our reflections. We often times used two artistic mediums per session. For instance, after going around the group to check on every participant at the beginning of the session, we discussed a theme, followed by musical improvisation, drawing, or writing, and concluded with reflections and a short improvisation. Every co-researcher also filled out a diary after

the meetings. The sessions were held in French sometimes alternating with English as it is common in Quebec when there is an English person in a group. One person did some French simultaneous translation to the only English speaking co-researcher. All the sessions' improvisations and discussions were recorded and I did a free translation from French to English for each co-researcher's verbatim, except for one participant who spoke and wrote in English. The transcripts were checked and approved by each co-researcher. The written report of the pilot-study was also sent to the co-researchers for their input.

Given that the main goals of the study were an initiation to the research methods of PAR and ABR, and finding my research topic, interpretation of the artistic raw material and transcripts was intuitive. The musical improvisations and the mandalas were not analysed, but reported through co-researchers' own interpretations. The emergent themes explored by our co-researchers group throughout our discussions and the use of ABR created the foundation for the main study. The pilot-study report included an overview of PAR, the use of arts in PAR, the presentation of the themes through artistic material, participants' quotes, and recommendations for research topics.

Our co-researchers group participated in two conferences: the 34th Annual Canadian Music Therapy Association Conference in May 2008 in Quebec City French/English, and the XII World Federation of Music Therapy (WFMT) conference in July 2008 in Buenos Aires Spanish/English to demonstrate our work to a broader audience interested in the topic. The presentations had two goals: first to reproduce and demonstrate our group process in a condensed manner. In our workshop, we proposed simultaneous, experiential small groups exploring our themes, and then opened it to our larger audience. Second, we wanted to give the chance to co-researchers to experiment with mentoring and

leading the experiential such as the collective writing, the group mandala, and the vocal and instrumental improvisations.

This pilot project fulfilled the two objectives of experimenting with PAR and ABR, and defining my research topic; the next phase focuses on the phenomenological arts-based research to further explore with co-researchers what their experience was with the group and the concepts.

Phenomenology

Phenomenology is a complex philosophy that has branched into various currents such as the transcendental phenomenology of Edmund Husserl (1859–1938), the existential forms of Maurice Merleau-Ponty (1908–1961) and Jean-Paul Sartre (1905–1980), and the hermeneutic phenomenology of Martin Heidegger (1889–1976) (Schwandt, 2007). Phenomenology focuses on consciousness: “. . .we are conscious beings and. . . everything we know is something that we know only in and through consciousness” (Bentz & Shapiro, 1998, p. 41). Phenomenology looks at the consciousness of a phenomenon and how it appears to the conscious mind and spirit. For Husserl (1962), who founded phenomenology in the mid-1930s, consciousness is always intentional and the uncovering of its under layers brings us closer to the roots of the phenomenon. Doing research from a phenomenological point of view “. . .is always to question the way we experience the world, to want to know the world in which we live as human beings” (Manen van, 1990, p. 5).

In contemporary North American perspectives, phenomenology “. . .aims to identify and describe the subjective experiences of respondents. It is a matter of studying everyday experience from the point of view of the subject, and it shuns critical evaluation

of forms of social life” (Schwandt, 2007, p. 226). Phenomenology, in all of its expressions, seeks to illuminate the *lifeworld* and direct experience of participants. It is a deeply reflective approach that seeks the essence of human experience through a profound and detailed study of particular human experience, thus revealing the universals that may pertain to humanity as a whole.

Phenomenologists espouse a perspective that knowledge is embodied in the concepts formulated by Husserl, of the *lived experience* (Manen van, 1990) or the lifeworld—the world as experienced (Bentz & Shapiro, 1998). The careful description of these phenomena include what one perceives, hears, sees, believes, remembers, decides, feels, judges, evaluates, and experiences through bodily action (Schwandt, 2007). Husserl refers to the suspending of the *natural attitude*—the everyday assumption of what is perceived and thought to have an independent existence—in order to turn “. . .from things to their meaning, from what is to the nature of what is” (Schwandt, 2007, p. 225). One moves from the natural attitude into the phenomenological attitude, which reveals the essence of consciousness.

Manen van (2002) describes the phenomenologist as a seeker of meaning and one essential ingredient to seeking is wonder: “Phenomenology not only finds its starting point in wonder it must also induce wonder” (Manen van, 1990, pp. 44-45). Arts in particular, create wonder and the researcher in phenomenology is like an artist who draws the world (Manen van, 2002), although in most forms of phenomenology, writing is the main medium. In the field of music therapy, wonder is part of our daily practice—we seek and express meaning through music. As a music therapist/researcher, the inclination to wonder served the research process.

Transcendental phenomenology. The transcendental phenomenology of Edmund Husserl was privileged in this study. Husserl used both terms *transcendental* and *phenomenology* interchangeably in relation to the invariant or eidetic method that describes and explicates the phenomena (Manen van, 2002). For Husserl, “. . . phenomenology is the rigorous science of all conceivable transcendental phenomena. All knowledge should be based on absolutely certain insights” (Manen van, 2002). We talk about transcendental because it is like the first time the phenomenon is seen, with a fresh look (Moustakas, 1994).

In transcendental phenomenology, the reflection phase is done through the methods of reduction and the constitution of meaning. The moment of withdrawing from the natural attitude and from the everyday world toward the intersubjective level of the transcendental ego is the first phase—the transcendental reduction—thus acquiring the phenomenological attitude. The moment of returning to the world from consciousness as it shows itself in consciousness is the constitution of meaning, the second phase. Therefore, transcendental phenomenology and constitutive phenomenology are like synonyms (Manen van, 2002).

Phenomenology and sources of meaning. An important implication for music therapists is that phenomenology draws from a variety of sources of meaning, within and outside the social sciences (Manen van, 2002). For instance, the literary and aesthetic sources mirror human experiences that are forms of condensed and transcended expressions of lifeworlds. This study aims to understand and report the participants' experience through ABR, which represents a source of meaning of the phenomena, the participants, and the main researcher albeit nonverbal. As Manen van (2002) reports, “. . . phenomenology aims at making explicit and seeking universal meaning where poetry and literature remain implicit and particular” (literary and aesthetic sources, ¶ 3) or, as Kenny (2007) proposes, “Arts make the explicit implicit and words the implicit explicit” (Personal communication class notes). In this particular study, implicit and explicit forms of phenomenon are intertwined and expressed through words, narratives, and artistic media.

Experiential sources are also sources of lived meaning. According to Manen van (2002), the difficulty in phenomenology is to find access to these sources. The pilot-study that was done in preparation for this research was a first step to access the phenomenon through PAR and ABR. Co-researchers engaged in experiential and discussions being familiar with these modes of expression in their music therapy practice.

Phenomenologists recognize that human phenomena always acquire their significance in cultural contexts (Manen van, 2002). The cultural dimension becomes cultural sources of meaning as people from various cultures live the experience of everyday life within a cultural context. In this study, out of six participants, including the primary researcher, four cultures are represented.

Phenomenology: Thematic reflection. The phenomenological method of thematic reflection was used to approach the phenomenon. For Manen van (2002) “. . . ‘analyzing’ (or interpreting) thematic meanings of a phenomenon (a lived experience) is a complex and creative process of insightful invention, discovery, and disclosure. . . a free act of ‘seeing’ meaning” (thematic reflection, ¶1). In this particular context, the discovery of human meanings is also a manifestation of “. . . self-disclosing, constructed by us but also constructed of us” (thematic reflection, ¶ 3).

Phenomenology and music therapy studies. Music therapists such as Kenny (1983, 1987, 1989), Forinash and Gonzalez (1989), Aldridge (1989), and Amir (1990) adopted a phenomenology research approach to study clinical aspects in the field of music therapy while Wheeler (2002) looked at music therapy students' experience. Other music therapists like Forinash (1990), Comeau (1991; 2004), Gonzalez (1992), Arnason (1998), and Grocke (1999) gradually enriched the phenomenological research field through their thesis, dissertations, and publications.

My interest in phenomenology comes from the desire to approach apprentice music therapists about their experience with CoMT, peace, social justice, leadership, and mentoring. In the pilot study, the participants expressed an increased awareness of peace and social justice issues and the desire to work in CoMT. Phenomenology allowed for going deeper and closer to the essence of how they experienced these themes in that context. These phenomena are brought to consciousness through the immediacy of the experience of reporting it. Manen van (2002) reminds us, though, that “. . . the immediacy of the lived world can never be recaptured in its original form” (drawing page, ¶ 2).

Again, it is a common feature in music therapy to navigate in the present moment with music. Bonny (1987) describes music as the language of immediacy, which is beautifully rendered by Rodegast (as cited in Bonny, 1987):

It is in those moments of silence, just as they begin to unfold into sound again—at the other side of the human vocabulary—It is those moments of silence, after the perfect blending of sound in music—when all things are not only possible, but are coexistent. When you break the barriers of limitation, necessary limitations—through the barriers of limitations into All–That–Is. It is then that *Music becomes the language of immediacy*; only if you allow it to remain in the format of immediacy and not to relegate it to the format of recall. (Bonny, 1987, p. 256)

The immediacy and the surfacing to consciousness provide us with fresh look at these topics, creating space for imagination, and conceptual construction. As the researcher, I looked at my own consciousness and relationship to the topics and how I experience them myself, what pre-conceived ideas I have, and what I take for granted, thus enacting the important *époche* or *suspended judgement* required in the phenomenological endeavor.

Arts-based Research

Qualitative inquiry has provided suitable approaches for music therapists to translate or express research findings. It seems, however, that there is still room for innovative research methods that could address music therapist practitioner/researchers' questions. It is natural for music therapists, who are immersed daily in music, to use their sensitivity, intuition, musicality, and combining it with their clinical knowledge and experience. ABR is an example of qualitative research method that has similarities with music therapy grounds. As Eisner (2008) discusses, we approach human beings' experience as we experience the qualitative world through our sensory system.

ABR is an opportunity to closely reflect on what is happening in the music therapy experience without corrupting its essence or distorting its meaning through verbal over-analysis in linear and verbal language. The music therapists who contributed themselves to ABR, Austin and Forinash (2005) define that method as

Arts-based inquiry is a research method in which the arts play a primary role in any or all of the steps of the research method. Arts forms such as poetry, music, visual art, drama, and dance are essential to the research process itself and central in formulating the research question, generating data, analyzing data, and presenting the research results. (p. 458)

The work of the arts-based researcher is to keep the sense of wholeness of the phenomenon by using interpretation in accord with a long tradition in the arts. Knowles and Cole (2008) propose this definition of ABR:

The central purposes of arts-informed research are to enhance understanding of the human condition through alternative (to conventional) processes and representational forms of inquiry, and to reach multiple audiences by making scholarship more accessible. The methodology infuses the languages, processes, and forms of literary, visual, and performing arts with the expansive possibilities of scholarly inquiry for purposes of advancing knowledge. (p. 59)

As in PAR, ABR attempts to democratize knowledge. For Knowles and Cole (2008), one of the strengths of arts-informed research is accessibility and the recognition of individuals as “knowledge makers engaged in the act of knowledge advancement” (p. 60). They push forward their agenda to act on the political and legislative realms to improve society.

Knowles and Cole (2008) propose the following defining elements in order to understand how ABR yields knowledge. First the *commitment to a particular art form* allows for framing and defining the research process. Then the *methodological integrity* must demonstrate congruence between the art form and the research purpose. The *creative inquiry process* is characterized by serendipity where a natural imaginative flow is

encouraged to enrich the research process. The *presence of the researcher* is prominent, especially the artist within. Equally the *presence of strong reflexive elements* brings the researcher's *signature* but she is not necessarily the subject of the study. The *audience* might be an element that differentiates ABR from other types of inquiry. Finally the *centrality of audience engagement* explicitly reaches out to community to open the research process and create which "...is explicitly intended to evoke and provoke emotion, thought, and action" (p. 62).

For Finley (2008), a prolific arts-based researcher, ABR varies in forms and methods "...according to location, diversity of participants, and the range of ways through which researchers, artists, and participants describe, interpret, and make meanings from experiences, as well as by multiple forms of representation available to the artist-as-researcher. . ." (p. 79). Finley claims the democratization of research and asserts the socio-political stances that ABR brings to address social justice. ABR especially gives voice to oppressed and excluded segments of the population, according to Finley:

"Arts-based research is a political movement in the making and, as do all movements that challenge prevailing authority structures in attempts to broaden access to power, its future depends upon how effectively its defenders stand against aggressive assaults to its purpose." (p. 74)

Finley (2008) firmly believes that ABR can be an answer to social and cultural issues. She draws from Freire's (2001) principles of equity as central goals in ABR. She reports that Freire was a passionate defender of human rights to education and social justice:

Cultural action is always a systemic and deliberate form of action which operates upon the social structure, either with the objective of preserving that structure or of transforming it. . . . Cultural action either serves domination (consciously or unconsciously), or it serves the liberation of men and women. (Freire, 2001, p. 180)

Finley reaffirms social justice principles through her research that are aimed at attending communities. She proposes that researchers ask themselves “Does the representation seem authentic to the community of participant-practitioner?” (Finley, 2008, p. 76).

Arts-based research and music. On the other hand, Bresler (2008) parallels the research process with music. She sees the act of interviewing as a musical accompaniment that “. . . requires intense attentiveness to the other’s voice” (p. 228) which, in return, could be qualified as collaborative research. Bresler distinguishes three main communicative similarities between music and research: “Musical performance focuses on the music to be played, on the self, and on the audience” (p. 228) and research reaches toward the phenomenon under study to understand it accurately and fully, reaches within oneself, and reaches out to an audience. Bresler names the complex and ambiguous process we find in music and research the “polyphonic nature of lived experience” (p. 229), which echoes a phenomenological notion. In polyphonic music, as in research, many voices are heard and are working together toward an aesthetic that is unique. The composer, musicians, and audience all participate in the creation of a musical task. In research, as in music, human beings attune to each other in order to understand and make meaning of their encounter.

For Bresler (2008), polyphony in music and in research are both comprised of *systemic improvisation* and of *disciplined empathy*. In music therapy, we already create a safe therapeutic space in a *polyphonic* environment through improvisation and empathy.

Similarly, in qualitative research, we approach phenomenon and participants with an open mind to let data and themes emerge and direct us in all phases.

Empathy is also crucial for music therapists. The concept of empathy was first described by Rogers (1961) as a main humanistic psychotherapy feature. In addition, for music therapists, music itself could be empathic to the individual—for instance, in Guided Imagery and Music (GIM), the therapist selects music that echoes one's journey. Bresler (2008) talks about the concept of *resonance* as an empathic quality which is also predominant in music therapy—individuals are seen as resonators to the musical and personal context of therapy. So, in ABR, we have a methodology that is in accord with music therapy practice, which could enhance the research process for music therapist-researcher.

Bresler (2008) proposes to be present to the participants and self as we listen to music. We are careful to capture the essence, not the literal discourse. As Bresler states “. . .the near enemy of empathic listening is literal judgment” (p. 230). Bresler also proposes that the lived experience be revealed through the musical dimensions. Musical elements of tone, color, nuances, tempo, rhythm, melody, textures, style, orchestration among others, are present in research when we interview participants. This “musical language,” expressed through body, breathing, speech, and movement, reaches the researcher's own lived experience—resulting in a musical creation every time we meet in the research context.

Listening to the musical expression through the research process is a creative way to approach participants and phenomenon. On the other hand, Daykin (2004) explores the limits and potential of music in ABR in three specific areas of representation, narrative,

and empowerment. She directly links music to ABR, although stating that not all research using arts is necessarily ABR. This statement applies to music therapy as well: not all music therapy research is ABR. Music and meaning bring interpretation issues into research. Daykin wonders: What is the real meaning in music? How do we use it as research tool? How do we address music and representation? The intangibility of music renders its representation difficult to capture and transmit. Music generates meanings that are “specific and contextual” (Daykin, 2004, p. 15). Yet, as some have argued, music cannot speak for itself, but for the comprehension of particular stories: “. . .music may be useful, not just in enhancing representation, but in considering new elements and dimensions of data” (Daykin, 2004, p. 15). It is challenging to transmit semantic ideology through music since the composer, performer, and listener give their own interpretations through the musical emerging process (Daykin, 2004).

Music is lived in the immediacy. Bonny (1987) reflects: “What is the meaning of musical thought, or, what is my heart trying to say to me through this musical communication?” (p. 257).

Daykin (2004) argues that for some researchers, the narrative through messy texts implies relativism but qualitative data in ABR can be heterophonic because music can represent great complexity though orchestration where many voices can speak at the same time without negating one another. Nevertheless, music has different evocations that do not relate necessarily to the implicit text. Musical works could “. . .serve as representational devices in their own right, if these are seen as an endpoint of research” (Daykin, 2004, p. 7). Daykin further suggests that ABR and action-oriented research processes can both benefit from each other.

Arts-based research and music therapy research. Few music therapists have used ABR as a research method. Austin (1997), Arnason (1998), and Rykov (2006) have opened the path for ABR; not to forget that Kenny (1987) was a precursor of ABR. She used phenomenology *free phantasie variations* (Husserl, 1965) to extract essential elements from her research. Her dissertation resulted in a theoretical and practical music therapy theory known as the *field of play*.

Design Strategies

Creating a method is challenging: tensions, struggles, and some levels of chaos arise as the researcher navigates a new experience (McNiff, 1998). McNiff encourages the researcher to create outside the lines in order to get closer to the experience that will provide new discoveries. Like in music therapy, trusting the creative process through improvisation and sometimes chaos often ends up in a tension-resolution process that sheds new light.

Wheeler and Kenny (2005) identify three main design qualitative strategies (as cited in Patton, 2002). First, the naturalistic inquiry means that qualitative research does not operate in an artificial world. It looks directly in the natural environment of the participants where there are no attempts to modify the milieu. Second, in an emergent design, flexibility reflects the dynamic field of qualitative research informed by the inquiry process. The researcher and participants create the research path and are open to new directions. Finally, a purposeful sampling allows focusing on participants that can enrich the knowledge to be created. Thus, it is not randomly chosen and generalizable, as in quantitative research. However, qualitative research provides a closer look into a particular aspect of the field that may be transferable to other contexts.

On the other hand, Bruscia (2005) describes the qualitative process in three main aspects: the emergent, the personal, and the interpersonal processes. The emergent process allows for approaching the phenomenon with curiosity and ambiguity. There are no specific, rigid methods, since it evolves with the research process that defines and redefines itself along the way. The personal process is present from beginning to end of the research. The researcher's values and belief system are embedded throughout the process. "The knower or researcher is revealed within the context of the phenomenon to be known, and the phenomenon to be known is revealed within the context of the knower or researcher" (Bruscia, 2005, p. 129). The researcher is responsible for the creation of the whole study. The third process is an interpersonal one where the researcher, participants, audience, and phenomenon interrelate in various directions which leave room for creativity and openness.

Selecting Participants

The participants were selected from the pilot study that was done a year prior to the current research. The five participants, four females and one male, are former students and interns. They distinguished themselves by their dynamism, leadership qualities, openness, creativity, and passion for music therapy. They are between 22 and 25 years old. They have different cultural backgrounds: two participants were from Quebec, Canada; and the other three were from Belgium, France, and South Africa. Three of them work in special schools, one in a community center for adults with disabilities, and another one works in a children's hospital. All participants are French-speaking, except for one participant speaking Afrikan, who speaks English as a second language.

For this study, I made a judgement on which participants could best respond to my research questions. I could have chosen music therapists who have experience in CoMT, unfortunately, this concept is embryonic yet in Quebec. The concepts of peace, social justice, leadership, and mentorship are even less developed in the practice. I am interested in the perspective of music therapists who are entering the field and could have a fresh look at these concepts. I choose to pursue the same participants who took part to the pilot study because their motivation to advance the concepts of CoMT, peace, social justice, and leadership as co-researchers was palpable during our group sessions. We came together with a similar desire to commit ourselves to an open and flexible structure with no conceived ideas of what will come out of our exploration. The relationships between co-researchers and topics developed through a trusting, collaborative work and we continued informing each other about new resources and potential projects, even after the pilot study was completed. The co-researchers became increasingly knowledgeable in the topics. Ultimately, the material generated from the group represents a wealth that was further explored with this study.

Data Gathering

Data gathering can take various forms in qualitative research. Wheeler & Kenny (2005) describe essential characteristics such as the type of qualitative data, personal experience and engagement, empathic neutrality, and involved dynamic systems (as cited in Patton, 2002).

Semi-structured interviews occurred one year after the pilot study. The artistic data such as creative writings, music improvisations, mandala, and the transcripts from our previous pilot study exploring their conception of CoMT, peace, social justice, and

leadership served as foundations for structuring the interview questions. I met each participant in their home at the time and day convenient to them. The interviews were conducted in French for four participants and in English for the other one. I double-recorded the approximately 75-minute interviews with a digital recorder (Panasonic RR-US395), as well as with a microphone (Philips SBC-ME 570) and a sound card (Creative Blaster X-Fi Surround 5.1) connected to my laptop (Toshiba). The audio files were then transferred in MP3 files and transcribed by an external service. The transcripts were sent to each participant for a veracity check. Participants could add, delete, or modify any of the content. The transcripts were then translated to English by external service software (Premium Translator 6/Systran) and then edited by myself. Prior to the interviews, the interviews questions were sent to participants for their reference.

The interviews were conducted within the phenomenological philosophy of being aware of my own presence and my inner dialogue to allow for a free flowing emergence of data.

Data Analysis

A set of principles is necessary in qualitative research to capture the whole and unique participant and researcher experience (Wheeler & Kenny, 2005). This data interpretation and analysis process requires qualitative research principles elaborated by Wheeler and Kenny (2005), which are: unique case orientation, inductive analysis and creative synthesis, holistic perspective, context sensitivity and voice, perspective, and reflexivity. The *unique case orientation* helps the researcher to keep in mind the uniqueness of the individual's experience by taking time to understand each person's specificity. The second principle, which is particularly appealing for music therapists, is

the *inductive analysis and creative synthesis* where patterns, themes, relationships are searched through the spoken and nonverbal language material. In this particular dissertation, ABR was the method used to impart the raw data. The next principle is to keep a *holistic perspective*. Kenny (1989) was one of the first music therapists to link music therapy to a holistic perspective. Twenty years ago, when I was a music therapy student, she introduced us to the holographic model and Wilber's work (1979, 1982). The holistic context allows one to approach individuals from various angles to better understand the larger picture. The fourth qualitative analysis strategy is to demonstrate *context sensitivity*. Each research context and situation is unique and generalization is not possible. Other practitioners or researchers can identify with some of the findings and adapt them to their own context. The last principle insists on *voice, perspective, and reflexivity*. The researcher is sensitive to the fact that she is expressing, through her voice, her own perspective of the phenomenon. That reflexivity or the *stance of the researcher* helps to differentiate various aspects of the process that belong to the researcher and/or participants.

I immersed myself in the data to capture emerging themes and to engage with the phenomenon while reflecting on my own process and voice. The transcripts were analyzed in three phases to allow emerging themes, commonalities, uniqueness of discourse, and essence of the co-researcher's experience to surface. First, by listening to the audio recordings of interviews using the Bonny Method of Guided Imagery and Music (BMGIM) analytical model for the syntax (musical elements) and the semantic (feelings, metaphors, images) present in the voice and verbal expression. Second, emergent themes were color-coded while listening to and reading the transcripts. And, third, by using

Husserl's (1965) free phantasy variation This particular method aims to locate *phenomenality* where intuition is central to allow for the phenomenon to express itself through representations such as images, words, or other media; thus, uncovering the phenomenon's essential elements.

This research involved various media; among them, mandalas. I am using the MARI Great Round of Mandala (see Appendix B) to situate parts of the group research process. I trained in this approach and use it in my GIM practice for sessions processing. The complete cycle of 12 stages symbolizes a life cycle with a beginning, development, and end. The co-researchers group went through various phases, some which are represented through mandala.

The Mandala Assessment Research Instrument (MARI) is a comprehensive system that uses symbols, known as mandala, to reveal the inner truth and reality of the subject as it is—not what the ego filters of consciousness would want it to be—but how it *really* is (Kellogg, 1978). This system was inspired by Carl Jung's works. The following mandala represents my process in colour-coding themes, which corresponds to the third stage of beginning and generating.



Figure 3.4. Color-coding themes. Oil pastels. Labyrinth, Spiral–Becoming–Generating.

Ethical Issues

An IBR form was completed and approved by the primary researcher's university review board. Participants were interviewed at their time and location of choice. Consent forms were signed and participants could withdraw at any time from the research without any prejudice. Confidentiality was assured and names were changed for fictive ones they agreed upon or choose themselves.

Due to the fact that the participants are known to the researcher as former students and interns, the multiple relationships, anterior and actual, such as teacher/student, supervisor/intern, music therapist colleagues, and board members of music therapy professional associations were carefully explored and addressed in chapter 4 and 5.

The next chapter, chapter 4, presents the narrative coming from the interviews. The main topics of the study are presented with sub-themes:

Narratives:

1. Research group experience
2. Community music therapy
3. Peace
4. Social Justice
5. Mentorship
6. Leadership
7. Mentoring and Leadership
8. Relationships to concepts for apprentice music therapists
9. Training and mentorship
10. Interview process
11. Essences of the whole experience

Chapter IV: Co-Researchers Narratives

[MUSIC 5: Narratives]

Chapter 4 presents the narratives and themes that emerged from the interviews with five co-researchers who participated in a pilot group study one year earlier. The objectives were to experiment with PAR and ABR, and to identify my dissertation topic. The group was a co-creation inspired by the concepts of CoMT, peace, social justice, leadership, and mentoring. Themes and sub-themes that emerged from our previous research group are presented in Appendix A.

The group experience was a first one for the six participants, including myself. We acted as co-researchers in PAR and ABR methods as detailed in chapter 3. For five Sunday afternoons from September to December of 2007, I rented a nice and quiet music therapy studio in Montreal for our sessions. We met and worked through artistic media for two-hour sessions. We embarked on that journey together.

For the actual research, participants received the interview questions before our meeting—some of them prepared using their pilot study creative journals:

1. How do you perceive your previous experience in the pilot-study and at the national and international conferences (Canada, Argentina)?
2. What do the concepts of CoMT, peace, social justice, leadership, and mentoring mean to you?
3. How do you perceive yourselves as apprentice music therapists in relation to these concepts?
4. How do you imagine your role and contribution to CoMT?
5. How do you imagine training and mentoring in these concepts?

6. How do you perceive the mentoring relationship that developed since the beginning of the pilot-project up to today?
7. What is your impression about the interview for this research in regard to the relationship that has developed with the main researcher?
8. How would you describe the essence of your experience?
9. Do you have anything that you would like to add?

Phases of the Study

This research was done in two phases. The first phase was the pilot study. The main themes were community music therapy, peace, social justice, leadership, and mentoring. One year later, the second phase consisted of doing individual interviews with the five co-researchers using phenomenology and ABR.

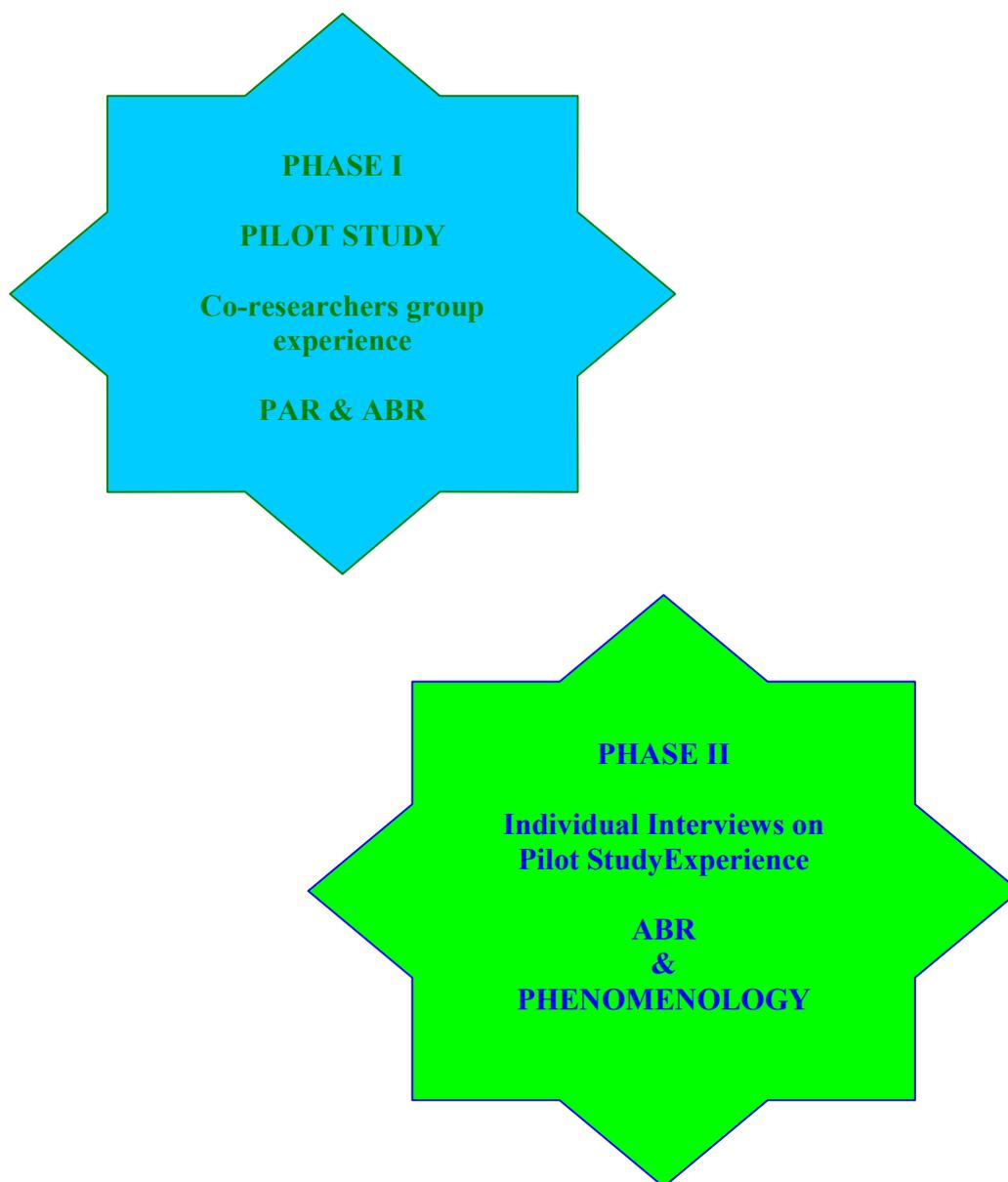


Figure 4.1. Study's phases I and II.

Exemplars of Community Music Therapy and Pilot Study Session

This section begins with two exemplars to help the reader follow the participants' narratives. The first vignette is a CoMT project that was realized by an apprentice music

therapist who participated in the pilot study; and the second one is a summary of one co-researchers group session from the pilot project.

Community music therapy in action. Anna, a newly graduated music therapist, initiated a CoMT project in her school inspired by the pilot-study. She worked with young boys with behavior problems and wanted to organize a concert for the International Children's Day. The MTP movement has had such activities in the past at the United Nations. Anna created a choir and chose songs related to children's rights, nonviolence actions, and peace. Some songs and rap were written by children. Anna thought that giving a voice to children who are victims of prejudice or injustice would help their self-esteem. Her second objective was to raise the boys' awareness on other children's struggles and to develop their sense of caring.

She and the children prepared the concert together until it was presented at the school on a weekday evening. The close community, parents, teachers, friends, and students were invited. Other music therapists were also part of the concert, performing songs, and accompanying the choir. The impact was considerable—the audience was very impressed with the children's performance and involvement. The children were perceived differently and seen as creative, joyful, and sensitive rather than pathological.

The music therapist saw significant changes in the children. It seems that this event opened a door for more social awareness on the part of the boys. The choir members became more receptive to commit themselves in social actions through new projects. For instance, the boys were eager to participate in other concerts to benefit marginalized groups, such as children with disabilities. The music therapist also witnessed more

investment from children in their music therapy sessions and more sensitivity to others' difficulties.

The change in therapeutic investment on behalf of the children made the music therapist wonder if the choir's positive outcomes could influence or act as a role model for other children. For instance, the music therapist reported the initiative of a young, introverted boy who has severe psychopathological problems. Three boys from his class already attended the choir. One day the shy boy knocked on her music therapy room door and said, "I would like to try the choir." Nobody had pushed him to be part of the choir. The music therapist questioned herself about how leadership initiative was transmitted in this particular case.

Anna used some of the feedback from the co-researchers' group to further her vision when working with children. She was able to explore her own leadership skills and share with the group her goals of peace and social justice promotion.

A co-researchers' group session. Session 2: September 30, 2007

The group started by going around and checking how everybody was doing, asking if there was anybody who needed to share something before we would start to work on our themes. Then I proposed to look at the theme of leadership. The participants had various thoughts on that theme; Coralie felt that there are preconceived ideas on leadership, such as someone leading a crowd. Anna suggested that music therapists need to be leaders to provide services in the community. Every participant shared their view on leadership and linked it to the community music therapy project, as developed by Anna. The discussion went into the need for a name to identify our group and I proposed to go into music improvisation to explore this issue at a creative level.

The improvisation lasted 5:08 minutes and was characterized by a regular ostinato on the kalimba, doubled by the xylophone and sounding like a clock movement at approximately 100 beats per minute for about 2 ½ minutes, ending with rapid glissandos on the xylophone. A second section was introduced by the Tibetan bowl's slow pulse and the ostinato started again on the xylophone with an accelerated regular rhythm, accompanied by a hand drum, a kalimba, and claves. One voice started to emerge, followed by a coda like section introduced by the chimes and the fading of the ostinato to end with the Tibetan bowl.

We did not share our feelings about the improvisation right away; we extended the exploration process by using another nonverbal medium of creative writing (See Figure 5.2). This technique consisted of writing the keyword of "Partage" (Sharing) on a page and linking it spontaneously with other words. We then proceeded with a verbal discussion on what came out of the improvisation and the creative writing. Several ideas and words came out as possible names to identify our group (See Appendix 1). The co-researchers felt they were still in the process of finding the group identity and wanted to give time for that process to emerge.

To conclude the group session, I asked what main theme came up for them during the meeting. Serena spontaneously said "The leader within". Leonard and Coralie also felt that they had some hidden leadership potential that wanted to express itself. Before ending the meeting, the co-researchers were invited to write in their journal for about 15 minutes about their group experience. The closure activity was proposed by Melanie: one person started a vocal improvisation and we joined in one by one until we were all included in the improvisation.

[MUSIC 6: Research Group]

You are now invited to enter the participants' lifeworld. They generously and openly shared their visions on CoMT, peace, social justice, leadership, and mentoring.

Research Group Experience

The interviews brought back reflections about the group experience itself. The main themes related to group support, personal, and professional development, CoMT, and multiple relationships. The participants agreed on the importance of trusting relationships to work in such a research group. They knew each other as former students and friends, and were all at the same professional stage in their internship except for one participant who was already accredited. They knew me as their supervisor, mentor, and/or former undergraduate teacher. Some of them were administrative assistants or board members of the provincial professional association for which I have been the president. These multiple relationships represent the reality of a small music therapy community where we hold several roles among us.

The group experience reported by the participants had three components. The first one, the group experience itself, had an overall impact on a personal and professional level. Being part of a co-researcher group and using creative arts was a rich experience for the participants. The second aspect that was noted by participants was the group process: how they evolved through the sessions and how they supported each other. The flexible group structure enabled the group process to unfold; allowing participants to explore the themes through their creativity. Finally, group support was prominent during the pilot study. All participants drew from each other to develop their conceptualization of the themes.

Group experience. Participants reported their experience as meaningful on different levels. Anna found the group experience interesting because it was both an individual reflection process for personal development and a group experience with young music therapists in the same professional situation.

Leonard said: “. . .it was a very enriching experience at the personal level. . .it is always a challenge to belong to a group. . .to find one’s place in a group. However, I already found my place in that group. . .it is really positive.”

It was the first time Coralie took part in a research project. It reminded her of classes when I was her teacher and was using artistic media. She felt good about going back to various media, especially visual arts and the group improvisation. The possibility of exploring topics through arts was meaningful for Coralie. It enabled her to reflect and gain insight into various projects she was thinking about—for instance, the leadership aspect, how we can make a difference, and how to get funding. The group was also an opportunity for her to experiment in a context different from her workplace with other professionals.

The experimentation through various media was really important for Serena to sensitize herself with the concepts of CoMT, peace, social justice, and leadership. “*It was like defining how I situate myself in relation to these concepts. . . . I really enjoyed the group and its constitution. I found the group was strong and balanced, we had different personalities and visions and it was enriching. I really felt respected.*”

Serena started to look at how she could apply these concepts in her work. “*It really was in two phases: The phase of exploration when we worked together within the group where it was really a sensitization because I never heard of it [CoMT]. I had never*

reflected on these concepts. . .it was a little discouraging to see that the other participants were putting those into practice. Then, later on, it came to a very concrete action. . . . I even wrote an article about it.”

When she talked about how she evolved since the group, Serena replied: *“It is like talking about a child who enters elementary school and cannot read and of another who is out of high school writing a dissertation!”*

Group process. The group process built itself through co-researchers’ needs, interests, personal, and professional backgrounds. For Anna, *“It was a means of being with each other at fixed intervals, in a place which was always the same with almost the same routine. Therefore, that really made it possible to explore various things which one would not have explored in an academic context.”* What made the group so rich was also the fact that the participants had an interest in society, peace, and social justice—according to Anna, *“It has attracted me, otherwise I would not have participated.”*

Anna found that it made a difference to know the people who were participating in the group. *“. . .If I had begun this [doctoral] project with people whom I did not know, that would have been really different. I could not have opened up or trusted them. . . . I had the desire to be there because I knew the people; I had an emotional tie with them.”*

For Anna, time was too short to follow all the research steps undertaken on my part because every participant was busy with their work and life. She appreciated the fact that, at the beginning of the project, I gave them articles on CoMT, Music Therapists for Peace, PAR, ABR, papers, and reports I wrote about the research topics and process. She thinks that a theoretical course presenting these research methods and concepts would have helped her. Time, not interest in the topics, was an important issue for her, as she could

not fully immerse herself in the study. *“I felt sorry because it removes a little bit of feeling to have lived thoroughly the study. But I say to myself, when I will do my own research that will be different. . . . And, so, I felt like a part-time co-researcher.”*

Melanie found *“ . . .interesting the sharing of ideas and the experience of having your own ideas, your own expressions, and then one’s unique music, then being able to put those together with other people’s ideas and expressions. So that was really neat.”* She also appreciated, as Anna mentioned, that co-researchers including myself, had relationships prior to the project *“ . . .you already had a relationship with all of us and we already knew each other on some level, I think it made it a lot deeper. That allowed us to make the research a place where we could be vulnerable and also a place where we could gain courage. It was like sparking a fire, sparking a flame. It made me less isolated because I felt isolated at the time as a music therapist and as a teacher—even though I had a supervisor and even though I had colleagues at work, they didn’t necessarily understand what I was doing. It really made me understand more—how important it is to share what you’re doing with others, to be willing to hear what they’re doing, and care about it if you want any kind of interaction. And that’s essentially what we did. We got there when we had our meetings and you started with check-in: ‘How are you doing? Share with us what we’re doing. What are your challenges? What are the victories you’ve had?’ And I think that built a really strong web among us, that we were actually able to carry something, there were not so many holes in our web.”*

Melanie reported that the group gave her the opportunity to also sit at the feet of all the other people there and be influenced by how they worked. *“Like hearing someone say, ‘Wow, it’s really hard at school. I’m dealing with lots of legal things with the parents and*

there are lots of worries and difficulties and it's discouraging but I'll keep going.' That really imparts something."

There was room for flexibility and creativity within the group. Leonard liked the openness in the group process "*. . .there were basic topics, but that then really opened to each one's initiatives and creativity, to seek inner resources and ideas to give a direction to the group because there was no direction really.*" The creativity was there to explore. "*. . .it was a like a white page, it is the image I had of us at the beginning—a page for us to write.*"

Serena had a hard time envisioning the group when we started: "*. . .I did not understand where this would carry us out. What was going to occur? I knew what music therapy was from what I learned at the university. I did not know what I was going to do with it. I did not know with which clientele I was to work with.*" She did not necessarily feel like she was at the same place as the other co-researchers, but she said she did not feel excluded. "*I said it several times during the process that I felt a little behind but I was ok with that.*"

The group structure was flexible. The only directives were to explore the topics through discussions and arts-based forms. As the primary researcher, I shared with the group that I did not know where this group would bring us and that we were to construct it together. It was challenging for the co-researchers: first, because they were used to academic and supervision settings with me; and second, they had to trust the process and themselves in this journey.

Anna felt that she did not know where she was going exactly "*. . .at the beginning, we did not know too much about where we were going, to finally end in Argentina [for a*

World Music Therapy conference]. . .it proves that sometimes we do not know where we are going, but we are heading to the right place!”

Coralie shared the same feeling as Anna about not knowing exactly where we were going in the first sessions. She did not know two of the participants very well, but gradually got to know them better. It was a process for her to work together in finding how they wanted the group to function. *“It was really done progressively.”*

She also reported that I had a strong bond with everyone that was essential for the group cohesion. She felt that the fact that I proposed ways to explore the topics, combined with my experience, created a space and a structure. At the same time, we were free in that structure, a flexible and understandable one, adapted to the group energy level according to Coralie. *“It was a group of us.”*

Leonard used the group to imagine a model that could reach out outside of our group, a model that could be spread to better serve society and the community. Since the beginning of the pilot-study, he was inspired to develop a model that could be *“duplicated,”* or *“reproduced,”* in his words. He envisioned the goal of our group as being the creation of a *“. . .model that does not necessarily reflect all the requirements of traditional music therapy and that does not include exclusively therapists and patients. . . that can be led by people who do not necessarily have psychology or therapy background.”* He believed that, to render the project accessible, it has to go beyond a small group of people.

Some participants agreed to include their mandala and drawings in their narratives. Serena drew a mandala during one group that represented a feeling of being supported and surrounded.



Figure 4.2. Feeling surrounded (by Serena, oil pastels). MAR–Stage 8: The Functioning Ego–Singleness–Focus.

Group support. All the participants reported that they were inspired by each other's work and vision. For Anna, it was very surprising to see how people invested in the group: “. . . personally that impresses me that five young people spend their Sunday on a project that we did not understand too much at the beginning. That shows that we had a need to do something else once leaving the university to look at our practice and own situations, and then to stay connected with others. It is really essential, because it is easy to deviate a little from the guiding line of music therapy.”

The first thing that came to mind for Melanie looking back at the group experience was that “. . . it was very supportive. It refreshed me in my efforts and helped to bring new meaning to my work. I'm both a music therapist and music teacher. I actually found that it

helped me even more in my music teaching than music therapy. . . . And it didn't always feel like I had a purpose—higher purpose—in doing music teaching. But for the teaching, it really gave me a new vision and a clear understanding of what I was aiming for. Because I often felt like the population I was working with was an inner city school, a lot of issues like multicultural issues like racial tension, low socioeconomic status, a lot of them had single parents who were working four jobs. . . . So, I already had a need to use music to show them [children] that there's more to it. . . but this project with you and the rest of the research team really helped me to get a vision for what my role is at school. . . . So, it definitely opened the horizons for me in terms of being more of a music teacher that's going to make an impact on the community of kids rather than just teaching them music, because most of them are not going to be musicians, but, I wanted to change their lives a little and have an impact.” She reiterates that “. . .it was a really great place of support at a very key time in my career.”

The supportive aspect of the group was multifaceted. For Melanie, it was through music, through sharing ideas, through hearing what other people were doing. She reported “. . .it opened my eyes to possibilities, and other people would be interested in what I'm doing. And just having a place to just say how things are right now, in terms of work and motivation.”

The group was also a place to show vulnerability. Melanie said that everyone gets discouraged and just getting everyone's input and seeing all the things that they're doing was invigorating. For her “. . .it was also valuable to keep us from getting stuck in the mechanisms of everyday work. . . it added meaning and it confirms a purpose when you

know someone who supports and values your work and when you hear, support, and value what they're doing.”

The group spirit was an essential element for Leonard. As he reported, when participants know each other and are a group of friends to start with, “. . . *it facilitates feeling at ease, proposing ideas.*”

Coralie found that the research group was a space to be with other adults and other musicians, which made a difference for her. *“It was good to get together with people who share the same situation, to see how we can support each other as new professionals, to see what type of challenges we face, how we can progress in our work and in the way we perceive our work, how our philosophy evolves.”*

She found that sharing within the group and seeing the evolution of project helped her to feel supported. The possibility of discussing, receiving feedback, and ideas from others helped her pursue her projects outside the group. *“Just saying: ‘Ah! It is frustrating. I have only two people in the choir this week.’ Just the fact of saying it and you do not feel guilty.”* Coralie appreciated that, as co-researchers, they could support each other even though they were not all at the same place in their lives. She found it very helpful to talk about her choir project, finding that it could be difficult to talk about it directly with the people involved in her milieu. The group was a place for motivation according to Coralie. She could get the necessary *“boost”* to pursue her projects, to keep her vision alive. It *“nurtured”* her motivation.

Even though Serena did not have a clear idea yet of a CoMT project, she felt inspired to look at the other co-researchers. For her, it was also a means of expressing herself: “. . . *I knew that it was heard. They were there and it was supporting. Not only for*

the professional practice, but also for the process of doing the internship where one can feel very much alone.” The group was a place of gathering for young music therapists for Serena, where she felt at the same level amongst her peers. The group highlighted to her the importance of feeling listened to and accompanied. *“We were just there for each other. We had a common goal, which was research, but several times I took it as a pretext . . . saying to myself, it is almost a support group.”* She found in the co-researchers, sources of inspiration, strength to continue, and values to trust herself.

Professional development. In the group, Anna saw the continuation of her learning: *“I think that it was really part of my learning process more than in my undergraduate studies. . . . That was good timing after leaving university.”* She said she could not have done the project during her studies, having too much to learn already at university and not having experience as a music therapist yet. She added though, that her internship also helped her deepen her work. She felt more *“anchored”* professionally. For Coralie, the presentation of our research group at the conference helped her to develop as a professional. It developed her self-confidence and dormant qualities.

The research group built strong foundations that enabled Serena to develop her identity as a professional. *“All the reflections, discussions, and ideas we had in the group come back to me when I think of my work in the community.”* The group helped her prioritizing and focused as a young professional.

Personal development. The impact of the group was mostly on a professional level for the participants, but the personal aspect was also predominant through introspection. Some of them found that the group helped them to become better persons.

Anna felt strongly about the fact that the group opened her eyes and ears to others so she could develop her listening abilities. She appreciated that, at the beginning of each session, we would go around and check on everybody to see how everyone was doing and if anything needed to be shared before we started. *“That created interests and bonds, too. That made me realize how each person really went at their own rhythm; it was not a question of judgment but a question of circumstances for certain.”*

Leonard found some therapeutic elements in the group, but not in the way we conceive it professionally. The group brought something at a personal level that was important to him. He clarified that it was through the artistic media and creativity: *“... there was no therapeutic work but I was invested in a way that was rather personal.”*

The group really helped Serena to define her identity, she said, not only as a music therapist, but also as a *“social community music therapist.”* She continued to use drawing and writing sometimes to process personal and professional growth.

Presenting the research study at conferences. Our co-researchers group presented at two national and international conferences, one in Quebec City (Canada) and one in Buenos Aires (Argentina). We wanted the audience to experience, in a condensed way, what we did over the five sessions as a co-researchers' group. We presented our work exposing the methods of participatory action research, arts-based research, and the concepts of community music therapy and Music Therapists for Peace. Each participant shared her/his experience in the pilot study with the audience, followed by four

experiential islets – small groups – of vocal improvisation, instrumental improvisation, collective writing, and collective mandala – each islet exploring one of the topics of peace, social justice, community, and leadership. Each co-researcher led an experiential, one islet was led by two co-researchers, and then we came back to the larger group for sharing and closing.

They enjoyed the experience in general, but some found it challenging to lead the small groups. Anna loved the experience, *“This [the presentation] I adore. Since we started to present, I developed further my marketing fiber. . . . I like to do conferences more and more, I always have. . . . Then, to do that really concretizes, each time I understand a little more what we did [in the group].”*

Anna reported: *“I was not stressed. We were just fine to share knowledge we acquired.”* The sharing of responsibilities with the other co-researchers was reassuring for her as well. *“The fact that we were co-researchers meant we did not have the whole responsibility. It helps a lot because we each had our small portion, our small role to play, but the great role it was you who had it. . . it is really helpful to be several persons.”*

The presentation in Quebec was different, according to Anna, she found it more difficult because of the language barriers [not being fluent in English]. The social realities were about the same, but she felt uneasy because she did not know enough about individual social realities. She reported though, *“On the other hand, there were people with good will. . . who were interested. Therefore they collaborated well.”* The conferences facilitated the diffusion of this type of co-researchers’ group experience and created inspiration in the audience.

Melanie really enjoyed her experience of presenting at the conference: *“I really liked the people's reactions and how interested they were. . . I really liked seeing how relevant it was, that it wasn't just a nice experience for us and that it's like in a bubble but that people were actually excited by it and wanting to see more of it. . . I could see people being inspired by it.”*

As she said the experience: *“ . . . was already so valuable just for us, our experience of being a few, very special people together, having a very special experience, that will influence our work, but it's a whole other thing if it inspires and influences other people in how they think and how they work. So, that was really neat.”*

Melanie felt that we stimulated curiosity and wonder, people wanted to know what will be coming next. She loved the practical part of experiential islets. She felt that the artistic media brought people deeper in the exploration of the topics. *“I really liked how people that didn't know each other at all were able to have a creative experience over a common goal together. That's just again showing the strength of creative arts therapies. . . and you had sat them down and said ‘Okay, talk for an hour’ you wouldn't have reached at all what was reached through the arts, so that was really cool.”*

Leonard was excited about the possibility of presenting at conferences. When we presented, he was thus happy to share about his group experience to the audience. He felt more challenged to lead the experiential islets. He had to find a balance between offering a white page to explore the themes, answer their questions, and guide them without orienting or altering their intuition, as he said.

Coralie also had the role of translating from French to English during the conference. She was very conscious of doing it right for me and for her colleagues. One of

her graduate teachers in the audience was very impressed with her quality of listening, she reported. Coralie had more chances to present and do interviews after the conference and she said that she felt very confident doing so.

Prelude to community music therapy. The group became like a nest for the participants to come back to after venturing and initiating CoMT projects in their own settings. Anna found that the group enabled her to concretize her projects with students. As she said, she would not have necessarily thought of this type of initiative or known all that it could bring to children and the community. *“There were plenty of ideas put together that made my practice become more precise and had me asking more questions. I really understand the differences between the various types of music therapy and I can now decide which I will apply in my work environment.”*

The non-judgmental atmosphere in the group regarding how people were doing with some of their CoMT projects made participants at ease to share about them. For Anna, it was clear that the group *“. . . was not a pretext for comparison with the other projects, because we were all there for the same goal with the same energy. It was really what united us and to go for it until the end.”*

For Melanie, the study really opened her horizons and refreshed her practice. Looking at the other co-researchers doing their projects was also very stimulating for her. She was inspired by two participants who created a choir in their milieu. She told herself: *“I need to start a choir at school!”* Now, she has 40 children enrolled.

For Coralie, the timing of the research project was good as she was starting a choir and felt some frustrations. The group enabled her to reflect upon that project so she could

feel more satisfied with it. She said that she saw the difference and actually got more people in her choir.

Multiple relationships within the research process. Anna was proud to be part of the group: *“It was valorizing for me. I was proud to take part in the doctorate project of the person who was also my supervisor, my employer, [as a secretary of the professional provincial association] and my teacher. For me, it was like continuing to be part of someone’s process who was really present in the last years. . . it made a difference. If you had not been my supervisor, I think that would have changed my point of view but not my participation, which would have been the same although with perhaps less interest. . . I really had a feeling of pride, I would have defended your dissertation topic!”* As she stated in a very supportive way *“I was happy for you!”*

Anna found that having had different relationships was *“complementary.”* At certain points when looking back, she told herself during the group: *“Ok, she is not your boss anymore, she is not your supervisor anymore, and she is not your teacher anymore. And it was fine.”* She adjusted herself to the different realities of not having me exclusively as a supervisor. Anna felt at ease working with me in the group, as she said, she learned to know me and how I work: *“First, I felt confident, and second, I was not stressed, so my contribution was optimal.”*

Coralie felt comfortable working with me in the group, as she said *“You were not a colleague from work, nor my teacher anymore.”* She envisioned our relationship as one of colleagues who work in the same profession, being sensitive to the fact that our process was different because of the years of experience that separated us. She was interested to learn from my experience and from what I was bringing to the group. Coralie did not feel

like a former student with me. *“I was seeing you looking at me differently. . . you were seeing me as a new professional. . . I felt respected and recognized in that new status.”*

Leonard found it enriching that he and I have been working together in various professional contexts since he graduated from university. For him, the participation in the project was new and completely outside internship and other prior contexts: *“It was taking part in a research project with a person that one appreciates and trusts.”* He felt comfortable in the group and *“. . . did not have any problems”* with the fact that we had had various relationships in the past.

Serena and I often talked prior to the group how many hats one can wear, as several music therapists, do by also being teachers, supervisors, mentors, and members of professional associations. She confessed: *“It is impressive. I often had reflections on the ease with which you change hats.”* The research project added a new hat. Serena realized that it made the co-researchers wear more than one hat as well. She said that what counts was the bond of trust that was built between us for the last years, throughout our various roles. As she said, *“Our relationship does not have anything to do with any hats! Even though you carry them well, especially when you do not wear any. . . . And that deserves a hat”* (a French expression), she added laughing. She saw our various rapports as an opportunity to grow: *“I think, in life, one often plays various roles with the same person . . . that helps to advance, to build relationships, and to solidify them. . . it is enriching.”*

Closure for the co-researchers group. Participants had different experiences with closure. For some, the interview was the way to close the loop; for others, it was the presentations at conferences. A few participants still felt a need for closure.

Anna felt a sense of closing with the interview, “. . . *we buckled the loop and that gives you a thread to pursue your work.*” Leonard, on the other hand, felt that the presentation at the conference was the equivalent of a conclusion or a result. “*When one takes part in a project, to present it is like sharing the fruits of labor. It is, I would say, one of the best means of concluding a project. . . . Now, I have a personal relationship with this experiment.*” He thinks we ideally need to see practical and concrete repercussions in the community and society as a next phase.

Serena expressed the desire to meet once again as a group to share our evolution, even though it is not attached to CoMT. She did not feel that there was closure. She used the metaphor of germination to render her feeling: “*It is germinating. The seeds germinated. I have the impression that all the plants are growing at home, at Anna’s, Leonard’s, Melanie’s, Coralie’s.*” Coralie was also interested in meeting one more time to conclude our experience with the group.

Summary

The group experience was a meaningful one for the apprentice music therapists who were on the path of becoming music therapists. The findings revealed that they evolved personally and professionally through the group process and CoMT projects in germination. The multiple relationships between them and me, as the primary researcher, added to the richness of the group as they mentioned. The next section looks at CoMT and in its implications for the co-researchers. Anna’s choir is a reflection of CoMT in practice.



Figure 4.3. Community music therapy, by Anna. Oil pastels. MARI: Stage 9: The Crystallization–Fruition–Completion.

[MUSIC 7: Community music therapy]

Community Music Therapy

Defining community music therapy. Community music therapy was a new concept to the co-researchers. They developed a definition that was inspired by the pilot-study reflections and arts exploration processes. Some participants referred to their experience with CoMT initiatives in their milieu of practice. Their definitions included notions of musicking (Small, 1998), inclusiveness, local community, and serving.

For Anna, who started a project in her school, “. . . *CoMT really sounds like a group project of a small or large community that includes as many people as possible for the realization of the project, which has a theme, a subject, and a message to carry. If I*

look at my school, CoMT is not only the choir who sings, but it is also the photographer, the one who sells tickets, the one who makes the posters, and so on. Therefore, it is really in the form of a project. You know that, in music therapy, it is those who sing, but it is also those who hear it. . . it implies much more. It implies the parents. It implies the media. CoMT is when a certain number of individuals make music together and it is spread around by other people who themselves do not make music, but, who are there, nevertheless, for the music. They are there to hear the [children].”

Melanie reflected on CoMT as *“Implementing music and using music that already exists in a group of people to reach a common or collective goal among those people. These goals could be tolerance or boosting morale, creating a supportive community structure, building relationships, fostering characters in the group that will be beneficial, such as listening and hearing each other, seeing others' points of view, and so on. To be able to use a combination of music that already exists in that society, and then having the skills to own that and direct it in a way that is therapeutic.”*

Leonard defined CoMT as *“. . . the use of music to serve the community—thus a group of individuals who reach beyond a group of clients or individuals, for instance, the society. Therefore, the pursued objectives are on a larger scale than the traditional music therapy sessions—I do not know if that really bears a name, but let’s say traditional. The music can be used as a means, not necessarily for taking care of, as it is often the case in music therapy, but to stimulate group creativity, initiative, team spirit, to support personal expression and that can also allow to serve the community, the society bringing people together. . . .”*

For Coralie, CoMT really means to get closer to the community and working in groups. She identified the principal ideas and foundations of the CoMT concept as being “... equality and respect. . . . It could be used in different ways, according to each person since each one finds her/his place according to ideas and projects they want. The important point is the reassembling spirit embedded in CoMT. It goes beyond linguistic barriers or religion. Yes, it is really a reassembling idea. . . to reinforce the entire positive that one has in her/himself so it can be developed and, when one leaves the group, it contributes to positively influence the outside.”

Serena insisted that for her CoMT is “. . . firstly, that her young clients feel integrated, accepted, valued in their small community, which is the group she/he belongs to, because some of them already feel inadequate in those groups. Then, it is to try to communicate with the close entourage, teachers, educators, and administrators—people who work directly with the youth, which is already a considerable task. Next, it is really to try to spread, in fact, to make like a wave, as when one throws a stone in water and then there are waves, wavelets which widen in the middle of children—so the other classes, the class on the left, the class on the right, and the class opposite, then all the school feels the waves. Then, after, to the neighborhood. . . but in two directions. The children bring and teach their community, showing them all that they are able to do. And then, the community also feeds back to the children. In both directions.” Serena and Coralie implicitly enumerated elements of social justice in their definition of CoMT.

Community music therapy: A new practice for co-researchers/participants. None of the co-researchers/participants had experimented with CoMT before they explored the

concept in the pilot project. It was completely new to them, although as some said, they might have done it without naming it or knowing that it was CoMT.

Melanie reflected upon why CoMT develops in certain areas of the world:

“. . . most community music therapy projects seem to be in places where there are no other choices. Like in South Africa, the need is so high and there are not enough music therapists to provide clinical traditional sessions with individuals or small groups. It seems that somehow, in some areas, community music therapy is born out of a need. However, I think we overlook the need in first-world countries, even though people have all they need here. I find that, morally, and in terms of internal motivation, being part of something greater than yourself—it's like a desert here in terms of that. Therefore, it could be interesting to propose that kind of view in first-world countries where there is a decline in morality. There are changes happening in our society.”

She continued: *“I don't know about Europe, but North America for sure, there are changes. Moreover, you just have to look at the dropout rate in terms of high school to know that there is a problem. . . . So even with the material resources we have, there is something spiritual or something. . . that's not well nourished. And the arts reach a bit more into that realm than maybe other—than math or sciences, and having food on the table does.”*

Melanie stated that CoMT had not been part of her practice very much in terms of the way she was practicing music therapy. She was doing more clinical music therapy with small groups of children. *“But just knowing about CoMT was really helpful in my way of thinking of what am I trying to achieve other than just in a child's life: ‘Why do I*

want to build programs for children? Why do I want to help create programs for children [with autism]?’ . . . because it's a huge need in our community.”

As with the other participants, CoMT was completely new to Leonard. The first image that came to his mind was a group of 40 people playing djembes. *“There is a strong community side associated to percussion. . . I did not imagine at all that music could be a means for social perspective or for the humanity. That is what I find interesting!”*

Serena was not aware of the concept of CoMT either, but her main goal was to sensitize her clients’ surroundings about the contribution of music therapy in the community. Her first initiative was to compose a short song with her young clients to explain to their families, friends, to all of those who would be at a special event, what is music therapy and what they accomplish together and to celebrate the association for people with handicaps. *“That helped to sensitize the community.”*

She saw that her interventions affected the families and, for her, that it is CoMT. For instance, she reported the case of a parent who wrote a note in her daughter’s agenda saying that she sang her special song at home. In another case, she saw a child who was afraid of thunderstorms and sung his song to calm down. She added *“. . . maybe it is not CoMT but. . . for me it is, because it changes the family life. It reaches beyond, it reaches the community.”*

Community music therapy reframing music therapy and teaching practices. It is not uncommon for music therapists to also have the task of teaching music in school and this puts them in challenging situations. Melanie developed a teaching approach in her school from what she explored through CoMT: *“I think my expression of CoMT came through my teaching. The first year I was there, I was faced with children with the worst*

behavior you could imagine, a 12-year-old swearing at me and giving me attitude. . . . I started to realize that there are ways to get these kids to care about music, and so I started to ask them what music they liked. I started to take a music therapy approach where, instead of taking the client into your world, you first meet them in their world and then you can start working on something—but you can't expect to reach anything without making a connection on their territory. Therefore, that really helped me in how to deal with the kids. And then, it moved towards being able to do song writing with them and having processes with these kids for their graduation song last year. . . there are some kids that have given me trouble and now they're coming, lining up to come to choir, loving music, and, loving the interaction they get through music.”

By looking at the process instead of the result, even in her teaching, Melanie was able to incorporate CoMT elements of participation, inclusiveness, and acceptance. “So actually, for last year's graduation, I was just in front conducting, and all the music and song came from them; I wrote the chorus and each class had to write their verse. But it was a process.” She reported that focusing on process to provide a valuable experience to the kids was different than wanting to get a nice product so that parents and teachers would be impressed. “Teachers got more frustrated because they were saying ‘We’re not going to be ready, why don't you just write it?’ I had many classes where we were sitting for half an hour at a time and saying ‘Okay. So this is the first line you came up with last week. What else can you write about this year?’ and it would take half an hour to write one line of the song.”

Serena expanded her definition of CoMT as being practiced by all music therapists: “I have the impression that all music therapists do CoMT, without knowing it,

without using the words community music therapy. Our work influences the family members, the staff. . . . And this is in the community, even if the community is close and reduced, near the client, it is still the community.”

Community music therapy and culture. In CoMT, Leonard sees a way for music to unite people while respecting their diversity. Coralie has lived in two different cultures. As she said: *“All my life, I tried to juggle. . . how to use these two cultures, then how not to deny. . . to put aside one [culture] when I can be a mixture of both. This has definitely been important when I’m with people of other cultures. It has enabled me to be a little more sensitive to what they live. . . . Culture is important for me.”* It is especially critical for her when she works with sick children who are under great stress.

Melanie found support in the group to work in a multicultural environment. *“[The research group] opened my eyes to the impact I could have on the school. . . it helped me with the multicultural concert where children brought in their own songs and there were 28 different countries represented in the concert. In addition, just really teaching the kids to value each other, rather than just integrating into Western culture and then rejecting everything else that is different. They really got to see the richness of what they already have among them and got to appreciate that from each other.”*

Reaching out to community. One aspect addressed by the participants was how to reach out to the community. The approach and attitude one comes with influences how people will welcome and collaborate with you. Melanie has this vision of CoMT: *“. . . the community, as the client, rather than the individual. . . but still, of course, valuing the individual.”* She believes that *“. . . you can't just impose things on a community. If you really want to reach someone, you have to speak in their language and in their musical*

language too. And it is really important that it's accessible to all, regardless of age, gender, race or socioeconomic status.”

Sometimes resistance comes from various actors involved in CoMT and music therapists are faced with convincing administrators or other people close to children. When Melanie was preparing for the multicultural concerts, the principal actually wanted the concert during the day because she said that “. . . [the parents] won't show up. . . some kids are not even allowed to do music [because of religion].” Melanie did not get much support, but as she reported: “. . . at the last concert, the hall was packed. Just to see the parents come and get involved. . . I've started to have parents volunteering to help out with the choir and getting involved with school, rather than just dropping their kids off.”

Melanie had these memories of her small town: “. . . my dad was the only dentist and the school concert was a town effort. Moms made dresses. Businesses gave things for decorations for the stage. The whole town was involved in these school concerts. And I have these amazing memories of it. Three music teachers for a 500-child school, putting in the time to make the concerts happen, because it really brought the community together. Getting that in a large city is harder to achieve. So I think it was nice to start seeing parents a bit more involved.”

Coralie has heard about CoMT in South Africa, in developing countries, and world regions that face wars and she added: “I see now that it could be done here, that you do not need to be in a country in total crisis for it to be beneficial. I really see it in the heart of my neighborhood. I could work with young people who are in the street; it could be a context to gather the young people who live in often unjust situations. It could be beneficial to form a group and explore emotions in a positive way.” She also envisioned

CoMT as a way to work with people, new parents and children in the community who do not necessarily have problems, but for whom we can help decrease the sense of isolation. She added, *“I would feel closer to the community with such projects. It would be a music therapy project in the community which I could realize according to my philosophy, interests, and the milieu.”* Everyday in her own neighborhood, Coralie witnesses the family interactions and the precarious conditions of families and teenagers. Thus, her desire to work with new parents and babies is a way to do preventive work in the community. These families could get support through these types of projects according to her.

Meanwhile, Coralie’s first experimentation with CoMT was to create a choir with the staff from a children’s hospital. The choir met once a week and sang on various units for the children. In this particular context, it is the workers who sing for the hospital community. As she said: *“It is like communitarian, but inside a specific milieu. These are not patients, but staff.”* Coralie realized that the second year she had *“. . . many positive responses, people were really glad to know that it existed, that it is available, it is an open group, it is not too tough, you do not need to read music. It took me some courage to start a second year as we finished with four people the first year.”* She could feel that the level of energy before and after the choir was different from the second year. People felt very good about singing as part of their daily work and participating to embellish the days of children and staff. *“It is clear that it has an impact on several levels.”*

Serena prepared a concert with her young clients who have multihandicaps. She was amazed by all the parents’ who commented they were moved to tears and said: *“If you only knew how proud we are of our child. It has been years since we have been this*

proud.” It gave Serena chills to hear that, and it also made her feel proud. She had another example about bringing a child’s father to a session to show him an adapted instrument device that his daughter used to play music with her head. The father then went back home and contacted rehabilitation professionals to develop a communication system. *“When I see how it is used in other spheres of her life and how it improves her living conditions, her self-esteem, her communication abilities, it is magic.”*

Is it music therapy? Anna wondered sometimes if what she calls CoMT is really music therapy. *“I feel as if I need to justify even more that it is music therapy at certain times with certain people. There is less paperwork, evaluations, interventions, evolution notes, and all. This [CoMT] is a process that is really different. We are so anchored in the idea that a professional does evaluations, interventions, reports, etc. I do not know if I justify myself to myself or to the others, but in the end I convince myself, so all is fine.”*

The aspect of performance is often found in CoMT. The participants touched on it from various angles. Three interviewees were involved in preparing concerts and performances with their clients, children, and young people.

On the other hand, Coralie reported that during her training, she was taught that the context of music therapy does not include performances. She acknowledged though that *“... sometimes [performance] can be highly beneficial for certain clients. I think that it is really the context of being gathered around a common goal, then sharing the experience, the tools, then finding a cohesion in the group so each one can advance at her/his own rhythm without feeling all alone in the process.”*

Community music therapy and community music. One of the co-researchers was confronted with the venue of an external composer-songwriter who proposed a project to

work with her clients who have behavioral problems. As she stated, “. . . *you question yourself: This person comes in the school and does about the same thing as you do then you wonder, ‘So, what is the absolute difference?’ The difference is the bond!*”

The bond is an essential element, according to Anna. “*We have a therapeutic bond [with children]. The quality of the bond! They trust me! I would not trust someone I do not know! When I start in new schools, I do not know the children yet, I pitch the idea for a choir, but I do not feel ready to start because the children do not have a bond with me yet. And it is so threatening for them to sing and to open their mouth, they are not ready.*” She found it important to do other activities with children to get to know them in multiple ways and this added greatly to the outcome. “*As a music therapist, you learn to know them. Not only do you read the file, you evaluate them, you see them every day, under various perspectives, in crisis, not in crisis, in sorrow, not in sorrow. Happy, proud, disappointed, all is seen. And someone from the exterior arrives suddenly without notice. Well, he does not see the true person.*”

For Anna, there are no two types of CoMT, according to her experience, it has to be implemented in the milieu, not just like coming in once a week. She cannot imagine herself going in a setting like a hospital and saying “*‘I’ll play the guitar and we will talk about how you live through solitude.’ And then I will leave and some wounds will be left opened. I would not find that professional nor therapeutic.*” She feels that “*It is where the words ‘music therapy’ has all its importance.*”

Elements of community music therapy. Accessibility, bonding, music, and relationships all came up in the interviews as central to working within a CoMT framework. Leonard found it interesting “. . . *that the medium of music itself. . . when*

looking at the context in which music is use. . . is in the majority of societies and cultures. Although it appears in a different way with different aesthetics, the music itself already has a sense of community. It is intrinsic. Music manifests itself in a community way, really in a completely natural way.”

Melanie thought that: “. . . it's not just one project, but it's the relationship you build through doing those projects and once you've had kids for more than one year, then they start. . . you start to have a relationship so that you don't have to do 'fast food music' anymore.”

Values in community music therapy. There are values of responsibility and issues of power that come up when working in CoMT. Melanie feels responsible for what she brings in her practice: “I've really learned the importance of respecting who has authority over me and being responsible with my authority, not abusing that power.” She also values the whole community. “I really believe in raising up the smallest and the weakest of a community to strengthen that community, because if you just focus on the kids who are doing well and let those kids, I don't know, fall by the wayside, then the community will be really affected especially because of the large number of children with autism.”

For Melanie, CoMT is about “. . . creating relationships where they didn't exist before, fostering internal motivation, and bringing people together in ways they wouldn't have been. . . how neat would it be to have something that everyone's involved in? And what a different personality would the school have, for instance, if there was something like that? So, I think it would be a lot about making connections between people and making them aware of something greater than themselves.”

Coralie thinks the impact of the principles of equality and respect on the survival of society should not be forgotten. She finds these values are foundations of CoMT as well. *“What is important is to be able to see what we can share and create together. . . . Even if it is only discussions, it is important to think and talk about these principles. We cannot stay each on our side. . . especially in times of crisis. . . forgetting about solidarity. In every difficult situation, [solidarity] is the only thing that assures survival of human beings.”*

Serena insisted that *“. . . clientele is not the principal aspect in CoMT, because you play with micro-communities. Wherever I work in nursing homes, schools, hospitals. . . the main goal is that clients feel well in their community. It will reflect outside and in her/his community.”*

Developing and contributing to community music therapy. The co-researchers were introduced to CoMT through the pilot study and some started to explore what type of contribution they envisioned. Anna did not feel *“. . . as a 100% community music therapist yet. I mix [specialties]. I did not hear about it very much until the last two years. It concretized the visibility of the concept. I was proud of my choir, to see that it was concrete. It helped me to believe in the project. I started the choir naively. I was far from thinking that it would become CoMT; I did not even know what it was. I started a group project for the children to socialize, but finally it became so much more.”*

Anna said that in her native region, she would be the first one to put forward community music therapy, doing conferences here and there and reaching community in this way. *“I feel proactive. I do not know many other music therapists from my generation*

who practice CoMT. . . . It is nice to try something else. I don't want to feel locked up in concepts we learned at university. . . . It enables me to keep learning, evolving. . . ."

There are additional elements to developing CoMT away from the city. Anna believes that through her private practice, CoMT gives access to services of leisure for children who are interested in learning music. *"There are parents who tell me: 'I was searching for a music teacher for my child, but finally it is great she can attend music therapy which will be a type of leisure.' Thus CoMT has this sense, too. It benefits children who cannot access certain services."*

Melanie sees her contribution through a "dream project" she cherishes after having developed relationships with teachers and children over the last three years: *"I would like to implement projects like the Multicultural Concert and Music for Peace Project and then present a model that could also be given to music teachers, not just music therapists, on how to have an impact on the children in a school through music. Almost like having a model that could be used. . . . I have many ideas about how this could actually work: Having a session with the teachers first would be crucial. I don't think we could have done the same thing without that, having them on board, having them really understanding what the whole point is. I'm not here just to annoy them with extra work; I want to actually change their children's lives with them. . . . And most teachers really care about their kids and feel discouraged about their children's home situations, feel discouraged about the lack of commitment they see in their kids, the lack of discipline. . . their kids only caring about stuff, having things, and being cool. All the teachers have concerns like that. So I'm sure that if I had a session with them that would get them on board."*

Serena believes that her contribution to CoMT limits itself directly to her young clients, families, and their close communities. In the near future, she would like to sensitize the larger public through writing articles in her local newspaper or giving conferences. She already wrote an article for the association who looks after her young clients. *“For now my contribution is modest, but I have the ambition of spreading my work and to really consider it as CoMT.”* Leonard imagines a sort of committee, similar to an association, that could support each others’ efforts, foster ideas, and sustain CoMT projects.

Envisioning the future. Participants had little or no knowledge about CoMT, but some participants are already thinking of their future implications in working in CoMT. Anna, who has experimented with CoMT in her school, felt that she needed to consolidate the project: *“Until [the project] is accomplished and finalized, that it rolls by itself, I would not want the project to end if I have to leave. . . I feel responsible for that project! It is still embryonic. It is renegotiated every year.”* She is interested in eventually doing research, but she said she is young and has not lived enough to explore the future yet. However, she hopes that her project with children will encourage others to do similar projects and that we will still talk about CoMT five years from now and that she will not be the only one in the *“CoMT boat,”* as she said.

Melanie feels that music within the CoMT framework is an important element that has helped her to find meaning in her work as a teacher. *“I am just thankful for the concept [CoMT], because in my first year of teaching, I felt like ‘what am I doing. . . just teaching the kids music. . . ’ But I don't believe that's why music was created. I think that music was created for a reason, and it's not just to be itself. Music inevitably affects*

people and that's its strongest value. It's not just something to look at and not touch and not feel anything about. So, in terms of my teaching, it gave me a purpose that helped me to reach goals that otherwise I would not have had the motivation to do—and I think impact the children's lives more.”

Melanie reflected on how challenging it can be to invest in that work. *“I think it's a hard road to walk because to achieve any of these things. . . you have to be willing to give extra. You can't just go to work when you do these things. You have to be more into it. I think, on some level, it would always be heartbreaking, because, personally, I do not believe any of these things will be achieved perfectly. So, you're very likely to have disappointing experiences. And it's very important that you be able to keep your vision and learn from it and not become discouraged. But I think the realistic point is that this is still hard and you can make an impact but you can't save everyone. . . . You're not going to stop wars and you're not going to necessarily make life safe for the people you work with . . . you're not God. But, you can have small victories all the time and you can celebrate those and help the people you work with to celebrate those.”* She was curious to imagine herself in five years to see *“. . . what was born out of it?”* She thinks it will have definitely changed the way all of us think about our work and about the purpose of our work.

Leonard had an experience with a drum circle during his music therapy training and he sees that CoMT could be applied very well in that context. *“It was with at-risk teenagers who had dropped out of school and had issues with aggressiveness. Now, I think that it [CoMT] would be a model where one could integrate these topics easily.”*

Coralie sees herself in a few years with *“a foot in the hospital and a foot in the community.”* She really looks forward to developing projects in her own community. *“It would really be my ideal vision to feel that I do my share for society.”*

Serena still sees herself *“. . . 100% invested in CoMT”* in the next years. *“It helped me to find my value if you will; to not feel opportunist.”* In the same way, she said: *“I have not yet defined my identity, the process continues. . . and it is always in evolution.”* She hopes to do research to advance the field as well.

Summary

Participants had mindful reflections on community music therapy practice. Their definition included concepts of inclusion, accessibility, and social justice. The sense of community was extensive starting at the music therapy group level and extending to the larger community. They felt supported by the research group in designing and conducting CoMT. They were able to identify clear objectives, strengths and limits of CoMT and were seeing themselves still committed in the near future.

Peace issue was a topic explored by the group. Anna drew the school event and slogan for peace: *“Hands in Hands for Peace.”*



Figure 4.4. Main dans la main pour la paix (Hands in hands for peace) by Anna. Oils pastel. Stage 12: Transcendent Ecstasy–Connection–Unity.

[MUSIC 8: Peace]

Peace

The concept of peace is multilayered, ranging from micro to macro levels on personal, community, national, and international dimensions (Anderson, 2004). According to the participants, they actually had few opportunities in the past to reflect upon what peace is and how they relate to it. They used the research group context and their personal and professional experiences to further explore that concept.

In general, they see their contribution locally, rather than nationally or internationally, for now. For some of them, it is work at personal and professional levels, for others the social aspect of peace stands out. Some of the co-researchers address the interdependence of peace and social justice.

Peace—an idealistic and social concept. For Leonard “. . . *peace corresponds to an ideal.*” There can be peace at the individual level, like being at peace with oneself, with the circumstances of his life, and so on, he said. But, for him, peace is related to a social aspect that contributes to change society. “*Towards perhaps creating a better world. A world where there would be more altruism between people, more respect.*” Leonard referred to the drawings he did in the research group. One was called “Inner peace” and he wrote: “*Music for peace in the world, but also for an instant of peace in all of those who meet for that cause.*” He realizes that his process was introspective around that concept. He concluded that music therapy contributes to peace, as it is a medium for relaxation and personal balance. He talked about concerts for peace in Israel and Palestine, for instance, to illustrate that idea.

Defining peace in one’s music therapy practice. Peace is a practical concept for Anna who works in a small town school, she said: “*When I get the children in their respective classes, it is the ‘little choir train.’ We go from class to class and. . . we end up with 20 children going to the same room. You know that in their regular classes they are no more than 10 because of their behavior problems. But when they come with me, they know very well that the goal of the choir is not to have inappropriate behaviors. . . . They know this is a place of respect and right there it creates a ‘bubble of peace.’*” Anna witnesses how comfortable and safe they feel in that bubble: “*It is the lieu where they sing, the atmosphere and climate I try to create is really peaceful.*”

Anna insists on not pressuring children with performance which eases up their behaviors and attitudes: “*Peace is therefore: just letting go and working with what they can do. . . . My only requirement is to be present, respectful, and peaceful—then they give*

what they can give.” She believes that trusting the children creates a meaningful bond to help them feel an inner peace. *“The peaceful climate relates to the fact that I have a relationship with the children. I value them; they come to sessions to experience successes.”*

Her music therapy sessions are a demonstration of open-mindedness, respect, and non-judgment. Peace is created through safety and significant relationships: *“The children feel safe because they are not afraid of me and I am not afraid either. . . unlike some teachers and other professionals who are afraid of the children’s behaviors.”* Their investment in the sessions is remarkable, she said, especially when you see these 20 children with behavior problems who can work together in a choir, which amazes the rest of the school, she said.

In brief, what creates their bubble of peace according to Anna is: first, respect for each other; second, having no requirements (which could create anxiety), and third, having no expectations: *“It is: ‘I open my door to you.’ You can rest. They can feel that. They are so much in an alert state of wondering: ‘What could happen? Will I be disappointed? Will I have a failure? What will happen today? or I did not take my medication! I am likely to have consequences.’ I really have the impression of just opening my door to them and saying: ‘Ok, look we will sing. We will make songs. It is not stressful. You come. You sing if you can. You do not sing if you cannot. But you are here and you respect others.’ It is the only thing I ask them.”*

Melanie also works with children in an urban, multiethnic school. Our group reflection and work around the theme of peace brought her to wonder how disturbed are the lives of the autistic children and their families. She sees her role as “. . . creating

peace between these autistic children, the teachers, and childcare workers.” She said that there are some children who show a lot of violence, kicking, and swearing, and so on, but as she said: *“When they came to music they obviously loved it.”*

She recalled one specific case of a child who came to choir of 30 kids without a childcare worker—all by himself. She was the only one taking care of all those kids and he had perfect behavior. She said, however, that he could not function in his classroom of six children, with two adults looking after him. *“So that really gave me a sense of my role in terms of what I can do to enhance the life qualities of these kids and their families.”* In some of her private work, she also gets to deal with families and just restoring some of the relationships that are broken by the illness.

Melanie put in writing a definition of peace: *“Conditions within relationships, between persons and their environment that is as it should be and that allows those in the environment to flourish. Peace is something born out of placing others before yourself. It's born out of love and it's born out of empathy, sharing of resources, and understanding.”*

She was preparing a Peace Project in school and started to talk with students about their perception of peace. She said they made interesting comments for kids of four- to twelve-years-old. They all had the same limited idea of what peace is: *‘Being quiet.’ I guess because parents say, ‘Give me some peace and quiet!’ . . . And then, the next step that they took was ‘not being mean to each other, not swearing at each other, not hitting each other, not killing other people, etc.’ . . . And it was really surprising that that's where it ended.”* She started opening the possibilities to them: *“What can you do that will actually create a good relationship between you and other people? Because sometimes people make mistakes without even knowing about it. Maybe you did make a mistake or*

maybe you didn't, but what could you actually do to create a peaceful relationship. . . ?"

and she added it was like trying to get them to think about how it also influences them with their siblings, their classmates, their teachers, in the community, and also, worldwide.

She believes it is important to work on these concepts with children to prevent violence and promote good relationships. She reported that there is a lot of bullying in her school, so much so, that last year there was a full-time person just to handle the conflict between children. Therefore, she knew that music had the potential to help.

For Serena, peace is about "*Inner peace.*" She also works with young people with handicaps and the first thing she seeks with everyone is that ". . . *they feel as best as possible with themselves.*" She said it ends up transpiring through their relationships with others. Like Anna and Melanie, she works directly with her clients and likes the expression "*to make peace*" when there are two children fighting. It really represents her conception of peace.

Serena also mentioned how our co-researchers group artistic works, improvisations, drawings, mandala, and so on, helped her to make peace with her questionings and anguishes like: "*What does it mean to be a music therapist? Who am I?*" These questions addressed her identity as a professional and as a person. Serena added she was inspired by the group to make peace inside of her, in order to help others to make peace as well. "*I needed to clarify, for myself, certain things and priorities.*" It was, thus, essential for her to feel at peace in order to be efficient in her sessions with her clients.

Summary

Peace was a profound concept for participants. It is an ideal concept for some. Some of them integrated it to their practice by developing a role of peace educator.

Participants cultivated peace individually to better serve the population they work with. Social justice was also explored in relation to self and CoMT.

[MUSIC 9: Social justice]

Social Justice

Participants have a vision that differs according to their personal and cultural backgrounds. According to some of them, this concept cannot be described easily. They struggle between the existence or non-existence of social justice and being able to achieve it. Some participants have integrated concepts of social justice in their practice since they had the research group experience. They see their contribution as being humble and limited.

Defining social justice. The context and people involved play a determining role in who decides what social justice is, as Melanie described: “. . . *social justice cannot really be defined by a person because of people's various points of views and most often short-sightedness of what is justice. It's something everyone strives to attain, but even with the courts and the justice system. . . still sometimes justice does not prevail because there's a flaw—there are lots of flaws in human efforts.*”

Her definition of social justice is inclusive and embraces the concept of serving: “. . . *justice would exist if all people placed each other above themselves, or ahead of themselves, and if their greatest ambition was to serve those around them, then that would exist.*”

Cultural influence on defining social justice. Melanie was born in South Africa and later moved to Canada as a young adult. She said what has been happening in her birth country is not as simple as “*one side's bad and one side's good.*” She believes that in all

kinds of cases “. . . when there's injustice, both sides are affected negatively—even the side that's privileged, thinks that they're doing well because of this injustice. They may think that they're doing better, but actually it always affects them negatively as well.”

When she grew up, she saw some signs of injustice, but she was very sheltered from them and because she was not taught to be politically active and to think critically about these things—her family was not racist she said, but they did benefit from apartheid. This was until outside sources started to come and say: “*What's going on? It's not right.*” She believes in sharing resources to decrease these inequalities. The very simple fact of sharing resources is what she believes could help improve the world. She added that we consider ourselves as being peaceful and fair people while there are still people who don't have enough food to eat in the world. According to Melanie this is something one has to question.

One of the obstacles to achieve social justice she believes is “*ignorance*” and not wanting to leave the comfort zone. She finds there are few people who go out of that comfort state to have justice and it definitely does affect what she sees. She is realistic though saying that: “. . . *if you really want to be fair, then there should not be another person on earth that is less well-loved than we are. . . but justice is an ideal and it's kind of a pick-your-battles thing.*”

Social justice and division. Serena described social justice as being “*really complicated*” to define. She feels a division. She used two anecdotes to expose her point. The first one is about a dinner party amongst friends where someone reported she was robbed at her house. A discussion started between them with opposing views. Grossly on one side: “*We have to cut their hand,*” and the others said: “*Yes, but in society we play the*

game of the rich people who own things and thus, inevitably, the poor are seeking some share.”

The second anecdote related to her country of origin in Europe. She went to a very poor, city neighborhood to visit a young woman widow who is a family friend. *“We went with my father and my mother, and brought spaghetti and sauce. When we arrived, her brother and friends were smoking in the living room and the table was put in the dining room for three people, because we were three. There was no food otherwise. And that makes me think of social justice. I have the impression it does not exist. It is like a utopian concept for me. It is really the rich and the poor people.”* The rupture is enormous. On either side, the rich among the poor people do not get along and the poor among the rich is the same.

She sees some people, though, transiting between these two worlds that might be able to reach out. Still, for Serena social justice is a *“. . . beautiful objective, but that does not exist so far.”* Even though she considers herself a “privileged girl,” she feels comfortable in either milieu, rich or poor.

Social justice, an idealistic concept. Three of the five participants born outside Canada, believe social justice is an idealistic concept. Leonard believes that society is *“. . . filled with inequalities and conflicts. . . Social justice is idealistic.”* His vision of social justice relates to looking after one another: *“. . . a society where the needs of individuals would be filled and where community or society would contribute itself to its change. . . . By being more awake to one’s needs and perhaps going towards a common direction. Towards a ‘better world’. . . I sound idealistic! But, it is true that it would be a more equitable society.”* In sum, respect and equality between people are associated with social

justice for Leonard. For Melanie, justice is also an ideal that can be worked towards, not perfectly, but still attempted.

Like Leonard, Serena is not sure that social justice exists or can be achieved. She said: *“It is too big for me. I am too small, too young! . . . It is so far from reach.”* Social justice is like a battle she added. *“You have to fight to find funds, to buy [musical] instruments, to have a therapy room, to be recognized, and so on.”* If social justice were to be she said, *“. . . children with special needs, elderly people in nursing homes, in brief, everybody would have the services they deserve. . . people would have the right to receive care and encouragement.”* Social justice might sound “utopian,” Serena added, but this is why it is a concept. Her own way of being “just” is to be fully present with her clients: *“It is all the justice I can bring to them.”*

Social justice and peace. Social justice and peace are closely linked, according to Melanie: *“One cannot succeed at the expense of the other. If you're compromising justice to create peace, it's not going to be real peace, and vice versa.”* *“Forgiveness and tolerance”* are terms she used to describe what is needed to foster peace and social justice. She said that people cannot spend their time pointing fingers because someone is going to point it right back at them. As she said: *“. . . there's not one nation on earth that hasn't harmed another one in some way, and there's not one person on earth that hasn't harmed another person in some way.”*

Social justice and music. Leonard was born in Europe and lives in Canada now. He talks about how music, like rap, is used in his country of origin to facilitate the integration of immigrants in certain disadvantaged neighborhoods. For him, *“. . . music can really be*

a means to facilitate social integration and self-expression. . . to attain, perhaps, a better social status or recognition. That contributes to the evolution of society.”

Social justice and music therapy practice. Anna finds it difficult to determine what social justice is as it varies from place to place, from country to country. Perspectives on this subject are extremely different as she witnessed in her region and at the national and international music therapy conferences she attended to present our research. She said that, for CoMT to pass a message of social justice, one must do it according to her/his means.

For her, social justice expresses itself in her close community. She said: *“If what I can change is in my community. . . then it is right in my school. My social justice will limit itself to that.”* She does not have an ambition to start speaking about other topics such as racism and sexism. Rather, she wants to work with what she thinks is social justice, for example, the children who are judged in school, or who live in disadvantaged neighborhoods. Even though she is conscious of the considerable task of addressing social justice, she prefers to concentrate on the reality of children; she uses the choir concerts to work with children’s realities to address what touches and affects them in their daily life. Her philosophy is linked to the children’s process, who sing about their own conditions to others, but sing for themselves at the same time: *“They are helping themselves by sensitizing others,”* she added.

Anna knows how her young clients with behavior problems are sensitive to social injustice but she said it is too confronting sometimes to face one’s own conditions. They process it indirectly through performing with the choir at school: *“Just being applauded at the end of the concert helps them to pass over their difficulties. It has to do with resilience, with how one goes beyond obstacles and is strengthened by it.”*

For Anna, the children's difficulties are related to social injustices at a micro-level, directly in their families. She added: *"They do not need to speak about war in the world or any other large injustices. . . . It is happening now for them, in their homes, in themselves, at school. . . . It does not need to be in Montreal, nor in Africa. It is just here in my town."*

Coralie, who also works with sick children, envisions social justice through her multicultural music therapy practice. She believes in accessibility for the whole community, regardless of the standard of living situation, sex, religion, ethnicity, and so on. She works with sick children in a multiethnic city hospital. She always keeps in mind the concept of equality to ensure that every person is seen for her/his right value. For her, social justice thus manifests itself through respecting one's identity, culture, and being able to interact with her patient using all the tools she has at her disposal: *"We meet, we learn to know each other then we look at what we can create together. So, the child can feel surrounded by her/his culture and continue developing."* She gave the example of the song "Old McDonald" which has a version in Inuktitut, a First Nation language, for children she works with. She added that it is important for her to respect, to learn, to understand one's culture.

Serena feels *"discouraged"* about the utopia of social justice. Her way of contributing to a better society is to work in the community and in two neighborhood schools, she said. She tries to integrate young people into society, but insists that social justice is not feasible. For instance, in her music therapy group, her young clients with handicaps have very different realities. Some are very well taken care of by their parents; others are in residences and watch television all week, except for once a week when they

come to music therapy. For Serena, that is not social justice. Serena acknowledges her social role to work in the community, but she does not see the social justice component.

Summary

Social justice is a concept that stirred participants. There was a sense of utopia for some participants who were not sure that social justice could be achieved. However, they tried to find ways to apply social justice in their music therapy practice at a micro-level.

The next narratives regard mentoring, which was an important component of the group research. Melanie reflected on mentoring process with cocoons that transform into butterflies.



Figure 4.5. Mentors make mentors by Melanie. MARI. Stage 4: Beginning–Birth.

[MUSIC 10: Mentoring]

Mentorship

Defining mentorship. The concept of mentorship was multifaceted during our group experience. I was the primary mentor as I initiated the research group and there were peers mentoring as well. The aspects of supervision came up in the interviews, as it

included mentorship for some participants. There were also similarities between mentor and therapist, leader, and teacher, according to participants.

Participants developed knowledge of mentorship through experimenting with it during the research project. There was no theoretical background or explicit information given to them at the beginning of the group because we were already working on other concepts and I did not want to influence the course of mentorship. However, as the group evolved, mentorship unfolded without being named, per se. Their reflections about the concept of mentorship were thus intuitive and pulled from their immersion in its implicit form.

For Anna, a mentor “. . . *makes interventions in which goals are the progression and realization of a project.*” Anna described mentorship as a sharing with one or several persons that helped her not to get discouraged. Mentorship is not the concern of only one person: “. . . *meeting with other people who live in similar situations. . . sometimes, when I am in a down period, they are in an up period, so we are never at the same exact place.*” The feedback she got from her peers was a type of mentoring for Anna. For instance, she shared in the group that with her leading experience with the choir, she benefited from their ideas, experiences, and questions. “*Mentorship is really like a source of light that enables you to continue; as much as music therapists are the source of light for the little leaders [children].*” She insisted that it takes somebody like a mentor at the beginning of a project, during the project, and after it to evaluate the outputs. She said it is not rare we underestimate our successes. She added that sometimes you do not always have the same mentor; it could be a person at your work and one from outside as well.

She said it is *essential* to have a mentor, especially after you finish university training. Anna wondered what she would have done without a mentor. It has been crucial in her professional development. She felt privileged to have one. In the same way she works with children through meaningful relationships, she seeks for herself a quality in the bond that is essential to her. Mentorship was a source of structure and of comfort, too, reported Anna. She saw a mentor like a counselor: *“It is like a counselor, even though you know the type of work you want to do, if you do not know how to achieve it, that does not produce anything.”*

Melanie found it difficult to define mentorship because we did not spend as much time defining exactly what it is. She said we talked about what peace and social justice were, for instance. She reported from her experience of being supervised that mentoring manifests itself *“. . . just by being under the supervision of someone I looked up to. Just by spending time with them and having them guide me and really being able to see how they talk, how they work things out. For me, it was a lot more than the theory, the classes, the improvisation classes, the textbook readings, all that stuff was valuable but I don't think that I would have been half the music therapist I am without those mentors, because they leave you a legacy.”* She added: *“A mentor imparts their character, their skills, and their qualities to a receptive student.”* She found it important to see cohesion between practice and theory through mentorship: *“If it's just theories without action, it's worthless, but if it's something that's been lived, then it's really valuable and whoever is being mentored will recognize that and then they'll really care about something.”*

The concept of mentorship in itself was rather new to Leonard, although it relates to the idea of supervision for him. *“It is different, but it is rather like a link to a mentor*

[who] is like a model, who guides, inspires, encourages.” He described certain qualities a mentor should demonstrate: “. . . *one must have self-confidence, counseling abilities to be able to receive several ideas and synthesize them without imposing a direction, and one must remain very open to everybody’s ideas. . . . It is not enough to be a good leader and to have great ideas for being a good mentor.*”

Serena puts high value in mentorship for personal and professional development. *“Mentorship inspires me. . . it is very important! . . . a mentor is someone who accompanies you without judging. . . who is really there to encourage without making any judgment. . . to perhaps give advice, to support, to listen.”*

Peers mentoring. Participants found support in each other in the co-researchers group. They benefited from feedback, encouragement, and ideas. Anna, who had initiated a CoMT project in her school, really benefited from the group: *“There are often obstacles when doing CoMT. . . and it [mentoring] is exactly what we did [in the group], the co-researchers were also little mentors because they listened. . . and we intervened together . . . we were mentors for each other.”*

Melanie also found that there was a feeling of mentorship between the co-researchers: *“We were all at very similar places, but we all had different strengths in different areas and projects we were working on.”* She described mentoring elements that were found in the group: *“. . . a big part of mentoring is being ‘Wow, that’s awesome, you’re doing a good job!’ And we did that for each other. . . listening. . . and also giving each other ideas. . . . Mentoring doesn’t always have to be done by someone who’s that much further than you, because we have different experiences and can be valuable to each*

other.” Serena said she truly used the group to feel supported and accompanied in a free and selfless way: *“We were there for each other.”*

Mentoring relationships in the research group. The mentoring relationship evolved differently for participants according to their own personal and professional developments. The group was a germinating ground for mentorship development, although it was not explicitly the purpose of the co-researchers-group.

Anna saw the mentorship relationship develop itself gradually, even though the group was not quite there yet at a professional level. The group stimulated them to pursue their efforts and to keep going. Their ambition to move forward was increased. Anna spontaneously referred to the participants when asked how the mentorship relationship evolved since the group ended a year ago: *“We were also friends, so it is difficult to say how the mentorship will evolve. . . . We want so much for music therapists around us to succeed so that yes, mentorship will continue.”*

Melanie felt the supportive climate helped her evolve as a co-researcher in the group. She referred to what I brought to the group as a mentor by saying *“Your greatest contribution as a mentor was just creating an atmosphere of acceptance and safety. . . . You took a lot of efforts to help us feel safe. It was like when you want to have therapy with someone you have to create a safety net for them where they can be vulnerable and where they can share ideas without being worried that someone's going to judge what they say or think they're silly.”*

Leonard felt we were in the *“same boat”* in the mentoring relationship that occurred in the group: *“I really liked the position you took. . . of being in the ‘same boat.’ The mentor can either take a position of authority and of experience, or being at the level*

of the mentees and make the experience with them. In this research project, it was really the idea: The mentor is there to give a sense to creativity to emerging ideas without imposing a direction.” One important aspect for the group process, according to Leonard, was to have had good relationships between the mentor who initiated the project and participants. He believes that the trusting relationship that was already established enabled us to move deeper. *“It would have been different if we did not know each other and used the three first sessions to get to know everybody,”* he added. For him, these relationships that started earlier at the university between the co-researchers including myself, were already *“very good relationships”* as he said: *“. . . the project was like a continuation of that process.”*

It was clear for Serena that I had a role of mentorship in the group and she saw me as the *“reassuring person who accompanied them.”* She believes that mentorship builds through time. *“I cannot ask someone I do not know to be my mentor. It is contradictory. I have to trust that person. And, so it evolves through time not necessarily in years, but at least in months through meaningful experiences.”* For that reason, the group was significant for her because experiences were meaningful and directly linked with the participants.

Mentor versus supervisor. The participants sometimes interchanged the role of mentor and supervisor. It seemed clear to them what the task of supervising consisted of and what a mentoring one was, but there was ambiguity about when these roles were fulfilled by the same person or two different persons. For Anna, mentorship and supervision were mixed concepts: *“The supervisor is the one who was giving me the*

structure and the mentor was the one who gave me comforting. . . . But, it was like the two together in the same person.”

Melanie looked back at her music therapy studies and supervision when thinking of mentoring: “. . . *the mentorship I received from supervisors, watching them work, seeing the way they think about clients, and the way they treated them. Not just their music therapy techniques, but their whole philosophy. I learned more valuable things there than in all my classes, practicum, and textbooks combined.*”

Leonard saw some similarities between mentorship and supervision where the latter is more within a professional framework. With mentorship, he said “. . . *we are a little in the same boat ... Whereas the supervisor can draw the boat.*”

Serena said she needed and sought out mentorship during her internship. Supervision and mentoring were two different concepts for her. The former corresponds to clinical aspects, while the latter covers professional development and her personal journey.

Mentor versus therapist. Some participants related mentorship to therapy in terms of the common qualities. Anna believes that “. . . *[mentorship] almost needs to be innate. It is a quality of being. . . encouraging people. It is also the quality of being a therapist, being able to listen. When I have a friend who has a problem at work, we look for a solution. We put the shoulder to the wheel, yes—it is that mentorship.*” The mentor is like a therapist, according to Anna, because “. . . *a mentor listens, encourages, gives avenues of solutions. When children speak to me about their problems, I encourage them. I give them possible solutions. . . I do not call that mentorship. I call that music therapy. It is where the link is. . .*”

Mentor versus teacher. Leonard feels that in some situations he acts as a mentor, for instance when teaching music. *“When we teach, we have a certain role of ‘mentor’ because we teach the practice of an instrument; we often are a type of model. Often, the pupil tries to imitate the teacher.”*

Dual mentorship relationships. Besides mentoring the co-researchers group, I was already a mentor for some participants. We have a mentoring system in our professional association that enables interns to get mentoring, in addition to their supervision. I acted as a mentor during the internship of three of the five participants prior to the study. During the pilot study, I was an internship supervisor for two participants who considered me their mentor as well. I was a mentor for a third participant who already had a supervisor, and a fourth participant considered me as a mentor since I was her teacher.

Melanie stated she found the same qualities in both mentoring contexts (internship and research group) working with me: *“You’ve really moved me, not just in this research experience, but also in terms of your supervision. You helped me see the client’s perspective, consider what the client is going through, how the client must be feeling, what’s behind the client’s actions. . . . So your personality comes through in the mentoring.”* She said that seeing me acting as a mentor in the group was not an obstacle.

As an internship supervisor, I did group supervision earlier in the year, but Melanie could not attend. The research group was an opportunity for her to actually participate in a group. As she said *“. . . with supervision, it was always just you and I. . . so it was really good for me to see you in a group. . . your valuing of every person’s opinion. . . . It opened my eyes. . . you walked it out.”*

Coralie said she perceived me as a mentor: “. . . *you contributed to my training and you have much more experience at various levels.*” She felt there was a level of comfort with me because we have known each other for some years. The fact that in the first session I opened the group by saying that I did not know exactly how the group would evolve created a sense of being in the “*same boat.*” She felt safe and respected in the group: “*I knew what to expect from you as a person. As a co-researcher, I found that exciting. It was fun to see how we could bring that [relationship] to another level, leaving the training context to grow professionally. For me, it was really my perception of your mentorship and it still continues.*”

Coralie appreciated the fact that they were free in the group to take the direction they needed to: “*Each time, when we knew where we were going, we followed that. . . for me, I felt that you were really listening, you were there to see what we were going to bring, not to apply what you had in mind.*” She felt that the group was what they were contributing to, in addition to my ideas and proposed avenues. She saw the group as a learning space where she felt supported, gained self-confidence, and embraced challenges: “*Knowing that I have in me what I need in order to move forward. It is not a weakness to seek others’ support, so when we are supported, it gives us a push to continue.*”

The co-researchers, including myself, are all part of our professional provincial association; we still see each other in various contexts. Coralie talked about how challenging it is sometimes to be a music therapist and saw a mutual relationship that the group and our mentoring relationship fostered: “*I feel that, for my entire career, when we will speak about our work, I am sure that you will be interested. You will ask me questions and that will continue to support me, no matter my age and the number of years of*

experience. As a professional and a person, it is clear that this [mentoring] relationship around music therapy really allowed me to grow—and I still grow.”

Serena described our mentorship relationship on two instances. *“We have been in an official mentoring relationship since I asked you during my internship. . . . It is a little funny to say that because I think that you always were. I hold you in high esteem. I have consideration, trust, and I feel extremely respected. I find you have much respect for people with around you and your students.”* And, so, she sees our mentoring relationship come and go, and wherever she needs assistance, she can *“knock at my door”* without hesitation, she said.

On becoming a mentor. Anna intends to become a mentor herself and she can hear herself already having a “mentor discourse” when she works with her undergraduate students, doing her music therapy practicum at her school. She feels good and confident in this new role.

Melanie would like to teach music therapy one day, she said, and linked mentoring to teaching. *“. . . teaching is like mentoring. . . being a mentor means going through experiences with whom you're mentoring. It's not sitting and teaching them. It's going through experiences together, and you have to work it out. . . the way that you want to mentor them has to be who you are. It can't be an ideal that you haven't reached.”*

Serena would like to act as a mentor for her young clients because they have a mutual trusting relationship. She does not feel judged by them and they do not feel judged by her. She said, *“We are in mutual acceptance of each other's abilities.”*

Summary

Mentorship had several visages for co-researchers; a mentor was sometimes a supervisor, a teacher, a therapist, or a leader depending on the context. Peers' mentoring was prominent within the group, allowing for supporting each other. Co-researchers reported that elements such as trusting relationship, congruence, equality, respect, and diversity were essential in mentoring.

Leadership had a different resonance for participants. They approached the concept with prudence, sometimes with mixed feelings. Serena expressed that concept as "feeling small."

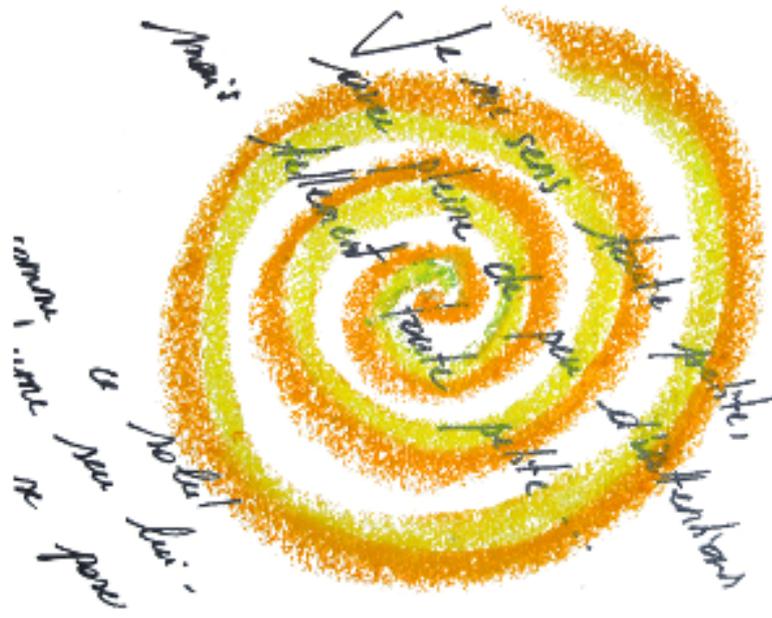


Figure 4.6. Being an apprentice, by Serena. Oil pastels. MARI. Stage 3: Labyrinth, Spiral–Becoming–Generating.

[MUSIC 11: Leadership]

Leadership

Defining leadership. Participants had various views on leadership. They found that the group was stimulating as a way to help them further define that concept. In leadership, Serena saw a way to encourage one to find her/his right path. For her, a leader is “. . . a person who calls for respect, a person who knows the where and how to reach her/his goal.” She has been trying to exercise some leadership at work, especially with administration, which she finds challenging, she said. She has been searching for her “own little leader” in the research group, but did not feel like a leader at all, she added.

For Anna, a positive leader listens without necessarily trying to direct, but rather makes sure that the result is maximal. She referred to her leading experience with her school choir: “*To exercise leadership is to be able to approach people to invite them in a project without having them feel that you are the leader.*” In her project, she allocated tasks while holding the main responsibility and including children’s’ input to keep them interested: “*I had to seek little leaders to have them participate in the decision. . . . My work as a leader is to make the gang grow in quality, not just in quantity. Then, to ensure that the [children’s] needs are fulfilled—their need for safety and self-esteem so they feel like re-embarking on other projects.*”

Positive leadership is when her “little leaders” talk about the choir in the schoolyard saying: “*Yes! I have the choir after the break.*” Anna sees her task as leader eased up when she is recruiting, as the new students see all hands rising when she asks: “*Ok, who wants to register in the choir?*” then they think: “*Ah! Well me, too. I will raise mine.*” Anna insists on the importance of having allies among children who have a good

bond with her. These allies feel responsible for the success of the project and will inspire other children: *“My little leaders are allies whom I have strong bonds with. . . . They get involved because they like the project, but also because of our relationship.”* These children are not “favorite” ones she added. They show leadership qualities that she wants to develop at an early age as they are easily influenced and can take the wrong road.

Participants had a chance throughout the research group to reflect and experiment with leadership, either in our group sessions or when presenting at the conferences.

Anna discovered her own leadership through the group research: *“I did not know I had as much leadership. . . which amplified with the school project.”* But, she said that she has to be vigilant with setting her own limits regarding her professional investment and personal life. She understood that she needs to have people who are willing to follow her and that she cannot push or pull them.

In her region, she is a leader in her field, but she had to consider higher authorities and hierarchy in power decisions that block or approve initiatives which she qualified as confrontation: *“It is not enough to be a leader. . . we need an entourage which collaborates.”*

She detailed her definition of leadership as *“. . . being able to use one’s qualities to convince leaders who are above us.”* She realized that leadership has to be inclusive of the various authority levels. Anna is accustomed, like several music therapists, to creating her own music therapy jobs. That was the case in her school where the principal had carried her project to higher authorities and Anna had to be patient and wait for their decisions. Going through that process of trusting someone else to carry one’s project gave her insight on how children feel in sessions: *“It is not easy to trust somebody, even if they think they*

know what you feel. . . so, for a child to trust that I understand what he/she is going through, it is like for him trusting hierarchy.” Anna believes she needed a stronger bond with hierarchy in order to trust that they can support her work.

Melanie referred to her experience in leading the experiential islet at the conference to reflect upon leadership. She admitted liking the leading position. It was nice for her as a young professional to see that people were not doubtful of being led by someone who just graduated. The conference gave her confidence as a leader of a group of people who have more knowledge than her. She told herself: *“It does not matter, let's go for it!”* It was not about climbing the hierarchy in music therapy, she added.

Her definition has evolved since we worked on that theme in the research group: *“A leader is someone with vision and authority who must be backed up by those who will follow. A partnership, not a hierarchy, and not a value or status. . . . So, it's not what should define someone's self-worth, but it should be an act of serving. Someone who wants to recognize potential in those who follow them. And someone with the gift to find those people with potential and raise them up and support them to reach heights that they haven't reached themselves. I think a good leader is someone who would be like a good parent who wants their children to reach greater heights than they've reached themselves . . . ”* She added: *“. . . someone with a passion for a cause.”*

For Leonard, leadership is *“. . . to seek, in oneself, abilities to take position and act in a milieu or a group, while taking into account others' abilities and needs.”* He used the research group as an example: *“Everybody shared their ideas, but it was always done within the group's own interest. There was no real leader he said. . . . Everybody felt*

comfortable putting forth ideas, project, and asking for assistance.” He qualified the research group style of leadership as a shared one.

Moreover, he added that leadership is part of the musician’s and music therapist’s identity where one has to define her/his identity and find her/his place in these practices; dealing with various clienteles, readjusting, taking initiatives in group and in multidisciplinary meetings—all of those which are challenging to him.

The group’s reflections on leadership helped Coralie to move forward with her community project with parents and children. The main point for her was how we can make a difference. She felt challenged with starting a program and wanted to feel more confident in this new role of leading a group. Like in her choir, she learned to structure a group and adapt to ones’ needs. She believed this type of project made her grow as a professional and a leader hoping to make a difference in the society.

Her role as leader started to surface with the research group: *“I had [leadership] inside of me. Then, it was just a question of enabling me to develop it. . . the group strengthened my process. . . which will continue for sure.”* She was aware it will take her courage to start and promote her new project, but she leans on her network of peers and colleagues to support her.

On the other hand, she defined as a form of leadership her new role as student practicum supervisor. She hoped her students would continue to learn and be inspired by her work and interactions with colleagues, which the student are already appreciating. It gives Coralie a sense of pride being able to *“Give to the following”* as a professional.

Summary

The concept of leadership exposed various participants' points of views. It was a first opportunity to explore this concept in relationship to their practice. Some saw their own leadership skills surface and did not hesitate to put them in action. Others were more careful to examine its roots and goals.

[MUSIC 12: Mentoring and Leadership]

Mentorship and Leadership

Mentorship and leadership were sometimes intertwined for participants. Leonard sees parallels between mentorship and leadership. *“The mentor must give special attention to her/his mentees. . . have a heightened sense of relation with people; Whereas the leader has more to do with initiative on an individual level. . . . The mentor has an additional responsibility. He has a position of authority, even though she/he does not make it feel this way. She/he puts her/himself on an equal footing with the group. I think that was the position you had in the group.”* Leonard reiterated that the mentor still has a position of responsibility. For instance, the good functioning of a group or people or relationships depends on the mentor's skills to receive information about what is occurring in the group.

Serena made a clear difference between a mentor and a leader, and preferred to identify with the former. A leader, according to her, has a challenging status: *“There are excellent leaders, but a leader can become a dictator. A mentor cannot become dictator. [Mentors] are much softer, much more listening, much more withdrawn. A leader is rather: ‘Follow me.’ And the mentor is behind.”*

Summary

Although participants did not receive explicit information on mentoring, they were more at ease to elaborate on mentorship. They experienced it directly during their training, internship, at the beginning of their career, and directly in the research group. Mentorship meant guidance, support, listening, encouragement, structure, and modeling. Mentoring resonated more with a quality of being, while leadership related more to a quality of doing.

Leadership was explored at a rather personal level; looking at developing one's own potential for leading. Participants transposed it to their music therapy practice as being able to initiate CoMT, leading groups, developing services, and promoting the profession, for instance. Both mentorship and leadership included a sense of authority and responsibility. They characterized leadership as being more directives, with concrete actions than mentoring.

Relationships between Community Music Therapy, Peace, and Social Justice

Participants were asked about their relationships with the concepts of CoMT, peace, and social justice as apprentice music therapists. They all felt enthusiastic about discovering and evolving through concepts that were not explored before at university or in their practice.

Anna had not heard about CoMT at university during her undergraduate training, but felt very enthusiastic about it. *"I felt like exploring a type of music therapy which I was not prepared for. I now appreciate enormously that type of music therapy. It definitely is an approach I want to prioritize in my practice if I have the means to do so and the clients for whom it would be appropriate."*

Melanie believes that relationships, teamwork, and trust are keys to work with the CoMT concepts. In order to sustain human effort, she values a model of relationships between teams of people who are accountable to each other in all ways of life: “. . . *if you want to really reach something. . . it needs to be in teams and with good relationships.*”

She appreciates that passion and vision come through apprenticeship: “*It used to be the only way that any skill was passed over was through apprenticeship, and I think our society [has] moved a bit too much towards theory and sitting in a lecture hall. So, it's really nice that in music therapy something from that has been slightly restored.*”

Leonard looks at the concepts in term of how music itself gathered all of them. Music fosters a sense of community in all cultures and societies; the musician evolves in a social context, either at university, in her/his community. Leadership is part of the musician’s identity as one who is responsible for developing her/his musical practice. Mentorship is present when one teaches music and passes knowledge to the apprentice. In brief, he appreciates that music was part of our research model because music has all the qualities to reach out to people.

The group research reached into Leonard’s professional practice at the level of leadership. As an apprentice music therapist, he needs to develop his abilities to take initiatives with leading music therapy groups and to represent music therapy at multidisciplinary meetings. Those are challenges that he faces to find his place and identity through his practice.

For Coralie, the group research has been an eye-opening experience. As an apprentice music therapist, her horizons widened to the various ways of contributing to the “*planetary well-being.*” She integrates it in her daily life and practices the concept of

“giving to your neighbor.” This leitmotiv is like sound waves that resonate at several levels—not only in the community, but also with her multiethnic young patients and their families in the hospital.

Serena considers her status of apprentice as an opportunity to grow. She finds nourishment, motivation, and positive reinforcement in working towards CoMT: *“It reflects all the efforts we put in, all the results we achieve. The results are small except they project themselves are ten times bigger.”*

Summary

Participants embraced the challenge of being apprentice music therapists and being introduced to concepts new to them. Community music therapy, peace, and social justice share the common ground of community, solidarity, equity, and democracy. The interviews brought forward how participants were sensitive to these concepts. They used the research group to work toward integrating CoMT, peace, and social justice in two phases. The first stage was within the group sessions, starting to explore meanings of the concepts and themes for themselves. Then, some of them went back to their music therapy practice to initiate CoMT with the particular focus on peace and social justice. Community music therapy became the framework to advance peace and social justice issues where apprentice music therapists used music to create relationships between people around the themes of peace and social justice.

[MUSIC 13: Training and Mentoring]

Training and Mentorship

Participants had concrete ideas about what should be part of training for mentoring apprentice music therapists in the concepts explored in the co-researchers group. Some of them already see our group experience as a model to further develop.

According to Anna, certain qualities are necessary to establish training and mentoring: empathy, sensitivity, and calmness, for example. The trainer-mentor must be knowledgeable in the concepts, while being sensitive to the clinical objectives and the clientele's basic needs before looking at social justice issues.

Anna would like to see examples of concrete and realistic CoMT projects that have succeeded on premises included in the training. It is important for her that references and documentation are recent and supportive of the development of CoMT. The educators must have some experience in CoMT to talk about it. They also must be able to adapt their experience to various clientele, populations, circumstances, and communities.

She thinks that an open-minded milieu would welcome students to develop CoMT projects. Students could carry out a project from start to finish: *"To live it really enhances comprehension [of CoMT]."* She added that, like in clinical practicum, the mentor must regularly supervise the project on site from beginning to end. Then the mentor can really see and know about the clientele and their social reality. The trainer has a role of mentor who demonstrates empathy, listening, and who supports and guides students.

Anna believes that our co-researchers' group was a prototype of such a teaching-mentoring model. Throughout her CoMT project, she found support in the group that helped her with anticipated obstacles and anxiety. Thus, she considered the co-researchers

like “little mentors” who could intervene in order for the progression and realization of the project to happen. One last important point is that the milieu could provide some structure. Some music therapists are able to start a project from scratch, but others might need a basic structure to start with a CoMT project.

For Melanie, training and mentoring definitely relate to practical experiences. She referred to her own mentorship experience as a process “*. . . you walk out with whoever is learning from you. . . that they should see in the way you do things.*” An effective way would be to involve interns or groups of people in projects and then spend time alone with them, such as with the model we had. Melanie envisions teamwork that includes mentoring a few music therapists new to the concepts who could participate in a project together. They could meet in small groups throughout the project, which would give them time to support each other, to explore ideas, to process any kind of issues, and establish a common understanding and vision.

Melanie uses her school as a potential milieu example for training and mentoring: “*. . . imagine you have three interns or four interns that are doing this project with you and you're all working together with the staff of the school. Maybe there's an art teacher, maybe there's a dance teacher. And, you obviously already have this all set up with the staff before the interns arrive. There needs to be something that is already consistent. Then, having them involved throughout the school at different times, spending time with the kids working on whatever they're developing for the projects, which could also involve fundraising for a good cause. Then, also using your interns to do the workshops with the team of teachers. . . like a smaller cell of just the music therapists and a cell of all the other adults involved; having also small groups work with various classes over a longer*

stretch of time; and having a common project goal—that could be a great learning process.”

Leonard tried to put himself in a trainer-mentor position and insisted that a group spirit must be present in order to establish such a training model. The group should go beyond academic context to create an associative ambiance that attracts people who are passionate about the topics and concepts. The trainer-mentor must be able to encourage and to contain a group while leaving free space for creativity. The trainer-mentor must have a sense of the community, a desire to impact society, and a significant networking capacity to allow for a visionary perspective to unfold. Such a network could stimulate the group dynamic and the creation of various projects.

Coralie referred to her clientele of children and adolescents to propose a training-mentoring model. She would like to learn how to establish a flexible structure that enables a group to process in its own way while working on the issues that need to be addressed. She would also like to see some mentoring about verbal techniques and how to listen to verbal and nonverbal expressions to help people open up, to develop and share ideas, and to nourish the discussions. She believes in the use of more than one media with clients, music being the primary one for music therapists, but drawing and writing are also valuable means. She recalled, for instance, that the various media we used in our group created a rich experience because we could use what felt right during sessions. It would thus be important to make available artistic alternatives that would correspond to one's expressive need.

Coralie sees a value in doing this type of group after graduating. Knowing that this type of resource exists could support young professionals at the beginning of their careers.

She added that a training-mentoring model could be part of a specialized continuing education program, or training, that allows people to meet two or three times a year for sharing and developing their practice.

Serena favors small group formats for such a training-mentoring models where people know and trust each other. Trust and respect are the most important ingredients in this context especially with concepts like CoMT, peace, social justice, leadership, and mentorship. She said that time is another factor to build strong foundations. One needs time to know and trust someone through meaningful experiences. Moreover, training and mentoring on these concepts is a difficult matter as interpretations are very personal and she added: “. . . *that is why it is good; it helps us to build, search and understand ourselves.*”

Serena can eventually see an internship supervisor playing a role of sensitization with her students in a training-mentoring program. A supervisor working in a concrete milieu with her/his clients or patients and could directly apply the concept of CoMT, although not all of them have had this reflection yet.

Interview Process

Anna did not feel stressed at all, and added “*It is interesting to see you researching.*” She did not feel the need to look at the questions before the interviews: “. . . *it demonstrates that you have a sense of what you will talk about. I knew what I had to say because there was no ambiguity about what we did. In my head, all was clear. Then, I will read your thesis and I will learn more things. . . since the conferences were very clear.*”

The interview brought her back to personal reflection: “*Tonight I will have reflected on my practice, then tomorrow there will be something else I will reflect on. I*

find it dangerous when we do not have these opportunities to look at the foundations of our practice. . . . The interview was a way to get feedback.”

For Melanie the interview was “. . . *very stimulating,*” and she added “. . . *I wouldn't have really thought about all these things. And it is interesting, because as you talk, some more ideas come that you wouldn't have talked about. . . . So, it gives me some hope that the projects I have planned. . . I could do them in the future. I worked hard to get all the connections I needed to be able to do a project like that. . . . But, I think it is nice to look at it again.*”

Leonard found it interesting to talk about the experience a year later. It refreshed and revived his memory, as he said: *“It gave me a new perspective.”* The interview helped Leonard focus his ideas on a future CoMT project, like a percussion group, that could be carried out in the community. He is still very enthusiastic about the idea he had earlier in the group of a model that can be *“duplicated”* or *“applicable”* in another milieu.

Serena needed time to process after the group ended in order to feel that she really knew what CoMT was about. She is grateful for the whole group process and the idea of the research project: *“It is worth all the gold of the world to find meaning in what I do every day. . . I wanted to use [music] not only to feel good, but also to make others feel good. That remains very true.”*

[MUSIC 14: Essence]

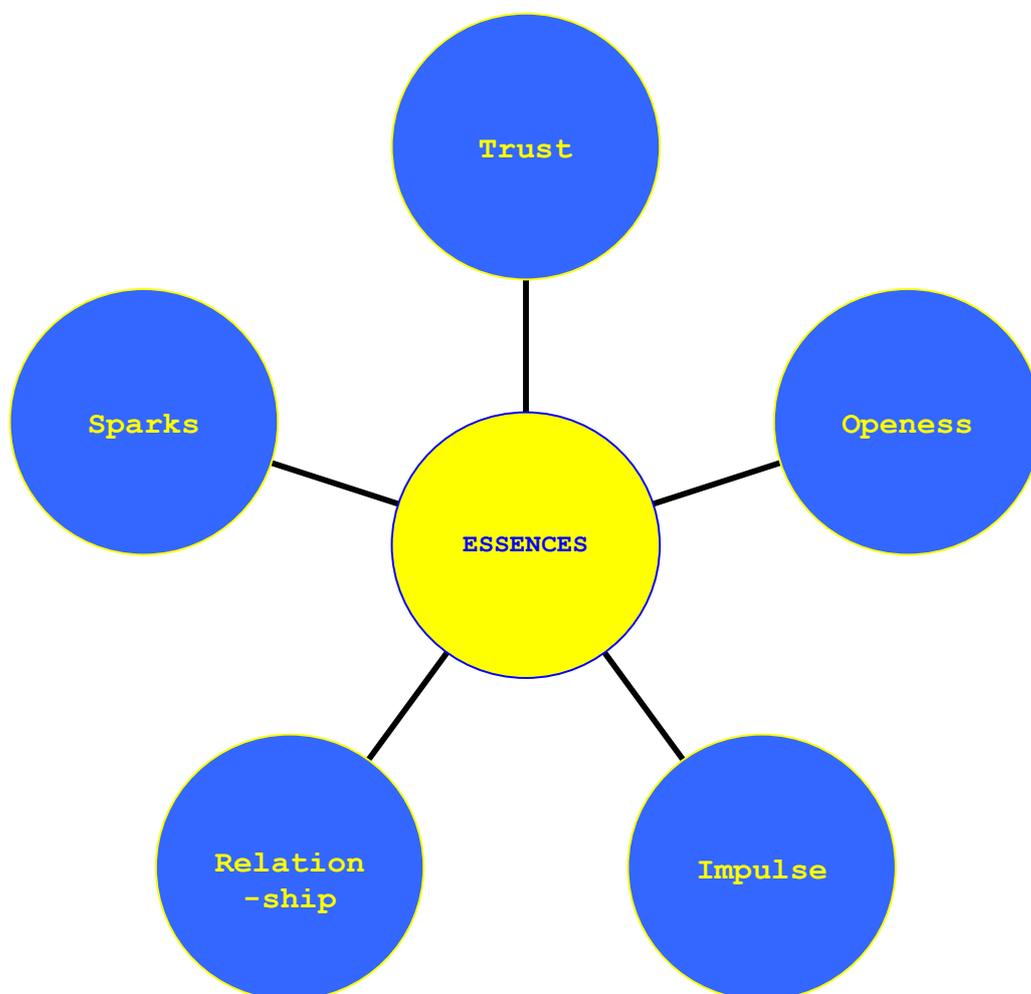
Essences of the Whole Experience

Figure 4.7. Essences of the co-researchers group experience.

The whole experience was multidimensional. It included the main aspects of the co-researchers' group experiences; the initiation to the concepts of CoMT and Music Therapists for Peace; the introduction to the research methods of PAR and ABR; the reflection on topics of peace, social justice, leadership, and mentoring; and for some, the

concretization of CoMT projects in their practice. The essence of each participant's experience was articulated around the terms of relationship, trust, openness, impulse, and sparks.

Relationship is the term Leonard used to describe the essence of his experience. "Even before bringing the themes in the group, the fact that we gathered as a group of students who knew each other, around a research project and a teacher and supervisor we really appreciate. . . . Therefore, I would say that the essence was relational before being based on objectives of impacting society or doing any other project."

Serena expressed the essence of the experience in terms of *trust*: trust in oneself and in others. "Right at the beginning, I started with confidence because I already trusted them. . . . And you, the experiments, the music, and arts, that gave all the tools to develop trust in myself. . . and to evolve."

Anna described the essence of her experience in terms of *openness*. "For me, it was an invitation to take risks in a supportive way, in a type of music therapy we have not seen, to be surrounded by people who are at the same stage and level as me, to be supervised by a resourceful music therapist. It gave me confidence in music therapy." She acknowledged that it is easy to stay in what one learns at university and not develop afterwards through conferences and other sources of information. As she said, "There is something else out there that we did not know about. From there, who said that one cannot adapt work to other perspectives? It only opens the door. Nothing is impossible. We were like in small boxes and now we've jumped out of them like a jack in a box."

Coralie talked about the essence of the experience as being the *impulse* that enabled her to use what she has inside: ". . . it is still a little timid and is gradually coming

to the surface to find a means for accomplishment.” She realized that it is important to trust herself and to share with others about the challenges she faces. She saw the group as a community music therapy context among professionals, which was very enriching.

Melanie summarized the essence of the experience with an image of *stones rubbing together, making sparks*. For her, there were a lot of sparks that she hopes will develop into fires.

Conclusion

The data presented are rich. Findings demonstrate that the group experience was a significant one for participants who engaged in the pilot study. Their experience informs us about the rising trend of community music therapy and its potential for promoting peace and social justice. Central to their experience is the mentoring aspect that allowed apprentice music therapists to feel supported in their exploration. They immersed themselves in creativity in order to draw knowledge that could move them forward in their quest for CoMT, peace, and social justice. The next chapter is the coming together of the literature review and the findings followed by a discussion in the form of bricolage.

A multiple voice

by Guylaine Vaillancourt

TELL ME

Tell me about being apprentice music therapist.

We are still young

We have so much to learn

We are excited about new possibilities

We want to make the world better

Tell me about your needs as apprentice music therapists.

We need support

We need mentoring

We need trusting relationships

Tell me about community music therapy.

It is a coming together for a cause

It creates solidarity

It makes people proud

It raises social consciousness

It is creativity, freedom, and democracy

Tell me about peace and social justice.

Peace is utopia

Peace is possible

Social justice is idealistic

Social justice is so hard to achieve

Tell me about leadership and mentorship.

Mentorship is reassurance and guidance

Leadership is more directional

We need to find our own dormant leader

Tell me about training and mentoring.

We need to touch on various creative modalities

We need to know more about community music therapy

We need training and mentoring groups

We need knowledgeable trainers and mentors

Chapter V: Interpretation and Discussion

[MUSIC 15: Interpretation]

Creating My Own Narrative

Chapter 5 links the findings obtained through interviews and the literature review covering a large spectrum about the use of music and music therapy in various community and social contexts. Therefore, the extrapolation between what participants experimented with as apprentice music therapists and what is written about music, community music therapy, peace, social justice, leadership, and mentorship is already an interpretative attempt on my part. The co-construction of my narrative comes from my own interpretation of their lifeworld about the phenomena.

The discussion section that comes after the analytical and interpretative description is a *bricolage*. That multidimensional mosaic draws its words, forms, colors, and sounds from the phenomena of my own research presence and from the phenomenon of being an apprentice music therapist immersed in various concepts. As mentioned earlier, this study fills a gap in the literature about the impact of CoMT on peace, social justice, mentoring, and leadership. I hope to feed into a larger application of music therapy, which could inspire the generations to come and the society they live in.

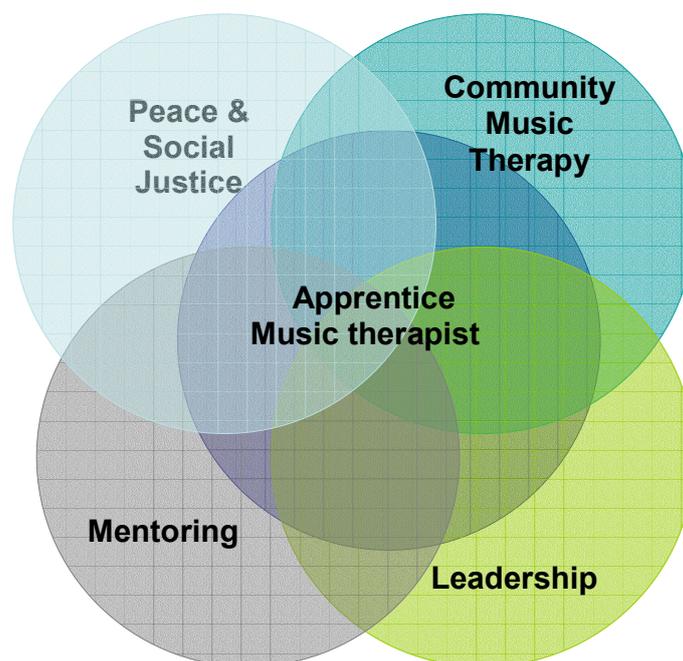


Figure 5.1. Phenomenological convergence.

Co-Constructing Community Music Therapy

Community music therapy is a practice still in process of being defined (Ansdell, 2002; Pavlicevic & Ansdell, 2004; Stige 2003b, 2004). Participants were introduced to the concept of CoMT in the pilot group study. They faced the same issue of not knowing exactly what defines CoMT and, in a way, co-constructed the concept for themselves. As they started to experiment this approach in their clinical setting, they used the research group for validation and support. At some point, Anna wondered: “Is it music therapy?” – like CoMT pioneers who, too, have asked themselves since the approach started to surface. The literature reports that CoMT is developing in all parts of the globe—in South and North America, Europe, Australia, Middle East, Asia, and Africa. Participants are seeing real applications right here in their close community, their neighborhood, and in their workplace where it can have a significant social impact.

The concept of musicking (Small, 1998), without naming it per se, was mentioned by Anna who said that: “*CoMT is when a certain number of individuals make music together and that is spread around by other people who themselves do not make music, but who are there, nevertheless, for the music. They are there to hear [the children].*”

Musical performance, according to Small, provides a lieu for assertion for self and others by staging, “This is who we are” (p. 134). Serena noticed the impact of musicking when her clients sang for a special event that regrouped parents. On both sides, there were strong feelings of self-realization. Anna and Melanie also felt that their young clients had a feeling of joy and pride when they performed as part of CoMT.

The *ripple effect* is a metaphor used by Pavlicevic and Ansdell (2004) to represent CoMT. Serena used the same image with her young clients whose creativity and musical expressions repercutate other classes, their school, and their community. The ripple effect is characterized by its potential for growth and the desire to pass along learning experiences, according to Morer-Urdahl and Creswell (2004).

Designing and Implementing Community Music Therapy Projects

The literature showed that CoMT is a collaborative work that cannot be accomplished solely by one music therapist. Stige (2002a) was one of the first music therapists who designed a CoMT project in the late 1980s, in Norway. Clients, the community music school, community groups and choirs, and the municipality were all involved in order to include a group of adults with Trisomy 21’s syndrome to a community marching band. Curtis and Mercado (2004) also did a CoMT project involving clients with developmental disabilities, the community, and students within a performing

arts program. The community component was sustained by the emerging trend of community engagement.

Anna went through the same process of implementing CoMT in her school. She worked with her young clients who present behavior problems, teachers, other professionals, and the school administration to organize a concert for the International Day of Children. This type of project demands a significant commitment from the music therapist and from all the participants. Melanie also designed a CoMT project in her school with a multiethnic population. She built collaborations between children, teachers, and administration to realize a concert created by children. Like Anna, she emphasized the process, rather than product, when working with children.

On her side, Coralie started a choir at her workplace in the children's hospital. She regrouped staff to sing weekly on departments. With a slow start, she persevered as she saw that it could be beneficial to all. Serena was able to do a project with her young clients only after the co-researchers group was ended. She referred to the group experience that kept unfolding for her to develop CoMT. On his side, Leonard was thinking of working with street kids using especially percussion instruments to create a sense of belonging and accomplishment. All participants came with ideas and were eager to do concrete CoMT actions early in the pilot study. They realized, though, that it could be challenging for young professionals to innovate in their milieu.

Bird (1998) mentions that her project with youth increased self-esteem, leadership, and social skills. Anna's very first objective with her clients was to enhance self-esteem, which is very poor for these socially and emotionally affected children. Her next objective was to work with "little leaders," the children that demonstrated positive leadership and

who could create cohesion in a group. Similarly, the Oosthuizen et al. (2007) project in Africa with street kids was looking at leadership:

Through performances, the *Music For Life Project* moves out into the community, and those who are members of MFL groups become leaders of their community as they become a voice offering parents and children alike a positive social experience, offering possibilities for what their community can be. (p. 9)

This CoMT project also aimed to build a safe environment for growth and healthy relationships. The authors used the term resilience to describe how children overcome obstacles. Anna is equally fascinated by the resilience of her young clients who face considerable family and social issues. She showed interest in eventually doing research about that special concept.

Scheiby (2002), Zharinova-Sanderson (2004), and Stewart (2004) have worked with clients who witnessed or were victims of violence due to terrorism attacks, wars, and intercultural conflicts. Their approach reflects a practice in a community context where music and community become elements of healing. CoMT creates a safe space for expressing one's distresses. Participants did not work in these contexts that might require more life and advanced clinical experiences. Participants repeated a few times that they still felt young and novice to work with complex issues. But, some of them like Melanie, Serena, and Leonard, expressed the desire to work back in their countries of origin (South Africa, Belgium, and France), or in developing countries with populations in need.

Community Music Therapy and Performance

Performance is not a traditional practice in music therapy, although this aspect is often found in CoMT. These ethical issues have been explored to assure that participants and all stakeholders' integrity is preserved (Ansdell, 2005; O'Grady & McFerran, 2006; Oosthuizen et al., 2007; Turry, 2005). Four of the five participants experimented with

CoMT projects during or after the pilot-study that involved performances. They found that it was greatly beneficial for clients/patients, family members, other professionals, and the community at large. Parents gave positive feedback and were amazed to see their child with severe physical, intellectual, emotional, or social deficits, express themselves through music. Their child presented multihandicaps, behavior troubles, or severe sickness—others were adapting as immigrants. Oosthuizen et al. (2007) report that parents regain hope and envision a better life for their children when they see their accomplishment through music. Anna and Coralie sometimes felt divided, though, between what they learned at the university and what CoMT involved. Their role and task of leading a choir and organizing concerts and performances was different from their traditional clinical work.

Community Music Therapy and Community Music

The literature review brought up the issue of collaborative work between community music therapists and community musicians. O'Grady and McFerran (2006) found that health continuum, aesthetic, and ethical aspects are important features to address in such work context. Oosthuizen et al. (2007) worked toward defining their role within CoMT including community musicians. Music therapists and community musicians respectively brought their expertise in exploring group processes and therapeutic relationships, while community musicians contributed with their cultural knowledge, musical skills, and role models for youth.

Anna was confronted with the arrival of a community musician who wanted to work with her clients. The difference with the literature cases and hers is that there was no collaboration or discussion between her and the outside musician about his role and objectives. He came from an outside local community services agency and thought a

concert done by children will help them “feel better.” Anna was worried about the impact on the children who already had trust issues. She felt it was intrusive and unethical for her young clients without any developed relationship with that person. She believed that the bond she had with children made the difference between CoMT and community musician.

Community musicians often use choirs to socially involve people who do not necessarily have musical background. Bailey and Davidson (2005), two music psychologists, studied the effects of group singing with marginalized populations. They concluded that these choirs promoted therapeutic effects on emotional, social, and mental levels. These choirs’ members were not in “therapy,” but it was “therapeutic” according to the authors.

The co-researchers also worked with choirs within a CoMT framework. The difference with community music was that they had specific therapeutic objectives such as enhancing self-esteem, working on multicultural issues, and increasing social. They also addressed therapeutic objectives on individual level.

Integrating Peace Work in Community Music Therapy

United Nations (1999) and Anderson (2004) propose definitions of peace that would mean a better and equitable world for all human beings. Anderson adds classification from micro to macro levels according to context. Galtung (as cited in Urbain, 2008) includes empathy, creativity, and nonviolence in his definition of peace.

Participants identified with the micro level of personal and local implications in regard to the peace issue. Leonard situates peace at an individual level and hopes that people could also feel “inner peace” in order to “create a better world.” He sees peace as an idealistic concept that relates to respect and altruism which connects to the United

Nations' definition of respect at all levels of human life. Serena also cultivates "inner peace" at an individual level for herself and for the sake of her clients, who she wants to feel at peace. She brings that element into her work to assure that ". . . they feel as good as possible with themselves." Anna believes that one needs to be at peace with oneself first. She works directly in her school setting at a personal and group level by creating a safe and inner peace space for her young clients, a "bubble of peace," she says. She focuses on process, rather than product in her sessions to decrease stressors for children—cultivating a climate of peace. She believes that peace starts at that very individual level. Melanie places peace at an interpersonal level to create optimal relationships between individuals and their environment. She mentioned altruism, love, empathy, sharing of resources, and understanding—elements that are integrated in the definitions of peace mentioned earlier.

There were no papers found in the literature review directly linking peace to CoMT. However, there have been music therapists who link their practice and philosophy to peace commitment. The movement, Music Therapists for Peace (Boxill, 1988), clearly saw music as an instrument for peace. Other papers were published the same year as a supportive response to Boxill's call for music therapists to engage in peace promotion. Kenny (1988) mentioned 20 years ago, along with Boxill, that peace must be central to our humanity. Urbain (2008) published a collection of papers about music and transformation of conflict.

The movement, Music Therapists for Peace, was a starting point for our co-researchers group discussions. It served as a basis for envisioning our own local actions for peace. Participants felt motivated to teach peace to children through class discussions. It was especially important for Melanie, whose school has seen an increase in bullying.

Anna and Melanie prepared peace concerts in the school in which they work. Leonard mentioned that peace concerts in conflictual areas in the world inspire him. Although participants demonstrated interests in pursuing peace work, only time will tell if they become “persistent activists” who live and integrate peace in their daily lives, as described by Downton and Wehr (1997).

Chantrill and Spence (2002) offer a practical training program for students who are interested in community development and peace work. One feature of their curriculum focuses on culture issues. Meanwhile, music therapy and multiculturalism studies are increasingly integrated into university trainings. Publications from music therapists (Kenny & Stige, 2002; Stige, 2002a) bring meaningful contributions on cultural issues. Participants did not mention the need for that type of training yet, as they are entering the field, but they are sensitive about cultural issues in their own practice. Their concept of multiculturalism resembles *cultural intentionality* (Ivey, 1987), which takes into account one’s personal and multicultural identity. For instance, Coralie integrates a culturally-sensitive practice in her work by paying special attention to her young patients’ culture. Melanie also asked her young clients and students to bring songs from their respective countries to prepare for the school concert.

CoMT practices do not necessarily focus on specific themes. On the other hand, the actual study allowed to participants to explore CoMT as a vehicle for peace and social justice promotion. They reported that CoMT is a creative communication media that can pull people together under a united cause.

Integrating Social Justice to Community Music Therapy

Green's (1998) definition of social justice implies equal access to public goods, institutional resources, and life opportunities. This concept reached Melanie's vision on the importance of sharing resources to improve social justice. Coralie suggested that health prevention and promotion of social justice might be possible if access to community resources and services, like music therapy, are offered. Her own way to render social justice is by acknowledging and working within a patient's cultural identity. These same principles of equity are found in servant-leadership (Greenleaf, 2002).

The literature review reported that feminist music therapy is a theory that could address social justice. For instance, equity of resources and respect for human rights are some of its principles. Some music therapist practitioners have started to explore that avenue (Hadley, 2006; O'Grady & McFerran, 2006). However, participants did not refer to feminist music therapy, as it is a relatively new trend in the field of music therapy.

Besides CoMT, social purposes have been addressed through music in other contexts. Bloustien's (2007) "Playing for Life" international artistic project promotes social development for youth through music performance, production, and marketing. Consequently, they commit themselves in helping other youths in need, and become young entrepreneurs and messengers for the social issues of racism, poverty, homelessness, and ecology, according to Bloustien. Participants did not work at that level yet. For instance, Anna did not want to adopt "great causes." She preferred to work directly with issues that are close to children, such as being victims of judgement. But, she saw in her "little leaders" potential leaders who could advance future causes.

Music is used in certain instances as a “truth-bearer and knowledge-producer,” (Eyerman & Jamison, 1998), or to pass a message. Yudice’s (2001) Grupo Cultural Afro Reggae, Trapp (2005), and Clay (2006) have all used or studied hip-hop as a message carrier for social justice. Two participants used CoMT to pass special messages: Anna did her concert with her choir to promote children’s rights, and Melanie wanted to pass a message of peace with the children’s choir concert. CoMT is not described, per se, as a “messenger,” but one of the assumptions of this actual study was that maybe CoMT could serve to promote peace and social justice.

On the other hand, Al-Tae (2002) looked at the use of music in intercultural conflicts. He argues that collaboration between musicians from diverse cultures could contribute to improve societal relationships. Melanie witnessed that children from various cultures already benefited from sharing and learning each other’s ethnic songs.

Although participants hoped for social justice to become reality, some of them shared a similar feeling of utopia they had with the peace issue. Serena felt a considerable division between rich and poor people. Her hope was that people who transit on both sides could maybe create a bridge for social justice. Leonard qualified social justice as “utopia.” One can do everything possible to alleviate social injustices, but it is hard to achieve, according to him. Participants also had the chance to explore the theme of leadership within the pilot study in relation to their practice.

Community Music Therapy and Leadership: Where Do They Join?

Greenleaf (2002) enumerates three main components of servant-leadership, which are acceptance, empathy, and awareness. This model attracted Leonard for whom the notion of serving his community and society is a value he cherishes as music therapist.

Melanie touched on it, too, when she referred to “. . . placing others before yourself.”

Greenleaf talks about meeting and serving “. . . other people’s highest priority needs”

(p. 27). Coralie, on her part, felt that she contributes to a better society through her actions of leading CoMT—a statement that resonates with Greenleaf’s:

If a better society is to be built, one that is more just and more loving, one that provides greater creative opportunity for its people, then the most open course is to raise both the capacity to serve and the very performance as servant of existing major institutions by new regenerative forces operating within them. (p. 62)

Participants also referred to elements that are found in Bennis’ (2003)

transformative leadership that are implicit in their work and philosophy. A guiding vision, passion, and trust were mentioned during the interviews in relation to CoMT, social justice, leading, and mentoring. They did not really identify themselves, though, as leaders—stating that they were still in the process of developing as young professionals. Serena, Coralie, and Anna reported that the co-researchers group helped them to find the leader inside themselves.

Participants noted that the pilot-study and the national and international conference presentations were a type of laboratory to exercise leadership. This was also the case with Curtis and Mercado (2004), who developed a CoMT project with students. Their program offered a milieu for leadership development at various levels for all participants. The collaborative work emphasized each person’s contribution: decision-making, partnership, performance designing, rehearsals, presentations, and evaluations were shared features. This project demonstrated a means of teaching and mentoring leadership for social justice.

Reger’s (2007) study on leadership, feminism, and music demonstrates how messages are carried by popular singers through an anti-leadership stance. In this regard, emotional mobilization plays an important role in activating social movement. One

participant identified positive leaders among her young clients who motivated other children to attend the choir. The trusting relationship and emotional tie she developed with them reinforced their commitment and leadership initiatives, according to Anna. Social movement is not involved, but positive mobilization is an important feature for young children with behavior problems.

Mentoring through Community Music Therapy

Merrill (2008) found, in her study on mentoring, that the notions of supervision and mentoring are sometimes confused. Similarly, some participants navigated between the concepts of supervision and mentorship with diverse points of view. Serena had a supervisor and a mentor during her internship. She made a clear difference between the two—the former responds to clinical work, while the later provides reassurance and support. Anna and Melanie’s supervisor was also a mentor who was providing a structure through mentoring. Coralie had a mentor separate from her internship, and Leonard saw similarities in supervision and mentorship.

Morer-Urdahl and Creswell (2004) studied mentoring and the *ripple effect*. The four themes that emerged echoed participants’ comments: investing and reinvesting in others, influencing others positively, giving and receiving, and establishing interconnectedness among relationships. Participants elaborated on how the co-researchers group became a space for peers mentoring, positive support, sharing, and expanding relationships. Peers’ mentoring was particularly important for participants. Anna, who was working on a CoMT project, felt it essential to share and receive feedback from her colleagues: “We were mentors to each other.” Melanie valued that participants’ diverse experiences were a wealth of resources and that “. . . mentoring does not always have to be

done by someone who's that much further than you." Serena really used the group for mutual support: "We were there for each other." She also mentioned that mentoring needs time to develop, as found by Morer-Urdahl and Creswell (2004): "Mentoring evolves beyond guidance and support, and it includes commitment and trust built throughout a significant timeframe" (p. 9). Mutual support was probably the theme that came up the most during interviews. Melanie and Coralie especially appreciated that the group was a place for sharing without any judgment. Melanie mentioned that our group had its own inner ripple effect, impacting each other.

Stephens (1987) talks about how advanced group experience helps music therapists develop skills for presenting at conferences. This was the case with the co-researchers group who presented at two music therapy conferences. They reported that the presentations were a significant learning experience of mentoring, leading, and clarifying concepts for themselves, although it was challenging to do their first presentation at a national conference.

Similarly, Snowber's (2005) study resonates with the apprentices' experiences of mentorship, arts, and leadership. Anna gave a spiritual sense to mentoring when she said: "Mentoring is really like a source of light that enables you to continue." Melanie was inspired by everyone's strengths that were shared during sessions. Coralie also felt it was important to reconnect with the arts as a means of exploration and expression. Coralie reported that she is called "An artist in residence" in the hospital where she works. For Leonard, the aspect of leadership included respect and good relationships. Snowber (2005) also talks about leadership qualities: ". . . the aspects of loving kindness, soulfulness, and

heartfulness come into play as part of the palette that makes a thoughtful and discerning leader” (p. 351).

Being Apprentice Music Therapists

Some of the few studies done on music therapy apprenticeship come from Merrill (2008) and from Bruscia (2001) who developed apprenticeship training for music therapy supervisors. Participants appreciated that they had the chance to develop and innovate through CoMT. The concepts of peace, social justice, and leadership seemed to provide them with a structure and framework to further explore their own practice. Anna felt “proactive” experimenting with CoMT and the concepts. Melanie believes that relationships, team work, and trust are essential elements to these concepts. Passion and vision are passed through apprenticeship, according to her. Leonard looked at the concepts and saw that music gathers all of them: bringing community together, enhancing peace, leading and mentoring through music. He emphasized that CoMT respects diversities and aesthetics. He appreciated that music was at the heart of our research group model because “. . . music has all the qualities to reach people.” For Coralie, her apprenticeship experience coupled with the themes was “eye-opening.” It gave her a way to contribute to the “planetary” common good, as she said. Serena equally looked at apprenticeship as an opportunity to grow.

Experiencing Group

Group experiences are not always integrated in music therapy trainings. They are even less present after students have graduated. Hesser (1985), Stephens (1987), and Préfontaine (1997) refer to music therapy group experientials for professionals. New York University’s graduate program, for instance, offers weekly music therapy groups to

students who learn through their own client/therapist processes. The co-researchers group did not have therapeutic goals, but rather thematic ones. Nevertheless, participants like Anna and Leonard felt that the group was a place for personal and professional development. Experimentals brought Coralie memories of when she was training as a music therapist using artistic modalities. Leonard used the group flexibility and creativity to allow himself to explore new territories. Serena appreciated that the group helped her define herself in relation to the concepts.

One aspect that stood out from the interviews was that the participants and I did not know where this journey would bring us. The mutual support we experienced made us pursue and trust the process. As Stephens (1987) and Hesser (1985) emphasized, a supportive environment enables growth and trusting relationships to develop. The group process was valued and enriched by everyone's ideas and own artistic expressions, according to Melanie. She felt that the group diminished the feeling of isolation, which is also reported by Stephens (1987).

The group went through a self-knowledge group process that included the three areas of *identity*, *information*, and *relationships* (Wheatley, 1999). *Identity* was an important theme in the research group. "Who are we? Who do we aspire to become? How shall we be together?" The group struggled to find its own identity, to find an official name. We used free writing, collective branching writing, music, and vocal improvisation to get a sense of the words that would best represent our intentions and future actions. Words are sometimes seen as reductionist for music therapists. They do not easily capture the full essence of experience. The creative branching writing that follows is an example of group processing to identity search (see Figure 5.2).

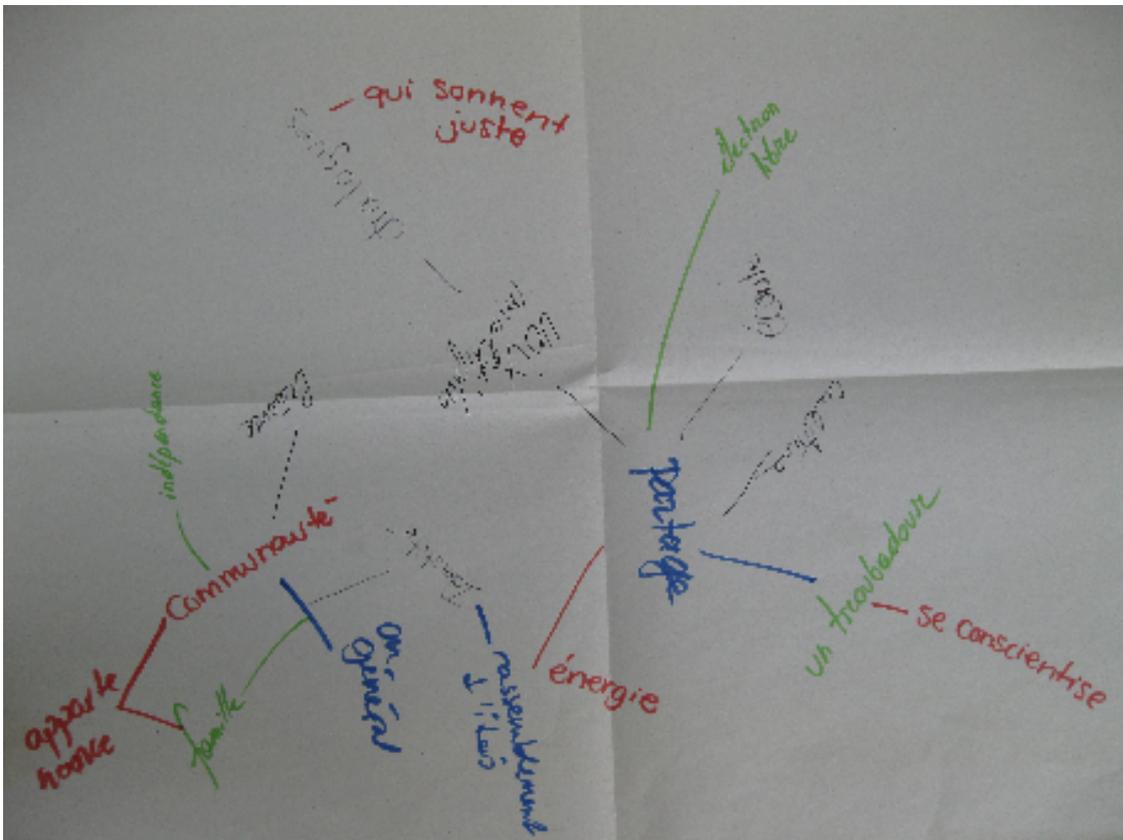


Figure 5.2. Group Identity. Co-researchers collective branching writing.

The second aspect of self-knowledge, *information*, relates more to content. “What do we need to know? Where to find new information?” Our group started with the idea of promoting peace and social justice through arts. Besides the literature on the subject, we wanted to find our own meanings. We needed to find what peace and social justice meant within, and how music therapy could contribute in its own way. The third area of *relationship* was articulated with questions such as: “Who else needs to be here to do this work with us? How do we connect with the community?” Relationships came out in the interviews as being central to our group process.

Training and Mentoring in Community Music Therapy

Chantrill and Spence (2002) have designed and implemented a curriculum for community development practice and peace-making. This program resulted in collaborative work between teachers and students who are supported and mentored throughout their reflective and practical learning experiences. The training is particularly culture sensitive and involves all actors who are implied in peace work. These future workers are not necessarily therapists, but do mostly peace community work.

Participants did not receive such training for peace, but reflected on training and mentoring ideas for CoMT. Anna mentioned that the co-researchers group was a kind of prototype for such teaching and mentoring because she felt very well supported by peers around such important issues. Anna found that it is important that the trainer-mentor have thorough knowledge of the concepts. Melanie also believed in practical experience to achieve such learning, where mentoring and teamwork are crucial for students. The relevant dimensions of peace and social justice demand trust and respectful relationships in a training program, according to Serena.

The andragogical approach that Brown (2006) has developed to address educational aspects of social justice issues and equity is an exemplar for educational leader development. In this case, practical and theoretical knowledge converge in order for future leaders to understand the very concept of social oppression.

Participants did not yet reflect at this level of training, which is more advanced. What is essential for them is first, to establish trusting and supporting relationships within a small collaborative learning group; second, to establish concrete CoMT practicum sites; and third, to have knowledgeable trainers and mentors throughout theoretical and practical

learning experiences. Mentors must also demonstrate a sense of community and creativity, and a desire to impact society. Finally, certain qualities, such as empathy, sensitivity, and flexibility, are essential to train and mentor apprentice music therapists, according to participants.

Discussion: Creating our Journey

My journey with apprentice music therapists started less than two years ago with our first meeting in an equitable cooperative café in Montréal. It could not have been a better place to start talking about the difference we can make in the world we live in. My first drawing was like a holding fireball launching our group.



Figure 5.3. First impulse. Oil Pastels. MARI. Stage 4: Birth–Beginning.

[MUSIC 16: Nesting]

The co-researchers group started a few months later. We created a micro-climate, as Serena said, for CoMT to develop. We searched for a fertile ground and the best place to cultivate it. Like gardeners, we learned while doing it: to till, prepare the soil with care, plant seeds, and cultivate our garden. Peace and social justice were some of the thematic

semen, which were socially and culturally tinted. Mutual mentorship, relationship, and creativity were probably the most important ingredients to develop CoMT, like water is for growth. Music was the air we breathed. Serena used the term *germination*, which occurred not only in the group, but also inside every gardener. Within that garden, there was an imaginative nest where co-researchers came to for sharing, nurturing, mentoring, and support.

I am harvesting and presenting parts of what we planted, meanwhile knowing that it keeps growing. My words, my drawings, my poetry, and my music partially render our lived experience, which is already transformed while I am writing about it.



Figure 5.4. Nesting. Oil Pastels. MARI. Stage 2: Bliss–Multiplicity–Diffusion.

I had several questions when I started my research. I was intrigued and curious as I mentioned in chapter 1: “*Is there a link/how to link/where is the link between these concepts? In what ways does CoMT relate to and connect to peace and social justice?*”

These questions bring me to my interest in training and mentoring new generations of apprentice music therapists. What do they need in regard to CoMT? How do we train them? Is there a possibility to offer CoMT internships? Do we wait for CoMT to be clearly defined and established to include CoMT for peace and social justice in a curriculum?"

These interrogations were first explored with creative writing I entitled *Resonance*.

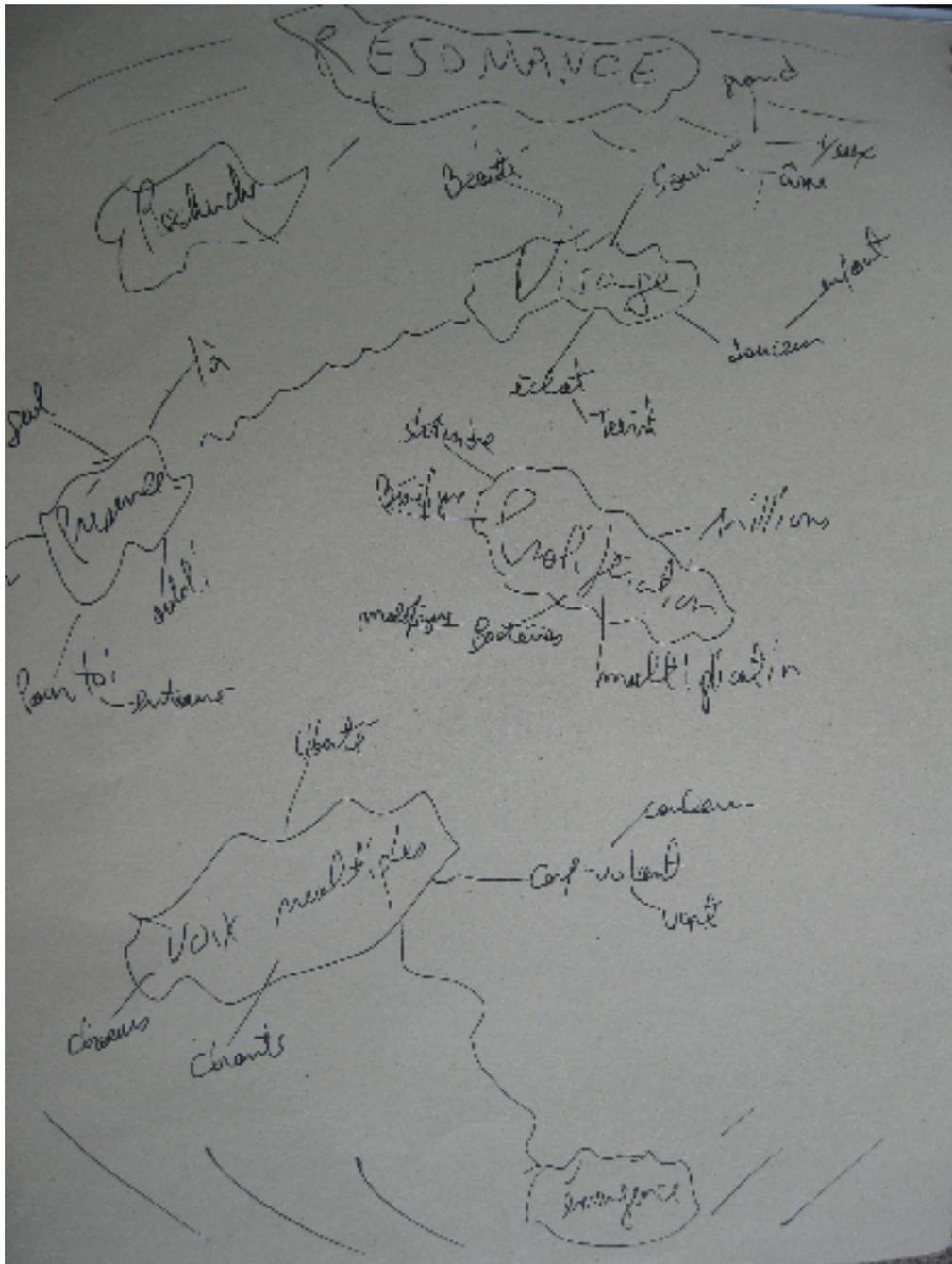


Figure 5.5. Resonance. Creative writing.

The co-researchers group was a space suspended in time to reflect on the experience of being an apprentice music therapist. A year later, the experience still resonated and brought new perspectives to their music therapy practice. We came as sole individuals and departed enriched by relationships.



Figure 5.6. Meeting in musical communal space. Oil pastels. MARI. Stage 2: The Bliss–Multiplicity–Diffusion.

Community Music Therapy: Opening Possibilities

I am fascinated by all the possibilities that CoMT offers. Its specific social orientation adds to the music therapy practices found in the medical, educational, and psychotherapeutic milieu, therefore, opening new avenues for clients, individuals, and music therapists.

I witnessed CoMT in action from participants' various projects. I appreciated how much courage and work it represented for them to initiate new practices in their milieu. Their own conception and meaning of CoMT unfolded as the group and their projects

evolved. I was not there to teach them about CoMT, but to support their efforts, like we all did, as co-researchers. In doing so, we collectively established foundations for context-bond CoMT practices. Participants came back to the group to find a safe space for letting go of their fears, worries, and anxieties, as well as their joy and satisfactions. They might not have conducted CoMT projects if they did not have this type of support, as Anna stated.

They gained strengths and self-confidence by taking great care of each other while developing the necessary qualities for their practice, such as empathy, authenticity, non-judgment, leadership, and mentorship. In addition, they put their creativity and sensitivity as musicians and therapists to serve this innovative community practice. Their involvement in CoMT contributed to professional recognition in the larger community; an important factor for young music therapists who are starting their carrier and who often feel isolated in their milieu.

Community Music Therapy and Community Music

What differentiates community music therapy from community music? Music is multifunctional, it connects us with other human beings, it entertains us, we can learn a music instrument, and music can be therapeutic in some instances. However, we can say that music therapy defines itself through an established therapeutic relationship between a music therapist and a client. Moreover, as found in the literature, process versus product often differentiates the two approaches. Community music has its place in society as cultural practices. We have seen collaborative practices between community music therapists and community musicians that are fruitful. One of the issues is when someone pretends to do therapy without knowing limits, having the necessary competencies, and

not having developed meaningful relationships. One participant reported that trusting relationships need to be established before approaching clientele. Although teaching is different from community music, Melanie used a CoMT approach in her teaching with young children to improve relationships and, consequently, their learning. However, Melanie clearly distinguished her roles as teacher and music therapist.

Community Music Therapy and Music Therapy

Pushing further our reflection within the field of music therapy: What differentiates community music therapy from music therapy? As seen in chapter 1, music therapy has developed in educational and medical fields since its appearance in the 1950s. The emergence of CoMT in the music therapy discourse since the year 2000 might be a reflection of a social movement, or a return of the pendulum that brings us back to community and its human dimension—our Western, individualistic mindset might not be the solution to social health. We might wish to further emphasize and address social needs and distresses through CoMT? Or might the *traditional* music therapy practice sound too restrictive for our actual social era? There is obviously a current toward more CoMT practices, although timid. I do not have answers to these questions, as they require extensive research in sociology. What was found in the literature review and heard from participants is that CoMT fulfilled a need to bring community together by using its dynamic forces to develop the community in a healthy way.

Community Music Therapy, Peace, and Social Justice: How Do They Relate?

The choice to advance peace and social justice issues and to carry messages through CoMT should be a collective decision; CoMT's specific contexts, goals, protagonists, and message content should be taken in account when designing such

projects. Apprentice music therapists involved in the study promoted peace and social justice using a CoMT approach. Besides helping children to feel part of the community, they raised the community's social consciousness.

Emotional mobilization might be also central in certain CoMT contexts when working with marginalized individuals who directly transmit a message of assertion and pride through music, lyrics, and performances. Not all artistic presentations are peace and social justice related, but here is a possible message carrier. We can ask ourselves if the message is heard even louder when it comes from non-traditional, unusual, and unexpected musicians who encourage a mobilization toward inclusiveness.

A crucial moment around social justice for apprentice music therapists was when we presented at the WFMT in Argentina. We started the presentation stating that social justice has different meanings for different people in different contexts. It was important to leave space for the audience to express their own vision. Actually, some people from the audience shared a reality of violence and conflicts that they encounter in their country. It was an eye-opening experience for the co-researchers who were deeply touched by these music therapists who keep hoping for a better and just society.

Peace and social justice are serious issues that were felt as utopian for some co-researchers and possible for others. Apprentice music therapists might need more guidance to pursue this type of work through CoMT; for instance, increasing their knowledge about conflicts and social injustices. We could possibly integrate feminist music therapy into training to serve as a framework to address social justice. Equally, Wood (2006) proposes a CoMT matrix to plan, practice, and evaluate CoMT practices. It might be appropriate to use the necessary abilities he describes to serve issues of peace

and social justice such as collaborating with the community, the media, human rights groups, and peace associations and organizations. It will also be essential to look at music therapists' own conception of peace and social justice from their own socio-cultural experiences to address social and cultural counter-transference issues.

The relevant dimensions of peace and social justice that I adhere to, as exposed in Chap. 1, resonated with the participants' visions. I needed however to "suspend my own judgment" or "epoché" when approaching participants to let them uncover their own lifeworld or phenomenology of their experience and interest. They touched on their own experience in their respective countries emphasizing that peace and social justice start at a personal level and that it is hard work. I tried to immerse myself in their words, gestures, and emotions to grasp, if only a little, what these concepts meant to them and then how I resonated with them as well.

The two next mandalas and poems represent my interpretation of how apprentice music therapists perceived peace and social justice through phases one and two of this research.

[MUSIC 17 : Inner Peace]

Cultiver la paix intérieure

Cultivate inner peace

Paix

Peace

Une flamme vitale

A vital flame

Qui éclaire notre humanité

Enlightning our humanity

Elle naît de l'intérieur

Born from inside

Elle se niche

It niches

Au creux de soi

In self deep inside

Cherchant à irradier et à

Trying to irradiate and

Éclairer à travers les cœurs

Light hearts

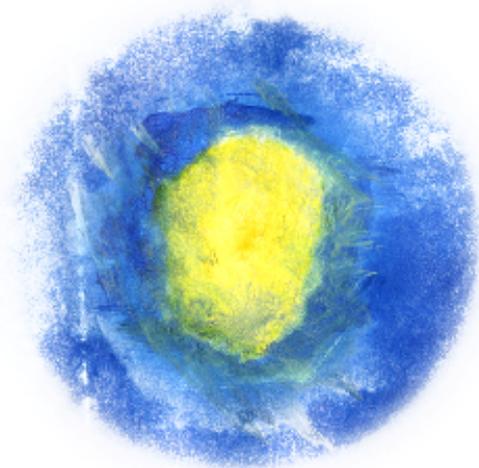


Figure 5.7. Inner peace. Monotype acrylic and water ink. MARI. Stage 12. Transcendent Ecstasy–Connection–Unity.

Justice asociale

Asocial Justice

Justice dissonante

Dissonant justice

Sonorités extrêmes

Extreme sounds

Fractures sociales

Social fracture

Utopie planétaire

Planetary utopia

Idéal inatteignable

Unreachable ideal

Pourtant elle cherche notre attention

Looking for our attention

Elle crie à travers les regards agars

Screaming through gazes

Elle s'éternise sur les visages éteints

Lasting on faded faces

Elle implore les cœurs endormis

Imploring sleeping hearts

Pour qu'on la célèbre et

To be celebrated and

Lui rende justice

for justice to be rendered



Figure 5.8. Social Injustice. Monotype acrylic and water ink. MARI. Stage 11: Fragmentation–Powerlessness–Chaos.

Community Music Therapy and Leadership

Leadership in the context of CoMT might require a co-leading style that does not reproduce authoritarian and dominating models. In that effect, participatory action research is an example of co-leadership. Stige's (2002b) work is an example. I particularly appreciate Snowber's (2005) vision on leadership: "... the aspects of loving kindness, soulfulness, and heartfulness come into play as part of the palette that makes a thoughtful and discerning leader" (p. 351). I believe this type of leadership enriches the process of mentoring and becomes a model for apprentices who are inclined to become future leaders.

The term leadership was not part of the co-researchers' vocabulary. They expressed mix feelings about it. Only after discussing and exploring this concept through arts, were they able to articulate their potential leadership role in the field of CoMT. They started to tame and express the leader in themselves in the group and in their practice.

Community Music Therapy and Mentoring

Mentoring was probably the most important feature of our group experience that enabled relationships and themes to unfold. Guidance and reassurance from mentoring was particularly important for apprentice music therapists who experienced the relatively new practice of CoMT. Mentoring happened at two levels. First, within the group, there was primary mentoring from both peers and myself; secondly, outside the group, mentoring was put in action through CoMT projects.

Mentoring apprentice music therapists was like co-creating a musical work that is in constant evolution. Participants perceived me as a mentor in the group, but I intentionally took a low mentoring profile, leaving them space to foster their own. What

made the mentoring a rich experience, as mentioned by participants, was that we already knew each other and had built trusting relationships. Time was also a factor in consolidating our mentoring relationships. In my experience, mentoring seems best accomplished in a long-term relationship as mentor and mentee keep evolving. I myself have a mentor who was first my teacher 20 years ago. Her approach has considerably impacted my work, my teaching, and my mentoring. She has been a model for personal and professional development.

Individual mentoring is offered through some professional associations. We might want to consider adding a peers mentoring group model to be offered to apprentice music therapists that is different from group clinical supervision.

Research Group Experience: A Wealth of Resources

The six co-researchers, including myself, found personal and professional satisfaction in being part of the group. We felt privileged to co-create such a fertile space for sharing our values and interests in promoting peace and social justice through CoMT. This group was only an initiation and every participant took what they needed according to their own process regarding their music therapy practice, their relation to peace, social justice, leadership, and mentoring. They found unexplored resources in themselves that they were eager to share with peers and clients. There are several aspects that can be developed through such a research group model; it is up to the group itself to use it as a means for developing oneself and advancing knowledge.

I had experienced a music therapy group when training at NYU, which I found essential to my personal and professional development. Our pilot study context was

different; we were experiencing a group model that could eventually serve purposes of training music therapists in CoMT, group processes, leadership, and mentoring.

Strengths of Multiple Relationships in a Research Group

Multiple relationships that were hinted at in the group were seen as strengths, not obstacles. Maybe I was the one who struggled the most at the beginning of the group, trying to situate myself. It might have been difficult for participants to criticize our relationship, but I never felt resistance or issues of working together that could have been related to our multiple relationships. On the contrary, participants commented in the interviews that our previous relationships were complementary and helpful. Congruence between my various roles was also mentioned by a participant who saw that I was the same person in my roles of teacher, supervisor, and mentor.

There were no apparent tensions or conflicts during the pilot study group experience. We had discussions during our sessions about themes or name suggestions for our group, but it was always done with respect for each others' ideas and opinions. Various factors contributed to the absence of tensions. First of all, I have known the co-researchers for three to five years and have developed trusting and constructive relationships with them through supervision, mentoring, and teaching. Issues that arose from previous supervisions with co-researchers were resolved at the time they occurred. Being a former teacher also placed me in a position of authority. I was aware during the sessions that they might still see me as their teacher and I brought up that element in the group to explore how they felt about it. One of the participants observed that I looked at her differently: no longer as a student, but as a colleague.

Another element was that the co-researchers knew each other and some were already friends, so they were able to address personal issues when they occurred outside the group as some reported. We all came to the group to “work” collectively. The format of PAR with a co-researchers group set up a more democratic direction. I believe this allowed for our common desire to contribute to the field to be a strong leitmotiv.

Another factor is that the group met only for 5 sessions, which did not leave time for the second stage of group, the conflictual phase to develop. Yalom (1985) describes the initial stage of any group process as being characterized by hesitant participation, search for meaning, and dependency:

Two tasks confront members of any newly formed group: first, they must determine a method of achieving their primary task—the purpose for which they joined the group; second, they must attend to their social relationships in the group so as to create a niche for themselves that will not only provide the comfort necessary to achieve their primary task but will also result in additional gratification from the sheer pleasure of group membership. (p. 301)

If there had been more sessions during the course of the year, normal conflicts, dominance, and rebellion, as found in further groups’ phases, would have aroused as people would feel more comfortable asserting themselves. I was also aware that they might have wanted to please me and see me succeed with my research. Some participants commented in the interview that they were eager to see this research unfold.

Researcher and Mentor: A Dual Relationship

A dual relationship is a critical aspect in research (Aigen, 2008b). Multiple relationships were addressed, as seen earlier. The new relationship of researcher that was added to our multiple relationships was further explored in the interviews. Participants expressed a feeling of gratitude of being chosen for the research. They felt honored to be part of a research project with someone they knew already and estimated. They observed

me in my new role of researcher, wanting me to succeed. These feelings of reciprocity made me realize that, as researchers, we are asking participants a sort of favor to be part of our project. We are grateful that they accept to commit themselves and give us their time. In return, they sense that they are contributing to advance the field.

The mentoring relationship on the other hand was already there for participants before the group was created, with the difference that it was now a group relationship instead of an individual relationship. Peer mentoring was new to them, as well, which decentralized my mentoring role. Equally, the collaborative inquiry of participatory action research and arts-based research allowed the lessening of the hierarchic relationship that research sometimes creates.

Training and Mentoring in Community Music Therapy

The situation has been critical in the last decade in Quebec for our profession. We face several challenges such as job scarcity, pending legislation excluding music therapy from psychotherapy, and insufficient training at the undergraduate level. This study has deepened my reflection on what type of training and mentoring the coming generation of music therapists need, specifically in regard to CoMT.

Curtis and Mercado's (2004) project with students was a form of training and mentoring. Their direct involvement in CoMT was particularly innovative for music therapy training. They actively participated in each group as group member, co-leader, and leader. These roles allowed them to experience both sides of the therapeutic context and to work with the whole person—not seeing the person only as a person with disabilities, but with full potential. The work outside a clinical setting encouraged students to reflect upon,

refine, and articulate their own identity, which is an important issue for novice music therapists.

Bruscia's (2001) apprenticeship model could also advance CoMT practices by guiding advanced music therapists, apprentice music therapists, and individuals in the community. They could learn from start to finish to design, develop, and create an inclusive socio-cultural context for CoMT.

[MUSIC 18: Future implications]

Future Implications

This study is a starting point for more exploration into the field of CoMT and its possible impact on peace and social justice. We can wonder if music therapists would be more inclined to orient their practice in CoMT if they received the necessary support and mentoring. It seems that the co-researchers group was a helpful process for participants to engage in CoMT.

The group ended after the five sessions and I met each participant individually one year later for the purpose of this study. Some participants expressed a desire to come together again and proposed that meeting a few times a year would be helpful to support their ascending practice. Maybe this type of group could work on an extended period over a certain number of years to keep providing mentoring and developing CoMT practices. Co-researchers could then become leaders of such groups, implementing the group with newcomers in the field. One of our initial visions as co-researchers was to *proliferate* or *multiply*—implying that our group model could be reproduced by each co-researcher themselves.

Another aspect that could be interesting is to study CoMT from a social system approach. CoMT involves several actors and systems. Such a framework could help music therapists better understand the dynamics in play; the publication of *The Field of Play* (Kenny, 1989) is a theoretical and practical exemplar of systems thinking in the realm of music therapy.

A future avenue to explore might be to use PAR and ABR to collectively uncover new directions, new ways of thinking, and new knowledge that could contribute to concrete changes in music therapy and CoMT practices. CoMT, ABR, and PAR share common grounds of democracy, active participation, and concrete implications for the field and for the clients.

CoMT is a multidimensional approach that connects to music, sociology, psychology, and education—all of which could benefit from reciprocal collaboration. It is not surprising that, in the literature, I found psychologists, sociologists, educators, and musicians converging to use music to enrich their practice and serve people they work with in a creative way. Now, it is up to the field of music therapy to open its doors and share with other disciplines the richness of the profession while continuing to develop a strong identity.

What Does This Research Contribute To?

This research on CoMT contributes to inform music therapy educators, supervisors, and mentors about various elements that apprentice music therapists need for working in CoMT. They face a double challenge in regard to music therapy and CoMT: first, they expressed their need to be supported and encouraged in their effort to define themselves as new professionals. According to participants, they feel isolated and peer

mentoring was crucial within the co-researchers group; second, CoMT is a relatively new branch for them and so they need even more guidance and reassurance in the process of designing, initiating, implementing, and evaluating this type of project. Moreover, the special focus on peace and social justice issues was an attempt to extend a social contribution as music therapists; we should be able to direct apprentice music therapists towards resources that could increase their knowledge on these particular topics.

I conclude this section by offering my own interpretation of the essence of the apprentice music therapists' experience using Moustakas' (1994) transcendental phenomenology.

ESSENCE

Support and Creativity

I am an apprentice music therapist. I need to self-realize in my work. I need to be recognized. I still feel novel but the group experience helped me to grow, to define myself, to learn more, to use my creativity. I want to make a difference in the lives of people who surround me. I am sensitive to peace and social justice issues, but my actions are yet minimal. I do not know where I will be five years from now, but I hope to still be on the path of community music therapy. I hope our actions today will multiply and reproduce. I am grateful for all the mentoring we gave each other.

I hope one day I can be a mentor to allow for another generation to grow.

[MUSIC 19: New vision]

New Horizons for Music Therapy

This study transformed my practice and vision of music therapy. I came in the research looking into CoMT, peace, and social justice for new horizons. I discovered wealthy resources awaiting for us music therapists to share with our clients and their community. CoMT has a great potential for developing senses of belonging, solidarity, accomplishment, and freedom. Moreover, CoMT is a fertile and supportive ground for peace and social justice to be voiced, as was seen with participants. I realized even more deeply how privileged we are to work with music. In my opinion, it could not be a better soulmate to help us come to resonance with our clients. Imagine now that music could be accessible to a larger community who could partake in an experience of beauty and opening.

My mentoring practice has been profoundly transformed as well. The group experience was eye opening for participants, as well as myself. I came to realize the importance of our roles and responsibilities as educators and mentors in guiding new generations of music therapists. The group created a space for apprentice music therapists to express how much support and mentoring they craved. I was moved by how they gave each other support and how they shared their need for personal and professional growth with authenticity, honesty, and humility.

After 20 years of practice, I am looking at the future of music therapy with confidence. We have to keep ourselves open to new possibilities. We need to provide apprentice music therapists the necessary support so they can become future mentors and

educators. The next and last chapter concludes the thesis with the implications of leadership and change for music therapy.

Chapter VI: Implications for Leadership and Change

[MUSIC 20: Leadership and change]

The purpose of this study was to describe the essence of the experience that apprentice music therapists had regarding community music therapy in relation to peace and social justice. Consequently, the equations I was searching for between music, music therapy, CoMT, peace, social justice, leadership, and mentoring created a synergy enlightened by PAR and ABR. The essential elements of support and creativity kept coming back for participants and, gradually, of model for training and mentoring apprentice music therapists shaped itself.

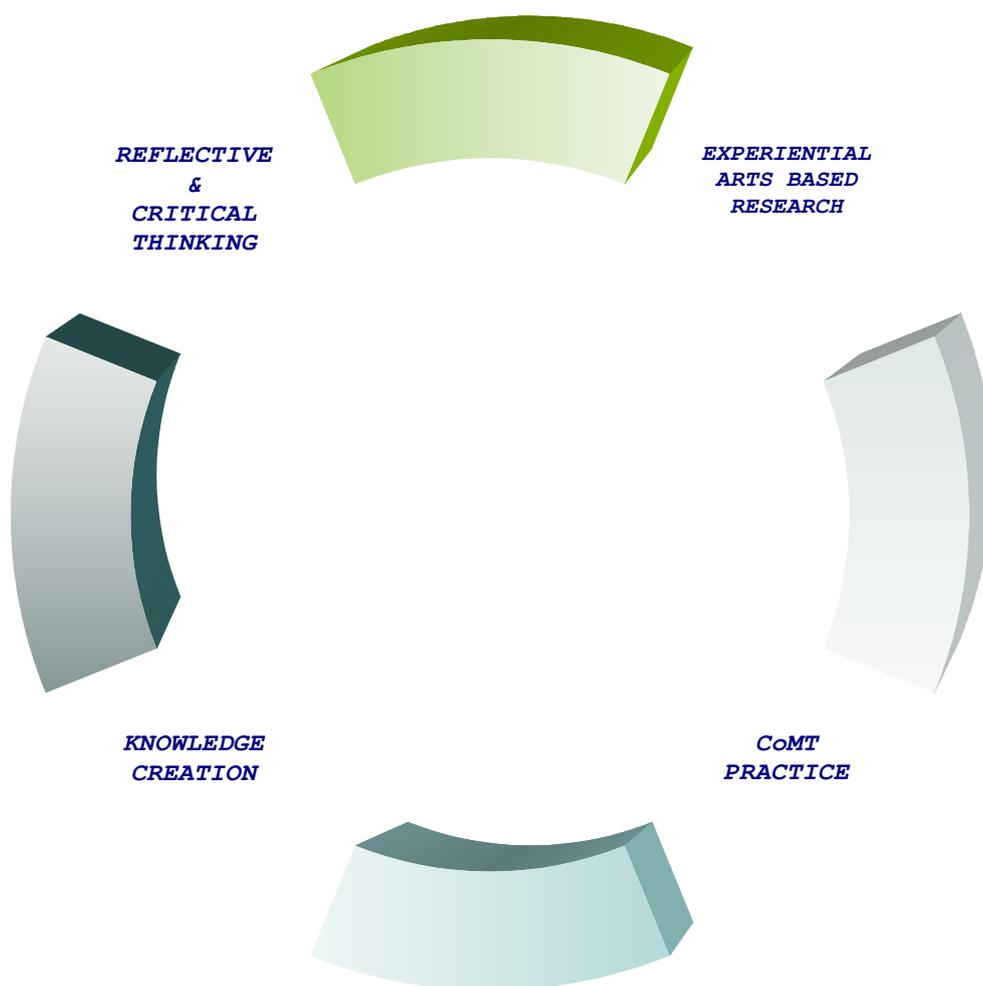


Figure 6.1. Apprenticeship cycle.

Apprenticeship Model

This study results in proposing a training and mentoring model for apprentice music therapists who could participate in co-constructing knowledge. Reflective and critical thinking, PAR, and ABR, as seen in this research, allowed for that knowledge to surface under different angles. Freire (1970) was a visionary educator who recognized that every individual holds a type of knowledge that can take different forms and expressions. ABR and PAR captured what apprentice music therapists were leading through music.

The qualitative method of ABR especially responded to a need for expressing inquiry without being restricted to words only. The combination of ABR, PAR, and phenomenology was also critical for producing knowledge in the context of the pilot study. These research methods are promising for music therapists who would like to work in CoMT, which is a participative, creative, and expanding approach.

The model that emerged from the research is a model that joins linear and non-linear thinking, intuitive and intellectual modes, and theoretical and practical concepts so as to create knowledge that could serve community music therapy. The model is represented by a cycle that regenerates itself as needed, like we see in PAR. Four phases characterize this model: the reflective and critical thinking, the ABR experiential, the practical, and the creation of knowledge. The phases are not necessarily sequential and are interchangeable. For instance, the group could decide to start with arts-based experiential, go to reflective and critical thinking, and back to experiential. This process allows for going deeper and deeper regarding the created knowledge on concepts and topics involved. This dynamic model is in constant movement and transformation as trainees-mentees refine knowledge.

Phases of Apprentice Music Therapy Model

The reflective and critical thinking phase is concerned with gathering information, brainstorming, reflecting on concepts, and exchanging ideas. The ABR experiential is like a kaleidoscope that looks at the concepts from various artistic angles using music, visual arts, creative writings, and even movement when possible. Knowledge is accessed from points of view that are oftentimes left unexplored through intellectual processes. The CoMT practical is the chance to transpose knowledge harvested through reflections,

critical thinking, and ABR experiential. Then, the trainee-mentee comes back to the apprenticeship group to bring increased knowledge that can be further explored by reentering the cycle.

Multiple Layers of Leadership

Apprentice music therapists explored leadership within the group. They had the opportunities to search for their own conception of leadership: “What is leadership? What kind of qualities are necessary to lead? In what contexts leadership is useful? Do I perceive myself as a leader? Would I like to develop as a leader?” The group was a laboratory, a type of prototype for leadership development, as they reported, to develop these particular skills that were not taught at university.

Besides experiencing leadership at the micro-level of the group study, it became important to develop a leading role in their practice by gathering people, working toward a common goal, and reaching out to community in the CoMT context. CoMT allowed for that extensive collaboration to help them develop as leaders. Participants also started to look at potential leaders in their milieu: clients, parents, co-workers, or members of the community. They saw the importance of passing down the knowledge they were developing.

Music therapy teachers, supervisors, mentors also have a role in identifying and guiding potential leaders among their students and interns. The knowledge created by co-researchers contributes to inform educators and mentors about their needs and desires in moving deeper in their practice. An apprenticeship music therapy model could be a valuable asset for the field of music therapy in need of developing future leaders.

Leaving the Nest and Creating New Ones

The metaphor of a nest was used in chapter 5 to represent the group as a place to create and feel supported. Participants also envisioned a way to expand our group by multiplying or proliferating. They saw themselves using the group as a home base, becoming a springboard for re-creating such a group model. Every new group would have its own identity and color. Our group was enriched by co-researchers who had different cultural backgrounds and experiences. In that case, it could be interesting to design groups who are characterized by diversity, which adds to the knowledge producing.

Throughout the study, participants became sensitive to their potential leading role in developing CoMT. The notion of service was equally intertwined with the concept of leadership; participants were devoted to improve their clients' lives. Service became even more present by adding the specific approach of community music therapy in its application for peace and social justice. Participants were inspired to use their skills to be social change agents. Their actions highlighted values of equity, respect, trust, and relationship; values they wanted to emphasize with their peers and clients as well. We can be thankful to the co-researchers who imprinted the first steps on a path that is creating itself while they are walking it.

[MUSIC 21: Coda]

APPENDIX

Appendix A

Pilot Research Study

This pilot research study served to develop competencies in research and to define my dissertation topic. The study was entitled: “Study and Application of Participatory Action-Research (PAR) Through Arts-Based Research (ABR) for Use in Community Music Therapy (CoMT). This study became the foundation for the actual research. Themes and sub-themes are presented through the co-researchers’ narratives, including mine as a co-researcher.

The first meeting with participants occurred in the spring of 2007, prior to starting the pilot study the next fall. I presented the study and asked them to think about their interest in taking part in the research.

First Meeting

I felt nervous and vulnerable by sharing with them that I did not know where this process will bring us. I was wondering how they would react to my proposition to participate in a research project. Will they feel insecure? Will they put aside the various roles or hats I have had with them? Will they be blocked by with our previous relationships of authority?

The fact that I proposed them to “co-construct” knowledge as co-researchers introduced a new collaborative relationship. The collaborative work is important even when I am teaching and supervising. I always trusted interns and students in their capacity to contribute.

The first two sessions gave them a chance to approach the themes and the concepts. We did not know exactly where we were going. We trusted that the creative group process will emerge. There was a shift at the third session, at mid-way of the study; they felt clearer about the group process and the themes being explored through discussions and arts works. There was a sense of finding the road and the direction. As a mentor I felt there were talking more leadership initiative in the sessions and that they were supporting each other. What follow are the themes and sub-themes that participants expressed in discussions and in their diary during our five sessions.

On peace and social justice

Serena: I felt very little during the improvisation. I really felt we are working on social justice with music therapy. There are so many injustices on the Earth. Made me feel more angry. Now I will do something, but what? I would like to help. Build something. Me in my little life, little routine I do not ask too much questions. This work we do helps me to raise my awareness.

Leonard: I see our project like the “Tupperware” principle: Everybody starts a project from the group. We create more ambassadors. For instance, we can do a project in France, Belgium and meet five times not for therapy but as ambassador. Everybody can recreate it elsewhere or organize a peace concert to raise funds. We can choose a label like “The justice social group”. Create a community like a social justice concert.

Leonard: *« Emergence » represents our process. Individual journey. An ideal on social justice. Emergence of the process no matter the final result. Each of us with the process. Create a space where each one can project her/his vision, what we want by drawing. A meeting space where we can project how we want it.*

Melanie: *My drawing is related to a movie about South Africa. Terrible things that happened. Image of desert, people dying, having to hide to survive. Big storm. Rain fall... In any society, people have to hide to survive, even the ones who are not “the bad guys”. Conflicts, no peace. People bashing each other... You have to hide everywhere. Now and then...in Africa, big storm, people died. I realized every drop makes a difference. One drop is not enough....Being the favourite. People who were close to me, taking care of me, had terrible lives. Black people especially. They loved me. I loved them. They never told me of their hardship. I did not know... it's clear that in oppression...both sides are injured.*

Being supported

Anna: *A chance to play for myself, not in a therapeutic context where you have to support your client. Allowing myself, feeling heard. We like to do music, we are musicians. I felt supported in the process of creating and presenting the project in school. At one point I had to accept that I was discouraged, unmotivated, tired to fight. I did not feel I was recognized at work.*

Benefits of creating a project

Anna: I was confident in the children, a sense of belonging developed in the group. My role of fostering energy that the group benefits. The philosophy of creativity as a resilient factor: create a show, helping oneself. My steps: help others to help others, resilience, energy.

Group identity: Looking for a name

Leonard: I believe it is elementary; it is our identity, reassembling. I realize that only to get a consensus is the beginning of convergence toward a same concept.

Anna: I thought of a words' game...to start like a slogan 'for a just society', I think of 'community' like tuning. I am looking for an attracting title also when we will have an article in the newspaper.

Anna: The Heart Rap

Leonard: 'Intervals without frontiers' like 'Doctors without frontiers'

Serena: 'Intervals' in plural, each our milieu is different...for justice

Anna & Leonard: Resonance

Anna: Wave

Leonard: *In Intervals with no frontiers...there is a chord, three numbers, music notes*

Leonard: *Connotations*

Serena: *Regular intervals*

Anna: *In accord for peace, for justice*

Serena: *To get along*

Anna: *Music Therapists for Peace ... according our community*

There was very rich material that came out of the sessions. Every participant invested the group with great interest to growth and to learn about oneself in relation to peace and social justice. The group kept working on identity that was not totally clear for them. My hope is that this project is a seed for future initiatives to come. The concept of CoMT was new to the co-researchers group but their interests were considerable. They received articles on CoMT theoretical foundations and projects and some of them engaged rapidly in developing CoMT in their own practice as they report.

Community Music Therapy

Anna: *The theme is our school this year is: 'We open ourselves to differences'. I have a hard time to believe it now because school is not really a peaceful place these days, it is very violent. The message we will pass through songs will be passed on to parents as well.*

Coralie: *I am starting a choir at my work (Children's Hospital) with the employees to sing on the floors. To develop team work and share with staff and children. If I can work for social justice I will symbolically. The fact to gather creates relationships between professionals and generations. It will be through songs not discussions necessarily.*

Melanie: *In my school it almost seems like you are in Pakistan; white children are a minority. They seem older than they are. Last year at the Christmas concert all other cultures were mentioned but theirs. Seventy-five percent of children are not from Canada. I encourage them to bring music from their countries – and I am using short versions of songs from each culture such as Jewish, Greek. There are some frustrations from teachers who want to have "Christmas". There have even been kids saying to teachers: "You people are bad, you eat pork". Conflicts arise. People are frustrated. Also, some children are not allowed to do music because of their religious beliefs.*

The co-researchers were eager to promote peace and social justice and the question of leadership came often in the discussions. They started to look closely and reflect upon their own leadership potential. They all have very profound thoughts and a strong desire to self-realize.

Leadership

Coralie: There are preconceived ideas on leadership, 'leaders', '... people who manifest in the street...' It can be done at various levels. You can be a leader in what you do, what you live, to change yourself, develop your inner strengths, but you stay yourself, you do not become 'someone else'.

Anna: To start, as music therapists we have to be leader. You have to believe in it. Convince someone it is leadership. I tried to look for students in each class who have leadership. I create close links to involve them in the choir but I wonder if this will increase the number of children in the choir.

Leonard: We have to believe in ourselves, that we have good ideas, people can see it. We have to be self-confident...easy to say, hard to do.

Anna: We are their voices

Serena: The leader in myself...still little!

Leonard: Already we have a leader in ourselves. Each of us can apply what we have as inner resources in projects for instance. It is like awakening something that sleeps inside, look for our resources and encourage people to do the same as to use their resources.

Coralie: How can we become leaders ourselves? How to put it in action? I am starting my choir tomorrow...I have to look as if I know where we are going! It is nice to have ideas but we also have to know how to put them in actions.

Anna: Sometimes I felt like quitting my job. When I get more recognition, everything changes. It starts there. When everybody works together it feels good but when I am doing the project and I do not see it has an impact and I feel I have to say « Thank you for hiring me! » it is important to remember that rewards will come with children, parents and so on. What it is difficult is that I have many projects but I have the feeling I am bothering the director, it is not motivating. I do it for the children.

Melanie: Being a leader, maybe you are not always meant to lead all the time. Sometimes it is ok you have to do nothing...and then, somehow in the process, I will find the one thing...I will be able to go...find time to replenish,... it keeps you going...I am thankful actually to realize that...maybe the reason I am not getting there is because I am not ready

Coralie: It is important to prioritize the challenges we choose. When I started to work I had many projects, it took a lot of energy. Finally I did one at the time...You have to take time to know where you go, you gonna make it worth it, otherwise you will just be too exhausted... so I am learning. Being a leader it is not something you do on your own, you become a leader...you have people around you ...people who have leadership in them.

*Leader in different ways, maybe a leader for the choir...being a leader for something else.
Something that can be exchanged, ...we know what it takes to get there.*

*Anna: Yes we are so grateful to have a job, we can not refuse and we work too much
finally. We are a small number, we believe in our work. It could affect the quality of our
work sometimes.*

*Coralie: We have to prove ourselves, make your place, prove your worth, answers to
needs...The doubt comes from yourself. Finally you realize that people do not have your
high level of expectations.*

The participants shared that a leader needs allies and a goal to attain. They also expressed that support is important for them. This group has allowed them to be heard and guided in their reflections and actions. They realized that they are in the process of transforming as a “leader”.

*Coralie: About this group, we are at the same point in our career, professional... We all
are making progress in that way, support each other with a “wonderful guide” with
experience...sharing, your person, who you are. We are all going at our own rhythm.
...we are taking chances...*

Melanie: Truly find allies... It takes one person...trying.

Coralie: This group allows me to stop and reflect upon my professional role. I never thought of myself as a leader but I believe I have this quality and I just have to believe in myself. Being leader request courage, perseverance, organization and most passion. Being in a group of young music therapists who try to make their place in society is reassuring and motivating. We can exchange strategies, advices, anecdotes and receive from a guide who has more experience. We all have our life experience, personality, education and we all have the same desire to help the profession progress and bring a well-being to others. Make this work a good place to live. It is important to respect ourselves while pursuing challenges...at our own rhythm. To become a leader, we have to know and understand what it implies and discover what this will serve. Not loosing our objective and ourselves. Take care of ourselves, have the right people around us. All this is fundamental to carry a message of peace.

Anna: How do I develop my leadership? Looking at my childhood pictures, I looked naive, insouciant, easy to influence. My friends who know me for 15 years do not attribute a leader personality to me. Friendship has never been a place that had to “win” or “fight” for my ideas. Throughout my music therapy training I developed my leadership with concrete projects where I feel more secure than in abstraction... Friends and colleagues believe in me and I transmit this confidence in projects and children. This group now helps me to consolidate my feeling of belonging to a profession...As pioneer we have to look in front of us even though we feel lost. A leader needs to find her/his energy in others’.

Serena: Intellectually, I start to better understand peace and leadership... I am starting to define myself but I need time and serenity. I feel free here. My dialogue in the group is palpable, it is welcomed and respected. Maybe what I need now is to be the silent router of these leaders who surround me to advance little by little on my own journey.

Leonard: The world is going toward unity, distances shorten between countries with technologies, frontiers do not exist anymore and thanks to music that travel internationally. The essence of music is very appropriate to the notion of "peace" without frontiers, but we need leaders. If music is the co-therapist in therapy, it has the same function in the community context. Music reassembles people; it is an efficient "reassembler" tool by creating a space where all can emerge, especially profiles of leaders, sometimes dormant or awaiting. In this space everyone can share their "vision" of music to improve the world....The notion of identity is primordial especially for a first group of the chain, the one that builds the pyramid and develop. The search for a name for the group is essential to affirm our identity, an identity "seal" transposable like "Intervals with no frontiers"...Once our identity is formed there is freedom to the system.

Melanie: A Leader:

- *needs a cause*
- *needs allies*
- *needs inspiration*
- *needs passion*
- *needs to be able to keep working at a cause even at the absence of passion*

- *is someone invisible; at other times makes a great impact.*
- *is vulnerable*
- *serves with humility and can not claim or force her/his leadership position*
- *thus needs to be capable of inspiring/bringing across a cause.*
- *cannot stand alone*
- *cannot be greedy/over-controlling (cannot do it all single-handedly)*
- *needs to be able at delegating the right tasks to the right person (be able to see and bring out potential in others)*
- *finds her/his greatest reward at seeing the “ripples” or her/his and the people involved in work*
- *finds her/his greatest reward in seeing the pleasure and sense of responsibility that is planted in persons involved in reaching a cause*
- *is excited by the new aspects/ideas brought by each participant that she/he would not have been able to find in a ‘dictatorship’.*
- *has limits, and is open and honest about her/his mistakes and shortcomings, is genuine; this inspires trust*

The concepts shared in the group were very inspiring. The diary, mandala, music improvisations, and discussions helped expanding each one’s vision.

My diary

05-21-2007

Preliminary meeting with the co-researchers group.

On a Monday in Montreal, we meet in a funky international cooperative café Santropol. I have known these five young music therapists for two to six years as students and interns. Talking with Carolyn, she suggested me to get acquainted with participatory action-research (PAR) with a group of music therapists. I thought they could become themselves “ambassadors for peace”. My main goal is to demonstrate how music through movement like Music Therapists for Peace (MTP) can make a difference in people’s lives. But first, before these young adults go back in their work place to work with community music therapy (CoMT), I want them to experiment and to reflect on their own vision on peace and social justice. These apprentice music therapists come from different cultural backgrounds: Quebec, France, Belgium, and South Africa. All very bright and serious future music therapists. I explain the methods, Arts-based research (ABR) and PAR and concepts of CoMT and MTP, ideas, consent forms etc. Right away, they start to bring ideas: “sharing”, “proliferation,» “health,» working with children, adults, elderlies etc. We are co-creating the group of co-researchers who will experiment with music, mandala, writing, and Guided Imagery and Music(GIM). Their individual vision extends to a collective one.

09-16-2007

First sound, like a bell announcing the beginning of an odyssey which itinerary and accosting loom at each instant. A ritual that takes place. Define oneself anew. Some anxiety this morning thinking of this new group while walking toward our sacred place. Walk in an unknown known by the consciousness. Smiles, tears...in the landscape of the soul and the beauty.

Sharing with the group:

'I was nervous this morning even though I am used to work with you. I was wondering how we will define ourselves how I will position myself. I am very happy. I do not know where it will go. We are privileged to give ourselves this space for the well-being of others. I hope we make a difference in people's lives. You are all different, very rich. It is impressive. I trust the process. We will do it together.'

09-30-2007

Looking for a name

Searching for oneself, wandering sounds, Resonance. Where are you? Where do you hide? Proliferation, Building, Emergence. I see you. I hear you from my eye, from my ear. Behind a sound, an image, a visage. "Leader" a great word, a little gesture, an action, an affirmation, a presence, a voice, multiple voices singing high and loud. Screaming one's joy, greeting your joy. Multiplication, millions of sounds, voices, stars. Explosion.

10-28-2007

So much richness. The group is very devoted and rich in resources. I have the feeling to work with exceptional individuals almost like shamans, with a high level of consciousness and sensibility. Even though we know each other for a few years, my relationship with the participants who were my students and interns is transforming. A rapport of collaboration, sharing, respect for each other. Our 'mission' takes place gradually and our reflection deepens on leadership and social justice. What does that imply individually

and locally to work for social justice, to promote peace, equity? To be a living example through our actions?

It is a new role for me not to be the “leader”. I want participants to be leaders as well but in a short time they have to define themselves first in the group before taking a leading role. They are more comfortable to lead music therapy projects in their own work place. I have to trust the group that it will develop organically without too many interventions. It has a life in itself. I have the tendency to “take care” of people and I tried not to “rescue” them in the group trusting their capacity to find what they need to discover in order to develop their leadership.

11-11-2007

We are at our fourth session and I am aware we want to find a name for the group. Looking closer to MTP, I propose that maybe we can still use MTP as an umbrella and that each project could have its unique name. I share some of the MTP realizations in the world who took a particular name like Convergence (Oddy) in Canada or the Peace Train (Katz) in South Africa. The group likes the idea. Already we are looking for names for the special projects that they have at work. This group reached a balance in the structure. The participants are more at ease.

02-12-2007

Fifth and last encounter. All in becoming, all in softness. A glade at a distance, close by now, already there. I am the glade, the water, the reflect. Transform oneself through

meeting the other, through meeting self. Music, the greatest liberator. Music opens to oneself.

Conclusion

This co-researchers group using PAR and ABR to look at peace, social justice, and leadership was a rich experience. I would have continue for more weeks and I can only imagine how even deeper we could go. PAR and CoMT are closely linked so is ABR: it talks about action, community, and arts. We did not have a chance to concretely design a ‘model’ on PAR and ABR related to peace and social justice but I hope this work will contribute to its emergence through my dissertation.

Co-Researchers Group Sessions

Session 1 : September 26, 2007

Opening: Check in

Theme: “Coming back together after graduating from university”

Brain storming on CoMT, peace, and social justice.

Musical improvisation : “See what emerges”

Mandala “Emergence” and sharing each one’s mandala

Discussion on how we want to orient our research group

Closing proposed by a participant: One minute of silence

Session 2: September 30, 2007

Opening: check in

Discussion on the theme of “Leadership”

Musical improvisation: “Searching for a name”

Creative branching writing on “Looking for a name”

Sharing of writing

Improvisation: “Our group identity”

Discussion: “The leader inside”

Closing: Vocal improvisation

Session 3 : October 28, 2007

Opening : check in

Discussion on “Leadership and making its professional identity and niche”

Vocal improvisation

Journal on the theme of “Leadership”

Closing: Musical improvisation

Session 4: November 11, 2007

Opening: check in

Discussion on last session’s writing

Introduction to Music Therapists for Peace (MTP)

Theme: Group Identity

Muscal improvisation

Discussion on MTP

Improvisation-mandala

Closing: vocal improvisation

Session 5: December 5, 2007

Opening: check in

Processing on Anna children's choir concert

Guided Imagery and Music (GIM)

Sharing on GIM

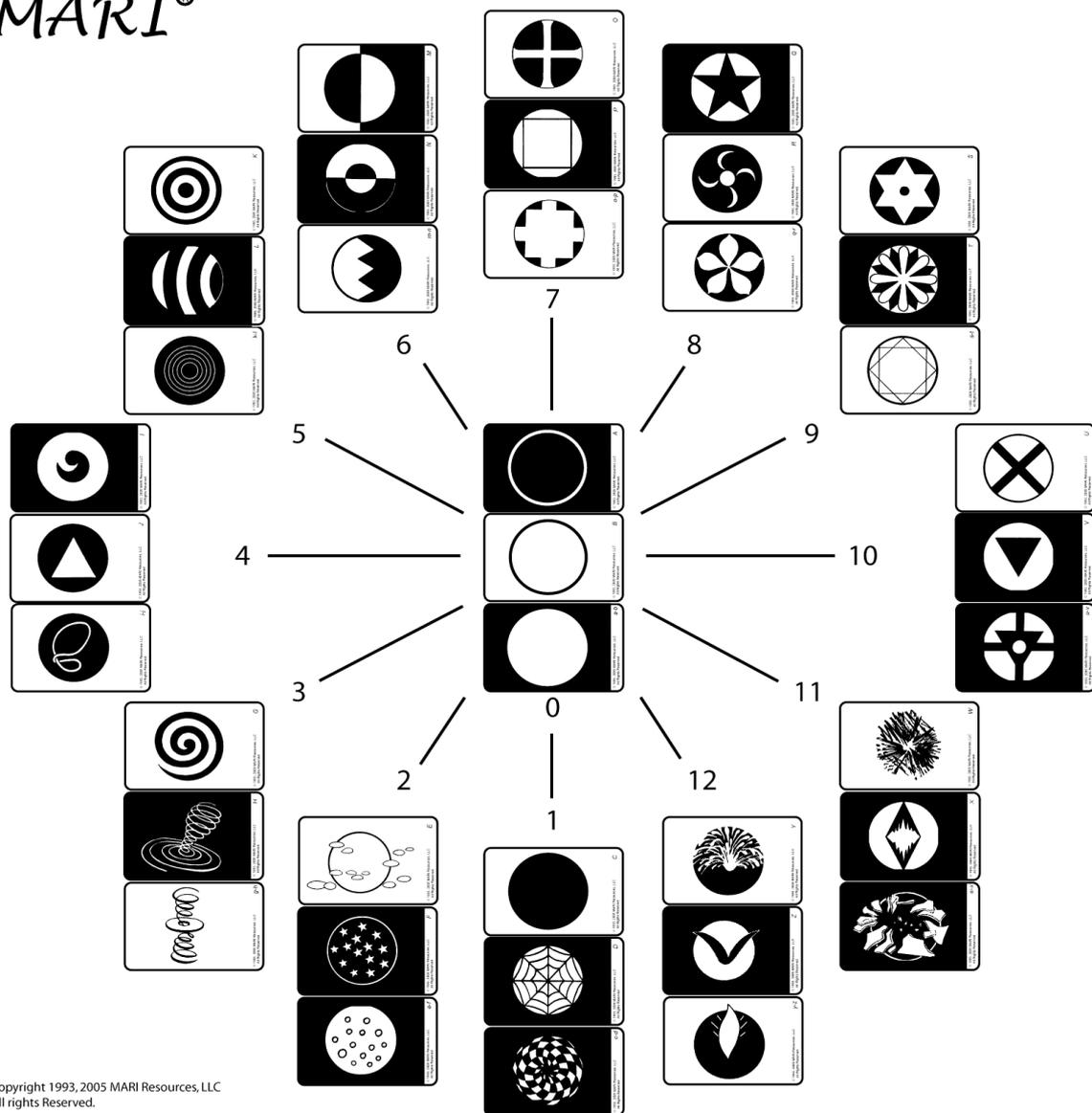
Musical improvisation on GIM experience

Closing: musical improvisation

Appendix B

MARI Great Round of Mandala

MARI®



Permission for use of the Archetypal Great Round created by Joan Kellogg is granted by MARI Resources and Michele Takei, President.

Stages of the Great Round of Mandala

0. Clear Light
1. The Void – Emptiness – Contraction
2. Bliss – Multiplicity – Diffusion
3. Labyrinth, Spiral – Becoming – Generating
4. Beginning – Birth
5. The Target – Power – Control
6. The Dragon Fight – Separation – Ambivalence
7. Squaring of the Circle – Fullness – Expansion
8. The Functioning Ego – Singleness – Focus
9. Crystallization – Fruition – Completion
10. Gates of Death – Death – Ending
11. Fragmentation – Powerlessness - Chaos
12. Transcendent Ecstasy – Connection – Unity

Appendix C

FORMULAIRE DE CONSENTEMENT/

INFORM CONSENT FORM

Ph.D. in Leadership and Change
Antioch University. EU

Janvier 2009

Guylaine Vaillancourt, M.A.

FORMULAIRE DE CONSENTEMENT

Sujet de recherche

Le mentorat auprès de musicothérapeutes apprentis pour la paix et la justice sociale à travers la musicothérapie communautaire: une étude basée sur les arts

MENTORING APPRENTICE MUSIC THERAPISTS
FOR PEACE AND SOCIAL JUSTICE THROUGH
COMMUNITY MUSIC THERAPY: AN ARTS BASED STUDY

Le but de cette recherche est d'explorer la signification du mentorat et du leadership pour la paix et la justice sociale à travers la musicothérapie communautaire. Comme participant vous serez interrogé sur votre expérience dans le projet-pilote de recherche action participative et de recherche basée sur les arts en lien avec ces concepts. Les entrevues semi-structurées auront lieu à la place de votre choix.

En tant que co-chercheurs, vous êtes conscients des relations multiples antérieures et présentes que vous entretenez avec la chercheuse principale, telle professeure/étudiant, superviseuse/interne, collègues, membres du conseil de l'association professionnelle provinciale. Vous êtes libres de discuter de cette question en tout temps avec la chercheuse si vous sentez que cela interfère dans le processus de recherche.

Tous les travaux artistiques sont la propriété du co-chercheur. Ils pourraient être présentés dans la thèse pour décrire les processus de groupe et de recherche, l'utilisation des arts, le genre et la qualité de connaissances acquises, tout en respectant la confidentialité. Dans le cas d'une conférence ou d'une publication, les travaux artistiques ne seront présentés qu'avec l'accord du co-chercheur, tout en respectant la confidentialité. Les entrevues seront transcrites et vous pourrez les réviser pour vous assurer de leur justesse. Vos réponses resteront confidentielles et vous n'aurez pas à répondre aux questions auxquelles vous ne voulez pas répondre.

J'ai lu et je comprends l'information décrite ci-haut. La chercheuse a répondu à toutes mes questions de manière satisfaisante et j'ai reçu une copie du formulaire de consentement. Ainsi, je (lettres moulées) _____ (sous-signé) consens à participer à

l'entrevue. Je comprends que je peux me retirer de la recherche en tout temps et ce sans aucune pénalité et que ma participation est complètement volontaire.

Date:

Signature:

Participant

Guyline Vaillancourt

Chercheure :

gvaillancourt@phd.antioch.edu
450.466.4654

Merci de votre collaboration. Si vous avez des questions concernant ce projet de recherche, s'il vous plaît, contacter Carolyn Kenny, PhD, responsable du comité de recherche institutionnel, Antioch University, programme Leadership and Change. ckenny@phd.antioch.edu.

Ph.D. in Leadership and Change
Antioch University. USA

January 2009

Guyllaine Vaillancourt, M.A.

INFORM CONSENT FORM

Research Topic

MENTORING APPRENTICE MUSIC THERAPISTS FOR PEACE AND SOCIAL JUSTICE THROUGH COMMUNITY MUSIC THERAPY: AN ARTS BASED STUDY

The purpose of this research is to explore the meaning of mentoring/leading peace/social justice through community music therapy. As participant, you will be interviewed regarding your experience with the participatory action-research and arts-based research pilot-project in relation to these topics. The in-depth semi-structured interviews will be done at a place of your choice.

As participant, you are aware of the multiple relationships, anterior and actual, that you have with the researcher, such as teacher/student, supervisor/intern, music therapists' colleagues, and board members of music therapy provincial associations. You are free to address any of them with the researcher if you feel that they interact with the research process.

All artistic works that were done with the pilot-project are owned by the co-researcher. It may be presented in the thesis describing the research and group processes, the use of arts and the type and quality of knowledge harvested with the participant's authorisation while respecting the confidentiality. In case of a conference or publication, art works and results will be presented only with the co-researchers agreement, respecting confidentiality. The individual interview will be transcribed and reviewed by yourself to insure that it reflects accurately your thoughts. Your responses will stay confidential and you will not have to answer any question(s) you do not want to.

I have read and understood the above information. The researcher has satisfactorily answered all my questions and I have received a copy of this consent form. Therefore, I _____ (print) consent to participate in interviews related to this research. I understand that I may withdraw from this research at any time without penalty and that my participation is completely voluntary.

Date:

Signature:

Participant

Guyllaine Vaillancourt

Researcher
gvaillancourt@phd.antioch.edu
450.466.4654

Thank you for your collaboration. If you have any concerns regarding the conduct of this research project, please contact Carolyn Kenny, PhD, Chair Committee, Antioch University, Program of Leadership and Change, ckenny@phd.antioch.edu.

Appendix D

AUDIO FILE DETAILS

Recorded in Saint-Lambert (QC) Canada. March 2009

Track1.mp3 (488 Ko) – Melodica (Duration 00:31) Entering

Recorded in Neuville (QC) Canada. April 2009

Track2.mp3 (1,03 Mo) - Guitar (Duration 00:27) Apprenticeship by Claude Côté

Recorded in Saint-Lambert (QC) Canada. March 2009

Track3.mp3 (247 Ko) - Wood Chimes (Duration 00:15) Literature
 Track4.mp3 (421 Ko) - Gems Chimes (Duration 00:26) Methodology
 Track5.mp3 (284 Ko) - Glass Chimes (Duration 00:18) Narratives
 Track6.mp3 (865 Ko) - Tubular Bells (Duration 00:55) Research Group
 Track7.mp3 (947 Ko) - Piano (Duration 01:00) Community music therapy
 Track8.mp3 (278 Ko) - Bells (Duration 00:17) Peace
 Track9.mp3 (795 Ko) - Piano (Duration 0:50) Social justice
 Track10.mp3 (1,07 Mo) - Piano (Duration 01:10) Mentoring
 Track11.mp3 (419 Ko) - Tamboa (Duration 00:26) Leadership
 Track12.mp3 (479 Ko) - Little Harp (Duration 00:30) Mentoring & Leadership
 Track13.mp3 (283 Ko) - Kalimba (Duration 00:18) Training & Mentoring
 Track14.mp3 (517 Ko) - Tubular Bells (Duration 00:32) Essence
 Track15.mp3 (245 Ko) - Asian Chimes (Duration 00:15) Interpretation
 Track16.mp3 (393 Ko) - Melodica (Duration 00:25) Nesting
 Track17.mp3 (334 Ko) - Tibetan Bol (Duration 00:21) Inner Peace
 Track18.mp3 (380 Ko) - Piano (Duration 00:24) Future implications
 Track19.mp3 (711 Ko) - Piano (Duration 00:45) New vision
 Track20.mp3 (161 Ko) - Metal Chimes (Duration 00:10) Leadership & Change

Recorded in Montreal (QC) Canada. December 2007

Track21.mp3 (3,27 Mo) - Group Improvisation (Duration 03:34) Coda

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