

**How the emerging field of Community Music Therapy discourse informs the
narrative of a Music Therapist working in the community of Eersterust**

By

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ABSTRACT

The context of this research project is Eersterust, a suburb situated east of Pretoria. Eersterust is hallmarked by socio-economic contrast: While some people in the community live comfortable lives, other community-members endure poverty and hardship. Eersterust is plagued by socio-economical problems including unemployment, crime, substance abuse and gang-activity. Music Therapy was established in Eersterust in 2003 at a community-based centre called YDO (The National Youth Development Outreach). YDO facilitates the social rehabilitation of adolescents who are at risk of coming in conflict with the law or have already committed some sort of petty crime. When Music Therapy was introduced at YDO it was isolated from the rest of the organisation as well as from the broader community of Eersterust. The Music Therapist at YDO realised that she had to adapt her work in order for it to justly address the needs of the context. In the process of adaptation, Music Therapy became integrated within the organisation and currently works both with and within the broader community of Eersterust.

The adaptation of the Music Therapy practice has lead to some unconventional practices of Music Therapy according to traditional Music Therapy discourse. These Music Therapy practices may be described from a Community Music Therapy angle. The aim of this research project is to analyse the narrative of the Music Therapist working within YDO/Eersterust in order to describe the practice of Music Therapy within this context from the angle of Community Music Therapy. The following research questions were addressed in this research study:

1. How is Community Music Therapy at Eersterust constructed in the context of a Music Therapy narrative?
2. How does the narrative draw from and contribute to the emerging field of Community Music Therapy?

The study is conducted within a qualitative paradigm and methods of narrative analysis were used to describe the practice of Music Therapy in the context of YDO/Eersterust. The research study is data-driven and raw data consisted of a single semi-structured interview conducted with the Music Therapist working at YDO. The narrative text was transcribed, coded and categorized. From the analysis process themes emerged that indicated the primacy of the context in influencing the construction of the narrative of the Music Therapist. These themes were used to answer the two pertaining research questions.

The discussion focuses on the importance of the context as it seems to impinge directly on the Music Therapy practice within the context of YDO/Eersterust. The discussion draws from Social Construction Theory to explain how Community Music Therapy is constructed within the narrative of the Music Therapist. At the same time Community Music Therapy draws from and contributes to the narrative of the Music Therapist. Certain areas of discussion were highlighted in the emerging themes and these areas are used to describe Community Music Therapy within the context of YDO/Eersterust.

In this research project the Consensus Model is presented as a contrasting thinking tool to Community Music Therapy discourse. The Consensus Model describes the standardised practice of Music Therapy as a neutral and transferable therapeutic model that can be applied in a similar way in all contexts while Community Music Therapy advocates context-bound and context-specific Music Therapy work with and within communities. Community Music Therapy implies that Music Therapy is not necessarily a neutral model that can be transferred from one context to the next. Areas may exist where Community Music Therapy and the Consensus Model may present different opinions regarding Music Therapy practice. The narrative data concludes that both Community Music Therapy and the Consensus Model are constructed within the narrative of the Music Therapist. Both these models exist simultaneously in the context of YDO/Eersterust.

Music Therapy in South Africa is still an emerging field of practice. Community Music Therapy may be especially relevant to South Africa as Music Therapists are increasingly called upon to work in the contexts of socio-economically disadvantaged communities, similar to Eersterust. Whilst this study may have focused only on a single community in South Africa, my hope is that it will encourage Music Therapists in South Africa to review and research Music Therapy with and within communities in South Africa. This study will also contribute to the emerging discourse of Community Music Therapy.

KEY TERMS:

- **Community Music Therapy**
- **Consensus Model**
- **Narrative**
- **Discourse**
- **Social Construction Theory**

CHAPTER 1

BACKGROUND AND CONTEXT

1.1 INTRODUCTION

This research project analyses the narrative of a Music Therapist working in the community of Eersterust. The narrative of the Music Therapist is analysed from a specific angle: That of Community Music Therapy

1.2 THE CONTEXT

Eersterust is a suburb east of Pretoria. The population of Eersterust consists mainly of coloured people, who historically come from areas across South Africa and were relocated in Eersterust during the Apartheid era. Eersterust is hallmarked by economical contrast: Poor people live side by side with people with an affluent or relatively stable income. Within these contrasting circumstances, the community faces several socio-economical problems, one of these being juvenile delinquency.

1.3 THE NATIONAL YOUTH DEVELOPMENT OUTREACH (YDO)

The community of Eersterust started to address the problem of juvenile delinquency in 1992. A community centre was founded where adolescents could come together to socialise in a safe environment. In 1997 the centre was formalised by the National Association of Child and Youth Care workers and became known as the National Youth Development Outreach (YDO). YDO provides social rehabilitation for adolescents who are in conflict with the law or at risk to become juvenile delinquents. These adolescents are mainly referred to YDO by the Courts but referrals are also done by social workers, schools and parents.

YDO is one of seven Life Centres across South Africa that employs an Adolescent Development Programme (ADP) to provide social rehabilitation for adolescents (Nghonyama, 2002). The ADP is based on a Native American approach of childrearing called the Circle of Courage. The Circle of Courage promotes four components of adolescent development: Belonging, mastery, independence and generosity (Lotter, 2003). The goals of the ADP are adapted according to

the intake of each adolescent and geared towards the reintegration of these adolescents into the community.

1.4 MUSIC THERAPY WITHIN THE CONTEXT OF YDO AND EERSTERUST

Music Therapy was introduced at YDO in 2003 as a programme servicing the ADP. At that stage the Music Therapy practice at YDO consisted only of private Music Therapy sessions with individuals and groups within the confinements of YDO as an organisation. In a preliminary study, focusing specifically on Music Therapy at YDO, Lotter (2003) found that these private Music Therapy sessions did not touch on any part of the Eersterust community. She explains that Music Therapy therefore could not endorse the main goal of the ADP: To facilitate the social reintegration of the adolescents at YDO into the community. Lotter suggested that Music Therapy at YDO had to undergo various adaptations in order to be relevant to the context of Eersterust. She suggested that Music Therapy should take on the goals of the ADP and expand its practice beyond the walls of YDO into the wider community of Eersterust.

Since Lotter's (2003) study, these adaptations have been implemented. Music Therapy in Eersterust still consists of traditional individual and group sessions, but some of the work may well be described as being public and 'unconventional' according to traditional Music Therapy practices.

In her study Lotter (2003) suggests that Community Music Therapy may be used to describe the Music Therapy practice in Eersterust. This research project aims to describe the Music Therapy practice in Eersterust and draws from Community Music Therapy discourse in order to do so.

1.5 COMMUNITY MUSIC THERAPY

Community Music Therapy is an emerging discourse that is currently on the foreground of Music Therapy debates worldwide. In South Africa Music Therapy is a particularly relevant discourse where Music Therapists are increasingly called upon to work in the contexts of socio-economically disadvantaged communities, similar to Eersterust. Community Music Therapy advocates context-bound and context-specific Music Therapy work, with and within communities. Community Music Therapy can be used to adequately describe the practice of Music Therapy in Eersterust and will be discussed in more detail in Chapter 2.

1.6 CONCLUSION

The narrative of the Music Therapist is shaped by the context of Eersterust. The narrative is constructed within a specific context and therefore a narrative analysis will aid to discover how the Music Therapy practice in Eersterust may best be described. The focus of this study is to analyse and describe the narrative of the Music Therapist, working in Eersterust, and aims to document how the narrative is informed by Community Music Therapy discourse.

AIM

The aim of this project is to analyse the narrative of a Music Therapist working in Eersterust from a specific angle: That of Community Music Therapy.

RESEARCH QUESTIONS

1. How is Community Music Therapy at Eersterust constructed in the context of a Music Therapy narrative?
2. How does the narrative draw from and contribute to the emerging field of Community Music Therapy?

Chapter 2 is a Literature Survey. This chapter will serve as a theoretical basis for answering the research questions considered in this research project.

CHAPTER 2

LITERATURE SURVEY

The Literature Survey will discuss narratives and how they are constructed by drawing from social construction theory. The discussion will then consider narratives specifically in Music Therapy discourse. After this, the Consensus Model will be presented as a contrasting thinking tool to Community Music Therapy. Finally Community Music Therapy will be described.

2.1 SOCIAL CONSTRUCTION THEORY

Berger and Luckmann (1971) state that people constantly interact with society. According to them this is a dialectic process where man internalises an objective reality while simultaneously externalising himself into the social world. Plug et al. (1997) suggests that reality is constructed within social processes, specifically through the use of language. According to Ansdell (2003) the interpersonal use of language and the meaning that is assigned to words, play an important role in the construction of reality.

Bilton et al. (2002) state that people know the world and act in it through language. According to them language is always rooted in a social context. They explain that people use language to think and speak about physical events that happen in this social context. According to Bilton et al. language therefore provides us with information about society and is an important part of our thought process and experience. Pavlicevic (2005) describes language as a set of systems (or hierarchies). She highlights the following key-points regarding these systems:

- They exist in a public domain.
- They provide social information.
- They have social, cultural, historical and economical values.
- They enable a speaker to have a sense of position and identity.
- They exclude and include certain information.
- They can oppress or endorse social values.

Plug et al. (1997) consider language in the form of discourse, as the building block for the social construction of reality. According to them discourse is the natural or elicited use of language

(written or spoken) within a specific context. Both Plug et al. (1997) and Bilton et al. (2002) refer to discourse as types of knowledge that are socially constructed and exist within social interaction. Bilton et al. (2002) state that discourse promotes specific forms of behaviour and people in societies.

Bilton et al. (2002) are of the opinion that discourse provides people with a tool to think about the world and to ultimately come to know it. They describe that people use language to make sense of phenomena and events and state that discourse constitutes human identity and constructs human behaviour. When people engage in narratives they are able to give meaning to events (Vinney, 1991) and according to Murray (2003) narratives help people to make sense out of ambiguous material.

2.2 NARRATIVES

2.2.1 NARRATIVES: A DEFINITION

According to Stige (2002) narratives play a crucial role in human development. He defines narratives as “human time organised in ‘stories’” (Stige, 2002:55). According to Soanes and Stevenson (2004) narratives can be spoken or written accounts of connected events. Murray (2003) states that narratives are a sequential ordering of events, mental states and happenings. Like Murray, Feldman et al. (2004) also refer to the sequential nature of narratives and specify that narratives are sequences of events, experiences and actions.

2.2.2 CONSTRUCTING MEANING IN NARRATIVES

Murray (2003) describes how narratives are constructed on two levels:

- A social level.
- A psychological level.

Murray (2003) states that narratives are shaped by the context in which they occur. He states that we are all active participants in the contexts in which we exist. The context impinges directly on the meaning we construct in our narratives and according to Murray a narrator makes inferences and causal links between events in the context of the narrative. He describes

that a narrative is dependent on the relationship between the narrator and the broader social and cultural context in which he or she exists.

At the same time narratives shape us on a psychological level. Murray (2003) explains how narratives are able to shape human beings. He states that we use narratives not only to describe events, but also to define ourselves. In this way narratives play an important role in how we perceive ourselves, construct our identity and bring order to the world we live in.

Murray (2003) and Feldman et al. (2004) describe how narratives provide valuable cues to what is of importance to a person. Both these authors describe the narrative values narrators attach to certain experiences and events. They state that these experiences and events are connected together and presented according to importance by the narrator through inclusion, exclusion and emphasis.

According to Stige (2002:55) meaning can be understood as “relationships constituted by social agents interacting in cultural contexts”. He explains that this perspective on meaning is closely related to narratives. Stige perceives that humans constantly participate in conversations and that they persistently rework stories and dramas of existing events in their lives.

2.2.3 NARRATIVES IN MUSIC THERAPY

Stige (2002) postulates that narrative perspectives still need to be explored in Music Therapy discourse. According to him an understanding of narratives will contribute to a culture-centred Music Therapy practice. Stige explains that narratives provide us with a single approach to study both the individual and the collective levels of society within which he or she functions.

Ansdell (2003) describes how narratives of Music Therapists construct the practice of Music Therapy. He suggests that Music Therapists should consider the extent to which Music Therapy discourse constitutes Music Therapy practice.

According to Pavlicevic (2005) narratives have the potential to elaborate as well as limit the experience of Music Therapy. Although Music Therapy is a non-verbal medium, language is still used to think and talk about Music Therapy. Pavlicevic notes that Music Therapists need to use

language in their practice for e.g. when writing about their work, when writing reports, at supervision and at multi-disciplinary team meetings.

2.2.3.1 THE MUSIC THERAPIST'S DILEMMA

Ansdell (2003:153) defines the Music Therapists dilemma as follows:

“...the essential problem of having to use words and verbal logic to represent music-therapeutic processes.”

Ansdell (2003) regards talking about Music Therapy a complicated task. According to him the Music Therapist's Dilemma (or Seeger's Dilemma, named after ethnomusicologist Charles Seeger) refers to how we reconcile what we know about music or is extrinsic to its process ('speech knowledge') to what is intrinsic to music ('music knowledge') (Ansdell, 2003:171).

Ansdell (2003) describes the acute problem that arises for Music Therapists. He states that there is a certain level of interpretation associated with the Music Therapy process. This interpretation requires that Music Therapists not only need to describe *what* they do but also *how* they do it (Ansdell, 2003).

2.2.3.2 A HISTORY OF NARRATIVES IN MUSIC THERAPY

According to Ansdell (2003) it seemed as if Music Therapists were initially not too concerned with talking about Music Therapy. He states that the pioneers of Music Therapy focused more on the actual practice of Music Therapy. According to him they justified their practice of Music Therapy with whatever theory was relevant to the situation at hand. In this process they established the identity of reflexive practitioners.

Ansdell (2003) explains that new developments and meta-theoretical trends motivate Music Therapists to return to this reflexive stance. According to him Music Therapy needs to address the issue of the Music Therapist's Dilemma head on. This entails that Music Therapists need to explore issues of language and the process of how truth is constructed within Music Therapy narratives.

2.2.3.3 THE RELATIONSHIP BETWEEN LANGUAGE, THEORY AND PRACTICE IN MUSIC THERAPY

According to Ansdell (2003) Music Therapists use language in a constructive way. He states that there is a definite link between the way Music Therapists use language and their framework of thought. Music Therapy stories are told *within* this framework. Ansdell (2003) relates this to the post-modern perception of language as a discourse:

“...a system of thinking constructed and performed by (and in) a system of talking. Discourse is language in working-clothes, *doing* things. Discourse is ‘talk walked’ you might say.” (Ansdell, 2003:154)

Ansdell (2003) encourages Music Therapists to think about Music Therapy practice as constituted by its discourses. He postulates that Music Therapy is not a practice outside language needing description inside language, but a discourse that is actively constructed in-and-through language. He sees that there is a definite link between Music Therapy practice, language and theory.

2.2.3.4 MUSIC THERAPY DISCOURSE

Ruud (1998) explains that the politics of Music Therapy discourse is a complicated issue. He describes these politics as “internal struggles and political fights over the right to define Music Therapy” (Ruud, 1998: 2). According to Ruud (1994) Music Therapy reinvented itself as a modern, treatment profession in the middle of the 20th century. He explains that Music Therapy became part of established institutions and ideologies as research in Music Therapy was initiated and university programs for training Music Therapists were set up.

In order to establish itself as a valued profession Music Therapy needed to be defined and boundaries were constructed in order to make it distinct from other musical practices in the fields of education, performance and alternative healing (Ruud, 2004a). In the past 20 years a consensus has been reached regarding the definition of Music Therapy (Pavlicevic and Ansdell, 2004).

2.3 THE CONSENSUS MODEL

The Consensus Model (Pavlicevic and Ansdell, 2004) describes the consensus that a large, international body of Music Therapists have reached over the past 20 years regarding the practice, theory and assumptions of Music Therapy.

According to Ruud (2004a) the Consensus Model focuses mainly on the relationship between the client and the therapist. Music Therapy in this model is generally practiced within the biomedical model. Ruud explains that the biomedical model does not allow therapists to reflect and contest the social or material setting of their clients. He critiques the Consensus Model and states that systemic thinking was neglected in this model and that Music Therapists did not necessarily see their clients within a totality, as part of a social system. According to Ruud (2004a:11) the Consensus Model of Music Therapy advocates a Music Therapy practice that has “few links with the outside world”.

Pavlicevic (2004) explains that the Consensus Model advocates a model in Music Therapy that is neutral and can be applied in any context. She states that the Consensus Model ignores socio-cultural territories surrounding a music therapy session to a large extent. According to her the Consensus Model advocates that Music Therapists invite clients to enter into a therapeutic relationship within a closed space. This closed space keeps socio-cultural aspects outside Music Therapy. Pavlicevic describes that the Consensus Model upholds a safe seal between what happens in and what happens outside of Music Therapy. According to her this seal maintains a culturally neutral stance for Music Therapy work.

2.4 COMMUNITY MUSIC THERAPY

2.4.1 THE ORIGINS OF COMMUNITY MUSIC THERAPY

Gradually Music Therapists have come to see their clients within the totality of their social context. According to Pavlicevic and Ansdell (2004) Music Therapists have become more aware of the context in which their practice is situated and how this context impinges on their practice. Ruud (2004a) explains that Music Therapists realised that music is also able to permeate the context within which it exists. He states that music has the power to involve people and to ultimately bridge the gap between individuals and community.

Music Therapists started to describe how they adapted their work to incorporate social and cultural aspects of the context in which they worked. This led to a practice of Music Therapy that was sometimes controversial and more public than had previously been described by the Consensus model (Pavlicevic and Ansdell, 2004). This new way of practicing Music Therapy is called Community Music Therapy.

The term Community Music Therapy is actually not new to Music Therapy discourse. Ruud (2004a) states that the pioneers of Music Therapy – Mary Priestly, Nordoff and Robbins, Juliette Alvin, Florence Tyson – were already doing Community Music Therapy work (without using the terminology) while Stige (2004a) reminds us that the actual term was in use in the 1960's in some Music Therapy discourse. However, Community Music Therapy discourse was brought to the foreground only recently (in 2002), when music therapists from around the world engaged in an international debate regarding this sometimes controversial and public form of Music Therapy practice (Stige, 2004a).

Music Therapists are starting to rethink their roles, identities, the sites and boundaries of their workplaces, their aims and means, attitudes and assumptions. According to Pavlicevic and Ansdell (2004) this process happens simply because Music Therapists are following the needs of their clients and the situations where they work.

2.4.2 TO DEFINE OR NOT TO DEFINE COMMUNITY MUSIC THERAPY

In this international debate many attempts have been made to formulate a final definition of Community Music Therapy. Stige (2004a) critiques formulating a definition for Community Music Therapy and states that this process will only narrow-down related emerging discourse. Ansdell (2005) insists that Community Music Therapy cannot be defined and Pavlicevic and Ansdell (2004) see Community Music Therapy as an 'anti-model'. This is to emphasise that Community Music Therapy is not a "blueprint" that can be transferred from one situation to the next.

Community Music Therapy applies to many Music Therapists as they strive to make their practice relevant to the context of their work. Community Music Therapy addresses the core of Music Therapy by taking into account the needs of the context rather than following the dictates

of a specific model (Pavlicevic and Ansdell, 2004). At the same time though, a better understanding of Community Music Therapy will be gained by describing examples of actual Community Music Therapy work in the contexts in which they exist (Stige, 2004b), because Community Music Therapy is negotiated within specific socio-cultural contexts.

Different contexts provide different meanings for music therapists, both on a personal and professional level, and each context provides music therapists with different opportunities to formulate ideas, experiences, actions and interactions (Stewart, 2004).

This project aims to contribute to the growing description and documenting of Community Music Therapy work, while not attempting to formulate a final definition of Community Music Therapy.

2.4.3 DESCRIBING COMMUNITY MUSIC THERAPY

2.4.3.1 COMMUNITY MUSIC THERAPY AND THE CONSENSUS MODEL

Pavlicevic and Ansdell (2004) explain that there are some areas of discussion on which practitioners would agree that differences exist between the Consensus Model and Community Music Therapy. According to them discussions of these areas will lead to fruitful debate and provide valuable information with regards to the differences that exist between the Consensus and Community Music Therapy models. These areas of discussion are presented in table 2.1 (Pavlicevic and Ansdell, 2004:21-22).

These areas of discussion will now be considered from the angle of Community Music Therapy. This discussion does not aim to highlight the differences that exist between the Consensus and Community Music Therapy models, but will rather provide a description Community Music Therapy practice.

TABLE 2.1
AREAS OF DISCUSSION REGARDING COMMUNITY MUSIC THERAPY AND THE
CONSENSUS MODEL (Pavlicevic and Ansdell, 2004:21-22)

IDENTITIES AND ROLES	Who <i>am</i> I as a Music Therapist? What am I expected to <i>do</i> as one?
SITES AND BOUNDARIES	Where do I work as a Music Therapist? Where are the limits to this work? What are the limits on what I <i>do</i> there?
AIMS AND MEANS	What am I trying to do as a Music Therapist and <i>why</i> ? How do I go about achieving these aims?
ASSUMPTIONS AND ATTITUDES	On what theoretical assumptions are all of the above questions based? How do these ideas affect my attitude to both people and music?

2.4.3.1.1 IDENTITIES AND ROLES

According to Pavlicevic and Ansdell (2004) the Community Music Therapy debate involves reviewing the identity of Music Therapy. Stewart (2004) describes that this does not necessarily imply that traditional principles of Music Therapy are lost. Pavlicevic and Ansdell (2004) agree with this statement and suggest that advancements in Community Music Therapy discourse do not imply that Music Therapists should refrain from doing individual work with Music Therapy clients. It seems as if Community Music Therapy calls on Music Therapists to re-orientate themselves to view Community Music Therapy as “something new” that is created “within what is available to a person within his or her context” (Stewart, 2004:298).

Stige (2002) describes Music Therapy as a social engagement and states that Music Therapy acts as a community action. He highlights that Community Music Therapy may have a project-orientated identity. According to him the role of the Music Therapist in these situations may include that of project coordinator, interdisciplinary consultant, and local political informant and activist.

According to Pavlicevic (2004) the Consensus Model deems the respective roles of the therapist and the client as consistent entities during Music Therapy sessions. She notes how the reality of certain contexts may require that the role of both the therapist and the client shift from time to time. She describes that the reality of situations may present both the therapists and the clients with different possibilities of roles that they could fulfil. Pavlicevic explains that each role is attributed with different skills and tasks and that the group may shift naturally between different roles.

2.4.3.1.2 SITES AND BOUNDARIES

The development of Community Music Therapy discourse has also sufficed that the sites and boundaries of Music Therapy are reviewed. According to Stige (2002, 2004b) the site of Music Therapy has moved from traditional individual and group settings to working with and within communities. Stige (2002) explains that Music Therapists must be sensitive to both the cultural and social context of where they work.

Pavlicevic and Ansdell (2004) state that it is vital that Music Therapists think about their clients “within the context of culture and community” (Pavlicevic and Ansdell, 2004:23). According to them there is a time for being private and a time for being public in Music Therapy. Therefore they state that Community Music Therapy does not imply that we neglect the conventional boundaried therapeutic relationship. According to them a more traditional, private space often proves to be valuable in addressing the needs of Music Therapy clients.

Pavlicevic (2004), however, indicates that there are significant differences that exist with regards to the way Community Music Therapy and the Consensus Model view boundaries. Ruud (2004b) comments that Community Music Therapy challenges the notion of boundaried Music Therapy work. Pavlicevic (2004) describes that the Consensus Model endorse certain set boundaries and advocates a Music Therapy space that is generally seen as being private and safe with boundaries concerning persons, space and time.

Pavlicevic (2004) describes her work over a period of three days in Thembaletu, a non-governmental organisation based in Mpumalanga, South Africa. Thembaletu is a community

hallmarked by poverty, unemployment and HIV/AIDS. Pavlicevic's visit to Thembalethu formed part of a community arts-project set up by the Dedel'ingoma Theatre Company¹.

Pavlicevic (2004) discusses the boundaries of roles, the inside and outside of the therapy room and time with regards to her experience at Thembalethu. She describes how there were no fixed boundaries between the different roles each person fulfilled (that of therapist, client, group participant, fellow professional, woman etc.) and everybody constantly shifted between these roles. According to Pavlicevic people constantly peered into the room from the outside because the windows had no curtains. She explains that cellular phones needed to be answered in the sessions because some care-workers were on call and how every now and again people would enter the room to fetch someone or to ask a question.

Pavlicevic (2004) states that it is impossible to separate life and therapy and how, in Thembalethu's situation, the outside world became part of the inside work they were doing. Pavlicevic experienced that the conventional boundaries of the Consensus Model did not make sense in the context of Thembalethu. She states that it would not have been suitable to impose culturally neutral work in this context.

2.4.3.1.3 AIMS AND MEANS

Stige (2004a) explains that the aims and purposes of Community Music Therapy may be two-fold:

- To prepare a client for participation in a community as a valuable member of the community.
- To prepare the community to accept and embrace the client into the community and to help them to understand and interact with the client.

Ansdell (2002) describes how Community Music Therapy can accompany clients to move between 'therapy' and wider social contexts. He states that Community Music Therapy provides the client with the option to participate in different musical opportunities.

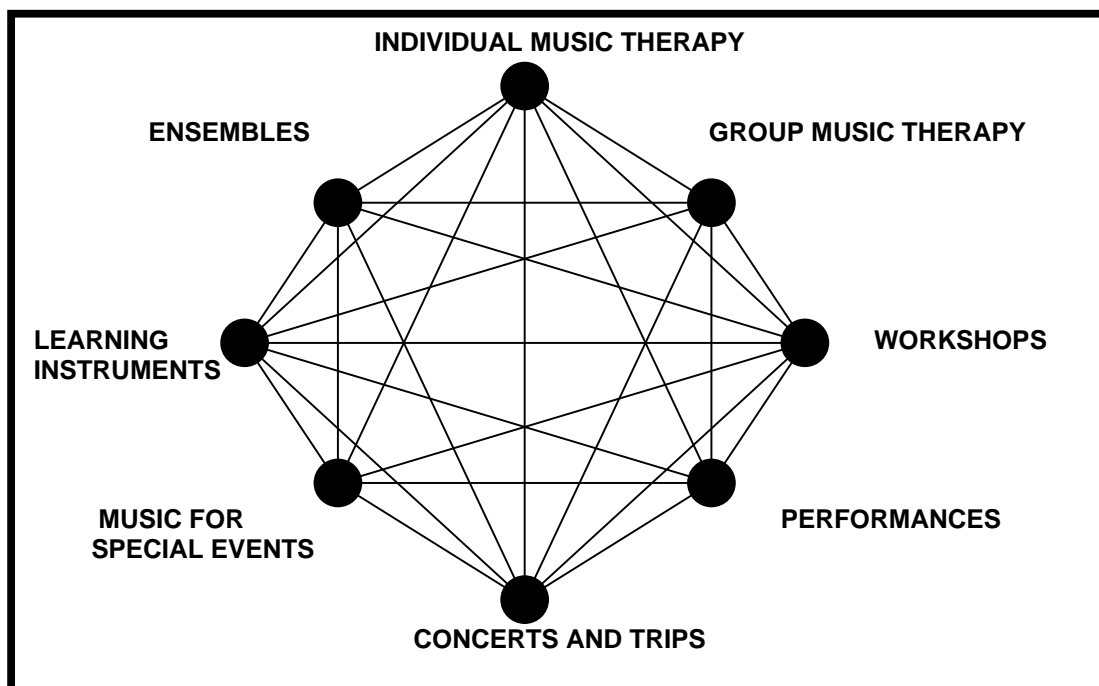
¹ The Dedel'ingoma Theatre Company is an organization dedicated to developing the arts in disadvantaged communities. Pavlicevic joined a multi-disciplinary team of four other women (a Drama Therapist, an Arts Therapist, a Clinical Psychologist and a Masseuse) as Music Therapist.

Wood et al. (2004) describe how clients participate in different musical opportunities in a Music Therapy project at a rehabilitation ward for adult clients with neurological disabilities. This project gives clients the option to participate in different musical opportunities including Music Therapy, Group Music Therapy, Instrumental Learning and Musical Workshops (including Jazz piano and African drumming).

According to Wood et al. (2004) the musical opportunities were specifically tailored to meet the client's needs at any particular stage of their rehabilitation and to correlate with the musical interests and abilities of the client. They further explain that the musical opportunities included both the patients and the staff of the rehabilitations centre.

According to Ansdell (2005) each of the musical opportunities are equal in credibility because they all are part of the Music Therapy process. His matrix-figure (Figure 2.1) demonstrates the multiple pathways that exist between the different musical opportunities. Wood et al. (2004) explain that any subgroup or individual could follow any of these pathways. Ansdell (2005) explains that there is a fluid movement between all the different parts of the matrix and all the parts are related to one another.

FIGURE 2.1
MATRIX OF MUSICAL OPPORTUNITIES (Ansdell, 2005:6)



According to Ruud (2004b) Community Music Therapy has given credibility to a performance-based approach. Ansdell (2005) views this as a common misconception. He explains that performance is but one of the pathways in the matrix model and states that performance is not central to Community Music Therapy, but merely part of the different musical opportunities Community Music Therapy may present.

Ansdell (2005) questions whether we can extract one single functional element, like performance, in order to define Community Music Therapy. There are many examples of Community Music Therapy work that include performances, or similar public or semi-public musical endeavours, but according to Ansdell (2005) this does not imply that we simply 'add performance' to end up with Community Music Therapy.

Performance may play an important role in Community Music Therapy work, but according to Ansdell (2005) it is not only the final product that is valuable to the therapeutic process. Ansdell describes that the process of preparation has the same impact on the group, as does the final performance. In the process of preparation the therapist works with non-performance aspects like individuals and sub-groups, the context and surrounding structures of the local community.

2.4.3.1.4 ASSUMPTIONS AND ATTITUDES

Ruud (2004b) describes how Community Music Therapy aims to be more relevant to the social context of people's everyday lives. He specifically refers to the participation of clients as part of society.

According to Ansdell (2002) Community Music Therapy implies that the practice of conventional Music Therapy is not merely transferred to communal settings. Music Therapy is re-thought, not only in terms of the relationship between the individual and the community, but also considering physical resources and surroundings, preferences of clients and cultural context. All these elements shape the work of Music Therapists. Ansdell states that this process extends the role, aims and possible sites of Music Therapy.

Ruud (2004b) and Ansdell (2005) explain that Community Music Therapy has an ecological character. They state that Community Music Therapy includes a systemic perspective and encourages Music Therapists to consider the dialectic process of how different parts of a

system influence one another. Ansdell (2005) notes that a more explicit systemic model of Community Music Therapy may help to clarify the aims, practice and assumptions of Community Music Therapy discourse.

Ansdell (2005) implies that recent trends in systemic interpretation emphasize a fluidity of network and links. According to him networks are the organisational patterns that are evident in all existing systems. He describes that networks in Community Music Therapy are made up out of the relationship between the different parts of the network. According to him Community Music Therapy is a good example of socio-cultural networks. This idea of socio-cultural networks is reflected in Ansdell's (2005) matrix figure (Table 2.2) that illustrates Wood's (2004) pioneering project, where different musical opportunities are presented to clients in a neuro-rehabilitation ward.

2.4.3.2 THE CONTEXT

Stige (2004) explains that one cannot consider context as only being the immediate physical surroundings of a person (for example the Music Therapy room). He explains that one context is surrounded by other contexts and that these contexts and their respective meanings are also brought into a Music Therapy session.

Kenny and Stige (2002) and Stige (2002) explain that context is eminent and always surrounds us. According to Kenny and Stige (2002) culture permeates people's lives and provides tools to construct personal and public narratives. They describe that the turn to culture implies that Music Therapists develop a new awareness of cultural contexts. Brown (2002) notes that Music Therapists are increasingly called upon to work in multicultural contexts. These multicultural contexts imply that Music Therapists should not only examine their own worldview but that they are also sensitive to the worldview of their clients. Brown calls upon Music Therapists to do Music Therapy work that is sensitive and open to the worldview of others.

Stewart (2004) explains how context is able to influence Music Therapy practice. He describes that each context affords different meanings to Music Therapy work in regards to ideas, experiences, actions and interactions. Ultimately the context is able to shape and transform Music Therapy practice.

2.4.3.2.1 MUSIC AND CULTURE

Stige (2004) suggests that we study music as culture as it is the most complementary way to do so. He does not consider music and culture as two separate entities and state that a reciprocal process exists between music and culture where culture shapes music and music is able to shape culture in return. According to him, Music Therapists need to relate their practice to the making and listening of music in the context in which they work.

Stige (2002) suggests that it is important to remember that music is a universal phenomenon, but that different cultures of music-making and practices music exist. Stige relates this to the universal phenomenon of language. He states that all human beings have language in common but that everybody inherently does not speak or understand the same language. Stige further explains that all human beings belong to distinct groups and have distinctive personal histories. According to him music is universal in that it is a common phenomenon in all cultures while at the same time it is diverse in the sense that different traditions of music-making and practices of music exist in different contexts.

2.4.3.2.2 PERSONAL AND PROFESSIONAL KNOWLEDGE IN CONTEXT

Stewart (2004) discusses the ability of the context to transform Music Therapy. He describes his own journey as a Music Therapist through different contexts, on a personal, professional and social level. According to him, different contexts offered particular ways of viewing and finding meaning in experience. He explains that each new context provide particular ideas, experiences, actions and interactions that ultimately shapes and transforms the Music Therapy practice situated within this context.

Stewart (2004:288) describes how training in Music Therapy encourages Music Therapists to use what they learn on a professional level in 'real life'. He states that little consideration is given to personal experience and how this can influence the nature of what we do professionally. Professional knowledge is also valued over more instinctive or social-relational knowledge.

Stewart (2004) describes that he gave little thought to Community Music Therapy and what it might offer Music Therapy because it simply was not part of the professional knowledge he had acquired while training as a Music Therapist. He suggests that Music Therapists should utilise their personal knowledge and allow personal and professional knowledge to interact and transform one another. Stewart explains how different stories are meaningful at different times and places.

I now briefly discuss the only available research study regarding Music Therapy in Eersterust.

2.4.3.3 A DISCUSSION OF A RESEARCH PROJECT STUDYING MUSIC THERAPY AT YDO

Carol B. Lotter (2003): *Circles of Courage: Music Therapy with adolescents in conflict with the law at a community based setting*

Lotter (2003) investigates how Music Therapy at YDO can contribute to an existing YDO programme: Adolescent Development Programme. The Adolescent Development Programme is based on a Native American approach to child rearing called the Circle of Courage and advocates four principles namely: Belonging, mastery, independence and generosity. Lotter suggests that Music Therapy integrate the goals of the Circle of Courage into its practice at YDO. She explores how Music Therapy should be adapted in order to be relevant to the context of YDO.

The study is conducted in a qualitative research paradigm within a naturalistic setting. Lotter takes on a dual role: she is both the researcher and the therapist in this study. Data for the study was collected in three ways: Lotter's personal clinical session notes, video recorded excerpts from two Music Therapy sessions with an individual client where Lotter was the therapist and semi-structured interviews conducted with three staff members working at YDO.

The outcome of the study focuses on the role of the Circle of Courage. Lotter states that the goals of the Circle of Courage both inform the goals of Music Therapy and provides a framework for viewing clinical improvisations. The second research question is answered from Community Music Therapy discourse and Lotter finally considers the possibility of extending the practice of Music Therapy at YDO into the wider Eersterust community.

Lotter refers to Community Music Therapy in her Literature study and is mentioned again in the discussion. She does not discuss her emerging themes specifically from this angle, but suggests that it is possible to view Music Therapy at YDO from a Community Music Therapy angle. When Lotter's study was published in 2003 Community Music Therapy was still in its infant years. Since Lotter's study several new developments have taken place and more literature regarding Community Music Therapy is available. It seems as that the time is right to take on Lotter's suggestion to frame Music Therapy at YDO in Community Music Therapy discourse. This will be useful to describe the practice of Music Therapy in the context of YDO and the wider community of Eersterust.

I conclude this chapter by revisiting my research questions with regards to the above discussion and to keep them before you, the reader.

Research Questions:

1. How is Community Music Therapy at Eersterust constructed in the context of a Music Therapy Narrative?
2. How does the narrative draw from and contribute to the emerging discourse field of Community Music Therapy?

Chapter 3 places this research project within the paradigm of qualitative research.

CHAPTER 3

RESEARCH METHODOLOGY

This chapter will give a brief overview of quantitative and qualitative research in Music Therapy. The research project will then be framed in the specific paradigm of qualitative research. The data will be described and a discussion of the process of narrative analysis follows. Finally the ethical implications of the research will be considered.

3.1 MUSIC THERAPY RESEARCH

Research in Music Therapy often parallels research in other fields, especially the fields of psychology and educational science. Wheeler (1995) states that Music Therapy research can and should consider the applicability of these research methods to the specific research question at hand. Research methods should be adaptable to meet the needs of both music and Music Therapy.

3.1.1 QUANTITATIVE AND QUALITATIVE RESEARCH IN MUSIC THERAPY

According to Wheeler (1995) two schools of thought regarding quantitative and qualitative research paradigms exist. Some researchers consider that elements of both quantitative and qualitative research exist in a single project. Wheeler states that it is a common misconception that a quantitative study only deals with numeric and measurable data while qualitative studies are solely concerned with data that is not quantitative such as words or music. He explains that a qualitative study can deal with quantitative data and *visa versa*. The second school of thought acknowledges that both quantitative and qualitative elements may exist in one research project, but states that there is a definite division between the two paradigms regarding philosophical stance, research interest and methodology.

Bruscia (1995) notes that the main concern of quantitative research is that the behaviour of human beings can be predicted and controlled by appropriate methods and that these behaviours can be replicated in similar situations. He explains that the generalisation of the results is of utmost importance to the quantitative researcher if the study is to be successful.

According to Bruscia (1995) the non-positivist philosophy of qualitative research states that a phenomenon exists in the form of intangible and interconnected constructions. These constructions are both influenced by individuals and social experiences. Bruscia states that the results of a qualitative research project are therefore bound to the context and time of the study and cannot be generalised from one context to the next.

3.1.2 CHOOSING A PARADIGM

Bruscia (1995) states that questions regarding incidence, measurement, correlation, factors, development, statistics, treatment and interaction are prototypical questions for quantitative research. According to Wheeler (1995) quantitative research in Music Therapy is relevant for researchers to study change in specific behaviours of clients and to evaluate and provide support for the outcomes of Music Therapy.

Bruscia (1995) explains that qualitative research looks at one or more of the following broad categories: Events, experiences, materials and/or persons. According to Wheeler (1995) qualitative research in Music Therapy would look at the process of therapy and consider subconscious issues.

This research project deals with the analysis of the narrative of a Music Therapist working in Eersterust. The research has a broad focus and the research question is an open-ended question, therefore not having an absolute yes or no answer (Ansdell and Pavlicevic, 2001).

The purpose of the investigation is to add to the growing discourse of Community Music Therapy. The inquiry will not aim to prove the effectiveness (or ineffectiveness) of the Community Music Therapy model as applied in the context of Eersterust. It is rather concerned with describing the current Music Therapy practice in Eersterust from a Community Music Therapy angle in order to better the understanding of the work that is done within both this specific context and in similar contexts.

Many Music Therapy studies have been conducted within the qualitative research paradigm and according to Banister et al. (1995) a qualitative paradigm permits the exploration of complex issues that cannot be sufficiently explored by quantitative means.

3.2 INTERVIEWS AND NARRATIVE ANALYSIS

According to Banister et al. (1995) a qualitative research paradigm is often the most appropriate method of investigation to use when analysing the narrative of an interview. These authors describe an interview as personal and intimate in nature. This implies that subjective meanings will be present in the data collected from an interview. These subjective meanings belong both to the interviewee and to the interviewer. Banister et al. states that the interview cannot be replicated and standardised because it is conducted in a specific context. An interview can be described as a flexible tool of data collection, where the questions of the interviewer are tailored according to the responses of the interviewee in the specific situation.

In the same way as subjective meanings are constructed during the actual conducting of the interview, Murray (2003) notes that the process of analysing the narrative of an interview is not a passive process. According to Murray the researcher brings certain assumptions, prior agendas and beliefs to the text in the same way as the narrator simultaneously tries to bring across ideas and beliefs while narrating the text.

3.3 DATA DESCRIPTION AND ANALYSIS

The study is data-driven and data consists of an audio recording of an indepth semi-structured interview conducted with a Music Therapist working in the Eersterust community.

The audio recording of the interview will firstly be transcribed. After this the transcription will be thoroughly read to ensure familiarity with both the structure and the content of the transcribed data. The transcription will then be coded in order to discern key features of the text (Murray, 2003). Second level data will be generated by clustering the codes together to form categories (Ansdell and Pavlicevic, 2001).

During the data analysis process biased meaning may be assigned to the data in order to answer the research question at hand. Peer-group debriefment will help the researcher to keep an objective stance and will establish credibility for the project. Constant review and critique from fellow Music Therapy interns and lecturers will help to sustain a reflexive research stance and to use research bias in a constructive way (Lyncoln and Guba, 1985).

3.4 ETHICAL CONSIDERATIONS

Informed consent (Appendix A) was obtained from the interviewee to use the semi-structured interview as primary data for this research project. The privacy and confidentiality of this person's work is maintained throughout with the anonymity of the clients guaranteed.

The research has now been framed within a qualitative paradigm and the data and data analysis process have been discussed. The next chapter consists of the analysis of the semi-structured interview.

CHAPTER 4

DATA DESCRIPTION AND ANALYSIS

This chapter will deal with the analysis of the semi-structured interview conducted with the music therapist working in Eersterust.

I start this chapter by revisiting my research questions in regards to the forthcoming discussion and to keep them before you, the reader.

Research Questions:

1. How is Community Music Therapy at Eersterust constructed in the context of a Music Therapy Narrative?
2. How does the narrative draw from and contribute to the emerging discourse field of Community Music Therapy?

4.1 SEMI-STRUCTURED INTERVIEW ANALYSIS

4.1.1 DESCRIPTION OF THE INTERVIEW

The interview was conducted by the head of the Music Therapy Department at the University of Pretoria with the Music Therapist working at YDO in Eersterust. The interview was approximately an hour long and was recorded. The recording serves as raw data for the research project. This research project is data-driven and I, the researcher, was not part of the interview-process in any way.

4.1.2 TRANSCRIPTION OF THE INTERVIEW

The interview was transcribed from the recording and each line of the interview was numbered. The numbered lines provided an accurate method of referral when specific places in the text needed to be highlighted throughout the data analysis process. Table 4.1 is an example of the transcription and shows the data preparation by numbering the lines (For full transcript see Appendix B).

TABLE 4.1
TRANSCRIPTION OF THE INTERVIEW

<i>Transcript of interview</i>	
PAGE 1: Lines 4-16	
LINES	TRANSCRIBED TEXT
4	M: "Right, so we're going to do an interview about
5	your work at YDO which is in Eersterust. Can you
6	tell me a little bit about Eersterust generally, what is
7	it?"
8	C: "Eersterust is a suburb east of Pretoria
9	comprising mainly of people of mixed race or in
10	other words coloured people that were, in the
11	1950's, forcibly removed to the area from various
12	areas around Pretoria. Some of whom also came
13	from the Cape, Cape Town, Upington in particular."
14	M: "So Northern Cape, Western Cape and
15	Pretoria?"
16	C: "And the surrounding areas of Pretoria."

4.1.3 GENERAL STRUCTURE OF THE INTERVIEW

After the transcript was read thoroughly the general structure of the interview could be outlined. The interview was divided into 11 sections according to the main topics discussed in the interview.

The interview is perceived as a whole and in sectioning the interview I regarded the contents of each section as interrelated and linked to one another. The different sections merely illustrate the content of the text at different points of time in the interview. The general structure of the interview is set out below. In Table 4.2 each section is numbered alphabetically, the main topics of discussions are summarised and the lines in the text where there is referral to these topics, are given.

TABLE 4.2
GENERAL STRUCTURE OF INTERVIEW

SECTION	LINES	MAIN TOPIC OF DISCUSSION
A	4-82 105-113 301-312 669-676	EERSTERUST (geography, demographics, origin and history, role of men and women in community, role models for children in the community) SOCIO-ECONOMIC CONTRASTS (housing, schooling) SOCIO-ECONOMIC PROBLEMS (housing, poverty, violence, substance abuse, unemployment, crime, destructive social belonging)
B	83-181	YDO (history, geography, target group and purpose pre-formalization, target group and purpose post-formalization, youth imprisonment, YDO programmes)
C	182-212 597-632	MUSIC THERAPY AT YDO (history, Music Therapy's collaboration with the Indigenous Arts Programme, current Music Therapy practice, drumming)
D	212-387	OUTREACH PROGRAMME AT PRIMARY SCHOOL (roles of Music Therapy and the Indigenous Arts Programme)
E	396-468	MENTOR AS PART OF MUSIC THERAPY GROUP
F	469-544	MUSIC THERAPY GUITAR SCHOOL
G	482-519	IDIOMS OF MUSIC IN EERSTERUST
H	545-567 601-603	SONG-WRITING IN MUSIC THERAPY GROUP SESSIONS
I	568-596	MUSIC THERAPY WITH YDO STAFF, INDIVIDUAL AND GROUP MUSIC THERAPY WITH CLIENTS AT YDO, JOINT IMPROVISATION
J	318-387 633-701	LABELLING (Outreach Project, YDO)
K	702-795	DRUMMING (Music Therapy, Indigenous Arts Programme)

4.1.4 CODING OF THE INTERVIEW DATA

The prepared interview data was then coded. These codes highlighted key features in the text. This first level of coding is demonstrated in Table 4.3 (for full transcript refer to Appendix B). A column was added next to the interview transcript and codes were assigned in this column that summarised key features of the text.

TABLE 4.3
CODING LEVEL 1

<i>Transcript of interview</i>		
PAGE 1: Lines 4-16		
LINES	TRANSCRIBED TEXT	CODING (LEVEL 1)
4	M: "Right, so we're going to do an interview about	
5	your work at YDO which is in Eersterust. Can you	
6	tell me a little bit about Eersterust generally, what	
7	is it?"	
8	C: "Eersterust is a suburb east of Pretoria	East of Pretoria
9	comprising mainly of people of mixed race or in	Suburb
10	other words coloured people that were, in the	Population of mixed race
11	1950's, forcibly removed to the area from various	Apartheid
12	areas around Pretoria. Some of whom also came	Uprooted
13	from the Cape, Cape Town, Upington in particular."	Forced removal
14	M: "So Northern Cape, Western Cape and	Different origins
15	Pretoria?"	From across S.A.
16	C: "And the surrounding areas of Pretoria."	

This coding process generated approximately 400 codes. I then revisited these codes and recognized that many of them could be collapsed together under one code. This would focus the analysis process and refine the codes that were already generated at Level 1.

Table 4.4 illustrates the coding generated in Level 2 (for full transcript refer to Appendix B). A second column was added to the interview transcript and the codes that were generated at Level 1, were collapsed into Level 2 codes in this column.

TABLE 4.4
CODING LEVEL 2

<i>Transcript of interview</i>			
PAGE 1: Lines 4-16			
LINES	TRANSCRIBED TEXT	LEVEL 1	LEVEL 2
4	M: "Right, so we're going to do an interview		
5	about your work at YDO which is in Eersterust.		
6	Can you tell me a little bit about Eersterust		
7	generally, what is it?"		
8	C: "Eersterust is a suburb east of Pretoria	East of Pretoria	Geography: E'rust
9	comprising mainly of people of mixed race or in	Suburb	Demographics of
10	other words coloured people that were, in the	Population of	community
11	1950's, forcibly removed to the area from various	mixed race	S.A. history
12	areas around Pretoria. Some of whom also	Apartheid	Origin of community
13	came from the Cape, Cape Town, Upington in	Uprooted	
14	particular."	Forced removal	
15	M: "So Northern Cape, Western Cape and	Different origins	
16	Pretoria?"	From across S.A.	
	C: "And the surrounding areas of Pretoria."		

4.1.5 ORGANISING THE CODES INTO CATEGORIES

The final step in the data analysis process was to construct categories. Categories as well as subcategories were generated from the codes on Level 2. The categories are mutually exclusive as suggested by Ansdell and Pavlicevic (2001).

The table below (Table 4.5) presents the categories and respective subcategories. Each category is described and codes (Level 2) from which categories were derived, are named. Finally two examples from the transcribed text are given next to each category.

TABLE 4.5
CATEGORIES AND SUB-CATEGORIES

CATEGORIES	SUB-CATEGORIES	DESCRIPTION	CODES (LEVEL 2)	LINES AND EXCERPTS
BROADER CONTEXT: EERSTERUST	GENERAL INFORMATION	Describes the context of Eersterust in general.	S.A. history Origin of community Geography Demographics of community Role models for children Socio-economical contrasts Socio-economical contrasts	(8) "Eersterust is a suburb east of Pretoria" (674-676) C: "... that often the gang-behaviour or belonging to gangs often leads to very destructive, deviant behaviour..."
	GENDER ROLES	Clarifies respective roles of men and women in community.	Role of men in community Role of women in community	(112-113) "...especially amongst the men there is a lot of drinking." (305-306) C: "...a lot of women that seem to take on a more assertive role..."
	MUSICAL PROFILE OF EERSTERUST	Give details about the musical profile of Eersterust, describes what kind of music community listens to.	Idioms of music	(509-510) C: "I would say its fusion in terms of the fact that it has an American influence" (530) M: "C: "Arthur, Usher, 2PUCK, R. Kelly..."
ORGANIZATION (YDO)	GENERAL INFORMATION	Conveys general information about the organization in which the Music Therapy practice in Eersterust is situated (YDO).	Geography History Programmes Referrals Target group Purpose Labelling Youth imprisonment	(84-86) "YDO stands for the National Youth Development Outreach and it is a community-based organization ..." (123-124) "...began what is known as a diversion programme..."
MUSIC THERAPY AT YDO AND IN THE WIDER EERSTERUST COMMUNITY	GENERAL INFORMATION	Gives a general history of Music Therapy at YDO and describes the current Music Therapy practice	History Current practice	(186-187) "...going into the organisation once a week as a music therapist" (210-211) "...still doing individual sessions and group sessions at YDO..."
	COLLABORATION WITH THE INDIGENOUS ARTS PROGRAMME (IAP)	Describes the collaboration between Music Therapy and the Indigenous Arts Programme	Music Therapy and the IAP Outreach program <ul style="list-style-type: none"> • Role of Music Therapy • Role of IAP Purpose	(207-209) "...music therapy is now becoming an integral part of the YDO Indigenous Arts Programme" (266-267) "...music can have more of an effect than just behind closed doors..."

CATEGORIES	SUB-CATEGORIES	DESCRIPTION	CODES (LEVEL 2)	LINES AND EXCERPTS
	DRUMMING	Gives information in regards to the use of djembe-drumming in Eersterust and how different YDO programmes use drumming in their work	IAP drumming Critique of IAP drumming circles Music Therapy drumming	(720-721) C: "...may not necessarily focus in on specific, if you like, therapeutic goals." (707-709) C: "I use drumming in music therapy and I do use drumming circles in music therapy..."
	MUSIC THERAPY PROJECTS	Portrays seven Music Therapy projects situated in the context of Eersterust	Outreach Project Mentor part of group Guitar school Song writing Music Therapy with staff Music Therapy at YDO Joint improvisation	(212-215) "...we have started an outreach programme..." (546-547) C: "...the group has requested, they want to write a song of their own..."
	PURPOSE	Gives details about Music Therapy's purpose in several of the Music Therapy projects	Outreach Project Mentor part of group Guitar school Song writing Music Therapy with staff	(215) "...and this is seen a) as preventative work..." (484-486) "...in order to give them a sense that they really are making music with one another..."
	ROLE OF MUSIC THERAPIST	Portrays the different roles the Music Therapist needs to move between, in the different Music Therapy projects	Future goals Drumming circle Outreach Project Mentor as part of group Song writing Joint improvisation Guitar school	(439-440) "...I, as music therapist, took an even more backseat role..." (566-567) M: "So, you're doing, you're sort of facilitating that?" C: "Yes, I facilitate that."
	IDENTITY OF MUSIC THERAPY IN EERSTERUST	Describes the identity of Music Therapy as one that needs to justify its existence	Justify Music Therapy Outreach Project: Problem-centred Music Therapy	(350-352) "and I think for the educators and the school to justify having music therapy..." (355-357) "...the children that are referred, one does not want them to feel labelled..."
	BOUNDARIES	Describes how the boundaries of Music Therapy work in Eersterust may seem to be clouded	Boundaries: Mentor as part of MT group session	(409-411) "Now in terms of traditional music therapy that may bring into question for example boundaries (443-445) "...having the mentor there was not something that I felt clouded the boundaries..."

CATEGORIES	SUB-CATEGORIES	DESCRIPTION	CODES (LEVEL 2)	LINES AND EXCERPTS
	FUTURE GOALS	The Music Therapist states future goals for Music Therapy in Eersterust	Not label Music Victim-offender-mediation programme	(384-386) "...So I do think that the whole kind of purpose of music therapy in those schools needs to possibly be reframed..." (696-697) C: "...seeing music, permeating the community..."
	MUSIC THERAPIST	Descriptions of the experience of Music Therapist and remarks on the influence of her background and training	Personal experience Personal background and training	(318-319) C: "Well, part of my response is just excitement..." (442-443) "...but it was just interesting for me that having the mentor there..."
DISCOURSES	COMMUNITY MUSIC THERAPY CONSENSUS MODEL	Specific referral to Community Music Therapy and Conventional Music Therapy (Consensus Model) discourse	Community Music Therapy and Conventional Music Therapy	(605-606) "...I do think that the response in the community music therapy sense is sometimes to do conventional work..." (394-396) "...does the notion of community music therapy make sense at all in terms of what you do and why?" C: "Yes, I think it does"

This concludes the analysis for the data generated by the semi-structured interview. Emerging themes from the data will be discussed in Chapter 5.

CHAPTER 5

DISCUSSION

This chapter will focus on data generated by the semi-structured interview, conducted with the Music Therapist working at YDO and in the Eersterust community. Themes that emerged from the data analysis process will be discussed. These themes will provide a basis for answering the research questions of this study.

I wish to remind you again, of the research questions:

QUESTION 1:

How is Community Music Therapy at Eersterust constructed in the context of a Music Therapy narrative?

QUESTION 2:

How does the narrative draw from and contribute to the emerging field of Community Music Therapy:

5.1 EMERGING THEMES

Table 5.1 gives a summary of the emerging themes and the categories and subcategories as were generated during the data analysis (Chapter 4). The themes do not correlate with any specific category and its related subcategories, but emerged from viewing the data as a whole. Therefore any one of the themes may contain data pertaining to one or more of the respective categories and related subcategories.

TABLE 5.1
EMERGING THEMES

	THEMES	CATEGORIES	SUB-CATEGORIES
THEME 1	THE INFLUENCE OF THE CONTEXT: CONSTRUCTING THE NARRATIVE OF THE MUSIC THERAPIST	BROADER CONTEXT: EERSTERUST	<ul style="list-style-type: none"> • GENERAL INFORMATION • GENDER ROLES • MUSICAL PROFILE OF EERSTERUST
THEME 2	THE INFLUENCE OF THE CONTEXT: INFORMING THE MUSIC THERAPY PRACTICE	ORGANIZATION (YDO)	<ul style="list-style-type: none"> • GENERAL INFORMATION
THEME 3	UNFAMILIAR PRACTICES OF MUSIC THERAPY: DESCRIBING COMMUNITY MUSIC THERAPY	MUSIC THERAPY AT YDO AND IN THE WIDER EERSTERUST COMMUNITY	<ul style="list-style-type: none"> • GENERAL INFORMATION • COLLABORATION WITH THE INDIGENOUS ARTS PROGRAMME • DRUMMING • MUSIC THERAPY PROJECTS • PURPOSE • ROLE OF MUSIC THERAPIST • IDENTITY OF MUSIC THERAPY IN EERSTERUST • BOUNDARIES • FUTURE GOALS • MUSIC THERAPIST
THEME 4	IDENTITY OF MUSIC THERAPY AND THE ROLE OF THE MUSIC THERAPIST IN THE CONTEXT OF YDO/EERSTERUST		
THEME 5	SITES AND BOUNDARIES OF MUSIC THERAPY WORK IN THE CONTEXT OF YDO/EERSTERUST		
THEME 6	AIMS AND MEANS OF MUSIC THERAPY IN THE CONTEXT OF YDO/EERSTERUST	DISCOURSES	<ul style="list-style-type: none"> • COMMUNITY MUSIC THERAPY • CONSENSUS MODEL
THEME 7	ASSUMPTIONS AND ATTITUDE OF MUSIC THERAPIST		

I will now use these emerging themes to answer the research questions. These themes will be based in literature from Chapter 2.

5.2 ADDRESSING THE RESEARCH QUESTIONS

5.2.1 QUESTION 1

How is Community Music Therapy at Eersterust constructed in the context of a Music Therapy narrative?

Social construction theory suggests that the narrative of the Music Therapist may be viewed as a construction of her reality. According to Berger and Luckmann (1971) people constantly interact with their context. They describe it as a dialectic process where people simultaneously internalise an objective reality while externalising themselves into the context where they exist. The Music Therapist internalised an objective reality within the context of YDO/Eersterust and this reality is externalised in her narrative.

Several authors (Berger and Luckmann, 1971; Ansdell, 2003; Bilton et al. and 2002; Plug et al.) view language as being central to the construction of reality and Bilton et al. (2002) explain that language is always situated within a specific context. The narrative of the Music Therapist is also situated within the specific context of YDO/Eersterust.

In the interview the Music Therapist not only constructs the narrative in the context of YDO/Eersterust, but the importance of the context is highlighted in her text. Murray (2003) describes that narratives give clues as to what is of importance to a person. If one looks at the narrative data, the context is highlighted throughout the interview.

I will now use the first three themes generated by the interview data to describe how Community Music Therapy is constructed within the narrative of the Music Therapist. These themes are:

- **THEME 1: THE INFLUENCE OF THE CONTEXT: CONSTRUCTING THE NARRATIVE OF THE MUSIC THERAPIST**
- **THEME 2: THE INFLUENCE OF THE CONTEXT: INFORMING THE MUSIC THERAPY PRACTICE**
- **THEME 3: UNFAMILIAR PRACTICES OF MUSIC THERAPY: DESCRIBING COMMUNITY MUSIC THERAPY**

The Music Therapist gives factual information about the context. She seems to be well informed about the context of both YDO and the community of Eersterust. She describes what she observes in the contexts and her experiences within this framework. She also describes her Music Therapy work, highlighting the influence of the context on her work.

The Consensus Model advocates Music Therapy work within a closed space, that is culturally-neutral and can be applied anywhere and anytime (Pavlicevic, 2004). This model may be used to describe earlier Music Therapy work in YDO/Eersterust. The Music Therapist describes how Music Therapy was isolated from the rest of YDO and did not endorse any work in the wider community of Eersterust. Lotter (2003) realised that this way of practicing Music Therapy was not relevant to the context of YDO/Eersterust, and describes how Music Therapy needed to change in order for it to be relevant to the context. Music Therapy in the context of YDO/Eersterust needed to be informed by the context and extended to working with and within the community of Eersterust (Lotter, 2003).

In the narrative of the Music Therapist she describes how the Music Therapy practice in YDO/Eersterust was modified to be relevant to the context of YDO/Eersterust. This, however, led to Music Therapy practices that could be considered unconventional according to the Consensus Model. The narrative of the Music Therapist describes these unconventional practices and rationalises them according to the Community Music Therapy Model.

The Music Therapist describes how she adapts her practice to address the needs of the context. I will now describe two example of Music Therapy work in the context of YDO/Eersterust as narrated by the Music Therapist in the interview.

EXAMPLE 1: OUTREACH PROJECT

The Outreach Project is a joint endeavour between Music Therapy and the Indigenous Arts Programme. Music Therapy and the Indigenous Arts Programme fulfil specific roles in this project: The Indigenous Arts Programme does drumming circles with the staff and prefect-body of the school, while the Music Therapist goes to the Primary Schools to do Music Therapy sessions with referred pupils. These pupils are referred to Music Therapy because of problems and therefore, Music Therapy only works with a selected few of the children in the school.

When the Music Therapist arrives at the school the children usually assist her in carrying her equipment to the Music Therapy room. The Music Therapist describes how, on one occasion, the children started playing on some djembe-drums while they were helping her unpack them from her car. This activity happened spontaneously outside the closed Music Therapy space and the children who played the drums were not necessarily only Music Therapy clients. The Music Therapist stood back and let the children engage in this activity. She describes that she takes a backseat role, observing the children and only facilitating that everyone gets a chance to play.

The Music Therapist regards the Outreach Project as preventative work. She takes into account the influence of the socially disadvantaged community within which these children live. She describes that the purpose of Music Therapy within this Outreach Project is to introduce them to a medium through which they can make sense of their world, before they reach adolescence and become at risk for juvenile delinquency.

EXAMPLE 2: THE GUITAR SCHOOL

The Music Therapist works with a group of older adolescents at YDO. This group of adolescents have requested to learn how to play the guitar and the Music Therapist is currently teaching them how to play simple chord-structures. She aims to bring in community musicians to improvise on the chord-structures these adolescents play, and to ultimately organise a performance. The aim of the Guitar School is to teach the adolescents skills in order for them to experience making music together, and to give them a sense of achievement in doing so. This skills-development component is also a component that is endorsed by other programmes in YDO and is based on the Circle of Courage which constitutes the Adolescent Development Programme.

The Music Therapist explain how she addresses the needs of the context directly in the Outreach Project by allowing music to occur spontaneously in a public context with people who are not Music Therapy clients. She states that her methods in the Guitar School may seem unconventional, but views them as endorsing the needs of the context. She follows the cues the group gives her in requesting to learn to play guitar and uses this to shape her Music Therapy work. Her skill-based approach also endorses the aims of the organisation within which her practice is situated.

Pavlicevic and Ansdell (2004) notes that the core of Community Music Therapy is to take into account the needs of the context. The narrative data highlights that the context is on the foreground and that the Music Therapist's work is informed by the context. Pavlicevic and Ansdell (2004) explain that it is not necessary to follow a certain model of Music Therapy when the needs of the context are addressed in Music Therapy. The Music Therapist in Eersterust does exactly this: she does not follow the conventions of the Consensus Model in which she was trained, but lets her Music Therapy work be shaped and informed by the context. This is clear in the narrated text, as she describes her unconventional means of Music Therapy. These unconventional means may seem foreign to the Consensus Model but makes sense in the Community Music Therapy paradigm.

The narrative of the Music Therapist contains descriptions of unconventional Music Therapy work. These descriptions give meaning to the Music Therapy work in YDO/Eersterust (Murray, 2003 states that meaning is constructed on a psychological level in the process of describing events.). Traits of Community Music Therapy are highlighted in these descriptions and the interview data suggests that Community Music Therapy is constructed with the narrative of the Music Therapist.

The second research question will now be answered.

5.2.2 QUESTION 2

How does the narrative draw from and contribute to the emerging field of Community Music Therapy:

The answer to Question 1, determined that the core aspect of Community Music Therapy is highlighted in the narrative data. The Music Therapist adapts her Music Therapy practice in order to address the needs of the context. Therefore her Music Therapy practice may seem to be unconventional according to the Consensus Model. The second research question focuses on how the narrative of the Music Therapist draws from and contributes to emerging Community Music Therapy discourse.

In answering the second research question, I will aim to describe Music Therapy in the specific context of YDO/Eersterust by looking at specific areas of Music Therapy practice, as described

by Pavlicevic and Ansdell (2004). These areas are set out in Table 2.1 (p.12) in Chapter 2 of this research study and can be linked to Theme 4-7 as generated by the data analysis process. These themes are:

- **THEME 4: IDENTITY OF MUSIC THERAPY AND THE ROLE OF THE MUSIC THERAPIST IN THE CONTEXT OF YDO/EERSTERUST**
- **THEME 5: SITES AND BOUNDARIES OF MUSIC THERAPY IN THE CONTEXT OF YDO/EERSTERUST**
- **THEME 6: AIMS AND MEANS OF MUSIC THERAPY IN THE CONTEXT OF YDO/EERSTERUST**
- **THEME 7: ASSUMPTIONS AND ATTITUDE OF MUSIC THERAPIST**

Each theme will now be discussed in order to explain how the Music Therapy narrative draws from and contributes to Community Music Therapy discourse.

THEME 4: IDENTITY OF MUSIC THERAPY AND ROLE OF MUSIC THERAPIST IN THE CONTEXT OF YDO/EERSTERUST

Music Therapy was isolated from both YDO and the wider community of Eersterust when it was first introduced at YDO in 2003. This however has changed. The Music Therapist needed to rethink the identity of Music Therapy in the context of YDO/Eersterust. She considered that Music Therapy needed to adapt, to address the needs of the context. A new identity for Music Therapy in YDO/Eersterust was established where Music Therapy no longer functioned in isolation, but was integrated with YDO and the community of Eersterust.

The transformation of the identity of Music Therapy in the context of YDO/Eersterust can be described as Community Music Therapy work. However, the practice of Music Therapy in this context does not only consist of Community Music Therapy work, but includes work that can be described by the Consensus Model. Stewart (2004) states that Community Music Therapy does not imply that the Consensus Model is discarded.

The narrative data indicates that the Music Therapist still does individual and group Music Therapy sessions in the more traditional Consensus Model. Pavlicevic and Ansdell (2004) describe how the context may constitute Music Therapy work practiced within the Consensus

Model. During the interview the Music Therapist explains how she still does individual and group Music Therapy sessions in the conventional Consensus Model, but that her practice also includes unconventional practices with and within the community of Eersterust that may be described by Community Music Therapy discourse. Both Community Music Therapy and the Consensus Model can both describe the identity of Music Therapy in the context of YDO/Eersterust.

The role of the Music Therapist also appears to fluctuate in the context of YDO/Eersterust. This is somewhat foreign to the Consensus Model. According to Pavlicevic (2004) the constant role of the Music Therapist as therapist, is significant in the Consensus Model. In the context of YDO/Eersterust the Music Therapist moves between different roles.

The Music Therapist is not only a therapist in the context of YDO/Eersterust. She is a facilitator, an organiser and a teacher. She describes how she takes on a more backseat role in some of her Music Therapy work and merely monitors and facilitates the process. She also organises performances for her clients and teaches them to play guitar. The different roles she fulfils are constituted by the context. Pavlicevic (2004) describes how Music Therapists can shift between roles in a natural way and states that this shift in roles is significant to the Community Music Therapy model.

THEME 5: SITES AND BOUNDARIES OF MUSIC THERAPY IN THE CONTEXT OF YDO/EERSTERUST

The narrative data indicate that the site where Music Therapy is practiced within the context of YDO/Eersterust, has undergone significant changes since the introduction of Music Therapy at YDO. Music Therapy was initially only practiced within the confinements of YDO and did not touch on any other part of the community. According to Stige (2002, 2004b) the Music Therapy sites have moved from traditional individual and group sessions in the Consensus Model, to sites where the Music Therapist works with and within the communities. The practice of Music Therapy in the context of YDO/Eersterust can be described as moving from only doing individual and group sessions to one whose site involves Music Therapy work with and within the community.

Music Therapy in the context, however, does not imply that the site of individual and group Music Therapy work is neglected. The narrative data indicate that the Music Therapist still does individual and group work in the more traditional site of the institution of YDO, but her work also includes sites that may be foreign to Consensus Model discourse. Pavlicevic and Ansdell (2004) state that Music Therapists should think about their clients and the kind of site that would be most valuable in working with them. According to them, traditional work in a more private space may be valuable to clients in the same way as clients may benefit from Music Therapy work that is public. The Music Therapist at YDO/Eersterust adheres to the needs of her clients and provides them with Music Therapy work that is valuable in addressing their needs.

The boundaries of Music Therapy at YDO/Eersterust may also be seen as being unconventional according to the Consensus Model. The Consensus Model endorses certain boundaries (Pavlicevic, 2004). Pavlicevic (2004) states that this model constitutes Music Therapy work within a private space where there are boundaries of persons, space and time. The Music Therapy practice at YDO/Eersterust does not necessarily adhere to these boundaries.

The narrative data points to several instances where boundaries may seem to be clouded in the Music Therapy practice at YDO/Eersterust. The Music Therapist herself, describes how boundaries may seem to be clouded when she invites a mentor, who is a staff member at YDO, to one of her Music Therapy sessions with some adolescents at YDO. She describes how this person, who comes from the outside of the closed Music Therapy space, joins the group within their usually private session. In the events that follow the group engages in writing a song. The mentor plays an integral part in this process as he facilitates the process initially. The Music Therapist describes how the process then moves to the group and how the mentor becomes a part of this. During this time the Music Therapist takes a backseat role, mainly providing a musical basis for the group.

The Music Therapist states that the presence of the mentor released the group and facilitated a process that otherwise would not have occurred if it was only her, working with the group. She does not see the presence of the mentor as clouding the boundaries of the Music Therapy sessions but describes that it released the group and enhanced the group process.

The Consensus Model may regard the presence of the mentor in the Music Therapy group as being unconventional. Ruud (2004b) explains that Community Music Therapy challenges the

boundaries of the conventional Music Therapy model. Even though the presence of the mentor may challenge the boundaries of the Consensus Model, the decision of the Music Therapist to breach the conventional Music Therapy boundaries is one that was constituted by the context. Pavlicevic (2004) notes that Music Therapy cannot deny the reality of the context in which it is situated and states that at times the context may endorse a Music Therapy practice that brings the outside world into the customarily closed space of the Music Therapy room. This may imply that the boundaries of Music Therapy may not need to be as guarded as endorsed by the Consensus Model. Boundaries may need to be flexible to adjust to the needs of the context. The boundaries of Music Therapy in the context of YDO/Eersterust can be described as being of a flexible nature, able to adjust according to the needs of the context.

THEME 6: AIMS AND MEANS OF MUSIC THERAPY IN THE CONTEXT OF YDO/EERSTERUST.

It is clear from the narrative data that the Music Therapist adjusts the aims and means of her Music Therapy work to meet the needs of the context. In the narrative data she describes how she facilitates song writing with a group of adolescents at YDO. The group requested that the final product be broadcasted over a community radio station. This may seem to be an unconventional aim and means of Music Therapy according to the Consensus Model. The Music Therapist, however, regards this product-orientated approach as being helpful to the group process. She states that the group requested to broadcast the song as a message to their peers. She describes how this may be helpful in establishing group identity and helping the adolescents to work through some of their personal issues.

Although the production of a song might sound like a product-orientated approach, the process which the group members engage in while producing the song, is significant to the Music Therapist. Ansdell (2005) describes how Community Music Therapy may include Music Therapy work that is product-orientated and may include performances. Ansdell, however, states that performance is but a single musical opportunity that Community Music Therapy may provide for clients. Ansdell's matrix (Figure 2.1 on p.15) demonstrates how a client may move between different musical opportunities and how none of these activities are considered superior to another. Each opportunity is of equal value. In the context of YDO/Eersterust the aims and means of both the conventional and unconventional practices of Music Therapy is seen as being of equal importance.

The Music Therapist describes how the Music Therapy clients, the staff at YDO and members of the community engage in a joint improvisation. This joint improvisation provides the opportunity for the Music Therapy clients to participate in the community and also to prepare the community to accept these clients back into the community. The participation of the Music Therapy client in the community and the preparation of the community to accept the client back into their midst are two aims of Community Music Therapy as described by Stige (2004a). Music Therapy practice in Eersterust endorses these aims by providing opportunities where the community and the Music Therapy clients may interact.

THEME 7: ATTITUDES AND ASSUMPTIONS OF MUSIC THERAPY IN THE CONTEXT OF YDO/EERSTERUST

The practice of Community Music Therapy cannot be transferred from one context to the next (Ansdell, 2002) and the Music Therapist in YDO/Eersterust rethought her work in regards to the relationship between the individual and the context. As suggested by Ansdell (2002), she considers the physical resources and surroundings and the preferences of the clients. The Music Therapist has an open attitude towards suggestions, verbalised by Music Therapy clients and adjusts her Music Therapy work to address the needs of the context. As seen in the discussion above, the context impinges directly on the Music Therapy work and the identity, role, site, boundaries, aims and means of Music Therapy is extended within this context.

Music Therapy in this context also takes on a systemic nature as it is integrated into YDO and the community of Eersterust. Ansdell (2005) emphasizes that Community Music Therapy endorses fluidity between networks and links in a context. The narrative data demonstrate that Music Therapy collaborates with other programmes in YDO, like the Indigenous Arts Programme. In this relationship Music Therapy and the indigenous Arts Programme work together in the community of Eersterust although each fulfils a respective role. This joint endeavour is an example of how Music Therapy is integrated within the context of YDO/Eersterust and assumes a systemic approach.

The interview data suggests that Community Music Therapy draws and contributes to the narrative of the Music Therapist in the context of YDO/Eersterust. Community Music Therapy constitutes a practice where the context shapes the Music Therapy practice. Traits of

Community Music Therapy are present in the narrative of the interview data. The presence of Community Music Therapy however does not imply that Consensus Model Music Therapy is not practiced within the context of YDO/Eersterust. What is relevant to this discussion is that the context of YDO/Eersterust does in fact need Music Therapy in the Consensus Model in the form of traditional individual and group Music Therapy sessions.

The Music Therapy practice in YDO/Eersterust, however, also finds meaning in Community Music Therapy discourse. Unconventional practices of Music Therapy can be described as the extension of the identity, role, site, boundaries of Music Therapy as well as the augmentation of the aims, means, assumptions and attitudes in the context of YDO/Eersterust

To conclude this discussion I move to Chapter 6 to make some comments and recommendations in taking leave of this study.

CHAPTER 6

CONCLUSION

In conducting this research study certain limitations to the project were encountered. Before I turn to conclude this project I would like to discuss these limitations and make recommendations for further research.

6.1 LIMITATIONS OF THE STUDY

- I strongly believe that this study may have benefited from a social research approach where the researcher is a participant in the context where the narrative data, was constructed. Although the removal of the researcher from the context may have led to an objective account of the narrative data, I do believe that the researcher would have benefited from being familiar with the context. If one looks at the primacy of the context in answering the research questions, the study may have been limited because the researcher was removed from the context.
- The research questions of this study are closely linked together because narratives demonstrate both how a person internalises and externalises a perceived reality within his or her interaction within a specific context. Therefore the answers to the research questions are interrelated and should be considered as demonstrating the primacy of the context in the Music Therapy work at YDO/Eersterust. The way that Community Music Therapy is constructed within the narrative of the Music Therapist has implications for how Community Music Therapy draws from and contributes to the narrative of the Music Therapist and *visa versa*.
- The two research questions refer only to how Community Music Therapy is constructed within the narrative of the Music Therapist and how this discourse draws from and contributes to the narrative of the Music Therapist. The reality, however, is that Community Music Therapy exists together with the Consensus model in the context of YDO/Eersterust and that both are constructed within the narrative of the Music Therapist. It may be fruitful to do further research in describing exactly how both exist in this single context.

- A more detailed study may be required to describe the exact practice of Music Therapy in the context of YDO/Eersterust. Such a study may include multiple forms of data collection. The narrative does provide interesting information regarding the practice of Music Therapy in the context of YDO/Eersterust, but a further study may be enhanced by collecting data from various sources including video-material and session notes from actual Music Therapy work.

6.2 CONCLUSION

The aim of this study was to describe Community Music Therapy in the context of YDO/Eersterust. Stige (2004b) states that descriptions of actual Community Music Therapy work within the contexts in which they exist, may contribute to our understanding of Community Music Therapy. A narrative of a Music Therapist was analysed and themes generated from the analysis process, indicated that the context plays a primary role in constructing the Music Therapy practice within the context of YDO/Eersterust. Ansdell (2003) encourages Music Therapists to think about Music Therapy as a practice that is created within Music Therapy discourse. The narrative of the Music Therapist in YDO/Eersterust demonstrates that Community Music Therapy is constructed within her narrative. Her narrative also draws from existing Community Music Therapy discourse.

I believe that Community Music Therapy is a discourse that is valuable in all contexts and should be embraced by Music Therapists. It does not only endorse unfamiliar practices, but also confirms that Music Therapy work in the Consensus Model may be valuable in certain contexts. I conclude with the following quote:

“...there is often a time to be private, and a time to be public in music therapy; a time for the nurturing of intimate communication; and a time for the performance of the fruits of achieved communication, skill and confidence.” (Pavlicevic and Ansdell, 2004:23)

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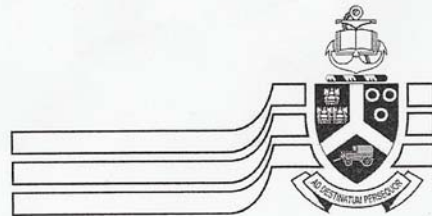
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APPENDIX A: CONSENT FORM

FACULTY OF HUMANITIES
MUSIC DEPARTMENT

MUSIC THERAPY PROGRAMME
TEL (012) 420-5372 / 5374
FAX (012) 420-4517
www.up.ac.za/academic/music/music.html



University of Pretoria

July 2005

Dear _____

MUSIC THERAPY MINI-DISSERTATION: PERMISSION TO USE RECORDED INTERVIEW

I am writing to ask for your permission to use your existing recorded interview with _____ regarding your community music therapy work, as data for my MMus (Music Therapy) mini-dissertation research project.

In keeping with ethical research practice, all efforts to maintain your privacy, as well as that of your clients, will be maintained. For purposes of confidentiality, the data will be accessed only by myself, as student-researchers and by my academic supervisors, and only information relevant to the project used. Some of this data may be published as part of the MMus (Music Therapy) mini-dissertation at the University of Pretoria. After the project is completed the recording will remain the property of the Music Therapy Unit at the Music Department, University of Pretoria, and will be safely stored.

You are welcome to enquire at any time, about the progress and/or findings of the research project, and to contact me at any time with queries or further comments you may have. You also have the right to withdraw from participating in the research project at any time, free of prejudice.

If you are in agreement with the above, I would be grateful for your signed consent.

Music Therapist

Date

Music Therapy Student and Researcher

Date

Prof M Pavlicevic (Head of Music Therapy Programme, UP)

Date

APPENDIX B: TRANSCRIBED TEXT, CODING (LEVEL 1 AND 2)

	TEXT	LEVEL 1	• LEVEL 2
1	M: "This is Monday the 7 th of February and it's an		
2	interview with Carol Lotter about the YDO project at		
3	Eersterust."		
4	M: "Right, so we're going to do an interview about		
5	your work at YDO which is in Eersterust. Can you		
6	tell me a little bit about Eersterust generally, what is		
7	it?"		
8	C: "Eersterust is a suburb east of Pretoria	• East of Pretoria	• Geography: Eersterust
9	comprising mainly of people of mixed race or in	• Suburb	
10	other words coloured people that were, in the	• Population of mixed	• Demographics of
11	1950's, forcibly removed to the area from various	race	community
12	areas around Pretoria. Some of whom also came	• Apartheid	• S.A. history
13	from the Cape, Cape Town, Upington in particular."	• Uprooted	
14	M: "So Northern Cape, Western Cape and	• Forced removal	
15	Pretoria?"	• Different origins	• Origin of community
16	C: "And the surrounding areas of Pretoria."	• From across S.A.	
17	M: "And do people there still define themselves	• Importance of origin	
18	according to their origins or not?"	• New generation	
19	C: "I think for some of the older generation, they still	• New roots	
20	associate themselves very much from where, you		
21	know, from the places from which they came. The		
22	younger folk not. I think they see themselves as		
23	being born and bred in Eersterust. And therefore		
24	that being their roots"		
25	M: "So, that's the origins of the place. What's it		
26	like? Give us a picture. You're driving there, what		
27	do you see?"		
28	C: "Eersterust is an area that is, I think, in a way	• Different economical	• Socio-economical
29	marked with contrasts because you at times see	classes/status	contrasts
30	people living in quite poor conditions, very simple	• Contrasting living	
31	houses, lots of people congregated in the properties	circumstances	
32	and yet on the other side of Eersterust you have the	• Poor living conditions,	
33	more affluent sector with big homes, not as many	simple houses,	
34	people, big walls around the homes etc. So it's a	congregated living vs.	
35	place of contrast. I suppose: rich living alongside	big houses	
		• Rich vs. poor	
		• Below breadline	

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<p>73 in Eersterust but it is certainly not as active or 74 prolific as it is in the Western Cape for example.” 75 M: “And is the gang activity drug-related?” 76 C: “I can’t say for sure but it would seem from what 77 I’ve picked up in a conversation that it is.” 78 M: “I’ve also heard stories, am I right in thinking, 79 about gun-running, or something like that or is that 80 wrong?” 81 C: “Again I don’t have facts and figures but I have 82 heard as well from the people at YDO.” 83 M: “Right, so tell us about YDO then.” 84 C: “Well, YDO stands for the National Youth 85 Development Outreach and it is a community based 86 organization which is situated almost at the entrance 87 of Eersterust and it was formed 13 years ago in 88 order to address the needs of young people that 89 were walking the streets after school and had no- 90 where else to go and so it really, in a way, started as 91 a safe place for young people to go but it at that 92 stage did not have or host any formal programmes 93 and it was only in later years, I stand corrected, but I 94 think it’s 8 years ago that a formal programme was 95 started.” 96 M: “So, before that, I mean, who was it started by?” 97 C: “It was started by somebody by the name of Billy 98 Paulsen and it was a faith-based organization, 99 originally. So it was an initiative by various churches 100 in the area to provide a place for young people for 101 example on a Friday evening, instead of going to 102 clubs, could go to YDO and be part of the youth 103 group and play pool and do, you know, have music 104 etc.” 105 M: “I’ve just thought about something, which is 106 alcoholism, which we haven’t mentioned. When you 107 said clubs I suddenly thought about was this a 108 drinking, alcohol...” 109 C: “Yes, I think alcohol is a big problem and again I</p>		<ul style="list-style-type: none"> • Drugs • Substance abuse • Gang-activity • Social problems • Gangs related to drugs • Violence <ul style="list-style-type: none"> • Community-based • Existence (13 yrs.) • Youths • Activities for youths • Place of safety/ security • Not formalised • Formalized 8 years ago <ul style="list-style-type: none"> • Founder: Billy Paulsen • Initiative by churches in area • Faith-based • Alternative recreation for youths • Alternative to clubbing • Provided social activities 	<ul style="list-style-type: none"> • YDO: Geography • YDO: History • YDO: Target group (Pre-formalization) • YDO: Purpose (Pre-formalization) • YDO: History <ul style="list-style-type: none"> • YDO: History <ul style="list-style-type: none"> • YDO: Purpose (Pre-formalization)
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<p>110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146</p>	<p>think that's also related to the whole unemployment in the community and you certainly find that especially amongst the men there is a lot of drinking.”</p> <p>M: “Alright, and then 8 years ago it became formalized, you said.”</p> <p>C: “Yes and it became the National Youth Development Outreach. It was begun as a pilot project linked to the National Association of Child and Youth Care workers where at that stage they were beginning to address the whole issue of child and youth care in the country particularly looking in YDO’s instance at rehabilitating young people who have done some sort of petty crime and so they began what is known as a diversion programme which is a way of socially rehabilitating young people without them having to initially go through the whole judicial route of landing up in prison and so it’s an attempt to bypass that.”</p> <p>M: “Bypass and prevent, would you say?”</p> <p>C: “And prevent, yes, because I think the reality is that in the overcrowding of prisons these young people that have been involved in petty criminal activity actually are exposed to hardened criminals in the prisons and often they land up worse off than if they were not in at all.”</p> <p>M: “Okay, so now, what happens at YDO now?”</p> <p>C: “YDO now has a number of formal programmes to address these issues. The one programme is that they run what they call an adolescent development programme and this is based on what is known as the Circle of Courage which highlights four components those being generosity, belonging, mastery and independence and this programme is really based on these components, really wanting to work with young people in a non-punitive way in order to try and help them to gain for</p>	<ul style="list-style-type: none"> • Alcohol-abuse related to unemployment • Men abuse alcohol • Formalized 8 years ago • Formalized by organisation • Juvenile delinquency • Rehabilitation for youths • Diversion programme • Social rehabilitation • Alternative to sentencing • Bypass and prevent • Exposed to hardened criminals • Land up worse • Formal programmes • Social rehabilitation • ADP • ADP based on Circle of Courage • Work in non-punitive way • Help youths understand • Character building • Community orientated • Flexible goals • Intake specifies goals 	<ul style="list-style-type: none"> • Socio-economical problems • Role of men in community • YDO: History • YDO: Target group (Post-formalization) • YDO: Purpose: (Post-formalization) • YDO: Programmes • YDO: Purpose (Post-formalization) • Youth imprisonment • YDO: Purpose (post-formalization) • Youth imprisonment • YDO Programmes • YDO: Purpose (Post-formalization) • YDO programmes • YDO Programmes • YDO: Purpose of Circle of Courage
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<p>184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220</p>	<p>that you do?”</p> <p>C: “Well, I think, if I could go back, my initial role as music therapist at YDO really was my going into the organisation once a week as a music therapist and holding sessions both for individuals as well as for groups and it didn’t really touch on any other parts of the organisation for the first year that I was working as a music therapist. That however has begun to change because the programme runs what they call an Indigenous Arts Programme which amongst other things that they do drumming circles with the young people and offer drumming to the wider community. They also have envisioned to, become more skills-based, in other words they want to teach the young people in the programme how to play musical instruments and to be able to perform at various community events.”</p> <p>M: “Did these two things start after you?”</p> <p>C: “No, the Indigenous Arts Programme already existed when I was approached to go and do Music Therapy at YDO. However in the beginning it was very much seen as Music Therapy on the one side and Indigenous Arts Programme on the other side. Increasingly, and especially this year, music therapy is now becoming an integral part of the YDO Indigenous Arts Programme which is very exciting because apart from the fact that I am still doing individual sessions and group sessions at YDO in the conventional sense of the word we have started an outreach program which I may say was at the initiation of Music Therapy to the Primary Schools in Eersterust and this is seen a) as preventative work where we’re trying to work with younger children that before they get to the stage of adolescence they have in fact been exposed to some form of trying to make sense of their world through the creative medium of music but in addition to this the</p>	<ul style="list-style-type: none"> • Music Therapy • Once a week • Individual and group sessions • Isolated from rest of YDO • Change • Collaborate with IAP • IAP • Drumming circles • Youths • Includes community • Skill-based • Play instruments • Performances • Community-events • Existing program • Functioned separately • Work together • Exciting • Conventional Music Therapy • Individual and group Music Therapy sessions • Outreach programme • Initiated by Music Therapy • Primary Schools • Preventative work 	<ul style="list-style-type: none"> • YDO: Programmes • Music Therapy: History • Current Music Therapy practice • YDO: Programmes • Indigenous Arts Programme • Music Therapy and the Indigenous Arts Programme • Personal experience • Current Music Therapy practice • Outreach Project • Music Therapy and the Indigenous Arts Programme • Outreach Project • Outreach Project: Purpose • Outreach Project
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<p>221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257</p>	<p>Indigenous Arts Program has now come on board with that initiative so the Indigenous Arts Program for examples will be running drumming-circles with the staff of the schools and with the prefect body of the schools. There will be some exchange in the sense that the staff will come to YDO for those drumming circles and Music Therapy goes to the schools to do the actual music therapy sessions and there too although there are traditional music therapy sessions in the conventional sense of the word, already we are beginning to see that music is becoming something exciting for the young people outside of the Music Therapy Room.”</p> <p>M: “So, outside a kind of program-framework.”</p> <p>C: “Yes, there is a buzz when I arrive at the school with djembe drums and the children want to drum and dance and there is a lot of energy associated with that.”</p> <p>M: “Give us a story.”</p> <p>C: “Well, last week when I arrived at the school the children ran out to the car to come and fetch the djembe drums and they drummed all the way down the corridor to the music room where I work. That was on the Wednesday morning. On the Thursday morning the same thing happened but this time they stayed and played and there were three children per drum and they took turns and so the first three would come and play and then another three would push their way to the front to try and play and those that weren’t playing were dancing and I just realised that, that simple act of drumming was far more meaningful than just a group of children playing drums. It was bringing them together where otherwise they would be just slouching around outside the school probably not even talking to each other and yet this activity brought them together. They were dancing, there was energy, there was</p>	<ul style="list-style-type: none"> • Primary school children • Prevent adolescent problems • Make sense of their world through music • Collaboration • Each plays part • Drumming circles • Music Therapy goes to schools • Negotiate location of activities with community • Works with staff • Works with prefect body • Community participates • Music Therapy goes to schools • Staff come to YDO • Music important • Music exciting • Outside Music Therapy room • Outside programme framework • Excited about music • Enthusiastic about music • High energy • Drumming • Drummed on the way to Music Therapy room • Drummed outside Music Therapy room • High energy • Excited • Helpful • Participate • Make music • Spontaneous • Communal event • Group activity • Bring them together • Togetherness 	<ul style="list-style-type: none"> • Outreach Project: Purpose • Music Therapy and the Indigenous Arts Programme • Current Music Therapy practice • Role of Indigenous Arts Programme • Role of Music Therapy • Outreach Project • Role of Indigenous Arts programme • Outreach Project • Role of Music Therapy • Outreach Project • Purpose of collaboration
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<p>258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294</p>	<p>rivalry, they wanted to be first to play the drums, there was almost competition in terms of the way they were playing and there was a sense of togetherness because as the one started a rhythm so the others built on that rhythm and it eventually became something you could hear throughout the school. So, linking that back to YDO, I think our initiative in wanting to dovetail music therapy and the Indigenous Arts Program is so that music can have more of an effect than just behind closed doors in the traditional music therapy sense of the word or even in terms of the way that the Indigenous Arts Program works with specifically drumming circles which is also with a specific group of people with a specific purpose.”</p> <p>M: “I’m interested in what you said about the children, and there being rivalry and competition because I imagine that that’s the kind of thing that in a, I suppose what I would call, a disadvantaged social environment very much would turn to gangs. You know it would be possibly portrayed or manifested in a negative kind of social sense. Did they organise themselves?”</p> <p>C: “Yes, I think on the first morning they were unsure as to whether they were allowed to play the drums and that was possibly my presence there and I was sort of standing over the drums but on the second morning I actually encouraged them and I said “come and play” and then I stood back, and so I didn’t do any other organising except that I monitored when children were being very dominant and completely taking over and there were others that really wanted to play and then I would just suggest that they give other’s a turn but that did not happen very often there seemed to be a fluidity of movement. One thing that was very interesting was that the boys seemed to dominate and they don’t</p>	<ul style="list-style-type: none"> • Communication • Rivalry • Competition • Continuous • Audible • Co-creating • MT outside closed doors • MT expanded into community • IAP drumming circles with community • Outreach programme touches community • IAP expanded into community • Authority figure • Authoritative role/ presence of therapist inhibited children • Encouraged them • Organised themselves • Spontaneous • Facilitated • Monitored • Turns • Movement • Fluidity • Boys dominant • Girls drumming 	<ul style="list-style-type: none"> • Role of Music Therapist: Outreach Project • Outreach Project
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<p>295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331</p>	<p>think it's very cool that the young girls should play the drums and so, that was quite interesting to say that no, give the girls a chance as well.”</p> <p>M: “Do you think that is tied up with the sort of role-models, drumming maybe, and djembe-drumming?”</p> <p>C: “I think djembe-drumming but I think possibly also on terms of role-models in their community. I think it still is a very patriarchal society. I mean it may sound like a contradiction in terms because there's a high unemployment rate with a lot of men seemingly very passive and a lot of women that seem to take on a more assertive role but I still think that in the psyche of the people it is still a very patriarchal community.”</p> <p>M: “Also the men must also feel quite disempowered and emasculated”</p> <p>C: “I think so and I think that is often why there is an abusive power.”</p> <p>M: “Okay, so I mean you're a music therapist, you're going into a school, what happens, is that in a way, the children pull the carpet out from under your feet, they start doing their own thing before you're sessions start. What is your response?”</p> <p>C: “Well, part of my response is just excitement because it excites me to see children with energy and children with enthusiasm and children just wanting to play and experience music in that way. Part of it is frustration because I can only work with so many children and those children have been specifically referred by educators per the grades, so I see 7 groups from grades 1 to 7 and those children in the groups have been referred so I constantly...”</p> <p>M: “Cause of problems?”</p> <p>C: “Yes, and I constantly throughout the day have children barging into the sessions because they also wants to join and I then have to say no, you're not part of this group, perhaps next term you can come</p>	<ul style="list-style-type: none"> • Children's role-models • Perception of lower status of women in community • Patriarchal community • Contradiction • High unemployment • Men passive • Woman assertive • Men disempowered • Men emasculated • Abuse • Violence • Unplanned • In the moment • Excitement • Enjoys • Frustration • Limited clients • Referred by educators • Problem children • Children want to participate • Limited facilities • Boundaries • Possible that children 	<ul style="list-style-type: none"> • Role models for children • Role of men in community • Role of women in community • Role models for children • Role of men in community • Socio-economical problems • Outreach Project • Personal experience • Outreach Project • Outreach Project • Outreach Project: Problem-centred Music Therapy
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<p>332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368</p>	<p>and be part of it. So part of me is frustrated because I think there seems to be such enthusiasm. It possibly is that is a novelty and it is something very new to the school and they all want to experience it.”</p> <p>M: “You see I’m thinking that, in a way, doesn’t it defeat the purpose if you think about it on a broader sort of framework which is to lump together all the problem children and send them to music therapy where as in real life we all have to get on together and therefore why not simply send groups. I mean I don’t know if you...”</p> <p>C: “Well, that’s an interesting comment because in some ways I am wanting to get to the place of saying let’s just work term by term where different groups of children per grade are exposed to music therapy whether they have so called problems or not which I think is where we’re eventually are going to go but I think this was a starting point and I think for the educators and the school to justify having music therapy in the school possibly was a starting point but I certainly am moving towards that simply because of the response of the children, there’s so many of them, and the other side of it is also that the children that are referred, one does not want them to feel labelled and so if they are referred for music therapy, one of the Gr.7 children actually said to me, ‘so if you’re a music therapist are my brains cooked?’ So he’s got the sense that there must be something wrong with him that he’s been referred for music therapy so I just tried to turn it around and said no, you guys are very special and that’s actually why you’ve been chosen. So, I think that certainly needs to be addressed.”</p> <p>M: “Yes, and I suppose, I mean it’s interesting, what you said about justification because we’ve got to do problem-centred music therapy in order to justify</p>	<p>want to participate in Music Therapy because it is novelty</p> <ul style="list-style-type: none"> • Labelling • Problem children • Stigma • In real life we all have to get along together <ul style="list-style-type: none"> • Not label • Expose more children to Music Therapy • Starting point • Justify having Music Therapy • Music Therapy needs funds • Good response from children • Many children are interested • Consider feelings of children • Children feel different • Negative connotation to Music Therapy • Children are different • Wants to make children feel better • Need to address labelling • Need for problem-centred Music Therapy • Needs to justify Music Therapy • Music Therapy inhibited by problem-centred 	<ul style="list-style-type: none"> • Future goal: Not label • Outreach Project: Purpose • Justify Music Therapy • Outreach Project: Problem-centred Music Therapy
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<p>369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405</p>	<p>having jobs where as what it sounds like to me reading between the lines is that what you wanted to do is preventative work and growth work really, knitting together...”</p> <p>C: “And I think that the reality of social disadvantaged communities is that its not only a lack of financial and physical resources but there’s very much a sense of a lack of...for example those children don’t play they’re busy surviving on a day to day basis mainly then because of the situations from which they come so to provide a place for the children where they can play and be creative and have fun and where that very spontaneous, innocent part of a child can be tapped into I think, is of immense value for equipping them anyway, for later life. So I do think that the whole kind of purpose of music therapy in those schools needs to possibly be reframed but it’s the starting point and I think one has to start where there’s an opening.</p> <p>M: “Absolutely. Let’s go back to YDO. I would like to say to you that there’s this thing called community music therapy which may be a red herring, it’s certainly a discourse field and I wonder whether you can speculate or tell us about whether what you do, I don’t want to say whether because that’s a yes or no, but does the notion of community music therapy make sense at all in terms of what you do and why?”</p> <p>C: “Yes, I think it does because even though I work in the conventional sense of the word in that I have individual sessions and group sessions which could be called traditional music therapy sessions the way in which I work is possibly not that conventional and not that in line with traditional music therapy in the sense that for example there are times when the mentors of the program, of the ADP programme, which I spoke about just now, now a mentor is somebody that has been trained to be a leader or a</p>	<p>work</p> <ul style="list-style-type: none"> • Preventative work • Growth work • Lack of financial resources • Lack of physical resources • Practical problems • Children don’t play • Play • Creativity • Spontaneity • Innocence • Equip them for later life • Need to reframe Music Therapy • Music Therapy disempowered • Music Therapy needs funds <ul style="list-style-type: none"> • Interviewer suggests idea of Community Music Therapy <ul style="list-style-type: none"> • Community Music Therapy makes sense in Eersterust • Still does conventional Music Therapy • Individual and group sessions • Traditional Music Therapy • Unconventional Music Therapy 	<ul style="list-style-type: none"> • Outreach Project: Purpose • Outreach Project <ul style="list-style-type: none"> • Outreach Project: Purpose • Future goal: not label <ul style="list-style-type: none"> • Community Music Therapy and Conventional Music Therapy • Current Music Therapy practice
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<p>406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442</p>	<p>facilitator in the programme of which these adolescents are a part. So there are times for example when are invited to come to be part of the session. Now in terms of traditional music therapy that may bring into question for example boundaries and yet we find at YDO it can be very valuable having the mentors in on the session...”</p> <p>M: “Give us an example...”</p> <p>C: “Well, if I can give you an example of a session, a fairly recent session is that a mentor was invited to participate in the session and it was a session that...”</p> <p>M: “Sorry, who invited him?”</p> <p>C: “I did.”</p> <p>M: “Why?”</p> <p>C: “Well, in fact he came and asked me if he could be part of the session and so then I extended the invitation and said he could come and be part of it. And at one point in the session I threw open to the group... I just invited to bring to the session what they wanted to do. I said, you know, what would you like to do and he initiated an idea and it was really interesting because they obviously hold him in fairly high regard but not as a figure of authority. He is not their peer but they relate to him and they obviously hold him in high regard and so he was able to have a very positive influence over then what took place in the group session.”</p> <p>M: “Which is what?”</p> <p>C: “We began to sing a song which he assisted the group in negotiating how the song would be sung, he started it, the group then continued and then suddenly the focus shifted completely away from him into the hands of the group I, as music therapist, took an even more backseat role in that particular session where all I did was provide a musical support and basis but it was just interesting for me</p>	<ul style="list-style-type: none"> • Invite YDO mentors to be part of session • Leader • Facilitator <ul style="list-style-type: none"> • Invite mentor • Mentor asked to be invited • Part of session <ul style="list-style-type: none"> • Group decides what to do in session • Group in control of session • Mentor initiates • Figure of authority • Adolescents relate to him • Role of mentor had positive influence • Sing a song • Negotiate how to sing song • Mentor assists group in making choices • Negotiated between members • Mentor starts song • Mentor motivates group • Autonomy of song 	<ul style="list-style-type: none"> • YDO: Programmes • Boundaries: mentor as part of Music Therapy group session • Role of Music Therapist: when mentor is part of Music Therapy group session • Mentor as part of Music Therapy group • Personal experience
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<p>443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479</p>	<p>that having the mentor there was not something that I felt clouded the boundaries or was something that was a no-no but in many ways it actually facilitated and released the group I think to experience something that they may not have if it was just me working with them.”</p> <p>M: “Have you had, I mean it sounds fascinating and I’m wondering, I mean that was a relationship that was positive preceding music therapy and I’m wondering whether that might be a model where there’s conflict between mentors and their charges whatever they call them...”</p> <p>C: “Yes, I haven’t actually been involved in a session like that but I think that that is obviously something that one could consider and not only in terms of where there has been conflict between the mentors and the adolescents but YDO runs also as part of their programme is what they call a victim-offender mediation programme and there has been talk about whether we should not try a music therapy session as part of the victim-offender mediation. I think I’m quite nervous at this stage and I haven’t really had the courage to do it but there’s something inside of me that thinks - that knows - that there will be value in at least trying that.”</p> <p>M: “Absolutely. I want to slightly side-step...I'd like to ask you to describe a few other things which I've heard you talk about in the past. One is the guitar-school that you're involved in. Can you tell us a bit about that?”</p> <p>C: “Well, that is something that we have just initiated for this year and I’ve started working with a group of seven slightly older adolescents. Their between the ages of 17 and 19 and they have specifically requested to learn to play the guitar and so I have managed to collect a number of guitars in</p>	<p>moved from mentor to the group</p> <ul style="list-style-type: none"> • Interesting • Mentor part of group • Backseat role of Music Therapist • Provides musical support & basis • Not cloud boundaries • Acceptable • Facilitated and released group • Extend Music Therapy experience • Conflict between adolescents and mentors exists • Conflict situation has not happened in Music Therapy • Victim-offender mediation programme • Wants to expand Music Therapy to other parts of YDO • Nervous to expand Music Therapy • Needs courage to expand Music Therapy • Will be valuable to expand Music Therapy • Want to try to expand Music Therapy <p>Guitar school</p> <ul style="list-style-type: none"> • Started in 2005 • Seven older adolescents • 17-19 years of age • GS started at request from adolescents • Skills-component • Basic guitar playing 	<ul style="list-style-type: none"> • Mentor as part of Music Therapy group • Role of Music Therapist: when mentor is part of Music Therapy group session • Boundaries: mentor as part of Music Therapy group session • Mentor as part of Music Therapy group: Purpose <ul style="list-style-type: none"> • YDO: Programmes • Future goal: victim-offender mediation programme • Personal experience <ul style="list-style-type: none"> • Guitar school <ul style="list-style-type: none"> • Role of Music Therapist: Guitar School • Guitar School: Purpose
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APPENDIX B: TRANSCRIBED TEXT, CODING (LEVEL 1 AND 2)

<p>480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516</p>	<p>order for this guitar-school to be realised and really what we're hoping to do with that is to build into the music therapy sessions a skills component where they will learn to play the basics of the guitar, so we'll will learn basic chords and in order to give them a sense that they really are making music with one another, we hope to bring in more experienced musicians who are performing musicians and I will for example prepare with the group a chord progression that we will practice over a period of a few weeks and then these jazz musicians would come in and improvise over the chord progression and it will hopefully give them a real sense of having achieved something, of having learnt a musical skill, but also the importance of playing music with other people, not just improvising on percussion instruments which may not empower you know those bigger guys as much as playing the guitar and were hoping to almost make that into a sort of mini-concert even if its just for the staff of YDO that they come in and listen to what has been produced.”</p> <p>M: “May I ask you what idioms, what kind of music is there...”</p> <p>C: “Well, the music that is played in Eersterust by those musicians that are practicing in Eersterust is interestingly mainly the jazz genre.”</p> <p>M: “Which is what?”</p> <p>C: “How do I explain...?”</p> <p>M: “I mean: is it blues, is it fusion, is it...”</p> <p>C: “I would say its fusion in terms of the fact that it has an American influence but there is also an African feel to the jazz.”</p> <p>M: “Is that like Afro-jazz?”</p> <p>C: “I suppose that's like how one could describe it. It's not American Jazz.”</p> <p>M: “Is it like black jazz?”</p> <p>C: No, it's not like township jazz, if that's what</p>	<ul style="list-style-type: none"> • Really make music together • Perform • Musicians from community • Sense of achievement • Play music together • Empower them • Older adolescents • High functioning • Concert • Product <ul style="list-style-type: none"> • Idioms of music • Jazz <ul style="list-style-type: none"> • American influence • African feel • Afro-jazz <ul style="list-style-type: none"> • Not township jazz <ul style="list-style-type: none"> • Not Kaapse Klopse <ul style="list-style-type: none"> • Early music of Eersterust <ul style="list-style-type: none"> • American influence • Blues 	<ul style="list-style-type: none"> • Role of Music Therapist: Guitar school <ul style="list-style-type: none"> • Idioms of music
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APPENDIX B: TRANSCRIBED TEXT, CODING (LEVEL 1 AND 2)

<p>517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553</p>	<p>you're asking?"</p> <p>M: "Has it got a coloured, Kaapse Klopse tone?"</p> <p>C: "No."</p> <p>M: "So it's not township. And when you say it's got an American influence..."</p> <p>C: Well, it's just interesting that the music, the early music of Eersterust, in terms of the forming musicians were very influenced by American music, specifically blues."</p> <p>M: "Okay, so that's what's played..."</p> <p>C: "That's what's played, but what's listened to is largely hip-hop, R&B, House, Rap."</p> <p>M: "And who are some of the artists that they..."</p> <p>C: "Arthur, Usher, 2PUCK, R. Kelly..."</p> <p>M: "Eminem? Or not really?"</p> <p>C: "They've never really mentioned Eminem, no. 50cents, Mandoza...and so in our music therapy sessions we use a lot of that type of music in other ways but specifically for the guitar, because of the musicians that we are going to be working with, we will work with chord progressions and have, you know, jazz musicians coming in."</p> <p>M: "Brilliant"</p> <p>C: "And we will link with that some of the djembe drummers so they will come and there will almost be something for everybody to do when we have those sessions."</p> <p>M: "Fantastic. Okay."</p> <p>C: "The other different way of working if I may just bring this in is that the group has requested, they want to write a song of their own and so were busy trying to negotiate whether we can write a song which will be a message from the group to their peers. They've come through a certain process in their lives and they've reached a place where they've done some sort of crime, they're now in a place of being rehabilitated and try and turn it</p>	<ul style="list-style-type: none"> • Hip-hop, R&B, House, Rap • Music Therapist knows what music community listens to • Usher, 2puck, R. Kelly, 50cents, Mandoza • Music Therapist uses music community listens to in sessions <ul style="list-style-type: none"> • Link guitar work to djembe drumming • Incorporate more people <ul style="list-style-type: none"> • Adolescents request to write song • Song-writing • Purpose of Song writing is dictated by group • Group wants to send message to community • Broadcast it 	<ul style="list-style-type: none"> • Guitar school <ul style="list-style-type: none"> • Song writing • Song writing: Purpose • Role of Music
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APPENDIX B: TRANSCRIBED TEXT, CODING (LEVEL 1 AND 2)

<p>554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590</p>	<p>around and say how can you through music give a message to your peers and I want to see if we can record that and have it put on some kind of community radio station almost as a, not a jingle, but as something that may be played from time to time over a community radio station and so that's also in a way quite product-centred but I think it's valuable in terms of getting the group to work towards something together and I think it will help to establish not only group identity but it will also help them to work, one hopes, through some of the issues in their lives and portray that through music.”</p> <p>M: “So, you're doing, you're sort of facilitating that?”</p> <p>C: “Yes, I facilitate that.”</p> <p>M: “Carol, you also said something about working with staff...”</p> <p>C: “Yes, what we have done in the past and which needs to be addressed very soon again is that we have done improvisations a) just with the staff at YDO which was, in their words, a team building exercise, just gave them an opportunity to be together, to listen to one another in a different way and in a non-verbal way cause there were absolutely no talking in the improvisation-sessions at all, lots of emphasis on turn-taking, on listening to how one person for example would play the drum and then the rest of the group would have to mirror back to that person, so we would like to build on that and then the other one was that we took about ten young people through the process of music therapy in a year and at the end of that...”</p> <p>M: “Individual?”</p> <p>C: “Individual and group. And at the end of that, the music therapy clients if you were, were part of an improvisation with the staff and so we had about 40 people together and the doors of the complex were left wide open and we even had a few people</p>	<ul style="list-style-type: none"> • Performance • Work together • Create final product • Establish group identity • Work through own issues • Portray issues in music • Music therapist facilitates • Work with staff • Team building • Be together • Listen to one another in different and non-verbal way • Taking turns • Music Therapy works with both adolescents and staff • Ten people part of Music Therapy program for year • Individual and group • Joint improvisations: Staff and adolescent • Bring community together • Enjoyable • People participated • Dance • Drumming • Played on other instruments 	<p>Therapist: Song writing</p> <ul style="list-style-type: none"> • Song writing: Purpose • Role of Music Therapist: Song writing • Music Therapy with staff • Music Therapy with staff: Purpose • Music Therapy with staff • Individual and group Music Therapy sessions at YDO • Joint improvisation • Role of Music Therapist: Joint improvisation
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APPENDIX B: TRANSCRIBED TEXT, CODING (LEVEL 1 AND 2)

<p>591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627</p>	<p>coming in of the street and just joining, if you like, a music party, because that's what it was. People were dancing, there were drumming, there were lots of instruments all over the show. It was, I suppose, very much a free-for-all where I was monitoring but not leading. It was their moment.”</p> <p>M: “It is very interesting because as I hear you speak what I’m thinking about is the notion of, I think one of the things that characterises community music therapy is that it is context-sensitive, context-based and sometimes context driven because I’m thinking of the group requesting to write a song and that’s very different from conventional practice. I mean, I don’t want to polarize it too because I do think that the response in the community music therapy sense is sometimes to do conventional work actually because that’s what the context demands but I’m thinking about whose agenda is sometimes the agenda that’s set.”</p> <p>C: “And I think what possibly contributes to that is the fact that I am aware at times that I’m a middle-aged white woman going into a context that’s very different from my own and therefore being very careful about not wanting to impose an agenda which may come from my background, or my training or my music but at the same time I have expertise that can be channelled into that and so it’s more a negotiation with the group of saying where would you like to go? And I think although community music therapy is context sensitive, context based there are still boundaries but it’s boundaries in a different sense of the word of conventional music therapy and I think that’s the role of the therapist is to be able to allow the context to speak into the session but because of our training were able to steer it and channel it and I think work still within therapeutic goals and therapeutic</p>	<ul style="list-style-type: none"> • Free • Music therapist monitors • Music therapist does not lead • Interviewer suggests that Community Music Therapy is: Context-based, sensitive and driven • Interviewer suggests that Community Music Therapy is different from conventional practice • Interviewer states that group request song is unconventional Music Therapy practice • Interviewer states that Community Music Therapy takes into account demands of context • Music Therapist from different culture and context • Context is unfamiliar to Music Therapist • To impose agenda • Music Therapist aware not to impose agenda • Music Therapist takes into account background and training • Music Therapist has expertise that can be used • Music Therapist’s expertise are applicable to context and culture of 	<ul style="list-style-type: none"> • Community Music Therapy and Conventional Music Therapy • Personal background and training of Music Therapist • Role of Music Therapist: general
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APPENDIX B: TRANSCRIBED TEXT, CODING (LEVEL 1 AND 2)

<p>628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664</p>	<p>frameworks to journey with the group so it's not merely making music with the group but it's journeying, process. It's taking a group of people and journeying with them from point A to point wherever we land up.”</p> <p>M: “That's very interesting. I just have one final thought but maybe...yes, let me tell you my final thought and then we can wrap it up. I'm thinking about Brynjulf Stige who's written about the notion of health as dialogic. What he means is that health is what happens between us in the same way as I think all illness or problems is what happens between us and in a way I'm jumping back to what you said about, what we were talking about the children having problems being referred to music therapy and I'm thinking about YDO in the broader sense. I'm wondering whether is there a sense in which the community sees YDO as this place where, you know, the naughty ones go or the ones who are in trouble and whether YDO's own identity is, you know, we're onto a good thing with these young slightly, these young people who are in trouble and I'm thinking if that's still maintaining the roles of you're in trouble therefore you're at YDO, yes, I'm not sure if that makes sense...”</p> <p>C: “Yes, I think very possibly. I don't know how one gets around it when one is trying to address issues, how one cannot be seen as the place to where problem children are sent but I do think that perhaps one of the ways in which is trying to open its doors to the community and to the schools now where its not problem-centred, where they say we are going to come in and work with your prefect body that's made up of a cross-section of young people or we're coming in to work with your staff or we would like to invite a cross-section of young people to come to the centre for a drumming workshop for example</p>	<p>YDO</p> <ul style="list-style-type: none"> • Applies expertise in situation • Music Therapist's expertise valuable in situation • Group dictates how Music Therapist uses her expertise • Music Therapist uses her expertise in group-process • Music Therapist is sensitive to needs of group • Boundaries still exist • Different boundaries from Conventional Music Therapy • Music Therapist allows context to speak • Steer and channel process • Work within therapeutic goals • Uses therapeutic goals to frame our work • Interviewer suggests idea of health as dialogic <ul style="list-style-type: none"> • YDO labelled • Negative connotations • Admits that it is difficult to get away from labelling • Community involvement Changes communities perception of YDO • Need to move away from problem-centred work • Dispel labelling 	<p>Boundaries</p> <ul style="list-style-type: none"> • YDO: Problem-centred Music Therapy • Future goal: not label • Future goal: not label
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APPENDIX B: TRANSCRIBED TEXT, CODING (LEVEL 1 AND 2)

<p>665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701</p>	<p>may begin to dispel that notion that it's only problem children but certainly I think that that very much does exist.”</p> <p>M: “And it needs to in order to fund-raise.”</p> <p>C: “Exactly and I think that the other side of it is that if we're thinking about, what did you say, dialogic health? I think the other side of that in a place like Eersterust is that very often the social belonging of young people often portrays ill-health and what I mean by that is that often the gang-behaviour or belonging to gangs often leads to very destructive, deviant behaviour and I suppose that what YDO is trying to provide the community is for young people to have a different sense of belonging and interacting and being together still with their peers but perhaps with results that are not as destructive and deviant. I know that that may sound like a generalisation but I think that is the other side of why YDO does exist.”</p> <p>M: “Is there anything else that we've not talked about. If I were to say to you give me a closing, you know, your mission statement about the work that you do, you know, give me a 'sell'...”</p> <p>C: “Well, I suppose, I from a music therapy point of view, would like to see the role of music therapy and my role as music therapist as being one that facilitates <i>musics</i> experienced at a number of levels within the community where perhaps I take a very back seat eventually and where we find facilitators being raised up and in the spirit of community music therapy I think, seeing, I don't want it to sound just clichéd, seeing music permeating the community in the schools, YDO as a community with far more welcoming policy, schools, young people, staff, teachers, churches, people associating YDO with something that is more than just a social rehabilitation program.”</p>	<ul style="list-style-type: none"> • Funds • Portray ill-health • Gang-activity • Destructive social belonging • Provide adolescents with a different sense of belonging • Different way of interacting • Provide alternative way of social belonging <ul style="list-style-type: none"> • Facilitates <i>musics</i> experienced at different levels within the community • Back seat role • Train facilitators • Music permeates community • Involving community 	<ul style="list-style-type: none"> • YDO: Problem-centred Music Therapy • Justify Music Therapy • Socio-economical problems • YDO: Purpose (Post formalization) • YDO: Problem-centred Music Therapy <ul style="list-style-type: none"> • Role of Music Therapist: Future goals • Future goal: Music
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APPENDIX B: TRANSCRIBED TEXT, CODING (LEVEL 1 AND 2)

<p>702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738</p>	<p>M: "Okay, I have one final question which I forgot to ask you. You said that the Indigenous Arts Program does drumming circles. Now what's the difference between them doing a drumming circle and you doing drumming in music therapy?"</p> <p>C: "Well, first of all I don't do, I use drumming in music therapy and I do use drumming circles in music therapy but that does not form the primary focus of a music therapy session so I will for example be giving my music therapy session with a drumming circle which I have just found is a very useful entry into the session, the young people relate to the drummings and we use the drums with very specific goals in mind for example I will have very structured music activities which help them to concentrate, listen to one another and for example interact with each other musically. The drumming circle that the Indigenous Arts Program run may not necessarily focus in on specific, if you like, therapeutic goals. They may take a group of people and for an hour just allow people to drum and to experience the power of rhythm and maybe there's a facilitator leading the group of people but they really are just allowing people to express themselves through rhythm. When I use drumming circles I'm very carefully watching whose doing what, who is very dominant, who is not that dominant, who is struggling on the drums, who hasn't had a turn yet, who needs to be encouraged etc. so I'm very much aware of the group dynamics where as I think in the Indigenous Arts Program the drumming circles they run, it's just the experience of drumming to motivate people to allow them to experience the power of rhythm but not necessarily with the therapeutic goals that I work with."</p> <p>M: "I have one final question which is possibly a bit provocative but if as a music therapist you were</p>	<ul style="list-style-type: none"> • Music Therapist uses drumming • Not primary focus • Different purposes • Adolescents relate to drumming • Listen to needs of adolescents • Specific goal • Concentration • Listen to one another • Musical interaction • No specific goals • Drum • Experience rhythm • Express themselves 	<ul style="list-style-type: none"> • Music Therapy drumming • Indigenous Arts Programme: drumming
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APPENDIX B: TRANSCRIBED TEXT, CODING (LEVEL 1 AND 2)

<p>739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 780 781 782 783 784 785</p>	<p>watching or participating in one of those drumming circles is there a point at which you say: 'Oh, did he miss something or why didn't you', I mean why, yah..."</p> <p>C: "Well, I think there are two sides to that answer. I have been part of those drumming circles and if I just participate as not a music therapist and I just take part within the experience then I allow myself just to completely enjoy the experience but there are times where I may be very conscious of the fact that the facilitator is completely losing the group for example and that there are people who just don't have a clue where he is taking the group and where I would be very tempted to jump in and just hold that a while to get the group with me and then to move again, you know, that type of thing. But it's different, and then I respect the..."</p> <p>M: "Absolutely but I can't help asking do you get a sense that somehow or other the facilitator has a notion or is there a slight rise in anxiety or tension in him that may be things are not quite okay? Or not necessarily?"</p> <p>C: "I don't know because certainly some of the drumming circles of which I've been a part is very much a get lost in the music experience. This is your moment to get lost and it's not really about interaction and it's interesting because the rhythm becomes one but it's not...it's difficult to explain what I mean. But the facilitator will upfront saying, you know just in a sense do your own thing, just get lost in the music so there's not really the focus of listening to one another or being aware interpersonally of one another. I don't know if I've answered that well enough."</p> <p>M: "I think that's very complicated you know and I don't think there is an answer."</p> <p>C: "And I think it's different what we do and what is</p>	<ul style="list-style-type: none"> • Facilitator leads group • Allow people to express • Music therapist watches what goes on • Asses situation • Asses needs • Aware of group • IAP does not work with therapeutic goals in mind • Music Therapist is part of drumming circle • Just participate • Not as Music Therapist • Critique on IAP: facilitator loses group • Still aware of nuances in group • Want to jump in • Takes backseat role • Knows Music Therapy has its place and time • Respect for IAP • Participant in drumming circle • Gets lost in music • Self-absorbed activity • Personal experience • Little interaction • Different purposes • Music Therapy and IAP work in different ways • Music Therapist respects way IAP works • Overlaps exists • Similarities exists • IAP offers something meaningful 	<ul style="list-style-type: none"> • Role of Music Therapist: as part of Indigenous Arts Programme drumming circle • Critique of Indigenous Arts Programme drumming circle • Role of Music Therapist: as part of Indigenous Arts Programme drumming circle • Music Therapy and the Indigenous Arts Programme • Indigenous Arts
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APPENDIX B: TRANSCRIBED TEXT, CODING (LEVEL 1 AND 2)

<p>786 787 788 789 790 791 792 793 794 795</p>	<p>happening at different and I need to respect that but I work differently” M: “Absolutely, and maybe to look for overlaps or similarities...” M: “And also to say, I mean what they offer is extremely meaningful and produces results but they often work in a one-off, very exciting drumming session which may not then be followed through where as we work from a process-orientated way.” M: “Thank you very much for your time.”</p>	<ul style="list-style-type: none"> • IAP have results • IAP is once-off event • IAP product driven • IAP is exciting • MT follows through • MT process orientated 	<p>Programme</p>
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APPENDIX C: CATEGORIES, SUB-CATEGORIES, CODES (LEVEL 2) AND TRANSCRIBED TEXT

CATEGORIES	SUB-CATEGORIES	CODES (LEVEL 2)	LINES AND EXCERPTS
BROADER CONTEXT: EERSTERUST		S.A. history	(11-12) "...that where, in the 1950's, forcibly removed to the area" (43-45) "...more to the Mamelodi side, which is historically one of the African townships outside Pretoria."
		Origins of community	(9-10) "...removed to the area from various areas around Pretoria. Some of whom also came from the Cape, Cape Town, Upington in particular." (16) "And the surrounding areas of Pretoria." (19-24) "I think for some of the older generation, they still associate themselves very much from where, you know, from the places from which they came. The younger folk not. I think they see themselves as being born and bred in Eersterust. And therefore that being their roots"
		Geography: Eersterust	(8) "Eersterust is a suburb east of Pretoria"
		Demographics of community	(7-9) "...comprising mainly of people of mixed race or in other words coloured people..."
		Role models for children	(293-299) "...One thing that was very interesting was that the boys seemed to dominate and they don't think it's very cool that the young girls should play the drums and so, that was quite interesting to say that no, give the girls a chance as well." M: "Do you think that is tied up with the sort of roll-models, drumming maybe, and djembe-drumming?" C: "I think djembe-drumming but I think possibly also on terms of roll-models in their community..."
		Social-economic contrasts	(28-36) "Eersterust is an area that is, I think in a way marked with contrasts because you at times see people living in quite poor conditions, very simple houses, lots of people congregated in the properties and yet on the other side of Eersterust you have the more affluent sector with big homes, not as many people, big walls around the homes etc. So it's a place of contrast. I suppose: rich living alongside the poor." (61-66) "I think one of the other realities of the area is that those that can afford to go to schools in the Pretoria suburbs leave the area during the day and come to school in Pretoria schools and you have the more economically disadvantaged children going to the schools in Eersterust"
		Social-economic	(37-39) M: "When you say poor are you talking below

APPENDIX C: CATEGORIES, SUB-CATEGORIES, CODES (LEVEL 2) AND TRANSCRIBED TEXT

		<p>problems:</p>	<p>the breadline?" C: "Yes, in some instances" (40-45) M: "And are we talking about shacks and..." C: "On the one side of Eersterust you will find shacks and the sort of more informal settlement but that is more to the Mamelodi side, which is historically one of the African townships outside of Pretoria. " (45-54) "...But there is a very high unemployment rate in Eersterust." M: "Sort of what?" C: "I don't actually have the figure." M: "But higher than say Pretoria?" C: "Higher than Pretoria." M: "Is it higher than the national average?" C: "I don't know. I actually don't know... I <i>think</i> the figure I heard from Freddie was about 40%?" M: "40 %. Okay, so high unemployment." (69-82) C: "Well, you certainly have poverty, hunger, crime and I think in that regard crime for subsistence purposes and related to crime is the whole area of drugs and substance abuse. There is gang activity in Eersterust but it is certainly not as active or prolific as it is in the Western Cape for example." M: "And is the gang activity drug-related?" C: "I can't say for sure but it would seem from what I've picked up in a conversation that it is." M: "I've also heard stories, am I right in thinking, about gun-running, or something like that or is that wrong?" C: "Again I don't have facts and figures but I have heard as well from the people at YDO." (309-312) M: "Also the men must also feel quite disempowered and emasculated" C: "I think so and I think that is often why there is an abusive power." (109-111) C: "Yes, I think alcohol is a big problem and again I think that's also related to the whole unemployment in the community..." (671-673) C: "I think the other side of that in a place like Eersterust is that very often the social belonging of young people often portrays ill-health..." (673-676) C: "...and what I mean by that is that often the gang-behaviour or belonging to gangs often leads to very destructive, deviant behaviour..."</p>
	<p>GENDER ROLES</p>	<p>Role of men in community</p>	<p>(56-61) "Well what you do see when you drive around the streets of Eersterust in the afternoons for example is a lot of men who are unemployed just either sitting around in their gardens or walking around." (111-113) "...you certainly find that especially amongst the men there is a lot of drinking."</p>

APPENDIX C: CATEGORIES, SUB-CATEGORIES, CODES (LEVEL 2) AND TRANSCRIBED TEXT

			<p>(301-312) “I think it still is a very patriarchal society. I mean it may sound like a contradiction in terms because there’s a high unemployment rate with a lot of men seemingly very passive and a lot of women that seem to take on a more assertive role but I still think that in the psyche of the people it is still a very patriarchal community.”</p> <p>M: “Also the men must also feel quite disempowered and emasculated”</p> <p>C: “I think so and I think that is often why there is an abusive power.”</p>
		Role of women in community	<p>(305-306) C: “...a lot of women that seem to take on a more assertive role...”</p>
	MUSICAL PROFILE OF EERSTERUST	Idioms of music	<p>(501-533)</p> <p>M: “May I ask you what idioms, what kind of music is there...”</p> <p>C: “Well, the music that is played in Eersterust by those musicians that are practicing in Eersterust is interestingly mainly the jazz genre.”</p> <p>M: “Which is what?”</p> <p>C: “How do I explain...?”</p> <p>M: “I mean: is it blues, is it fusion, is it...”</p> <p>C: “I would say its fusion in terms of the fact that it has an American influence but there is also an African feel to the jazz.”</p> <p>M: “Is that like Afro-jazz?”</p> <p>C: “I suppose that’s like how one could describe it. It’s not American Jazz.”</p> <p>M: “Is it like black jazz?”</p> <p>C: No, it’s not like township jazz, if that’s what you’re asking?”</p> <p>M: “Has it got a coloured, Kaapse Klopse tone?”</p> <p>C: “No.”</p> <p>M: “So it’s not township. And when you say it’s got an American influence...”</p> <p>C: Well, it’s just interesting that the music, the early music of Eersterust, in terms of the forming musicians were very influenced by American music, specifically blues.”</p> <p>M: “Okay, so that’s what’s played...”</p> <p>C: “That’s what’s played, but what’s listened to is largely hip-hop, R&B, House, Rap.”</p> <p>M: “And who are some of the artists that they...”</p> <p>C: “Arthur, Usher, 2PUCK, R. Kelly...”</p> <p>M: “Eminem? Or not really?”</p> <p>C: “They’ve never really mentioned Eminem, no.</p>

APPENDIX C: CATEGORIES, SUB-CATEGORIES, CODES (LEVEL 2) AND TRANSCRIBED TEXT

			50cents, Mandoza..."
ORGANIZATION (YDO)		Geography: YDO	(86-87) "...it is a community based organization which is situated almost at the entrance of Eersterust..."
		YDO history	<p>(84-85) "Well, YDO stands for the National Youth Development Outreach..."</p> <p>(87) "...it was formed 13 years ago..."</p> <p>(91-95) "...it at that stage did not have or host any formal programmes and it was only in later years, I stand corrected, but I think it's 8 years ago that a formal programme was started."</p> <p>(97-100) M: "So, before that, I mean, who was it started by?" C: "It was started by somebody by the name of Billy Paulsen and it was a faith-based organization, originally. So it was an initiative by various churches in the area..."</p> <p>(114-121) M: "Alright, and then 8 years ago it became formalized, you said." C: "Yes and it became the National Youth Development Outreach. It was begun as a pilot project linked to the National Association of Child and Youth Care workers where at that stage they were beginning to address the whole issue of child and youth care in the country..."</p>
		YDO programmes:	<p>(123-124) "...and so they began what is known as a diversion programme..."</p> <p>(137-146) "YDO now has a number of formal programmes to address these issues. The one programme is that they run what they call an adolescent development programme and this is based on what is known as the Circle of Courage which highlights four components those being generosity, belonging, mastery and independence and this programme is really based on these components, really wanting to work with young people in a non-punitive way..."</p> <p>(154-165) "...The goals of the program are very much tailored according to the various intakes for example if they have an intake where the primary problem, if you like, is assault cases then they will deal for example with anger management. If the main problem is that of substance abuse then they will obviously gear the programme towards you know helping kids to become more responsible in that area so it is very much an in the moment programme."</p> <p>M: "But is it rigorous, I mean, in the moment?"</p> <p>C: "Yes, it is."</p>

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			<p>(185-186) "...initial role as music therapist at YDO..."</p> <p>(404-406) "...mentors of the program, of the ADP program, which I spoke about just now, now a mentor is somebody that has been trained to be a leader or a facilitator in the program of which these adolescents are a part..."</p> <p>(457-461) "...not only in terms of where there has been conflict between the mentors and the adolescents but YDO runs also as part of their program, is what they call a victim-offender mediation programme..."</p> <p>(192-193) "...the programme runs what they call an Indigenous Arts Programme..."</p> <p>(790-794) M: "And also to say, I mean what they offer is extremely meaningful and produces results but they often work in a one-off, very exciting drumming session which may not then be followed through where as we work from a process-orientated way."</p> <p>(193-196) "...Indigenous Arts Program which amongst other things that they do drumming circles with the young people and offer drumming to the wider community."</p> <p>(196-200) "They also have envisioned to, become more skills-based, in other words they want to teach the young people in the program how to play musical instruments and to be able to perform at various community events."</p>
		YDO referrals	<p>(169-181) "...these are adolescents that are referred to the community centre by the courts. So young people will be arrested and will be taken to the courts and probation officers at the courts will then refer them to one of these diversion programs, of which YDO is one. The ADP also gets referrals from the community and that is from schools as well as social workers and at times families and even adolescents themselves will come to the centre looking for help but those referrals, family and self, are certainly in the minority so it's first and foremost court, then schools and then social workers."</p>
		YDO: target-group	<p>(88) "...young people..."</p> <p>(</p> <p>122-123) "...young people who have done some sort of petty crime..."</p> <p>(168-169) C: "We're talking about adolescents between the ages of 13 and 18 years..."</p>

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		<p>YDO: purpose</p>	<p>(87-90) ..."in order to address the needs of young people that were walking the streets after school and had no where else to go and so it really, in a way, started as a safe place for young people to go..."</p> <p>(100-104) "...to provide a place for young people for example on a Friday evening, instead of going to clubs, could go to YDO and be part of the youth group and play pool and do, you know, have music etc."</p> <p>(121-123) "...particularly looking in YDO's instance at rehabilitating young people who have done some sort of petty crime..."</p> <p>(676-681) C: "...and I suppose that what YDO is trying to provide the community is for young people to have a different sense of belonging and interacting and being together still with their peers but perhaps with results that are not as destructive and deviant..."</p> <p>(124-130) "...a diversion programme which is a way of socially rehabilitating young people without them having to initially go through the whole judicial route of landing up in prison and so it's an attempt to bypass that." M: "Bypass and prevent, would you say?" C: "And prevent, yes..."</p> <p>(146-154) "...in order to try and help them to gain for example a sense of belonging, to achieve a sense of mastery, to help them to understand that what they have done has consequences and so they need to give back to the community and that's the component of generosity and then to help them to begin to stand on their own two feet and to take responsibility for their lives and that's the independence component."</p>
		<p>YDO: Labelled</p>	<p>(644-653) M: "...I'm wondering whether is there a sense in which the community sees YDO as this place where, you know, the naughty ones go or the ones who are in trouble and whether YDO's own identity is, you know, we're onto a good thing with these young slightly, these young people who are in trouble and I'm thinking if that's still maintaining the roles of you're in trouble therefore you're at YDO..." C: "Yes, I think very possibly..."</p> <p>(665-667) C: "...notion that it's only problem children but certainly I think that that very much does exist."</p> <p>(681-683) C: "...I know that that may sound like a generalisation but I think that is the other side (without negative connotations) of why YDO does exist."</p>

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		Youth imprisonment	(124-129) "...I think the reality is that in the overcrowding of prisons these young people that have been involved in petty criminal activity actually are exposed to hardened criminals in the prisons and often they land up worse off than if they were not in at all."
MUSIC THERAPY AT YDO AND IN THE WIDER EERSTERUST COMMUNITY		Music Therapy history	(186-192) "...going into the organisation once a week as a music therapist and holding sessions both for individuals as well as for groups and it didn't really touch on any other parts of the organisation for the first year that I was working as a music therapist. That however has begun to change..."
		Current Music Therapy practice	(210-212) "...because apart from the fact that I am still doing individual sessions and group sessions at YDO in the conventional sense of the word..." (228-235) "...and there too (the Outreach Project) although there are traditional music therapy sessions in the conventional sense of the word, already we are beginning to see that music is becoming something exciting for the young people outside of the Music Therapy Room." M: "So, outside a kind of program-framework." C: "Yes..." (396-399) "...I work in the conventional sense of the word in that I have individual sessions and group sessions which could be called traditional music therapy sessions..."
	COLLABORATION WITH THE INDIGENOUS ARTS PROGRAM	Music Therapy and the Indigenous Arts Programme	(785-789) C: "And I think it's different what we do and what is happening at different and I need to respect that but I work differently" M: "Absolutely, and maybe to look for overlaps or similarities..." (201-209) M: "Did these two things start after you?" C: "No, the Indigenous Arts Programme already existed when I was approached to go and do Music Therapy at YDO. However in the beginning it was very much seen as Music Therapy on the one side and Indigenous Arts Programme on the other side. Increasingly, and especially this year, music therapy is now becoming an integral part of the YDO Indigenous Arts Programme" (220-222) "...but in addition to this the Indigenous Arts programme has now come on board with that initiative (the Outreach Programme)..."
		Outreach Project: • Role of Indigenou	(222-228) "...so the Indigenous Arts Program for examples will be running drumming-circles with the staff of the schools and with the prefect body of the

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		<p>s Arts Program</p> <ul style="list-style-type: none"> • Role of Music Therapy 	<p>schools. There will be some exchange in the sense that the staff will come to YDO for those drumming circles and Music Therapy goes to the schools to do the actual music therapy sessions...”</p>
		<p>Music Therapy and the Indigenous Arts Programme: Purpose</p>	<p>(264-272) “So, linking that (the Outreach Programme) back to YDO, I think our initiative in wanting to dovetail music therapy and the Indigenous Arts Program is so that music can have more of an effect than just behind closed doors in the traditional music therapy sense of the word or even in terms of the way that the Indigenous Arts Program works with specifically drumming circles which is also with a specific group of people with a specific purpose.”</p>
	<p>DRUMMING</p>	<p>Indigenous Arts Programme: drumming</p>	<p>(721-726) C: “They may take a group of people and for an hour just allow people to drum and to experience the power of rhythm and maybe there’s a facilitator leading the group of people but they really are just allowing people to express themselves through rhythm.”</p> <p>(718-721) C: “The drumming circle that the Indigenous Arts Program run may not necessarily focus in on specific, if you like, therapeutic goals.”</p> <p>(732-736) C: “...where as I think in the Indigenous Arts Program the drumming circles they run, it’s just the experience of drumming to motivate people to allow them to experience the power of rhythm but not necessarily with the therapeutic goals that I work with.”</p> <p>(764-781) C: “It’s not really about interaction, and it’s interesting because the rhythm becomes one... But the facilitator will upfront saying, you know just in a sense do your own thing, just get lost in the music so there’s not really the focus of listening to one another or being aware interpersonally of one another. ”</p>
		<p>Critique of Indigenous Arts Programme drumming circles</p>	<p>(749-755) “...losing the group for example and that there are people who just don’t have a clue where he is taking the group and where I would be very tempted to jump in and just hold that a while to get the group with me and then to move again, you know, that type of thing. But it’s different, and then I respect the...”</p>
		<p>Music Therapy drumming</p>	<p>(701-710) C: “I use drumming in music therapy and I do use drumming circles in music therapy but that does not form the primary focus of a music therapy session...”</p> <p>(714-718) C: “...and we use the drums with very specific goals in mind for example I will have very</p>

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			<p>structured music activities which help them to concentrate, listen to one another and for example interact with each other musically.”</p> <p>(710-714) C: “...so I will for example be giving my music therapy session with a drumming circle which I have just found is a very useful entry into the session the young people relate to the drummings...”</p> <p>(726-731) C: “When I use drumming circles I’m very carefully watching whose doing what, who is very dominant, who is not that dominant, who is struggling on the drums, who hasn’t had a turn yet, who needs to be encouraged etc. so I’m very much aware of the group dynamics...”</p>
	<p>MUSIC THERAPY PROJECTS</p>	<p>Outreach Project</p>	<p>(212-215) “we have started an outreach program which I may say was at the initiation of Music Therapy to the Primary Schools in Eersterust...”</p> <p>(216) “...where we’re trying to work with younger children...”</p> <p>(223-225) “...with the staff of the schools and with the prefect body of the schools.”</p> <p>(324-326) “...so, I see 7 children from grades 1-7 and those children in the groups have been referred...”</p> <p>(235-238) “...there is a buzz when I arrive at the school with djembe drums and the children want to drum and dance and there is a lot of energy associated with that.”</p> <p>(319-321) “...children with energy and children with enthusiasm and children just wanting to play and experience music in that way...”</p> <p>(328-332) “...I constantly throughout the day have children barging into the sessions because they also wants to join and I then have to say no, you’re not part of this group, perhaps next term you can come and be part of it...”</p> <p>(333) C: “...there seems to be so much enthusiasm...”</p> <p>(334-336) ...It possibly is that is a novelty and it is something very new to the school and they all want to experience it.”</p> <p>(240-264) C: “Well, last week when I arrived at the school the children ran out to the car to come and fetch the djembe drums and they drummed all the way down the corridor to the music room where I work. That was on the Wednesday morning. On the Thursday morning the same thing happened but this time they stayed and played and there were three children per drum and they took turns and so the first</p>

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			<p>three would come and play and then another three would push their way to the front to try and play and those that weren't playing were dancing and I just realised that, that simple act of drumming was far more meaningful than just a group of children playing drums. It was bringing them together where otherwise they would be just slouching around outside the school probably not even talking to each other and yet this activity brought them together. They were dancing, there was energy, there was rivalry, they wanted to be first to play the drums, there was almost competition in terms of the way they were playing and there was a sense of togetherness because as the one started a rhythm so the others built on that rhythm and it eventually became something you could hear throughout the school."</p> <p>(292-293) "...there seemed to be a fluidity of movement."</p> <p>(323-324) "...and those children have been specifically referred by educators per the grades..."</p> <p>(326-328) "...have been referred so I constantly..." M: "Cause of problems?" C: "Yes..."</p> <p>(322-323) "...I can only work with so many children..."</p>
		Mentor part of group	<p>(424-427) C: "...And at one point in the session I threw open to the group... I just invited to bring to the session what they wanted to do. I said, you know, what would you like to do and he initiated an idea..."</p> <p>(428-433) "...they obviously hold him in fairly high regard but not as a figure of authority. He is not their peer but they relate to him and they obviously hold him in high regard and so he was able to have a very positive influence over then what took place in the group session."</p> <p>(435-439) "We began to sing a song which he assisted the group in negotiating how the song would be sung, he started it, the group then continued and then suddenly the focus shifted completely away from him into the hands of the group."</p>
		Guitar school	<p>(474-475) C: "Well, that is something that we have just initiated for this year..."</p> <p>(475-477) "...and I've started working with a group of seven slightly older adolescents. Their between the ages of 17 and 19..."</p> <p>(533-538) C: "...and so in our music therapy sessions we use a lot of that type of music in other ways but</p>

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			<p>specifically for the guitar, because of the musicians that we are going to be working with, we will work with chord progressions and have, you know, jazz musicians coming in.”</p> <p>(540-543) C: “And we will link with that some of the djembe drummers so they will come and there will almost be something for everybody to do when we have those sessions.”</p>
		Song-writing	<p>(545-550) C: “The other different way of working if I may just bring this in is that the group has requested, they want to write a song of their own and so were busy trying to negotiate whether we can write a song which will be a message from the group to their peers.”</p>
		Music Therapy with staff	<p>(568-572) M: “Carol, you also said something about working with staff...” C: “Yes, what we have done in the past and which needs to be addressed very soon again is that we have done improvisations...”</p> <p>(572) “...just with the staff at YDO...”</p> <p>(570-571) “...which needs to be addressed very soon again...”</p> <p>(581) “...so we would like to build on that...”</p>
		Music Therapy at YDO	<p>(582-586) “...we took about ten young people through the process of music therapy in a year and at the end of that...” M: “Individual?” C: “Individual and group ...”</p>
		Joint Improvisation	<p>(586-595) “...at the end of that (the end of the year of group and individual MT with ten people), the music therapy clients if you were, were part of an improvisation with the staff and so we had about 40 people together and the doors of the complex were left wide open and we even had a few people coming in of the street and just joining, if you like, a music party, because that’s what it was. People were dancing, there were drumming, there were lots of instruments all over the show. It was, I suppose, very much a free-for-all...”</p>
	PURPOSE	Outreach Project: Purpose	<p>(350) “but I think this was a starting point”</p> <p>(386-387) “...but it’s the starting point and I think one has to start where there’s an opening.”</p> <p>(215) “...and this is seen a) as preventative work...”</p> <p>(373-384) “And I think that the reality of social disadvantaged communities is that it’s not only a lack of financial and physical resources but there’s very much a sense of a lack of...for example those children don’t play they’re busy surviving on a day to day basis mainly then because of the situations from which they come so to provide a place for the children where they</p>

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			<p>can play and be creative and have fun and where that very spontaneous, innocent part of a child can be tapped into I think, is of immense value for equipping them anyway, for later life.”</p> <p>(216-220) “...that before they (primary school children) get to the stage of adolescence they have in fact been exposed to some form of trying to make sense of their world through the creative medium of music...”</p>
		Mentor as part of group: purpose	<p>(445-448) “...but in many ways it actually facilitated and released the group I think to experience something that they may not have if it was just me working with them.”</p>
		Guitar school: purpose	<p>(484-486) “...in order to give them a sense that they really are making music with one another...”</p> <p>(492-497) “...and it will hopefully give them a real sense of having achieved something, of having learnt a musical skill, but also the importance of playing music with other people, not just improvising on percussion instruments which may not empower you know those bigger guys as much as playing the guitar...”</p>
		Song-writing: purpose	<p>(550-555) “...They’ve come through a certain process in their lives and they’ve reached a place where they’ve done some sort of crime, they’re now in a place of being rehabilitated and try and turn it around and say how can you through music give a message to your peers...”</p> <p>(560-565) “...but I think it’s valuable in terms of getting the group to work towards something together and I think it will help to establish not only group identity but it will also help them to work, one hopes, through some of the issues in their lives and portray that through music.”</p>
		Music Therapy with staff: purpose	<p>(573-581) “...which was, in their words, a team building exercise, just gave them an opportunity to be together, to listen to one another in a different way and in a non-verbal way cause there were absolutely no talking in the improvisation-sessions at all, lots of emphasis on turn-taking, on listening to how one person for example would play the drum and then the rest of the group would have to mirror back to that person...”</p>
	ROLE OF MUSIC THERAPIST	Drumming circle: Role of Music Therapist	<p>(744-747) C: “...if I just participate as not a music therapist and I just take part within the experience then I allow myself just to completely enjoy the experience...”</p>

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			(761-764) C: "...certainly some of the drumming circles of which I've been a part is very much a get lost in the music experience. This is your moment to get lost..."
		Outreach Programme: Role of Music Therapist	(281-284) "...I think on the first morning they were unsure as to whether they were allowed to play the drums and that was possibly my presence there and I was sort of standing over the drums..." (284-292) "...but on the second morning I actually encouraged them and I said "come and play" and then I stood back, and so I didn't do any other organising except that I monitored when children were being very dominant and completely taking over and there were others that really wanted to play and then I would just suggest that they give other's a turn but that did not happen very often..."
		Mentor as part of Music Therapy group session: Role of Music Therapist	(439-442) "...I, as music therapist, took an even more backseat role in that particular session where all I did was to provide a musical support and basis..." (418-423) M: "Sorry, who invited him?" C: "I did." M: "Why?" C: "Well, in fact he came and asked me if he could be part of the session and so then I extended the invitation and said he could come and be part of it."
		Song writing: Role of Music Therapist	(566-567) M: "So, you're doing, you're sort of facilitating that?" C: "Yes, I facilitate that."
		Joint improvisation: Role of Music Therapist	(595-596) "...where I was monitoring but not leading. It was their moment."
		Guitar school: Role of Music Therapist	(477-491) "...they have specifically requested to learn to play the guitar and so I have managed to collect a number of guitars in order for this guitar-school to be realised and really what we're hoping to do with that is to build into the music therapy sessions a skills component where they will learn to play the basics of the guitar, so we'll will learn basic chords and in order to give them a sense that they really are making music with one another, we hope to bring in more experienced musicians who are performing musicians and I will for example prepare with the group a chord progression that we will practice over a period of a few weeks and then these jazz musicians would come in and improvise over the chord progression..." (497-500) "...and were hoping to almost make that into a sort of mini-concert even if its just for the staff of YDO that they come in and listen to what has been produced."

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		Song writing: Role of Music Therapist	(555-560) "...and I want to see if we can record that and have it put on some kind of community radio station almost as a, not a jingle, but as something that may be played from time to time over a community radio station and so that's also in a way quite product-centred..."
		Role of Music Therapist: General	(623-632) C: "...and I think that's the role of the therapist is to be able to allow the context to speak into the session but because of our training were able to steer it and channel it and I think work still within therapeutic goals and therapeutic frameworks to journey with the group so it's not merely making music with the group but it's journeying, process. It's taking a group of people and journeying with them from point A to point wherever we land up."
		Role of Music Therapist: Future goal	(691-697) C: "...facilitates <i>musics</i> experienced at a number of levels within the community where perhaps I take a very back seat eventually and where we find facilitators being raised up and in the spirit of community music therapy I think, seeing, I don't want it to sound just clichéd, seeing music permeating the community in the schools..."
	IDENTITY OF MUSIC THERAPY IN EERSTERUST	Justify Music Therapy	(668-669) M: "And it (labelling) needs to (exist) in order (for MT) to fund-raise." C: "Exactly..." (350-352) "and I think for the educators and the school to justify having music therapy in the school possibly was a starting point..."
		Outreach Project: Problem-centred Music Therapy	(336-328) "...have been referred so I constantly..." M: "Cause of problems?" C: "Yes..." (353-365) "...but I certainly am moving towards that simply because of the response of the children, there's so many of them, and the other side of it is also that the children that are referred, one does not want them to feel labelled and so if they are referred for music therapy, one of the Gr.7 children actually said to me, 'so if you're a music therapist are my brains cooked?' So he's got the sense that there must be something wrong with him that he's been referred for music therapy so I just tried to turn it around and said no, you guys are very special and that's actually why you've been chosen. So, I think that certainly needs to be addressed."
	BOUNDARIES	Boundaries: Mentor as part of MT group session	(407-412) "...So there are times for example when mentors are invited to come to be part of the session. Now in terms of traditional music therapy that may bring into question for example boundaries and yet we

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			<p>find at YDO it can be very valuable having the mentors in on the session...”</p> <p>(443-445) “...having the mentor there was not something that I felt clouded the boundaries or was something that was a no-no...”</p> <p>(619-623) C: “And I think although community music therapy is context sensitive, context based there are still boundaries but it’s boundaries in a different sense of the word of conventional music therapy...”</p>
	FUTURE GOALS	Future goal: Not label	<p>(344-350) “...in some ways I am wanting to get to the place of saying let’s just work term by term where different groups of children per grade are exposed to music therapy whether they have so called problems or not which I think is where we’re eventually are going to go...”</p> <p>(384-386) “...So I do think that the whole kind of purpose of music therapy in those schools needs to possibly be reframed...”</p> <p>(653-656) C: “...I don’t know how one gets around it when one is trying to address issues, how one cannot be seen as the place to where problem children are sent...”</p> <p>(656-665) C “...but I do think that perhaps one of the ways in which is trying to open its doors to the community and to the schools now where its not problem-centred, where they say we are going to come in and work with your prefect body that’s made up of a cross-section of young people or we’re coming in to work with your staff or we would like to invite a cross-section of young people to come to the centre for a drumming workshop for example may begin to dispel that...”</p>
		Future goal: Music	<p>(696-701) C: “...seeing music, permeating the community in the schools, YDO as a community with far more welcoming policy, schools, young people, staff, teachers, churches, people associating YDO with something that is more than just a social rehabilitation program.”</p>
		Future goal: Victim-offender-mediation programme	<p>(461-468)“...there has been talk about whether we should not try a music therapy session as part of the victim-offender mediation. I think I’m quite nervous at this stage and I haven’t really had the courage to do it but there’s something inside of me that thinks – that knows – that there will be value in at least trying that.”</p>
	MUSIC THERAPIST	Personal experience	<p>(207-209)“...music therapy is now becoming an</p>

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			<p>integral part of the YDO indigenous Arts Programme which is very exciting...”</p> <p>(318-321) C: “Well, part of my response is just excitement because it excites me to see children with energy and children with enthusiasm and children just wanting to play and experience music in that way...”</p> <p>(322-323) “...Part of it is frustration because I can only work with so many children...”</p> <p>(332-334) “...So part of me is frustrated because I think there seems to be such enthusiasm.”</p> <p>(427-428) “...it was really interesting...”</p> <p>(442-443) “...but it was just interesting for me that having the mentor there...”</p> <p>(464-465) “...I think I’m quite nervous at this stage and I haven’t really had the courage to do it...”</p>
		Personal background and training	<p>(611-613) “...I am aware at times that I’m a middle-aged white woman going into a context that’s very different from my own...”</p> <p>(613-616) “being very careful about not wanting to impose an agenda which may come from my background, or my training or my music...”</p> <p>(616-617) “...but at the same time I have expertise that can be channelled into that...”</p> <p>(617-619) “...and so it’s more a negotiation with the group of saying where would you like to go?”</p>
DISCOURSES	COMMUNITY MUSIC THERAPY CONSENSUS MODEL	Community Music Therapy and Conventional Music Therapy	<p>(388-401) M: “...I would like to say to you that there’s this thing called community music therapy which may be a red herring, it’s certainly a discourse field and I wonder whether you can speculate or tell us about whether what you do, I don’t want to say whether because that’s a yes or no, but does the notion of community music therapy make sense at all in terms of what you do and why?” C: “Yes, I think it does because even though I work in the conventional sense of the word in that I have individual sessions and group sessions which could be called traditional music therapy sessions the way in which I work is possibly not that conventional and not that in line with traditional music therapy...”</p> <p>(601-607) M: “...because I’m thinking of the group requesting to write a song and that’s very different from conventional practice. I mean, I don’t want to polarize it too because I do think that the response in the community music therapy sense is sometimes to</p>

**APPENDIX C: CATEGORIES, SUB-CATEGORIES, CODES (LEVEL 2) AND
TRANSCRIBED TEXT**

			do conventional work actually because that's what the context demands..."
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