



Exploring experiences of co-worker trust, relatedness
and vitality in a Music Therapy well-being intervention in
a South African bank

by

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A mini-dissertation submitted in partial fulfilment of the
requirements for the degree

MMus (Music Therapy)
In the Department of Music at the

UNIVERSITY OF PRETORIA

FACULTY OF HUMANITIES

SUPERVISOR: Mrs Andeline Dos Santos

October 2013

KEYWORDS

Wellbeing/ Well-being intervention	Organismic Integration Theory
Corporate environment	Autonomy
Work environment assessment	Competence
South African banking sector	Relatedness
Team building	Vitality
Social capital	Co-worker trust
Musical capital	Intrinsic motivation
Self-determination theory	Music Therapy

ABSTRACT

A qualitative research project was conducted to explore experiences of co-worker trust, relatedness and vitality through a short-term Music Therapy intervention designed to promote well-being. Thirteen adults who work at a branch of a South African bank in the Cape Winelands in the Western Cape Province of South Africa participated in the study. Six Music Therapy sessions were conducted in work time. Focus groups were conducted before and after the intervention. Data were generated by means of transcription of the focus groups, and thick description of selected Music Therapy session video clips. Data were analysed by means of content analysis through data-driven, open coding, followed by two levels of categorisation and theme extraction (Ansdell & Pavlicevic, 2001; Gibbs, 2007; Graneham & Lundman, 2004; Hsieh & Shannon, 2005; Punch, 1998). Findings suggest that participants experienced meaningful shifts in experience on all three of the identified focus construct dimensions, as well as on the dimensions of individual competence and autonomy. Further emerging questions were explored regarding the transferability of gains made in the Music Therapy space to the work context. It was proposed that increased experiences of autonomy, competence, and vitality in the therapy space supported the development of trust and enriched relatedness across both work and therapy contexts. Trust and relatedness gains were proposed to be longer-lasting. A progression of relatedness development phases was proposed, through which participants may have been able to achieve notable outcomes pertaining to improved communication, decreased conflict, increased cooperation and inter-personal support.

ACKNOWLEDGEMENTS

Doing this study, and this degree, would not have been possible without the support of more people than it is possible to acknowledge here. Nonetheless, I wish to thank:

Allewyn Burger – my dear friend the banker who opened gates for this study, appeased gatekeepers, and encouraged me to keep pursuing the heart of the matter as I see it.

Andeline Dos Santos – my research supervisor, for being committed both to me and to this study, beyond any time frame either of us could have anticipated.

Carol Lotter – head of the UP MT Unit, with deepest *storge* for opening many kinds of gates for me right from the start, and keeping those gates open through often challenging times.

All of my lecturers at the UP MT Unit – for committedly gifting sentiently facilitated spaces in which indispensable skills and insights could develop.

My parents Johan and Thea Brand: We have words, and we use them with feeling. Still, like with music, what we know on a felt level will never be done justice even by words like these: calling, meaning, music and dance, prayer shared across shifting world views, deeply shared moments of happiness and bereavement, unwavering commitment, acceptance of loss and difference, and the kind of trust that never says ‘no’.

My sister Amelda Brand: for keeping me while others may have thought I was keeping you, for blazing the Arts Therapies trail before me, patiently being my ‘therapy 101’, harbouring both me and this study, presently being by my side every step of the journey while becoming a therapist, and teaching me the value of weightlessness. The time for giving Charlie Brown’s Lucy her five cents’ due may yet come.

My MT co-students: for making me feel safe, accepted, valued, talented, strong, special, deep and wise, funny and shallow when appropriate, energised, unfailingly caffeinated, committed-to, and connected to Pretoria.

My Cape Winelands based MT student twin Renee van den Berg - for emoting with me, driving with me, musicking with me, sharing with me, sometimes carrying me, and vicariously enjoying my otherness with open celebration.

Alet Dewet – for unconditionally and graciously making me part of home and family, and gifting me with both physical and emotional sustenance when in Pretoria.

Charlotte van Zyl, executive manager of Delta Trust: for a direct line to support of uncountable kinds, for believing in me as well as the value of both this degree and this study for our mission, cherishing me like a rare friend and confidante, working with me to create the space in which I could bring home these skills, and holding said space with the eye of Argus, heart of Princess Leia, hammer of Thor, and ‘most delicate’ slippers of Cinderella.

Craig MacGillivray, CEO of Solms-Delta Estate: for believing in this study, waiting patiently for it to crystallise, and for the soft-gloved business vision padded in passion for social development, which makes you irreplaceable, unquestionably unique, and a prince among princes in a hard, hard world.

To Mark Solms and Richard Astor, visionary funders of the Music van de Caab project: immense respect for championing nation building in and around music, and deep gratitude for gifting me with the best imaginable space for a sustained professional life in South Africa before doing this degree, during it, and beyond.

To those I have not mentioned here, but who keep contributing to my sense of being at home in this world: I wish you boundless love, light, longevity and levity.

*I dedicate this dissertation to my late maternal grandfather, Cornelius Theodorus du Toit,
with ever-growing appreciation, season by season, session by session,
for the seeds of music, love and nurturance
he planted and watered in the deeply South African soil of our family mythology.*

"Music may be considered a situated event and activity. As event music is sound-in-time, organised as culturally informed expressions of human protomusicality. As activity music is the act of creating and relating to emerging sounds and expressive gestures."

Stige (2002:82)

The Power of Musicking

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CHAPTER ONE: INTRODUCTION

1.1 Background and context

1.1.1 Setting

To date, there are no published Music Therapy studies done in South African corporate settings. This may seem surprising given the findings of Czabała, Charzyńska and Mroziak (2011:i70) who conducted a systematic international review of workplace mental health interventions and concluded that the workplace is considered one of the most important settings for mental health intervention. They based this conclusion on grounds of the financial cost-to-company (related to absenteeism, staff turnover, productivity loss, and disability pensions) and personal cost-to-worker (in terms of self-esteem, family life and somatic disease) of the consequences of work environment strain. The current study was proposed in a bid to promote Music Therapy as a viable workplace mental health intervention in South Africa, and was conducted with the participation of a South African banking branch team in the Western Cape, chosen for reasons of accessibility. The company preferred to remain anonymous.

As the dissertation title indicates, the current study focused on experiences of trust, relatedness and vitality among workers, in the context of well-being intervention. What follows is a brief introduction of the subject literary grounds on which these three construct dimensions were selected.

1.1.2 A theoretical frame for well-being

A large, recent study on workers' use of well-being services in the workplace was performed in the Western Cape by the Center for Supply Chain Management (2010). This Center is linked to the University of Stellenbosch. The study took place internally, among workers of a cell phone company which made the unpublished report available to the current researcher on conditions of confidentiality and anonymity. In the study report, the terminology used to define well-being was grounded in the Gallup-Healthways Well-being Index (Gallup, 2009:4) definition of well-being, which was also chosen to frame how well-being is understood for the purposes of the current study. The Gallup definition invokes two main groups of indicators: traditionally employed indicators such as Gross Domestic Product, income, life expectancy and poverty rates on one dimension, plus more recently developed subjective indicators on the other. The subjective dimension includes "life satisfaction and work satisfaction, interest and engagement, and affective reactions to life events, such as joy and sadness" (Gallup, 2009:4), as well as decreased ill-health and depression, and increased experienced personal

health, standard of living and, notably, quality of relationships. In this way, the Gallup definition of well-being also resonates with other recent international literature on well-being policy (Dolan & White, 2012:71; Rablen, 2012:297) which highlights the importance of people's thoughts and feelings about their lives in terms of increased satisfaction, desire-fulfilment, positive affect and healthy relationships. Correspondingly, an understanding of 'well-being', 'well-being intervention' or a 'well-being perspective' for the purposes of the current study took the above as a departure point and emphasised the dimension of subjectively experienced well-being over more traditional notions related to income and productivity.

1.1.3 A theoretical frame for co-worker trust

In a dissertation on the South African banking sector, Aiyer (2006) noted a lack of co-operation and constructive communication, and specifically a lack of trust between co-workers (Aiyer, 2006:83). She contextualised this in terms of high work pressure, competition for professional opportunities, and the fear of losing employment positions. In a landmark Western Cape based study on interpersonal trust in the workplace across a wider range of industry sectors, Bagraim and Hime (2007:43) noted that although trust is defined in a myriad of ways, an integrated definition from the field of Industrial Psychology could be posed as such:

“... trust can be defined as a psychological state that involves a decision-making process, affected by individual attitudes and cognitions, about an individual's willingness to accept vulnerability to another based on positive expectations of his or her actions in the future”.

Bagraim and Hime (2007:43) also noted that workplace interpersonal trust plays a vital role in effective work relationships, and an important role in determining job satisfaction and the constructive management of change. As an industry, the South African banking sector is indeed subject to on-going and radical transformation (Aiyer, 2006:9-15; KPMG, 2004:13-24; SAMDI, 2007:10-12). It therefore seems that trust among workers in this sector may be a pivotal factor underlying performance and well-being. As will be argued in detail in section 2.4, support for the selection of trust as a relevant area of exploration in the study was also found in Social Capital and Musical Capital theory.

1.1.4 A theoretical frame for relatedness

A perhaps surprising theoretical basis for a focus on relatedness in the context of well-being intervention in a South African bank, was found in Self-Determination Theory (SDT) literature (Ryan & Deci, 2000). These authors define relatedness as “to feel belongingness and connectedness to others” (Ryan & Deci, 2000:73). In overview, SDT researchers have

examined factors underlying intrinsic motivation and the self-regulation of behaviour, since the 1970s (Ryan & Deci, 2000; Ryan & Frederick, 1997). They found intrinsic motivation and self-regulation to be processes which increase well-being and optimise the actualisation of human potential (Ryan & Deci, 2000:74). Also, multi-factorial analyses conducted by these authors revealed that environmental conditions which potentiate intrinsic motivation and self-regulation are characterised by the satisfaction of three basic innate human needs, i.e. for competence, autonomy and relatedness (Ryan & Deci, 2000:68). Extrinsically motivated behaviours are conceptualised as “performed to satisfy an external demand or reward contingency” (Ryan & Deci, 2000:72), such as work tasks performed for financial or promotional gains. Building on their groundwork laid during the 1970s and early 1980s, Deci and Ryan (1985) proposed the Organismic Integration Theory (OIT) as an offshoot of SDT. OIT describes the process by which the regulation of motivation to perform extrinsically motivated behaviours, is internalised, or integrated with the self (Ryan & Deci, 2000:72). Ryan and Deci (2000:73-74) further noted that the satisfaction of competency and autonomy needs are preconditions for successfully internalised self-regulation of extrinsically motivated behaviours. However, they pointed out specifically that it is satisfaction of the need for relatedness which sets in motion the process by which the regulation of extrinsically motivated behaviour is integrated with the worker’s sense of self. Interestingly, they further noted that relatedness need satisfaction specifically potentiates engagement in new behaviours (Ryan & Deci, 2000:73). As mentioned earlier, the South African banking sector is an industry subject to on-going and radical transformation (Aiyer, 2006; KPMG, 2004; SAMDI, 2007), requiring of its workers to learn and successfully perform new behaviours on a regular basis. Thus, theoretically, it would seem that an increased sense of relatedness among workers in this industry could aid worker engagement in ever-changing performance requirements. A specific focus on relatedness for the present study was chosen against this background, though again, as section 2.4 will show, further support for such a focus was found in the fields of Social Capital and Musical Capital theory.

1.1.5 A theoretical frame for vitality

Ryan and Frederick (1997:536) have also shown that a subjective sense of vitality is an important indicator of psychological well-being, pointing out that an understanding of vitality in the context of SDT pertains to experiences of increased “energy felt to be one’s own”. As such, vitality is also associated with self-regulation and self-actualisation, and can be defined as “the state of feeling alive and alert - to having energy available to the self” (Subjective Vitality Scales. n.d.:1). The authors of the latter measurement scale add that “being vital and energetic is part of what it means to be fully functioning and psychologically well” (*ibid.*). In the field of

Industrial Psychology, Rothmann (2006:28) defines vitality as “high levels of energy and resilience, the willingness to invest effort in one’s job, not being easily fatigued, and persistence in the face of difficulties”. Rothmann contrasts vitality with exhaustion, which he defines as “an employee’s *incapability* of performing because all energy has been drained” (2006:28). In a dual-process model, which conceptualises work-related well-being as an energetic and motivational process, Rothmann (2006:26) also highlights exhaustion as one of the outcomes of distress in the presence of high job demands. The South African banking sector has indeed been described as a stressful working environment in light of considerable work challenges and job demands (Aiyer, 2006; KPMG, 2004; SAMDI, 2007). For these reasons, a subjective sense of vitality was chosen as the third focus construct. Well-being is thus an umbrella frame for the study, which focuses on three constructs, i.e. co-worker trust, relatedness and vitality.

1.1.6 Summary of theoretical frames

In sum, South African banking workers have been noted to present low trust in each other (Aiyer, 2006:83), while Bagraim and Hime (2007:43) proposed that workplace interpersonal trust plays an important role in effective work relationships, job satisfaction and the ability to deal constructively with change. The South African banking sector is indeed a fast-changing environment, requiring high adaptability of its workers towards new performance tasks (Aiyer, 2006; KPMG, 2004; SAMDI, 2007), while satisfaction of the need for relatedness is a pivotal factor in new task engagement (Ryan & Deci, 2000:73). Communication and cooperation among South African banking workers is lacking (Aiyer, 2006), which places a question mark behind the notion that they might “feel belongingness and connectedness” to each other, as relatedness is defined by Ryan and Deci, (2000:73). South African banking workers work in a stressful environment (Aiyer, 2006; KPMG, 2004; SAMDI, 2007), and there is a known relationship between job demand stress, and exhaustion (Rothmann, 2006:26). Vitality is sometimes referred to by Rothmann (2006) as an opposite to a state of exhaustion. Vitality is also referred to by Ryan and Frederick (1997:536) as a significant indicator of well-being. On these grounds it was deemed that banking sector workers in South Africa may be eligible for well-being intervention, where such intervention could be operationalised as relating to trust, relatedness and vitality in a focused manner.

The choice to focus on all three of these main constructs in conjunction within the current study was based on a wish to render the research as comprehensive as possible. This notion of comprehensiveness was grounded in my best understanding of what the available literature suggested regarding the subject area where the fields of well-being in the work context, well-

being intervention in the workplace, music based intervention in corporate settings, and music therapy intersect. Further, there were no available scales standardised for South Africa, to measure these three constructs at the time of the study. As such, this study was exploratory and more suited to qualitative methods. Although the chosen constructs were introduced as they had been framed in available literature, the focus was also on how participants themselves understood these constructs.

1.2 Aims

I aimed to explore whether Music Therapy sessions within a South African bank offered participants opportunities to experience shifts in experiences of trust, relatedness and vitality within interactions with their co-workers and, if so, how.

1.3 Research question

The study was therefore guided by the following research question:

Does a group Music Therapy intervention in a South African Bank facilitate changed experiences of trust, relatedness and vitality between co-workers in the same Music Therapy group, and if so, how?

CHAPTER TWO: LITERATURE REVIEW

2.1 Introduction

In this chapter, challenges faced by the South African banking sector as reported in literature, are reviewed in greater detail. This is followed by a review of well-being intervention policy and practice in both corporate and other settings, with a thematic focus on trust, relatedness and vitality. Subsequently, Self-Determination Theory (SDT) research is explored in greater detail, and SDT is examined for its suitability as a framework for well-being intervention practice. This is followed by a review of Social Capital theory strains which most rely on the concepts of trust and relatedness, alongside an introduction to related Musical Capital conceptions. Existing music-based interventions in industry are reviewed against the latter background, and briefly assessed through a SDT lense. Through this lense, differences between music-based programmes and Music Therapy interventions are brought into sharper focus. This leads in to a brief review of relevant Music Therapy theory. In the latter regard themes related to play, relational interaction, and rehearsal of role flexibility, which can prove helpful in addressing rigid interactional patterns, are highlighted. In closing, the study is

contrasted with the very few internationally published Music Therapy studies which were conducted in corporate settings.

2.2 Challenges faced by the South African banking sector

The South African banking sector has been facing difficult challenges, including having to comply with a range of socio-political and financial legal transformations, as well as to survive and compete in an increasingly globalised market (Aiyer, 2006). It is, perhaps, not ideal that the most recent systematic nationwide survey of the South African banking industry (KPMG, 2004) was performed nearly a decade ago. In the report which followed it, auditing firm KPMG (2004:13-24) reported stringent operational cost containment, far-reaching changes in organisational functioning and structure, the volatile value of the local currency, rapidly changing interest rates, and increasingly sophisticated client demands among the range of systemic stressors on this sector. In the same survey, banking employee input highlighted challenges experienced on political, regulatory, economic, technological, skills related, legal and social dimensions. Employee concerns on the social dimension highlighted strain experienced in light of stringent BEE requirements, and related to the loss of skilled workers through high employee turnover rates. Further, the supply in skilled and recruitable job applicants from previously disadvantaged population sectors was reported to be insufficient. Aiyer (2006) specifically highlighted the lack of trust, loss of valuable tacit professional knowledge, inefficient work team communication, competition for jobs, promotions and survival, and a need for improved cross-cultural interaction skills among employees. In resonance, the South African Management Development Institute (SAMDI, 2007:11) stated that, if organisations would function effectively in the rapidly changing modern global economic and socio-political climate, an ever increasing emphasis on teamwork and networking on both interpersonal and inter-organisational levels would be imperative. Given that these reports are between nine and six years old, the current study also aimed to gather information from the participants on challenges faced at the current time.

2.3 Perspectives from the field of Health Promotion on psychosocial interventions in work and other settings

In the field of Health Promotion, Anderson and Jané-Llopis (2011) point to areas of concern inherent to 21st century urban life experience across the globe. They specifically highlight “increased social evaluative threat” (the threat as experienced by modern urbanites, more than ever before, of being socially evaluated in a negative way), “chronic social stress” (2011:148), as well as frequent experiences of feeling subordinated and not being in control of their own

lives. These authors also note that the prevalence of mental health and social problems is higher in societies characterised by greater economic inequality, like South Africa. Reviewing research in the same subject field, Rablen (2012:307) provides support to these findings by citing research evidence that well-being is negatively correlated with societal income disparity.

Worker well-being also has an impact on the economy. Health Promotion researchers Czabała, Charzyńska and Mroziak (2011) performed a study which reviewed data generated through a comprehensive range of health promoting programmes. They consider the workplace to be among the most important settings for mental health promotion, and specifically emphasise the financial cost-to-company and personal cost-to worker accumulated in the absence of effective, pre-emptive, workplace based, mental health promotion programmes. Further, Rablen (2012), as well as Anderson and Jané-Llopis (2011), and Jané-Llopis, Katschnig, Mcdaid and Wahlbeck (2011), have all conducted comprehensive research literature review studies in this field, and their conclusions concur: there is a notable need for mental health and well-being interventions which are verifiably cost-effective and evidence-based. These findings also suggest a financial bias in how worker well-being is evaluated. However, Anderson and Jané-Llopis (2011:i147) also emphasise the value of social networks in promoting happiness and counteracting the impact of global mental health stressors. Moreover, they promote an expanded understanding of mental health as a resource which is valuable independently of, and in ways greater than, its relationship to global industrial profitability and financial cost-effectiveness (Anderson & Jané-Llopis, 2011:i149-i150).

An emphasis on broadening a conceptual basis for the value of mental health and well-being beyond the terms of dominant financial discourses has also found broader support: In 2008 the Commission on the Measurement of Economic Performance and Social Progress was established in response to a call by President Sarkozy of France. This commission published a report (Stiglitz, Sen & Fitoussi, 2009) in which the Organisation for Economic Co-operation and Development Better Life Index (OECD BLI) was proposed as a more holistic framework for measuring well-being. This index was developed by means of a systematic review of both academic research and informal data generated through development initiatives all over the world, and it affords social connections and subjective well-being equal weight alongside more traditionally emphasised factors such as GDP and financial income, in determining national ratings of well-being (Stiglitz, Sen & Fitoussi, 2009).

2.4 The Self-Determination Theory perspective on well-being

Although recent literary trends favour self-report questionnaire scales on life satisfaction as a measurement tool for subjective well-being, methodological difficulties related to the reliability and validity of these scales have not been adequately addressed (Dolan & White, 2007; Rablen, 2012). Ryan and Deci (2000), however, present a retrospective on an extensive body of empirical research on SDT since the 1970s (in which they themselves took part alongside other authors). As two of the most prominent SDT researchers in the field Ryan and Deci (2000:68-69) argue that SDT has emerged as a model which robustly explains how differences in human behavioural engagement and pro-activity are largely dependent on the social conditions in which people function and develop. They state that, through inductive processing of empirical results, SDT has been developed to specify factors which nurture innate human potentials for growth, integration and well-being, as well as processes and conditions which enable effective functioning and optimal development.

One of the most central tenets of SDT is the distinction drawn between intrinsic and extrinsic motivational factors. Intrinsic motivational factors are typically characterised by curiosity and the pursuit of enjoyment. Engagement in behaviours which are intrinsically motivated is also characterised by exploration and learning (Ryan & Deci, 2000:70). The central implication of this distinction in SDT is that intrinsically motivated people are more excited, interested, confident, better performing, more persistent, more creative, and present higher levels of vitality, self-esteem, happiness and general well-being than extrinsically motivated people (Ryan & Deci, 2000:69). Extrinsic (or externally causative) motivations and aspirations relate to rewards, expectations and consequences such as wealth, promotion, and the avoidance of sanctions for poor performance. This suggests that the general nature of rewards for work tasks in industry tends to conform to the extrinsic motivations category, and indeed Ryan and Deci (2000:75) specifically note research studies performed in places of work. These studies focused on conditions which satisfy or thwart the three basic innate human needs, identified by means of multi-factorial analyses, i.e. the needs for competence, autonomy, and relatedness. Ryan and Deci (2000) assert that such SDT research indicated that the satisfaction of these three needs creates the conditions under which people engage in behaviour with increased vitality, even when such behaviour is extrinsically motivated.

In order to better illustrate how this works, Ryan and Deci (2000:72-74) relate how they developed Organismic Integration Theory (OIT) as a sub-theory of SDT. OIT proposes that the satisfaction of competency, autonomy and relatedness needs fosters the internalisation

and integration of behavioural self-regulation in the performance of extrinsically motivated tasks, as is illustrated by the following figure (note specifically the four kinds of behaviour regulation under “Extrinsic Motivation” becoming progressively integrated from left to right).

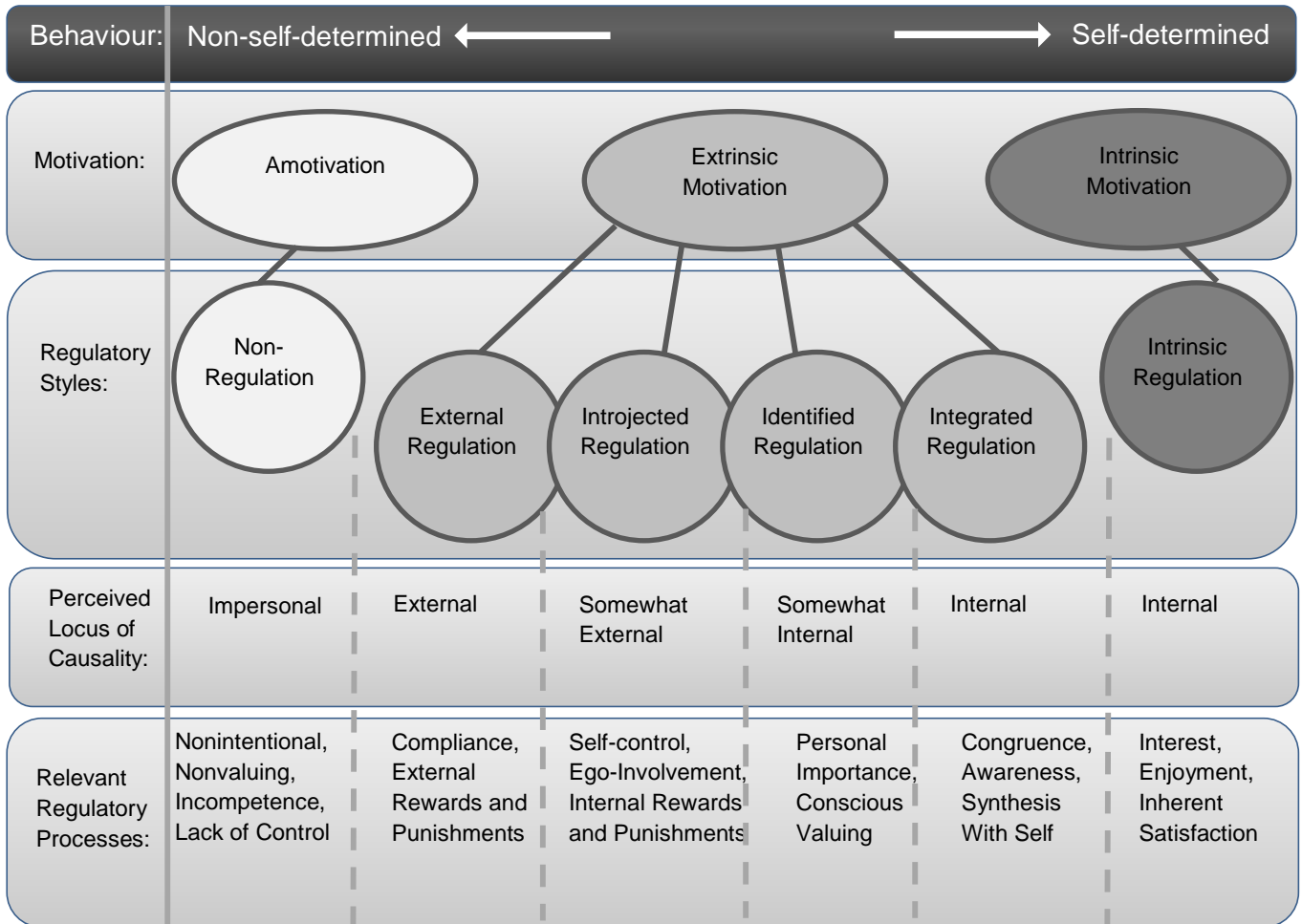


Figure 1
The Self-Determination Continuum Showing Types of Motivation With Their Regulatory Styles, Loci of Causality, and Corresponding Processes
(figure adapted from Ryan & Deci, 2000:72)

Looking critically at the way in which the exposition in Figure 1 equates the perceived locus of causality for integrated regulation with that of intrinsic motivation (both are denoted with the term ‘Internal’), raises the question whether the model might present a hard sell in this regard: Might it be that these authors are motivated to over-state the implications of their findings regarding the effect of the satisfaction of the three basic needs they identified? For the purposes of the current research, however, it is not so much the perceived location of causality that is of primary concern, but the relevant regulatory processes instead. In the latter case, a sufficiently discrete distinction is made between the enjoyment which characterises intrinsic motivation, and the self-congruence which characterises integrated regulation. Ryan and Deci

(2000:73-74) explain that OIT offers guidance on how to structure work environments to foster the performance of externally motivated behaviours with increased personal authenticity, investment and drive. They argue that it provides a theoretical basis for the importance of satisfying workers' needs for competence, relatedness and autonomy: Satisfaction of these needs promotes an internally directed integration of motivational regulation regarding extrinsically motivated tasks.

Ryan and Deci (2000:73) defined relatedness as “the need to feel belongingness and connectedness with others”. They found that satisfaction of the need for relatedness is of cardinal importance in the process of becoming personally invested in task performance, which they call the self-integration of behaviour regulation, as it is the very factor behind decisions to initiate new extrinsically motivated behaviours. They offer the explanation that extrinsically motivated behaviours are not typically interesting and, therefore, people would initiate engagement in them “because the behaviours are prompted, modelled, or valued by significant others to whom they feel (or want to feel) attached or related” (Ryan & Deci, 2000:73). Given how Ryan and Deci (2000) argue that the self-integration of behaviour regulation increases interest, drive, energy and general well-being, it is perhaps useful to investigate other perspectives on relatedness.

2.5 Sociability, trust and relatedness as components of Social and Musical Capital

As mentioned earlier, in the field of health promotion, social connections were argued to be among the most robust predictors of well-being (Anderson & Jané-Llopis, 2011:i147; Stiglitz, Sen & Fitoussi, 2009). In the field of Music Therapy, Procter (2004:225-226) calls for more detailed conceptual developments around how both music and Music Therapy promote relational health and community well-being. Citing Putnam's remarks that arts-based collective participation fosters community cohesion, Procter (2004:227-228) proposes that musical participation facilitates the generation of Social Capital. He extends thinking on the nature of capital resources potentially generated between people participating in musical activities at community level by introducing the term Musical Capital. In this regard he explains that it is not only the actual forming of valuable networks which is potentiated by communal participation in musical activities, but also the realisation of a need for aesthetic experience. As such, Procter (2004:228) offers the notion of Musical Capital as a phenomenon which is inherently musical, in that it draws on essentially musical properties such as pulse, metre and phrasing, while it also encompasses aspects of Social Capital offered by communal music making, such as participation, sociability and creativity. Lewandowski (2006:23) supports such

an emphasis on creative and aesthetic dimensions of playful sociable interaction, and frames inherently playful and enjoyable interaction as a valid end-goal in itself. In other words, it need not take place for the purpose of attaining greater social prestige or financial capital gains.

Putnam (2000:19) understands Social Capital as a potentially crucial survival resource created between individuals when they organise themselves into social networks, and highlights the importance of trust and reciprocity as values inherent to successful social network formation. In support, Lewandowski (2006:20) states that the accrual of Social Capital takes place in social networks characterised by cohesiveness, which is to be understood in terms of the extent to which these two values (trust and reciprocity) are shared between those who form networks. Providing resonance from the field of Health Promotion, Rablen (2012:304) offers: “norms such as reciprocity and trustworthiness are near-universal concomitants of dense social networks”. He also remarks that well-being studies increasingly incorporate trust measurements, and cites two sources which noted research findings indicating the existence of a significant relationship between generalised trust (which he defines as “the belief that others around you can be trusted”) and increased well-being.

Social Capital theory does not appear to provide a conceptual basis for relatedness in the current study at first glance. However, Social Capital theorist Schaefer-McDaniel (2004:153), who reviewed a range of literature focusing on the beneficial aspects of Social Capital in both private and public domains, argued specifically that Social Capital is created on three levels, i.e. through interaction and sociability, trust and reciprocity, and a sense of belonging. Interestingly (and as noted before), this is exactly how SDT theorists Ryan and Deci (2000:73) define relatedness at the hand of decades of empirical research: “belongingness and connectedness to others”. Schaefer-McDaniel (2004:163) uses the phrase “psychological sense of community” in this regard, which she defines as “the degree to which individuals feel that they are part of a collective community”. She also proposes that social networks characterised by relationships built on trust and a sense of belonging to a community, enrich people’s quality of life and, as such, offer important buffers against stress (2004:164).

2.6 Overview of existing music-based interventions in work settings

Drummer and music therapist Jourdan (2010:87-88) reported an exponential growth in the numbers of interactive drumming companies in South Africa during the 1990s, and the use of drum circle activities in stressful environments in South Africa, both corporate and otherwise, is relatively well publicised (Brothers in Beat, n.d.; Drum Café, 2011; Mass Appeal

Productions, n.d.; RedZebra, 2007). Still, I could not access any formally published academic Music Therapy studies which evidence either drum circle techniques or any other kind of active music making group work conducted in corporate settings. I could, however, access non-academic published references to drumming circle and active music making intervention work for both corporate and other settings, written by both people with and without Music Therapy training (Brothers in Beat, n.d.; Drum Café, 2011; Jourdan, 2010; Mass Appeal Productions, n.d.; RedZebra, 2007; Stevens, 2003, 2005, 2008. Jourdan (2010:82,88) noted that when group drumming interventions are facilitated by people with Music Therapy training, facilitation tends to be less directive and more encouraging of both individual and collective creative exploration than in work facilitated by people without Music Therapy training. Indeed, this seems to hold true for all of the work referenced in this paragraph.

In Jourdan's (2010:88) view, conventional South African corporate drumming interventions generally set session goals related to team building and stress relief, based on the power of music to invite cooperation and catharsis. In support, both the Brothers in Beat and Drum Café companies (Brothers in Beat, n.d.; Drum Café, 2011) purport focusing on team building, enjoyment, entertainment and on unlocking self-esteem through performance in a group context. American music therapist Stevens's (2003) training manual for drumming facilitators carries similar themes, but, in addition, she highlights basic therapeutic considerations (i.e. simple musical holding techniques, careful thinking about instrument choices, and people-centeredness in a kind, authentic, and fun-filled space). Jourdan (2010:86-88) echoes Stevens's approach in vignettes about his own corporate drumming intervention work, by also reflecting on intentional facilitation of experiences of enjoyment, inviting participants into sociable interaction in music, and facilitating playful, creative risk taking. Stevens (2005; 2008) describes her work in corporate settings as team building, not as Music Therapy. Her intervention goals appear to be training-oriented and to involve collective team building challenges, although connecting on a human level, and being expressive are also sometimes listed as goals (Stevens, 2005).

RedZebra (2007) and Mass Appeal (n.d.) purport more explicitly to incorporate music activity-based techniques towards training or corporate culture development goals, and also advertise a more thorough pre-intervention assessment of their clients.

When seen through a SDT lense, conventional music-based group activity work (Brothers in Beat, n.d.; Drum Café, 2011; Mass Appeal Productions, n.d.; RedZebra, 2007) is clearly group-competence oriented, while the creation of opportunities for experiencing individual competence and autonomy is not evident. In contrast, Stevens (2005) and Jourdan (2010),

who were trained as music therapists, purport an additional focus on individual creative exploration in their own work. As such they also create opportunities for experiencing competence and autonomy at individual levels.

2.7 What more can Music Therapy offer?

A further perspective on differences between music based intervention work facilitated by people with and without Music Therapy training, is proposed by music therapists McFerran and O'Grady's (2007) grounded theory study paper on music interventions in health service settings. They draw useful distinctions between community music and Music Therapy, by highlighting differences regarding client ownership of the music, and clients' experience of their own importance in the process. In their view (McFerran & O'Grady, 2007:72), community musicians tend to prioritise the aesthetic qualities of the music over the needs of clients:

“With the increase in focus on music, artistic output will often be an explicit aim that may then lead to aesthetic concerns, for instance, trying to create good music or trying to connect with an audience. These concerns may sometimes conflict with the participant's experience or participant's sense of ownership. Whether good music or the participant is given more priority may depend upon, amongst other things, whether the music-worker is a music therapist or a community musician. The interviews in this study suggest that community musicians prioritise good music over the participant more frequently than music therapists.”

Further indications as to the kind of thinking which informs specifically interventions facilitated by music therapists, abound in literature. I will note a few. As mentioned in the introduction section, Stewart and Stewart (2002:136) state that in Music Therapy, play (a term conceptually borrowed from the interaction typically associated with children, but which can also happen musically between people of various ages) is the primary means of relating between client and therapist. This kind of playing takes place in a safe space, which is facilitated to encourage unconditional acceptance, trust, and containment. Winnicott (1971) argued that play is a creative endeavour, and not only implies trust, but relies on it. Taking this further, although referring to Music Therapy work in a clinical setting, not a corporate one, music therapist Loewy (2001:3) states: “Music therapists can also tie teams together. Interweaving aspects of music [...] in order to create community within the work setting helps us build an environment of trust and safety”. Writing about intervention in a similar setting, Ghetti (2004:87) adds: “engagement in music therapy may act as a gateway, and as confidence and trust are established within the music therapy context, these new skills may generalise to other

treatment settings.” In another study, Kwan (2010) found that trust was one of six salient themes highlighted by clients when reflecting on their experience of the Music Therapy process. Most on-target in terms of the cultural context of the current study however, is a chapter written by Pavlicevic (2010) on a team building workshop facilitated by herself, in her capacity as a music therapist, with an IT work team at the University of Pretoria. While this chapter does not report on a formal study, nor on an intervention presented as Music Therapy, it describes a single session workshop intervention which lasted two and a half hours. She employed active music making and collaborative songwriting techniques, and analysed the process at the hand of setting norms and boundaries, considerations regarding directiveness in facilitation, temporal-musical alignment of the group, and collaborative musicing. She noted:

“By getting the group together into musicing, the participants gradually became temporally aligned with one another. Indeed, by the end of this musical activity, there was a spontaneous, collective, lively “Wow!” – as though the team was delighted and surprised by its achievements as a group.

This musical alignment (which is a social-musical temporal alignment) relates to the biological notion of entrainment. For example, a shoal of fish or a flock of birds getting themselves into one rhythm, one flow, and becoming one organism, is an evolutionary survival tactic: by being entrained birds fly more easily and expend less energy, and therefore have a better chance of surviving long migratory journeys. Similarly on music: by musicing the group, and beginning to align them in time, I work with both individual and collective group energy: energy that has to do with expressing ourselves, communicating with others and receiving communication from them.”
(2010:166)

In Music Therapy, relationships develop between therapist and client, group member and group member, group member and group, and so on. Capturing these layers of relationships in group psychotherapy, Yalom and Leszcz (2005:75-82) see cohesiveness as the group therapy equivalent of the relationship-as-therapeutic-factor in individual therapy, and argue for its pivotal role in determining therapy process outcome. In terms of understanding the mechanisms underlying group cohesiveness in music, communicative musicality (Pavlicevic & Ansdell, 2008; Trevarthen & Malloch, 2000) is extended to the social context as collaborative musicality (Pavlicevic, 2006:i3-5;). Collaborative musicality is based in notions regarding the inherently musical nature of early communication between mother and infant, and extends this understanding to the collective level at which Music Therapy group work takes place. It also opens up ways of understanding the relationship between musical growth and social

development in terms of the development of collaboration and communication skills in a therapeutically facilitated musicking group. Pavlicevic (2010:167) expands the notion of collaborative musicality to extend to the realm of musicking (the spelling of which she updates to musicing), in the following way:

“Collaborative musicing is ‘playing’ together, in an optimal sense [...]. This experience can be thought of as the creating of a musical community: a community in which participants reciprocate one another’s acts, and also, through musicing, communicate this intent to reciprocate.”

Pavlicevic (1997:143) notes that playful improvisation, as facilitated by a trained therapist, potentiates the safe testing of boundaries between self and others, an important aspect of self-discovery. Interestingly, this kind of play resembles the notion of curious and unhindered exploration which characterises enjoyment-based intrinsically motivated behaviours as defined by SDT (Ryan & Deci, 2000). Correspondingly, Stewart and Stewart (2002:136) invoke the notions that, in play, the individual’s inner child is able to be creative, and in being creative the individual is able to discover the self. Shedding more light on the kind of self-discovery which becomes possible in Music Therapy, music therapist Ghetty (2004:87) adds: “Music performance groups offer an opportunity to demonstrate interpersonal skills and to explore how an individual’s actions can positively and negatively affect a group”.

Given that a corporate team, such as this study aimed to serve, can also be conceptualised as a system, a systems theory perspective on what Music Therapy can offer adds additional light. Writing from this perspective, Livesley and Mackenzie (1983:132) point out that optimally healthy systems require their sub-parts to be flexible by nature. In the case of social systems such as work teams, this flexibility is explained in the following way: in order to function optimally, the “system needs varied roles just as the individual needs to acquire role flexibility” (Livesley & Mackenzie, 1983:132). In other words, the sub-parts of the system, or the individual members of the social system in question need to be flexible in the range of roles they are able to play. Why? Extending the idea of role flexibility as it can be rehearsed in music, Darnley-Smith (2002:81;82;88) describes how freely improvised music can provide opportunities for authentic emotional expression in a group context, which can prove helpful in addressing rigid interactional patterns and introducing increased variation in the expression of inter-active behaviour. While not writing from a systems theory perspective per se, but adding to our understanding of the value of role flexibility, Benson (1987:82) adds that at more mature group development phases, roles tend to become more flexible and functional.

As mentioned earlier, SDT theorists Ryan and Frederick (1997:536) defined subjective vitality as “energy felt to be one’s own”. Amir (2004) notes that in longer-term Music Therapy processes, participants experience increased energy levels both in and outside sessions, in light of recognising that new possibilities are opening. She ascribes this sense of increased possibilities as related to insights gained in the context of a developing and deepening therapeutic relationship over longer periods in therapy. Soshensky (2005) notes a remarkable energy (which, interestingly, he describes by using the term vitality) with which individual Music Therapy clients sometimes respond specifically to the use of the guitar. In a vignette of drumming circle facilitation work, Jourdan (2010:81) notes surges in volume and intensity, groups erupting in shouts, whistles and loud drum rolls after sessions, and feelings of exhilaration reported by session participants. In overview, however, there is surprisingly little in Music Therapy research literature specifically about increased client experiences of vitality. I could also find no references to vitality or subjective vitality in short Music Therapy group intervention studies like the current one. One of the aims of the current study was thus to contribute to the discourse around subjective client vitality in Music Therapy in general, and short Music Therapy group intervention in particular.

2.8 Situating the study in relation to other formal studies with similar key areas of interest

To my knowledge, Music Therapy studies involving interventions with goals explicitly related to ‘well-being’ are very rare. I found only one, by Hoeft and Kern (2007), which tested whether listening to music composed specifically for the purposes of promoting well-being had significant effects on the mood, levels of relaxation, energy, and cognitive focus of the 208 undergraduate students who participated in the study. These authors reported improved affect, increased relaxation and energy, as well as improved cognitive focus. Another Music Therapy study (Batt-Rawden, 2010) positioned itself terminologically in the field of health promotion. This study involved an exploratory design, and found significant health-promoting effects as outcomes of a collaborative CD playlist design project launched among a cohort of adults who were all suffering long-term illnesses. Musicking as framed in the Batt-Rawden (2010) study, involves listening, not active music making and improvisation as per the current study. The Hoeft and Kern (2007) study was also listening based.

I could access only two Music Therapy research articles which reported on a formal academic study of music-based intervention in corporate settings (Lesiuk, 2010; Smith, 2009). Lesiuk (2010) found that cognitive performance levels could be enhanced, and positive improvement of affect states achieved, through encouraging workers in a high cognitive demand

environment (an information technology company) to listen to music they like, when they would like to do so. In another, quantitative Music Therapy study, specifically performed with 80 working adults in a working environment (at a call center), Smith (2009) investigated anxiety levels at the hand of pre and post-tests. The Music Therapy intervention involved a single music relaxation listening session, and participants were randomly assigned to an experimental and control condition. The control condition involved verbal discussion, and results indicated significantly more promising reductions in the Music Therapy experimental condition than the control condition. Both of these studies also involved Music Therapy interventions relying on listening based techniques, not active music making as per the current study.

Two Music Therapy studies were accessed, which investigated work environment related constructs, while study participants were students, not working adults. In a quantitative, doctoral dissertation study, Bae (2011:iii) examined the effects of two group Music Therapy interventions on the anxiety, mood, job engagement and perceived self-efficacy of twenty Music Therapy students. One of the interventions was listening and imagery based, and the other involved group drumming activities. For the listening-based intervention, pre- and post-test comparisons revealed significant positive differences in job engagement, trait anxiety, mood and self-efficacy. For the group drumming condition, significant differences were found on mood only. This study was not conducted with working adults, but was deemed relevant in terms of its measurement of job engagement, and because it involved an active music making intervention. Bittman and colleagues (2004) studied burnout and mood states among 75 first year nursing students, who participated in six recreational music making sessions. Quantitative analyses were done on pre- and post-test scores for the two focus constructs. Significant reductions in burnout as well as improvements in mood were found. As noted, this study was not performed with working adults. Also, it does not purport to be a Music Therapy study. Nonetheless, through the use of an active music making intervention, it was deemed to be sufficiently related to the current study.

Two studies were accessed, which investigated work related constructs, in work settings, though said settings were not corporate (Cheek *et al.*, 2003; Hilliard, 2006). First, in an educational setting, Cheek and colleagues (2003) conducted a quantitative study in which 51 teachers completed pre- and post-tests on a scale measuring burnout. They found that teachers who participated in schools-based counselling groups, and who combined Music Therapy techniques with cognitive behavioural therapy, presented lower burnout than randomly assigned participants who attended counselling groups with cognitive-behavioural therapy only. The techniques borrowed from Music Therapy involved listening to participants'

music selections, and processing experiences verbally. This study is thus also one performed with adults in working environments, and again, did not involve active music making. Second, quantitative study in a palliative care setting, Hilliard (2006) investigated pre- and post-test scores on scales for team building and compassion fatigue among an inter-disciplinary group of 19 care-giving professionals. Two Music Therapy intervention conditions were investigated, both of which were grounded in active music making techniques, with one intervention being more structured, and the other less structured and directive in facilitation. Both of these treatment conditions rendered significant improvements in scale measurements for team building, and no significant differences on scale measurements for compassion fatigue. The Team Building Questionnaire used for this study was developed for use in a care setting, as some of the Likert scale style questions indicate: "I feel like the members of the interdisciplinary team at hospice work well together" (2006:398).

I could find no published Music Therapy study which investigated aspects of Self-Determination Theory. Studies involving psychosocial interventions based in Self-Determination Theory have largely focused on investigating how basic need satisfaction can be instrumental in health behaviour change in health care settings (Ryan, Patrick, Deci & Williams, 2008). I also could not find any published Music Therapy studies conducted in corporate contexts in South Africa. Among the thousands of search results rendered by the JSTOR, Sage and Proquest platforms in response to "South Africa", "corporate", "intervention" and "psychosocial" or psycho-social" as search terms, many references (too many to list here) pertain to HIV/AIDS related health behaviour intervention studies done in a variety of settings, none of them corporate. Astonishingly, none of the articles rendered in response to these searches report on studies involving any kind of psychosocial intervention in South African corporate contexts. I was able to access the CSCM wellness study report (Center for Supply Chain Management, 2010) via the company which participated in it. This report lists a range of wellness services available to employees, and measured the percentages of employees who engage in these services on a regular basis. The list of services includes primary and preventative health care, counselling, medical scheme memberships and regular free biomedical health assessments. A comprehensive international review of psychosocial interventions for mental health promotion in the workplace (Czabała, Charzyńska, & Mroziak, 2011) lists the following intervention categories: skills training (mostly involving stress and coping), occupational qualification improvement, improvement of working conditions (none of these involving SDT or related basic need satisfaction), relaxation, physical exercise, and combinations of these already listed here.

As mentioned earlier, the South African banking sector has been shown to be a working environment where workers face a range of challenges (Aiyer, 2006; KPMG, 2004; SAMDI, 2007). Also, it has been stated that the workplace is considered one of the most important settings for well-being intervention (Czabała, Charzyńska & Mroziak, 2011). Still, there are no published Music Therapy studies involving well-being interventions in corporate contexts in South Africa. It is my opinion that the current study was warranted against this background.

2.9. Conclusion

This literature review highlighted challenges reported elsewhere, to be faced by the South African banking sector. Well-being intervention policy and practice in both corporate and other settings were reviewed with a thematic focus on trust, relatedness and vitality. Self-Determination Theory (SDT) research was introduced and explored, followed by a review of Social Capital theory strains which most rely on the concepts of trust and relatedness. Links were drawn to emerging conceptions of Musical Capital, and existing music-based interventions in industry were reviewed, and briefly assessed through a SDT lense. Differences between music-based programmes and Music Therapy interventions were highlighted, followed by a brief review of relevant Music Therapy theory focusing on themes related to play, relational interaction, and rehearsal of role flexibility. In closing, the current study was contrasted with the very few internationally published Music Therapy studies which were conducted in corporate settings.

What follows is a discussion of the methodology employed in pursuit of an answer to the research question: Does a group Music Therapy intervention in a South African Bank facilitate changed experiences of trust, relatedness and vitality between co-workers in the same Music Therapy group, and if so, how?

CHAPTER THREE: METHODOLOGY

3.1 Introduction

This section describes the selected methodology of the current study, as well as its strengths and limitations, at the hand of four topics. First, the interpretive paradigm and its related qualitative methodology most suitable to the current enquiry, are discussed. Thereafter, the study design and Music Therapy intervention are described, followed by discussions of considerations pertaining to research quality and research ethics respectively.

3.2 Research paradigm

3.2.1 Introduction

The interpretivist paradigm was selected for the purposes of the current study. In research, a paradigm is understood as not only a way of looking at the world, but also a related system of values, norms, theories and practices which informs the act of conducting research. Any given paradigm is also associated with a particular ontology, epistemology and methodology (Terre Blanche & Durrheim, 1999). An ontology involves an understanding of the nature of reality, and of how reality is constituted. An epistemology involves the way in which one would go about understanding said reality from a given ontological perspective, and a methodology describes the research practices (such as sampling, data collection and data analysis) which actualise its related epistemology (Terre Blanche & Durrheim, 1999).

3.2.2 Interpretivist research

Schwandt (2000:191) articulates the basic ontological premise of interpretivism in terms of the inherent meaningfulness of human interaction. As such, interpretivism is also ontologically characterised by a focus on intentionality as key to understanding how meaning is created by human relation with the world. Epistemologically, interpretivist research requires an “empathic identification” (Schwandt, 2000:192) with the human subject of study. In this regard, Terre Blanche and Kelly (1999:123) state: “Researchers working in [the interpretive] tradition assume that people’s subjective experiences are real and should be taken seriously”. A concerted attempt is made to generate an understanding that is as rich and thorough as possible, while terms and categories emerging through analysis should be context-derived, or speaking from within the data instead of being imposed on it (Guba, 1990; Terre Blanche & Durrheim, 1999; Terre Blanche & Kelly, 1999).

Interpretive researchers have historically rejected positivism (Willig, 2001:4), arguing that science and paradigms, like humans, are neither value-free nor infallible and, as such, any notion of objectivity is a myth (Guba, 1990:23). Put another way, this notion would read: “... researchers would do well to accept that the quest is no longer only for truth, which is in any case always temporary and perspectival...” (Terre Blanche & Durrheim, 1999:13). The interpretivist researcher's role is to aim to understand richly and report in detail, not to reduce information to statistically manipulable data (Terre Blanche & Durrheim, 1999). Part of the challenge to the researcher is that he is himself a subjective observer while he has to take the subjects' perspective. The aim is to interpret and understand participants' subjective intent as they understand it themselves (Schwandt, 2000:192). This is deemed possible on condition that the researcher brackets his own personal values and positionalities in order to understand

participants' meanings in an as un-fettered manner as possible (Schwandt, 2000:193), while the researcher remains reflective regarding how his values may still implicitly influence the meaning he interprets to be present (Finlay, 2002; Willig, 2001).

Willig (2001:10) explains that reflexivity requires an awareness on the researcher's part, of his/her own contributions to the construction of meanings throughout the research process. She distinguishes between two kinds of reflexivity: personal reflexivity and epistemological reflexivity. The former involves reflecting upon how our own values, beliefs, experiences, aims and identities shape not only how we interpret data, but the entire process of the research we conduct. Epistemological reflexivity involves reflecting on how the design and methods of the study determine what findings are likely to emerge. The first implication here, is that it is necessary to bracket one's own values and beliefs so that participants' meanings can be allowed to emerge as clearly as possible (Schwandt, 2000:193). Second, reflecting on the researcher's own epistemological and personal determinants (and including such reflections in the research report) enriches the ways in which the knowledge that is generated can be contextualised in the mind of the reader. It has been my aim to be both personally and epistemologically reflexive throughout conducting this study. Results are reported in a spirit of honest self-disclosure, particularly where meaning gleaned from the data appeared to be informed by my own values and theoretical preferences. Data were gathered and analysed in such a way that, although the three main chosen constructs (trust, relatedness and vitality) are theoretically framed to an extent, I aimed to let the meaning attached and presented by participants speak from the data as un-fettered as possible. In practical terms, I made active use of bracketing, and aimed to withhold researcher-injected meaning as much as it was possible within the theoretical parameters of the study.

3.2.3 Qualitative methodology

Morgan and Smircich (1980:498) state that qualitative methods are more appropriate to some enquiries than quantitative methods. In interpretive research, a qualitative methodology is opted for (Neuman, 1994:317), which involves a range of qualitative analysis techniques. Content analysis is one such technique, which involves coding, code categorisation and thematic extraction (Gibbs, 2007:38-49; Graneheim & Lundman, 2004:105-109; Hsieh & Shannon, 2005:1278; Punch, 1998:204-209). Content analysis as described by these authors, was selected as the analysis technique for the current study.

Ansdell and Pavlicevic (2001:135-140) discuss nine characteristics which typically characterise qualitative research. First, the qualitative methodological approach is process

centered rather than outcome centered. As such, the current research project asks ‘how’ questions rather than the ‘yes/no’ questions which typify hypothesis testing. Second, qualitative research is personal, and correspondingly the current project stems from my own work as a practitioner-researcher while the research questions arose from my preliminary experience as a trainee music therapist. A potential disadvantage that this aspect introduces, i.e. the bias of the researcher as a data gathering instrument, was managed by means of inter-subjective reflexivity in relation with my research supervisor, conscious bracketing, and honest acknowledgement of how my values and norms may influence my interpretations. Third, qualitative research is natural or contextual. Indeed the current project studied participants in a naturalistic setting. Also, an essential part of being a responsible interpretive researcher involves acknowledging one’s theoretical and philosophical context; the bedrock of bracketing and reflexivity. Ansdell and Pavlicevic (2001:135-140) also point out specifically that qualitative research is characterised by reflexivity on the part of the researcher, as mentioned in section 3.1.1. This requires an on-going critical stance on the researcher’s part regarding his own research activities. Also, it relates to trustworthiness (which is discussed further in section 3.4 on research quality).

Fourth, qualitative research is explorative and, correspondingly, the current project was not aimed at confirming or disconfirming established statements or facts. It explores what Music Therapy may offer South African co-worker teams. Fifth, qualitative research is descriptive or comparative. For example, I aimed to describe how participants may (and in some ways may not) have demonstrated experiences of increased trust and relatedness during Music Therapy sessions. Also, the very essence of categorising themes (a frequently used qualitative method) is that it involves making fine distinctions between observations. Sixth, qualitative research is interpretative and, in this regard, it is important to distinguish between description and interpretation. Description needs to be done thoroughly. Also, it is important to describe first, and only then to interpret. The researcher’s task is not to prove anything, but, rather, “to demonstrate a valid perspective that will be useful to others’ thinking and practice” (Ansdell & Pavlicevic, 2001:139). Seventh, qualitative research is idiographic rather than nomothetic, in that a deeper understanding of the experience of a smaller group of participants is sought, i.e. rich and detailed knowledge about specific cases rather than general knowledge about larger categories of people. Then, qualitative research is also frequently intra-disciplinary. As such it may aim to stimulate thinking in a specific research area rather than to explain, for example, the efficacy of a Music Therapy intervention to non-music therapists. In this regard the current research project may be relatively atypical, as it aims to be both intra-disciplinary (i.e. to stimulate thinking among music therapists regarding our discipline as a viable well-being intervention modality for corporate contexts), and potentially inter-disciplinary (i.e. to

potentially promote awareness of the value of Music Therapy intervention in corporate contexts). The ninth characteristic (briefly touched upon under the second, 'personal' characteristic above), involves that it is reflexive. Ansdell and Pavlicevic (2001:140) explain:

“In keeping with the researcher’s involvement in her research process, and the principle of treating subjectivity in qualitative research as a resource rather than a problem, is the notion of reflexivity, which means that the researcher cultivates an ongoing self-reflective and ‘critical’ stance on her own research activity. The aim is to control the possibilities of excessive bias, and also for the self-reflection to be a positive aid to the research itself.”

In sum, the current study probed as deeply as possible into how participants understand the challenges they experience, their sense of vitality, and the value and meaning of trust and relatedness between co-workers, as well as how these may have shifted through the Music Therapy sessions. Aside, but important enough to note here: Although participant understandings of work-related challenges were not included in the research question, questions to probe this aspect were included in the initial focus group schedule. This was done in light of the fact that the most recent formal survey of the South African banking sector was performed nearly a decade ago (KPMG, 2004), which warranted an in-built attempt at updating our understanding of challenges faced by workers in this sector. Also, questions related to challenges and stressors were useful as pre-intervention assessment mechanisms as the information yielded by means of the pre-intervention focus groups enabled me to fine-tune the intervention design to fit the needs of the group.

3.3 Research design

3.3.1 Introduction

The current research took the shape of a case study (Robson, 1993; Willig, 2001). In the section to follow, I will elaborate at the hand of descriptions of the chosen sampling technique, the Music Therapy intervention itself, and the most applicable methods of data collection, preparation and analysis.

3.3.2 Research question

As stated earlier, the study was guided by the following research question:

- How does a group Music Therapy intervention in a South African Bank facilitate changed experiences of vitality, trust and relatedness between co-workers in the same Music Therapy group?

3.3.3 Design

This research project is a case study of a group of workers at the same branch of a South African bank in the Cape Winelands, who took part in Music Therapy sessions. Case study designs offer frameworks for in-depth exploration and detailed descriptions of the phenomenon of interest (Neuman, 1994:321; Robson, 1993; Willig, 2001:74). Robson (1993:148) proposes that case studies offer flexible frameworks within which the research process can be iteratively reviewed and adapted throughout. The case study design served the current study well in this regard, as the researcher was able to, for instance, adapt the intervention in response to information gathered after the study commenced, schedule a second pre-intervention focus group when it was needed, and to accommodate participants who volunteered after the study commenced. Robson (1993:149;157;165) also distinguishes between exploratory and confirmatory case studies. The latter kind is applicable to fields where sufficient theory is available to inform a potentially refutable conceptual framework before the study starts, and the former where such theory is not sufficiently available. The current field of study is too specific and new for the proposed study to be confirmatory. As such, the nature of the currently proposed case study is certainly exploratory, although the central constructs of interest (trust, relatedness and vitality) were chosen in light of resonant theory from other (related) fields. In this regard Robson (1993:152) also distinguishes between descriptive and theory-based case studies, a distinction echoed by Willig (2001:75) by means of the terms 'descriptive' and 'explanatory'. Although the choice of focus constructs in the current study was theory-based, the study is descriptive given that the aim was not to confirm or disconfirm theoretically proposed relationships between constructs, nor to explain relationships between constructs. Willig (2001:74-75) further distinguishes between case studies which aim to generate theory, and those which do not. Given the specificity of the context (Music Therapy well-being intervention among a banking branch team in the Cape Winelands) the generalisability of the results is limited. This also limited the theory generating potential of the study.

3.3.4 Sample

Bruscia (1995a:341-343) states that qualitative designs aim, particularly, to evoke understandings of individual cases at particular moments, in contrast with quantitative designs which aim to do exactly the opposite: to prove or disprove laws which govern relationships for entire populations across many contexts. This is also supported by the kind of sampling one tends to find in qualitative studies. Fewer cases are selected in a purposive, non-random and representative way (Parker, 1994:12). The kind of sampling employed for the current study

can also be called a “convenience sample” (Miller, 2007:89) as the Music Therapy group was comprised of workers at a branch in the researcher’s area of residence in the Cape Winelands, who volunteered for the study. Sampling criteria thus stipulated only that potential participants needed to work both at the selected bank and selected branch.

Two initial meetings were held at the selected branch. At the first meeting, between the researcher, provincial HR director and branch manager, information forms and consent forms specifically prepared for these two professionals, were handed out and signed (see Appendices A-D). At the second initial meeting at the selected branch, the researcher personally informed workers of the study, explained its aims and invited them to participate. Workers were given participant information forms to peruse in aid of their decision (see Appendix E). Workers from all organisational levels of employment at the branch were invited to participate, for several reasons. First, it would not have been possible to compile a large enough or representative enough group of volunteers from the same branch if, e.g., only department managers were invited to volunteer. Second, it was thought that the potential influence of the intervention on the branch as a whole, would be maximised by the participation of volunteers from as many departments and levels of responsibility as possible. Third, a more diverse group of participants would also render a greater range of perspectives to draw from during the focus groups. It was a concern that freedom of expression during focus groups and sessions might be impeded by the possible presence of the branch manager. Incidentally, the branch manager did volunteer to participate. This concern did not eventually require active management from the facilitator, as the branch manager communicated to staff that the provincial HR head-office warranted free and honest expression and participation. Also, the branch manager was only present at the first of the three focus groups, and modelled honesty and openness when present.

Kelly (1999:389) notes that a focus group (the interviewing technique selected for the current study) is generally comprised by between six and twelve respondents. Marshall and Rossman (2006:114) suggest that at least four members might suffice, and that a focus group of more than twelve respondents would be unusually large. Kelly (1999:381) also recommends that for shorter interview formats (formats where several hours of interviewing are not possible – such as focus groups), between ten and twenty cases are sampled in order to potentiate a satisfactory variety of participant meanings. It was correctly anticipated that the focus group (which would also be the Music Therapy group) would not exceed 15 members given that there are only 18 people working at the selected branch. In total, 13 people volunteered for the study. Upon arriving at the venue where the focus groups and Music Therapy sessions would be conducted, all participants were handed participant consent forms (see Appendix F)

to sign before activities commenced. Six participants arrived for the first scheduled pre-intervention focus group. After this event, the branch manager informed the researcher that there were more people who wished to participate, but who could not attend the first scheduled focus group. Consequently, a second pre-intervention focus group was scheduled, for which a further five participants arrived. Two further participants arrived and signed consent forms during the Music Therapy intervention phase.

Participants were allocated pseudonyms during focus group transcription and video clip thick description. The six participants who arrived for the first focus group were referred to, in clockwise seating order from left to right, by the following pseudonyms: Ashwin, Brandon, Cindy, Daniella, Emily and Fiona. The five participants who arrived for the second pre-intervention focus group, in a similar allocation fashion, were referred to as Gina, Harry, Imelda, Jurlene and Katie. The two participants who arrived after Music Therapy sessions started, were referred to as Linda and Marie. Music Therapy sessions were attended by between eight and eleven participants per session. Of the eight participants who were present at the post-intervention focus group, half were present at all of the Music Therapy sessions, and half at five of the six Music Therapy sessions. Table 1, to follow, illustrates participant attendance more clearly.

Participant by pseudonym	Focus group 1a	Focus group 1b	MT session 1	MT session 2	MT session 3	MT session 4	MT session 5	MT session 6	Focus group 2
Ashwin	O	/	O	O	O	O	/	O	O
Brandon	O	/	O	O	O	O	O	O	O
Cindy	O	/	O	O	O	O	O	O	/
Daniella	O	/	O	O	O	O	O	O	O
Emily	O	/	O	O	O	O	O	/	O
Fiona	O	/	/	/	/	/	O	O	/
Gina	/	O	O	O	/	/	/	/	/
Harry	/	O	O	O	O	O	/	O	O
Imelda	/	O	O	O	O	O	/	O	O
Jurlene	/	O	O	/	/	/	/	/	/
Katie	/	O	O	O	O	O	O	O	O
Linda	/	/	O	O	O	O	O	O	O
Marie	/	/	/	/	/	/	O	/	/
Number of attendees	6	5	11	10	9	9	8	9	8

Table 1

Participant Attendance of Focus Groups and Music Therapy Sessions (attendance indicated by O, absence by /)

3.3.5 The Music Therapy well-being intervention

During the proposal stage of the study, it was deemed that the most feasible intervention structure would involve four consecutive Music Therapy sessions of more or less one hour each. It was thought that scheduling more sessions may have posed the risk of inconveniencing participants whilst fewer sessions could result in inadequate time to address the identified therapeutic goals. In this regard the intervention fit into the “short term group” category as proposed by Pavlicevic (2003:48), who suggests that, with interventions in this category, the therapist needs to attempt to procure commitment for full attendance from all members. This was a step I took great care to include in the participant recruitment process. However, given the high pressures under which participants operate daily, unforeseen factors (e.g. responsibilities which required their presence at the branch, as well as health problems such as colds and flu) frequently interfered with their attendance (refer to table 1 in section 3.3.4 above). Pavlicevic (2003:48) adds that a closed group (such as the group intended for the current study during proposal, as opposed to a group where members are allowed to join during later sessions) is most suitable for short term work. Also, Pavlicevic (2003:48) notes that if members already know each other (like all participants in this study do), they will be likely to get to know each other in a new way, the short duration notwithstanding. From this vantage point, the current study aimed to see whether shifts in trust and relatedness between co-workers, as well as in the workers’ sense of vitality, would take place. Pavlicevic (2003:47) also discusses a once-off intervention category (which consists of one session only), and mentions that such intervention structures are sometimes used for team building purposes. The current study involved providing opportunities for relational processes to be addressed in more depth, and with an intervention duration of four sessions having been pre-selected, it was not anticipated that the duration would be insufficient given the identified therapeutic goals.

During the two pre-intervention meetings at the branch, the first hour of a work day, i.e. between 8am and 9am, was indicated to be the most suitable time both for the focus groups and the Music Therapy sessions. During the pre-intervention focus groups, however, participants indicated that sessions lasting one hour each would be difficult to manage given the workloads which awaited them upon return to the branch. It was then negotiated that the number of sessions be increased from four to six, and the duration of sessions decreased from one hour to 40 minutes.

As noted earlier, and as Table 1 illustrates, two people who were not present at the pre-intervention focus groups arrived for Music Therapy sessions. One of these participants

arrived before the first session, with the explanation that she really wished to participate in the session series although she was on sick-leave on the pre-intervention focus group days. It was decided to include her as the Music Therapy process had not started. On the day of session five, another branch employee presented herself, expressing a sincere wish to observe that day's Music Therapy session. In light that the rest of the group were notably excited at the prospect of including her in the session, and requested that she be allowed, it was decided that she may join the group on condition that she participates in the day's activities. The condition of participation was set in order to prevent the rest of the group from feeling inhibited upon being observed by a non-participating new-comer. After the newly arriving volunteer was reassured by both me and the group, that the activities are easy and enjoyable, she decided to participate fully in the session.

The Music Therapy session plans designed during the proposal phase of the study, were continuously adapted throughout the process of interviewing and intervention. First, the session plans were reviewed directly after the two pre-intervention focus groups (focus group 1a and focus group 1b) in response to information which emerged at these two events. The four-session-plan was reorganised into a six-session-plan, and activities were adapted to address the departmental sub-group identification vs. branch whole-group identification theme which presented saliently during the focus groups. During the pre-intervention focus groups, some participants also communicated mild anxiety at the prospect of being expected to sing in front of other people. Consequently, the progression of activities building towards invitations for vocal engagement was redesigned to follow a more gradual curve. This was done to ensure that participants experienced invitations to vocalise, once such invitations were eventually extended, in a non-threatening way. Session plans were also adapted on a session-by-session basis in a bid to keep them as on-target as possible in terms of the group's emerging process, development, and needs. For example, sessions were intrinsically designed to build a sense of reassurance in routine and repetition, and adapted to offer progressively complex and interesting additional tasks and activities once participants demonstrated confidence, mastery and readiness for greater challenges. The aim of said adaptation was to balance security and predictability with innovation and surprise, progressing from invitations towards less challenging musical expression (e.g. to chant their names while throwing a pillow, and to drum), towards invitations involving potentially greater experiential creative risk (e.g. to chant improvised sounds while drumming, to write a song and then to sing it).

For a detailed description of session plans for all six Music Therapy sessions, plus each session's identified therapeutic goals, please refer to Appendix I.

In overview, sessions were designed to be directive, while being facilitated to invite playful and creative agency both at individual and group levels. As such, participants were offered opportunities for individual musical expression in a group context, as well as for collective musical expressions negotiated and created within the group. The kind of sharing that was encouraged during sessions related to the activities in sessions, feelings and realisations regarding self and others pertaining to experiences during sessions, and ideas about how to transfer possible insight gains made in sessions to the work environment.

3.3.6 Data collection

Smith and Osborn (2003:51) state that meaning is generated both at the levels of the participant's experience of a phenomenon and at the researcher's interpretations. Data was gathered about participant experiences, while I followed Finlay's (2002:224) suggested techniques for employing researcher reflexivity. These involve conscious bracketing, stating and being aware of how my own values may still influence the kind of meaning I may have focused on (for instance regarding the choice of video clips described and analysed), and retaining a critical stance towards research actions throughout the study.

Punch (1998:174) describes four ways of gathering qualitative data, all of which can be argued to involve the researcher as data gathering instrument in some way: the interview, documents, observation and participant observation. Data sources for the current study covered two of the four techniques in Punch's exposition: interview and observation. Data source A was constituted by three focus groups, two before and one after the six Music Therapy sessions. Data source B was comprised of three selected video clips of the Music Therapy sessions. It was elected to draw in data in these ways, in order to diversify data sources by obtaining more than one kind of data, from more than one kind of source (Bruscia, 1995b; Ansdell & Pavlicevic, 2001:144). Ansdell and Pavlicevic (2001:144) point out in this regard that one can gather data from "different angles", and that this increases the potential richness of understanding that can be garnered.

Regarding data source A, it was hoped that a focus group which is comprised of employees from different organisational and responsibility levels in the company, would allow for tapping in to a variety of perspectives. During focus groups, the researcher encourages discussion and the expression of different points of view through creating a supportive environment (Marshall & Rossman, 2006:114). While being less time and labour intensive compared to individual interviews (Marshall & Rossman, 2006:115), the focus group format can also enable the researcher to open channels for a variety of meanings by revealing differences between

people who may at first have seemed to belong to more homogenous groupings (Kelly, 1999:388). Also, with this data gathering technique, participants have the opportunity to listen to others' understandings and opinions while forming their own (Marshall & Rossman, 2006:114). It is worth noting that in some cases, this might lead to the conversion of meanings within the discussion, and it is likely that this may have happened to some extent in the current study as well. However, Punch (1998:179) offers the following: "The group situation can also stimulate people in making explicit their views, perceptions, motives and reasons". In this regard, focus group participants in the current study appeared to be personally invested in doing justice to their own experience of working in the banking environment, and of participating in Music Therapy sessions. As such, while many discussion contributions were articulated in response to contributions made by others, participants tended to be clear about when they agreed, and when their responses were intended to either expand on foregoing contributions or contrast with them. Given the sensitive and compromising nature of some of the information offered during the focus groups (pre-intervention FG1a and FG1b, and post-intervention FG2), full transcripts of these were confidentially made available for examination purposes only, not for publication. Please refer to Appendix J for four selected excerpts from the transcript of the post-intervention focus group (FG2) which were deemed suitable for publication.

An unstructured focus group interview format (Patton, 2002:375; Punch, 1998:177) was opted for, with the concepts of co-worker trust, relatedness between co-workers and worker vitality informing the direction of conversation facilitation (refer to Appendices G and H for the focus group schedules). As described by Punch (1998:181), the questions were open-ended, and suggested general directions for the conversation. At the same time, due to the collaborative conversational style of focus groups, the researcher generally needs to take special care to keep discussions focused (Marshall & Rossman, 2006:114), as the researcher is "functioning more as a moderator or facilitator, and less as an interviewer" (Punch, 1998:177). Patton (2002:375-376) suggests a more directive approach, and offers four ways in which the interviewer/researcher can steer the conversation and enhance the quality of responses: "(1) knowing what you want to find out, (2) asking focused questions to get relevant answers, (3) listening attentively to assess the quality and relevance of responses, and (4) giving appropriate verbal and non-verbal feedback to the person being interviewed". I found it necessary to balance Patton's recommendations, which would have led to a more interviewer-oriented style if followed strictly, with the need to allow participant meanings to emerge in a naturally flowing and unfettered way (for which the moderator/facilitator role suggested by Punch was more suitable). As Kelly (1999:390) puts this: "... it may also be said that facilitation requires a balance between initiating (leading) and listening". (Again, please

refer to Appendix J for selected excerpts from the transcript of the post-intervention focus group.)

The latter consideration was particularly important as, during any kind of interviewing (Punch, 1998:179), the researcher's role is a potentially hegemonised one, while a more equal relationship enables “greater openness and insight, a greater range of responses, and therefore richer data”. This caveat has been offered with regard to focus groups as well (Marshall & Rossman, 2006:114). As such, a non-hierarchical stance was intentionally communicated to participants in a spirit of trust, openness and respect. This was also done by means of a respectful demeanour, an explicitly non-judgemental stance towards emerging answers, and by explicitly stating that it is participants' own meanings and understandings of the focus constructs and challenges of the industry which are valued and sought. Marshall and Rossman (2006:115) suggest that, in focus groups, power dynamics between participants may need to be managed. In this regard the researcher needs to be particularly sensitive to cues that certain participants may need more encouragement to voice their opinions, while space may need to be created for them to do so. During the focus groups in this study, the need for such management did not present as a primary source of concern. Participants demonstrated respect for each other's contributions, and even encouraged each other to make contributions where they felt that some people spoke less than others. Also, organisationally more powerful individuals in the group were particularly active in encouraging all present to participate, while modelling permission to be candid.

Regarding data source B, video recordings of Music Therapy sessions provide permanent records of phenomena, and are vessels for dense layers of information for thick description (Bortoff, 1994; Neuman, 2003:384-385). In the current study, video clips of session material were not available for selection in an ideal way. First, not all Music Therapy sessions were video recorded: during session one, the video camera malfunctioned and the video material for the entire session was lost. This excluded valuable material pertaining to musical interactions before the therapeutic interventions started exerting notable influences, and rendered clip choices on the basis of suitability for demonstrating clear contrasts on the three main construct dimensions impractical. Second, the activities required that the venue be set up to accommodate different activities in different locations (please refer to figure 2, in section 4.2.2.1.1, for a schematic representation of the theatre venue layout). This required that the video camera be moved between two and four times during each session, from one location to the next. These camera manoeuvres needed to take place fast in order to maximise participant experiences of natural flow between activities, and to enable me to be maximally present with participants in the session space. In several cases this resulted in visual material

which excluded a number of participants from the camera frame, and rendered such material unsuitable for thick description and inclusion in the analysis.

Video clip selections for thick description were performed in interaction with my research supervisor. From the available video material which was suitable for thick description, clips which exemplified meaningful instances of the three main constructs under investigation, i.e. trust in co-workers, relatedness and vitality, were selected. Briefly, a summarised overview of definitions of the three focus constructs from literature (refer to sections 1.1.3, 1.1.4 and 1.1.5 for more detail): Co-worker trust was defined as “a psychological state that involves a decision-making process, affected by individual attitudes and cognitions, about an individual’s willingness to accept vulnerability to another based on positive expectations of his or her actions in the future” (Bagraim & Hime, 2007:43). Relatedness was defined as “to feel belongingness and connectedness to others” (Ryan & Deci, 2000:73). Vitality was defined as “energy felt to be one’s own” (Ryan & Frederick, 1997:536), and “the state of feeling alive and alert - to having energy available to the self” (Subjective Vitality Scales. n.d.:1). It is worth noting that all three of these definitions involve either internal cognitive processes or subjective experiences or both. Observing meaningful instances of these constructs as demonstrated by participants who were video recorded, from the researcher’s point of view, involved a conceptual challenge. This was addressed by means of describing inter-personal interactions and musical properties which evidenced these constructs in operation, and it is acknowledged that while this presents a conceptual limitation, it was a necessary compromise. As mentioned earlier, it was not possible to demonstrate shifts on the three construct dimensions between contrasting clips. In addition, it was also difficult to demonstrate shifts within clips, on the dimensions of co-worker trust and relatedness. The available material illustrated interactions which demonstrated these two constructs already in operation, with a contract based on acceptance, respect and a sense of safety already in place between Music Therapy group members. It was however possible to select clips which illustrated some shifts within the same excerpt, in musical properties and participant behaviours related to energy levels and enjoyment.

The three construct dimensions were also discussed in depth during the focus groups both before and after the intervention, and it was possible to generate information regarding potential shifts on these dimensions by combining data from both sources A and B, i.e. focus groups and video clips.

3.3.7 Data preparation

Texts were prepared as transcriptions of the focus groups (data source A), and thick descriptions of selected Music Therapy session video clips (data source B). The focus groups were transcribed verbatim, as recommended by Willig (2001), also with attention to contextual information (e.g. ways of speaking, volume, body language, at whom the speech is directed, meaningful hand gestures, etc.). (Refer to Appendix J for four excerpts from the post-intervention focus group (FG2) transcript.) Thick description pertains to fleshing out a description of a phenomenon that is being observed, by adding as much contextual information as possible, in as far as such information informs the range of possible meanings that can be attached to the phenomenon. This is because meaning is determined greatly by the context in which actions and gestures take place, and also because contextual information provides a basis for both interpreting meanings and assessing what is interpreted (Stige, 2002). Given the content of the text of thick description three (TD3), the confidentiality agreement between me and participants might have been at risk had that particular text been included in the published version of the dissertation. It was thus submitted for examination purposes only. However, codes derived from TD1, TD2 and TD3 are provided in full in appendix O (a comprehensive list of codes derived respectively from TD1, TD2 and TD3, with line references). Also, please refer to Appendix K for the entire text of thick descriptions one (TD1) and two (TD2).

The texts from both data sources A and B were imported into data analysis template sheets which leave enough space for writing notes and emerging codes, and for line numbering as recommended by Gibbs (2007).

3.3.8 Data analysis

Once the texts from both data sources A and B were prepared and templated, the texts were coded as described by Ansdell and Pavlicevic (2001:150-151), Punch (1998:204-206) and Gibbs (2007:44-46). Coding is the initial stage of the content analysis method in qualitative research (Ansdell & Pavlicevic, 2001; Gibbs, 2007; Graneheim & Lundman, 2004; Hsieh & Shannon, 2005; Punch, 1998). Gibbs (2007:44-46) distinguishes between data-driven and concept-driven coding in qualitative analysis. In concept-driven coding, the researcher pre-determines codes and categories, and looks at the text through theoretically pre-generated lenses. In data-driven coding, which Gibbs notes is usually referred to as “open coding” (2007:45), the researcher brackets theoretical understandings and his own expectations, and allows the data to speak for itself, so that codes and categories emerge from the data. As the current study title suggests, the aim of the study was to explore participant experiences of the

three focus constructs. Given that the data (as opposed to the theoretical basis of the study) is the closer approximation of said experiences, data-driven coding was the selected coding technique. In this regard Ansdell and Pavlicevic (2001:150) suggest that coding be done line-by-line, in a bid to stay as close to the text as possible. This is the approach I took. Still, Gibbs (2007:46) notes that “a complete *tabula rasa* approach is unrealistic”, and that having theory guided idea of what one wants to find out can be useful. I found his suggestion to use theoretically founded ideas as guidelines while not being tied to them, helpful in striking a balance. The balance was required between remaining focused within the theoretical frame on one hand, and remaining data-oriented in the act of coding.

Pavlicevic and Ansdell (2001:151-152) and Gibbs (2007:42-43) also offer useful guidance on extracting higher order codes from the first order codes generated during open coding. This analytical extraction is referred to as categorisation. I engaged in categorisation on two levels. First, I generated first order categories by grouping codes together which carried the closest related meanings. At this level I thus let the codes speak for the categories, similar to letting the data speak for the codes during coding. At a higher level of abstraction, I subsequently grouped first order categories which carried the most closely related meanings, together into second order categories. At this level it was still possible to let the first order categories speak primarily for where they would fit together with each other, though resonances with the theory base started emerging. For instance, similarities between empowerment and agency at individual level, and the theoretical constructs of individual competence and autonomy became salient. Similarly, empowerment and competence presented at collective level bore resemblances with group cohesion and relatedness in action. It was also clear how well information regarding energy levels, enjoyment and release, bore conceptual affinities with vitality and the activation of intrinsic motivation:

“The construct of intrinsic motivation describes this natural inclination toward assimilation, mastery, spontaneous interest, and exploration that is so essential to cognitive and social development and that represents a principal source of enjoyment and vitality throughout life” (Ryan & Deci, 2000:70)

Information rendered on the topic of trust was clearly recognisable throughout the study process, and could be most easily grouped together as the thematic congruence of this information was undeniable throughout. At the level of theme extraction in content analysis, as described by Hsieh and Shannon (2005:1278), Gibbs (2007:38) and Graneheim and Lundman (2004:107), it became clear that the central theoretical frame for the study could well serve as a meaningful conceptually organising structure. Information rendered by the categorisation process which preceded theme extraction, bore recognisable conceptual

resemblances with literature and theory pertaining to vitality and co-worker trust, as well as to competence, autonomy and relatedness in SDT. By far the most information rendered during data generation, preparation and coding, pertained to some or other aspect of relatedness, its pre-intervention assessment, its development during intervention, and different ways in which its transformation presented during and after intervention.

3.4 Research quality

Rather than articulating research quality in terms of validity, reliability, or statistical probabilities regarding relationships between constructs, and generalisability of findings to bigger populations as is the case with quantitative research (Golafshani, N. 2003), qualitative researchers focus instead on the trustworthiness of their work, as an overarching indicator of its quality (Ansdell & Pavlicevic, 2001). In this regard the first line of action required of a trustworthy qualitative researcher is to be reflexive, and as such to declare potential sources of bias. In this way selected meanings, values and preferred techniques are made explicit and offered as potential sources of information. Finlay notes five ways in which reflexivity can be pursued: “(i) introspection; (ii) intersubjective reflection; (iii) mutual collaboration; (iv) social critique; and (v) discursive deconstruction.” (2002:209). I made use of the first two ways. Regarding introspection, I aimed to retain a critical stance towards all of my actions as both a therapist and researcher. In terms of intersubjective reflection, both the intervention and research were continuously discussed with my research supervisor. Four further checks are offered as sub-indicators of research quality: “credibility, transferability, dependability and confirmability” (Ansdell & Pavlicevic, 2001:202).

Credibility involves the accurate identification and description of the area of enquiry (Ansdell & Pavlicevic, 2001:203). In this regard it is hoped that the introduction and literature review provides sufficient motivation for the importance of trust, relatedness and vitality as important indicators of well-being in the work context, as well as a convincing rationale for intervention among work teams in the South African banking sector. It is also hoped that the choice of probing participant experiences is adequately motivated for in terms of how little information is available in literature on the identified areas of interest. In this regard, an exploratory research project focusing on how workers experience the intervention in terms of the focus themes was deemed most appropriate.

Transferability involves what would otherwise, in quantitative research, be known as generalisability of findings to the greater population (Ansdell & Pavlicevic, 2001:204). They note that the most trustworthy line of action in this regard is to admit the context specificity of

findings when reporting on results. In keeping with this standard of practice, I aimed to provide sufficient context-specific detail so that readers can assess the extent to which the research context may or may not relate to their own contexts of practice. Willig states that we cannot generalise from the small kind of study that usually characterises a qualitative design, but points out that “if 'a given experience is possible, it is also subject to universalisation” (2001:[3]). Such a notion is indeed also supported by the very idea of logical induction, whereby reasoning takes place from the specific to the general (Ansdell & Pavlicevic, 2001). In the current study, it is acknowledged that Music Therapy well-being intervention among corporate teams in the Western Cape (and more specifically the Cape Winelands) would not necessarily be generalisable to country wide settings in terms of addressing challenges informed by the ethnic comprisal of the work force. In reality, as will be noted in chapter four on data analysis, the entire cohort of study participants were Afrikaans first language speakers. Still, there are context specific factors which could be argued to be more universal. For instance, it is likely that the banking sector provides challenging working environments country-wide, and that there are human-specific (instead of ethnicity-specific) ways in which workers react to challenges.

Dependability pertains to the extent to which the process of knowledge making followed, can be audited should the need be perceived to perform such action (Ansdell & Pavlicevic, 2001:204-205). It is essential that the research process be recorded and described systematically and reflexively, and an as-complete-as-possible record be kept of all decisions and actions. In this regard I kept detailed field notes both of the Music Therapy sessions, and of important steps in the development of my thinking around research actions throughout the time of conducting the study.

Confirmability is the qualitative analogue of objectivity in quantitative research (Ansdell & Pavlicevic, 2001:205-206). In this regard it is important that enough information be made available to the reader, to indicate that the results of analysis did indeed flow from the data. A particular challenge in this regard was posed by the sensitive and compromising nature of some of the information shared by participants. I aimed to include as much of the source texts as I could, without putting the participating company or people in compromised positions. The reader is assured, however, that source texts and coding documents were submitted in full, to both the internal and external examiners. Declaring the researcher's own preferred positionalities, theoretical and otherwise, is also argued to aid the reader's ability to contextualise what meaning did emerge from the study, in terms of the limitations and strengths of the researcher as interpreter. This aspect of confirmability also relates to reflexivity as indicator of the trustworthiness of the research. In this regard I aimed to self-

disclose as much as possible and appropriate, during the discussion of results. For instance, it is noted that I lean towards strength-based thinking and practice, which impacted how I viewed what participants present (for more information, please refer to chapter five).

3.5 Ethical considerations

A proposal for the current study was submitted to the university's Research Ethics Committee, and received clearance for the study to proceed. Durrheim and Wassenaar (1999) state that the purpose of planning ethical research is to protect the rights and welfare of those who participate in the research. To this end they discuss three ethical principles, i.e. non-maleficence, beneficence and autonomy. The principle of non-maleficence was honoured through respect for the dignity and safety of all involved at all times. In this regard it was not anticipated that the Music Therapy intervention would harm participants. Rather, it is imaginable that participants most likely benefited from access to music therapy sessions designed with their well-being in mind. The principle of autonomy was honoured by means of compliance with ethical guidelines for voluntary participation and informed consent (Durrheim & Wassenaar, 1999; Ray, 2003).

People were invited to participate by me in person. I visited the branch upon appointment, and addressed the entire branch's staff briefly, after which I handed out the prepared participant information forms (please refer to Appendix A). This form does not contain the terms 'relatedness' and 'vitality' in the explanation (although it contains them in the study title). I did however introduce and explain them briefly in the available time. It was of course vital that all communication with participants was designed in such a way that it could be clearly and accurately understood. Therefore, in this form, the purpose of the research was stated as such: "... to conduct four free group sessions aimed at offering experiences of trust and sociable relating in music, and to examine whether any changes were experienced in the team's feeling of unity and energy." (refer to appendix A, for a copy of the participant information form). Those who volunteered for the study filled in an additional participant informed consent form (refer to Appendix B), and were made thoroughly aware that their participation was voluntary. All potential participants were also informed of their inalienable right to withdraw from the study at any time should they choose to and that any data collected related to them would be destroyed.

In terms of compliance with ethical guidelines for confidentiality (Durrheim & Wassenaar, 1999), the bank that participated was granted anonymity in all study related texts submitted for publication purposes. Research participant anonymity was also guaranteed by means of

the use of pseudonyms in all transcriptions and documents. Excerpts from video recorded Music Therapy sessions were also only seen by the researcher and research supervisor.

When discussing ethical guidelines for researcher competence, Durrheim and Wassenaar (1999) point out that researchers should not carry out procedures that they are not competent to conduct. In this regard, although I am a student, I undertook this intervention after completing the full number of internship hours required for the Master's degree in Music Therapy at the University of Pretoria. Additionally, both the intervention and the research was supervised by a registered Music Therapy supervisor.

The dual role of therapist-researcher requires further ethical evaluation. Aigen (2008) reviewed a range of music therapy doctoral studies and found that therapists who researched their own work were also experts in their own fields of practice. The dual role of therapist-researcher tended to benefit studies more than it posed threats to quality.

Findings flowing from this study will be made available in the form of a mini-dissertation in partial fulfillment of requirements for a master's degree, and a journal article will be written and submitted for possible publication. Copies of the dissertation will be provided to the participating banking company. Data collected will be securely stored at the University of Pretoria for 15 years.

3.6 Conclusion

This chapter provided an overview of the research methodology selected for the current study. The study was situated within the interpretive paradigm, and noted to employ a qualitative methodology towards answering the research question. The selected sampling technique was indicated and motivated to be purposive, within the frame of a case study design. The two data sources that were deemed appropriate, were indicated and described. These are three focus group interviews (two before and one after the intervention), and selected video recordings of Music Therapy sessions which were used as bases for thick description. It was indicated how data from these sources were prepared, and analysed by means of the content analysis technique. It was indicated how I aimed to ensure that the research complies with quality standards, and ethical considerations were made explicit. The following chapter describes the process of data analysis in greater detail.

CHAPTER FOUR: DATA COLLECTION AND ANALYSIS METHODS

4.1 Introduction

This chapter contains a more detailed description of the phases of data analysis in the current research study. A description of how data were collected and prepared is provided, followed by descriptions of steps taken during coding and categorisation. Subsequently the themes which were extracted from code categories, are discussed, as are the findings under the umbrella of each theme. Where appropriate, descriptions of steps taken during data preparation, data coding and code categorisation are substantiated and illustrated by means of example extracts from documents pertaining to all stages of the process.

At this juncture, I wish to present some reflexive self-disclosures. In particular, I would like to reveal how my beliefs, values and affinities for particular theoretical positionalities may have interacted with the meaning generated in this study, and how I aimed to deal with this. As a music therapy student and emerging music therapist, I harbour an intrinsic affinity for empowerment philosophy embedded in Music Therapy practice, as conceptualised by music therapist Rolvsjold (2004:108). She states:

“Empowerment argues forcefully for the development of more resource-oriented practises and collaborative approaches that require the professional to journey beyond the role of the expert-therapist. Furthermore, it influences our understanding of the functions of music in music therapy towards a more user-led perspective.”

In arguable resonance, music therapist Baines (2013:1) offers the term “Anti-Oppressive Practice”, and states:

“It is my contention that respectful, efficacious, ethically accountable music therapy scholarship and practice require analysis with the lens of Anti-Oppressive Practice to fully facilitate the strengths and potentials of clients through music therapy.”

Baines (2013:3) argues by extension that Community Music Therapy employs a client-centered approach that could even be said to be *politicised* in conjunction with a social justice critique (my italics). My affinity for such theoretical underpinnings of Music Therapy practice undoubtedly informs how I observe and analyse client presentations during sessions. This translates to a leaning on my part, towards framing client actions and decisions as empowerment oriented, and as such strength-based presentations of functioning. For instance, one participant (in an example instance in TD3, during a group drumming activity,

session five) made a choice to not offer an improvised vocal offering to the group when I invited him to do so. Instead, he offered two stomps of his foot. Table 19, to follow, contains the relevant section of the TD3 coding document as an illustration.

LINE NO.	THICK DESCRIPTION 3 TRANSCRIPT	CODES
TD3:75	The MTt indicates to [Brandon] that he is next. [Brandon], usually a shy	Personal congruence in creative expression (TD3:75-76)
TD3:76	person, takes a while to get ready and offers a medium volume “hoppah!”. The	Offering affirmation (TD3:76-77;84)
TD3:77	group smiles back at him, and echo it back to him at the start of the next bar, at a	Offering encouragement (TD3:76-80;84)
TD3:78	higher volume than at which he offered it. [Cindy] is smiling at [Brandon] with	Enjoyment of another’s creative offering (TD3:78-79)
TD3:79	enjoyment, and [Linda] is smiling supportively at him, and nods her head while she	Individual agency – declining an invitation (TD3:80-81)
TD3:80	repeats his offering. [Brandon] declines the MTt’s invitation to render a second	Individual agency – choosing a safe creative risk (TD3:81-82)
TD3:81	vocal offering, shakes his head side to side, thinks briefly, and offers two emphatic	Creative autonomy (TD3:81-82)
TD3:82	stomps on the floor with his right foot. The MTt affirms his offering, accepting it	Appreciating affirmation (TD3:84-85)
TD3:83	while saying “daar’s hy!”, while audibly smiling (his face is out of camera shot). One	Increased energy (TD3:85-86)
TD3:84	bar later, the group and the MTt, together, repeat the double foot stomp. [Brandon]	
TD3:85	smiles. There is a slight lift in the energy of the group: they play slightly louder, and	
TD3:86	move with slightly more energy in response to this event.	

Table 2

Excerpt from TD3 Coding Document: Illustrating Agency Focus

I interpreted this event (a choice of foot stomping instead of vocalisation) as an instance of agency, revealing a strength based approach on my part. In contrast, should I have interpreted his action as revealing a lack of confidence towards vocalisation, my interpretation would have been deficiency-based (which it was not). Still, his offering of an alternative supports the interpretation of agency in that it is pro-active, even though his choice involved opting for a creative risk which he might have perceived as a safer one to take. My compromise was to code this instance in such terms that it represented individual agency exercised by means of safe creative risk taking. An agency-inspired interpretive lense also has some support in literature. For instance, Batt-Rawden (2010:302) offers the following as one of four important ways in which music can contribute to quality of life: “*A tool for agency and empowerment: An*

important aspect of health is related to the ability to take responsibility for one's life and actions, to be able to make choices and follow a plan one has set" (source author's italics).

Similarly, my facilitation of sessions towards creating spaces in which people are invited to engage with each other in a spirit of trust and affirmation, arguably also influenced my interpretations of interactional meaning. For example, a participant (also in TD3, session 5) offered a solo vocal initiative to the group with lesser volume than the previous participant in the round of turn-taking, plus she offered it with an intonation phrased like a question. Table 20 illustrates this by means of another excerpt from the TD3 coding document.

LINE NO.	THICK DESCRIPTION 3 TRANSCRIPT	CODES
TD3:103 TD3:104 TD3:105 TD3:106 TD3:107 TD3:108 TD3:109	[Daniella] offers a clear and confident "ole!" (sounding like a Spanish celebration, and with an extended 'ey' sound at the end). The group accepts and affirms her offer smiling and with a confident volume level. [Daniella] is clearly not sure what to offer next. She smiles shyly, and offers "ka-pela?!" intonationally uttered like a question. The group responds by chanting it back to her like an answer, with a vocal tone which sounds accepting and reassuring.	Personal congruence in creative expression (TD3:100-101;107) Offering affirmation (TD3:102-103;105-106;108-109) Seeking affirmation (TD3:106-107) Offering encouragement (TD3:102-103;108-109) Accepting creative offers (TD3:105-106) Presenting competence collectively (TD3:106) Group agency (TD3:108)

Table 3

Excerpt from TD3 Coding Document: Illustrating Affirmation Focus

Through the lense of the bases on which the session was facilitated, I saw this as affirmation seeking on Daniella's part, not as a lack of confidence for solo vocal performance in front of the group. Still, through the action of conscious bracketing I engaged with concept checks focusing in on the data itself, to trouble-shoot the bases for my interpretations. If the group responded with an intonational texture which suggested encouragement, support or reassurance, or at a higher volume than the initiative taker, I would consider my observation to be validated: She sought affirmation, and they provided it, with either an observable intonational intent, or with increased energy. There were other ways in which I could also double check the notion that the group might have been affirming a solo initiative taker: If they were clearly smiling or projecting facial expressions of warm sentiment, I would consider an observation of group affirmation or enjoyment.

Consolidating reflections on agency and affirmation in combination, I could also offer that my interpretations were generally made in relation to the reasoning employed in the design of session activities. For instance, I would be set up an activity at the hand of some instructions regarding mutual acceptance and support. The ensuing activity would be designed to create a basis for group engagement and mutual support, by means of an invitation to the group to build a group sound on the drums. This would involve that each consecutive participant adds a percussion pattern layer on top of the basis laid down by the foregoing group members, who were already playing together to the same metre. I would follow by modelling a few examples of individual offerings, in order to provide the group with a sense of comfort with the medium, as well as some ideas towards an expressive musical vocabulary. Then I would invite group members to make individual offerings of their own, in a round, so everyone gets a turn. Thus, it would be intrinsic to the design of the activity, to create a basis of musical support from the group, offer opportunities for individual agency, followed by opportunities for the group to collectively provide affirmation by echoing back individual offerings. My observations would thus, correspondingly, be made through the lense of analysing the musical and communicative properties of engagement in terms of the qualities of support, agency and affirmation sought and/or rendered.

4.2 Data collection and preparation

As noted earlier, data sources for the study were diversified in a bid to gather data from “different angles”, as this increases the potential richness of understanding that can be garnered (Ansdell & Pavlicevic, 2001:144). The two sources of data for the current study were transcriptions of three focus groups (data source A) and thick descriptions of three selected excerpts from Music Therapy session video recordings (data source B). What follows immediately below, are descriptions of steps followed in gathering and preparing data from these two sources.

4.2.1 Data source A: Focus groups

In this section I describe how data were generated by means of three focus groups. There were two focus groups before the intervention. These were denoted respectively by the abbreviations FG1a and FG1b throughout data preparation and coding, while codes from these two sources were aggregated under the denotation FG1 during categorisation. The post-intervention focus group was denoted by the abbreviation FG2 throughout data preparation, coding and categorisation.

As mentioned earlier (in section 3.3.4 on sampling), it was initially intended to conduct one pre-intervention focus group and one post-intervention focus group only. However, on the day scheduled for the pre-intervention focus group, only six participant volunteers arrived at the venue (refer to table 1, section 3.3.4 for a tabled representation of participant attendance). This was a disappointing turnout, as there are eighteen people who work at the selected branch. The branch manager attended the first focus group, and explained to me that there were more people at the branch who wished to participate in the study. Given responsibilities which were unforeseen when the focus group was scheduled a week earlier, they could not attend on that day. It was decided to schedule a second pre-intervention focus group for the next day so that everyone who wished to participate could be given a chance to be included in the study. On the second pre-intervention focus group day, five more participants arrived. This meant that the total number of study participants would be eleven out of a possible eighteen. This was seen as a satisfactory number, in light that a study participant cohort of eleven out of a total branch staff cohort of eighteen would offer the branch a better chance to benefit from the intervention than a participant cohort of six. Also, it was deemed that both focus groups were of acceptable size in terms of Kelly's (1999:389) as well as Marshall and Rossman's (2006:114) recommendations for ideal focus group size, i.e. usually between six and twelve respondents, but preferably no less than four.

The pre-intervention focus groups thus split the participant cohort in two. The split group at this stage could be argued to have benefited the study at least partially, as there was initial concern that the comprehensiveness and authenticity of the information rendered by focus groups might be compromised by the presence of authority figures (such as the branch manager). As noted earlier, the branch manager did volunteer to participate, and arrived for the first focus group (FG1a). There was initially a concern that her presence might inhibit the free flow information, and that the facilitator would have to manage this aspect to the best of his ability. However, the branch manager conveyed clearly to the other participants that the provincial HR head-office warranted free and honest information sharing, and modelled exemplary honesty and openness during the FG1a discussion. For instance, she was instrumental in opening the topic of failure-related performance management experiences, and did so in terms of her own experience of work pressures. This seemed to provide a valuable sense of permission and reassurance to the other present staff members, and to enable them to share vulnerability-related experiential information more freely. It also provided valuable examples of open sharing that I could refer to during FG1b, to reassure those present of the level of candidness that was permitted, warranted and even encouraged at higher levels of the organisation. Also, none of the participants who arrived for FG1b were either managers or team leaders; all of them occupy support staff positions. The branch manager was not

present at the post-intervention focus group (FG2), though respondents present constituted a mixture of team leaders and support workers. It did not seem that power differentials present in the post-intervention focus group required active management by the facilitator. Respondents shared both positive feedback and suggestions regarding how possible future interventions might be improved.

It might also be appropriate at this juncture, to disclose self-reflectively around the topic of multiple roles played by the researcher during this study. My values and positionalities as researcher are admittedly informed by the therapist-half of my dual-role. Still, I tried resolutely to keep the two roles as separate as possible throughout the process. For example, during transcription of FG1a, FG1b and FG2 (transcription took place after the intervention and final focus group), I actively distanced myself from insights and experiences garnered as therapist in the intervention space during Music Therapy sessions. Still, I included situational and contextual information gathered over the whole process of the study, to aid contextualisation of respondent utterings where appropriate. I also included descriptions of vocal tone and pitch, speed of speech, and physical gestures in as far as I felt such information aided a comprehensive representation of the meaning offered by participants. During thick description generation (data source B), I focused intentionally on observable properties of the music and participant engagement during sessions. Propitiously, my role as researcher offered considerable reinforcement of my authentic concern for the well-being of study participants, who were also my voluntary Music Therapy clients. As such I executed every action (both research and therapy related) with a deep sense of empathy, and resolutely in the spirit of the ethical principles of beneficence and non-maleficence. Consequently, potentially compromising information offered by participants was not made available for public perusal. For more on how an empathic orientation and commitment to ethical practice influenced my facilitation of the focus groups, please refer to the following section (4.2.1.1, on focus group facilitation).

The entire transcripts of FG1a, FG1b and FG2 were used for data analysis. However, most of the verbatim transcript text of the pre-intervention focus groups (FG1a and FG1b), as well as some verbatim form text in the post-intervention focus group (FG2), was deemed to be unsuitable for publication. This decision was taken in light of the confidentiality agreement between me and the participants. As such, transcripts of FG1a and FG1b were not included in the published version of the dissertation. The full transcript of FG2 was also not included in the dissertation text for publication. For excerpts from the FG2 transcription which were deemed suitable for publication, please refer to appendix J.

4.2.1.1 Facilitating the focus groups

During focus group facilitation, the researcher aims to create a supportive environment in a bid to encourage discussion and the expression of different points of view (Marshall & Rossman, 2006:114). I found this warrant for supportiveness to be especially valuable given that much of the area of meaning I aimed to probe, pertained to arenas of experience which could make participants feel vulnerable when invited to think and talk about them. For example, much of the questions probed their experience of a high pressure environment, and how this impacted on their relating with each other. Also, in line with recommendations made by Marshall and Rossman (2006:114) as well as Punch (1998:179), the researcher's role is a potentially hegemonised one, while a more equal relationship enables "greater openness and insight, a greater range of responses, and therefore richer data" (Punch, 1998:179). This was done by means of a respectful demeanour, an explicitly non-judgemental stance towards emerging answers, and by explicit contract that it is participants' own meanings and understandings which were sought and valued. A non-hierarchical stance was intentionally communicated in a spirit of trust, openness and respect. On the topic of trust, and returning to the topic of the Music Therapist as researcher (Aigen, 2008), I found that the pre-intervention focus groups were also suitable contexts for the start of the therapeutic relationships I would cultivate between me and participants throughout the intervention study. I was clear in disclosing to participants that I would be playing two discrete roles (researcher and therapist). Still, it should be acknowledged that participants may have viewed me as the therapist while I conducted the focus groups, and that this may have influenced their engagement with me in the focus group arena in complex ways. The trust I aimed to cultivate in them towards me, could have been helpful during the focus groups as it seemed to facilitate more open sharing. I would also like to propose that the cultivation of trust right from the start during the pre-intervention focus groups may have been helpful as a lead-in into the therapy process. The trust-building orientation can therefore be argued to have benefited the therapy process, though, again, one should be cautious to argue that it necessarily optimally benefited the research process beyond increasing the openness of sharing during focus groups.

Of course it can be argued that a focus group situation facilitated in a spirit of empathy, acceptance and trust may also have influenced possible shifts in trust and relatedness between participants, aside from the possible influence of the Music Therapy intervention itself. It is not my intent to refute such a notion. However, I wish to point out that FG1a and FG1b rendered mostly information related to problem statements. This can be argued to have offered participants a sense of being heard, also by each other, and of being cared for. FG2 rendered information that pertained to reflexions regarding how e.g. patterns of relatedness and trust shifted in light of participants' collective experience of Music Therapy. The questions,

and the information rendered, were thus focused on the experience of Music Therapy and how that may have facilitated shifts on the construct dimensions. It thus requires a stretch of the imagination to conceptualise primarily shifts as due to the focus group experience itself. Rather, I would like to offer the possibility that especially the post-intervention focus group (FG2) offered participants opportunities to reflect on shifts that took place during the intervention phase, to consolidate their understandings of such shifts, and to express these understandings and experiences while they witnessed each other doing so. In this light, I would like to suggest that the experience of focus group situations facilitated to inspire trust, empathy and sharing may have been beneficial, even therapeutic for participants. Still, the Music Therapy situation offered participants a most unusual, playful and fresh context within which to rehearse alternative ways of relating to, and interacting with each other, and to consolidate aspects of collective identity through creative channels. As such I would like to propose that the intervention itself should be viewed as the most influential source of shifts on the construct dimensions, while the focus group situations can be viewed as a lesser, possibly contributory, source.

Further similarities between the focus group and therapy situations pertained to confidentiality. The therapy space is a resolutely confidential one in compliance with strict standards of ethical practice. In terms of the confidentiality agreement regarding the focus group situations, it is worth reiterating that the organisation offered me access on condition of anonymity and confidentiality, and in the spirit of trust. This offered the advantage that candid information could be sought. All focus groups were video recorded, for which informed consent was procured by means of consent forms. These forms were signed by all participants who arrived for the pre-intervention focus groups, before video recording commenced. The two participants who joined the study during the intervention phase, signed consent forms on their first respective days of arrival, and before entering the spaces where recordings would be made. This protocol was followed in the strictest manner throughout the study. Participants were also reassured that only my supervisor and I were to view the video material, and this is an agreement which was honoured throughout.

It is also worth noting that all of the employees at the selected branch are fluent in English, although English is without exception their second language (first languages spoken at the selected branch are Afrikaans and Xhosa). In anticipation of the possibility that Xhosa first language speakers might volunteer for the study, focus group question schedules were composed in English at the proposal stage. This was done because the language that Afrikaans and Xhosa first language speakers would most comfortably have in common, is English. However, none of the Xhosa first language speakers at the branch eventually

volunteered, and as all participants indicated they were most comfortable in Afrikaans, the focus groups and Music Therapy sessions were conducted in Afrikaans. Questions were translated in real time during focus group facilitation. In light that an unstructured focus group interview format as described by Patton (2002:375) and Punch (1998:177) was selected, this was not deemed to pose a risk to the quality of the research. The unstructured format involved open questions prepared to guide the conversation in the direction of the experience of working in a South African bank, as well as towards experiences pertaining to co-worker trust, relatedness and vitality (refer to Appendices G and H for focus group schedules). As noted earlier, the same schedule was followed for FG1a and FG1b, though it was followed in both instances as a guide map for topics that should be covered, rather than a rigid prescription of the order in which they should be covered. This technique was selected in service of a natural flow of both the pre-intervention focus group conversations. A similar approach was taken in the facilitation of FG2 post-intervention.

4.2.1.2 Data preparation procedure for focus groups

FG1a lasted 69 minutes, FG1b 54 minutes, and FG2 46 minutes respectively. All three focus groups were video recorded. Each of the video recordings were viewed once through before transcription started, in service of familiarising myself with the overall content. I found it was helpful that I was both the focus group facilitator and transcriber, as this expedited the re-familiarisation process. Focus group transcriptions were generated verbatim, with added contextual information about which positions respective contributors occupied at the branch, where appropriate. For an example, refer to table 2:

FOCUS GROUP 1a, TUESDAY 18 JUNE 2013
Notes:

- Out of an overall total of thirteen study participants, six were present.
- From left to right, clockwise seated: Ashwin, Brandon, Cindy, Daniella, Emily, Fiona (these are pseudonyms, and as such, put between square brackets in the text)
- Italics signify words spoken with special vocal or tonal emphasis.
- [Int] signifies interviewer.
- [Gr] signifies a group response of presented by at least four out of six respondents present.
- [Cindy] is the branch manager, [Brandon] is the teller team leader, [Emily] is the enquiries team leader, [Ashwin] is a teller worker, [Daniella] is an enquiries worker, and [Fiona] is a consultant worker.

Line numbers FG1a:317 to FG1a:326 in FG1a coding template

Daniella: bang...

Int: [nods] dis 'n nice eerlike ene...

Emily: stressed out!

Gr: [general laughs]

Fiona: under-achiever [vocal tone upwards towards end of phrase]

Int: under-achiever, hmmm [affirmative, pauses]

Cindy: failure [significant, Cindy is the branch manager, and the vocal tone of this comes across as a confession]

Int: [acknowledges] failure...

Cindy: [nods]

Table 4
Example Excerpt from FG1a Transcript

Information offered during FG1a and FG1b, regarding frequent interaction patterns between specific staff members, was also added into the transcription of FG2, also where appropriate. Additionally, I aimed to include further descriptions of e.g. vocal tone and pitch, speed of speech, facial expressions and physical gestures as I found this kind of information enriched the meaning that could be recorded during text generation. Table 3 provides a sample of the transcript for FG2 to illustrate some instances of facial expression and manual gesture descriptions. Please refer to appendix J for four more extensive excerpts from the FG2 transcript.

FOCUS GROUP 2, THURSDAY 5 JULY 2013
Notes:

- Out of an overall total of thirteen study participants, eight were present.
- From left to right, clockwise seated: Gina, Katie, Imelda, Daniella, Harry, Emily, Ashwin, and Brandon (these are pseudonyms, not their real names)
- Italics signify words spoken with special vocal or tonal emphasis.
- [Int] signifies interviewer.
- [Gr] signifies a group response of presented by at least five out of eight respondents present.

Line numbers FG2:456 to FG2:484 in FG2 coding template

Emily: [to Brandon] wat dink jy [indistinct]?

Brandon: Dit sal nice nogal, nice nou gewees het [indistinct] ek weet dit sou nie moontlik gewees het nie, maar as die sessies binne die tak plaas kon gevind het, dit sal baie nice gewees het,

Gr: hmm [and some indistinct words and sounds of agreement]

Brandon: want, jy relate met die space ook in elk geval, want nou's ons in een space [motions to the current, theatre venue], dan beweeg ons uit, in 'n ander space in [motions movement from one place to another, with both hands], ek weet nie of dit sin maak nie? Maar sodra jy in daai een space is, waar jy alles enjoy, en so aan [motions with hands like playing on a jembe drum]

Emily: dan lyk dit als bly daar...

Brandon: daai energie bly in daai gebou in.

Daniella: en dan kon almal ook daar gewees het want, nou kom ons ook nou laat [motions to the present group of people, and is clearly referring to the fact that the MT group came to MT sessions first, and then went off to work, arriving there later than the rest of the branch staff who did not take part in the study], en ons is nou ewe skielik, *tight* [laughs] en die ander mense ...

Harry: wonder nou wat gaan aan! [smiles]

Daniella: ... voel soos buitestaanders, en ons kom daar aan, [smiling wide] "heey!" happy, go-lucky, en hulle staan daar [puts on a sombre face]

Gr: hmm...

Emily: Energy levels is nie dieselfde nie...

Daniella: en nou is jy van "lighten up!", jy weet, "kom by!", maar ehm, hulle ervaar nie wat ons ervaar het nie, so, hulle weet nie waarom dit gaan nie,

Int: so, are you saying that it, whereas, wat ek hoor uit die, [brief pause, thinks] vroeer in die interview, it definitely shifted something in the relationship between the people, but it would also be nice to shift the relationship between the people and the space?

Emily: hmm, hmm, hmm [affirmative, nodding emphatically]

Table 5

Example Excerpt from FG2 Transcript

4.2.2 Data source B: Video recordings

Video recordings of Music Therapy sessions provide permanent records of phenomena, and are vessels for dense layers of information for thick description (Bortoff, 1994; Neuman, 2003:384-385). Students of Music Therapy are also thoroughly trained in maximising the use of video recordings for reflecting on, analysing, planning actions for, and crystallising suitable goals for therapeutic processes. The technique of thick description was selected as most suitable for analysis purposes, as it renders text that can be generated to be dense with meaning and suitable for importing into line numbered coding templates. Three clips were

selected, and three thick description texts were generated (TD1, TD2 and TD3 respectively) in collaboration with my supervisor.

4.2.2.1 Selection of excerpts for thick description

As noted earlier (please refer to section 3.3.6 on data collection), selecting suitable video clips of session material in the current study provided some challenges. These challenges pertained to camera malfunctioning during session one, and frequent shifts in camera position which were required to be executed at great speed throughout the entire intervention. Potentially valuable material pertaining to musical interactions before influence of the therapeutic interventions had a range of opportunities to mature, and this rendered clip choices for purposes of contrasting early intervention with late-intervention interactions impractical. Also, some visual material excluded a notable number of participants from the camera frame. This occurred as a result of the fact that on many occasions the camera had to be moved from one position to another, as different activities took place in different locations inside the theatre venue (refer to figure 2 under section 4.2.2.1.1 for a schematic representation of the theatre venue layout). Such camera movements had to be executed by the music therapist while the session was in progress. From the material that was both available and visually suitable, three clips were selected in interaction with my research supervisor. In result, clips which exemplified meaningful instances of the three main constructs under investigation, i.e. trust in co-workers, relatedness and vitality, were selected. Thick descriptions were generated by means of intentionally describing inter-personal interactions and musical properties which evidenced these constructs in operation. This focus for text generation was selected as the closest possible approximation of probing participant experiences pertaining to the three focus constructs as they were theoretically framed (refer to sub-sections 1.1.3, 1.1.4, and 1.1.5 in the background and context description in chapter one). Clips one and two were from selected from video records of session four, and clip three from session five (out of a total of six Music Therapy sessions).

4.2.2.1.1 Excerpt one

The first excerpt was selected from the fourth Music Therapy session, conducted on Thursday 27 June 2013. The session lasted 40 minutes. The first 12 minutes (orientation, opening and warm-up activities) were not recorded (refer to appendix I for a session plan exposition of the Music Therapy intervention structure). The recording starts after the group moved from the area of the theatre venue designated for the opening activities, to the stage where a range of instruments were suitably placed in a circle, and prepared for rondo group improvisation activities. (Refer to figure 2 below for a schematic representation of the theatre venue layout.)

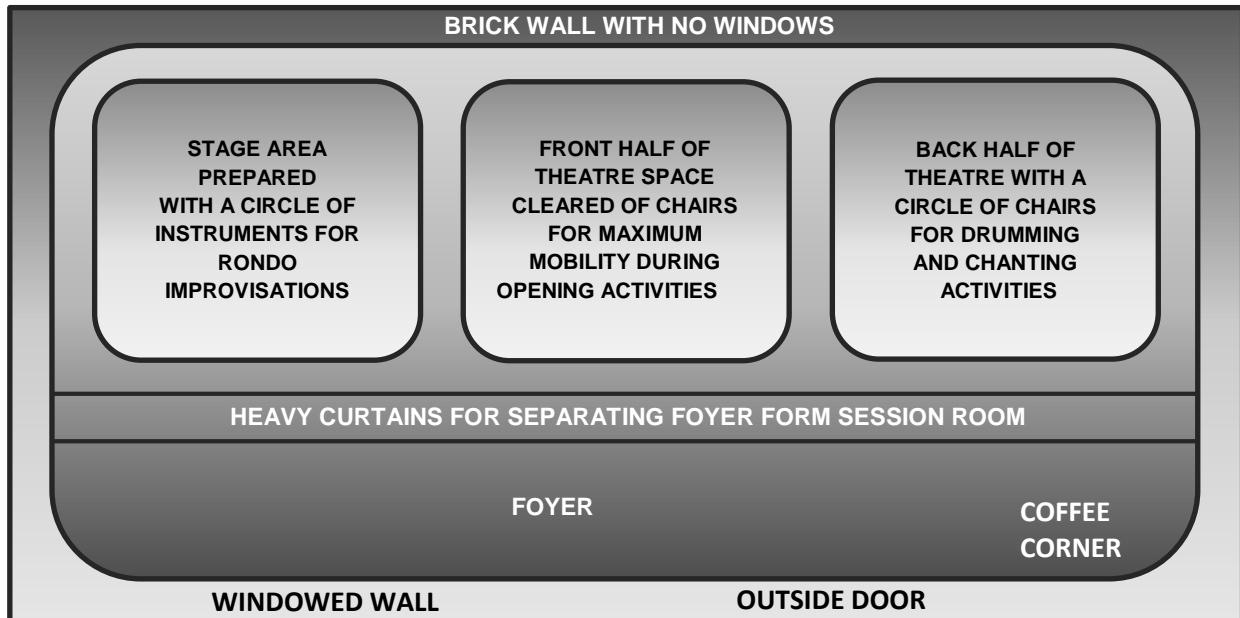


Figure 2

Schematic Representation of Theatre Venue Layout

The instruments in the circle were: a piano, guitar, medium-sized jembe drum, two wooden xylophones, two metallophones, a snare drum, crash cymbal, big floor tom, a make-shift hanging gong consisting of an enamel wash basin and microphone stand, some indigenous Khoi reed flutes, a vuvuzela and a collection of varied small percussion instruments including different kinds of shakers, wood blocks, a sander, a triangle, castanets and bells. Smaller instruments were placed on tables arranged in a circle so that participants could stand comfortably and watch each other as they played. The selected clip starts 3'25" into the rondo group improvisation, and lasts until 6'50".

Out of an overall total of thirteen study participants, nine were present. These were, by pseudonym, Ashwin, Brandon, Cindy, Daniella, Emily, Harry, Imelda, Katie and Linda. It was the fourth time the group came together for Music Therapy. By this time they were familiar with the rondo improvisation form (ABACADAEFA... etc.). During session 1, all those present had a chance to lead the group improvisation in between the A parts, which always took the shape of a song suggested either by the group, or as a back-up strategy, by me. Over sessions 2-4, the group was divided into three sub-groups, with the first sub-group getting leading turns in between the A parts in session 2, the second sub-group during session 3, and the third group during session 4. For this rondo activity (session 4), the well-known local song "Stellenbosse nonnatjie roep my" was suggested by Daniella, and accepted by the group as the backbone for the A-parts. Also, it would be Imelda, Daniella and Harry who would take

leading turns in-between A parts during this day's rondo. As per usual, I set up the activity by encouraging all present to attune to each other, and especially to those who will lead. I also aimed to open up channels for musical and emotional expression by briefly modelling of a range of possibilities to encourage exploration, and to offer some ideas towards a musical vocabulary. This lead-in to the activity included a reminder to the group that there are many ways to be together in music, aside from metre, tempo and volume (e.g. feeling, texture, emotion, narrative/story, etc.). At the start of the clip, the A part was established by everyone playing it together. Imelda had a free improvisational leading turn, the group returned to the A part, and Daniella was about to start her leading turn. At this point I was playing on the piano, Harry on one of the two metallophones, Brandon on one of the xylophones, Emily on the floor tom and cymbal, and the other participants on a variety of smaller percussion instruments. The malleted instruments (xylophones and metallophones) were set up before the session, with B-flat bars instead of B natural. The key for this activity was thus pre-determined to be F major/D minor at concert pitch. The selected clip depicts how the activity unfolds through Daniella's leading turn, an A part played by the group together, Harry's leading turn, the conclusive group performance of three repeats of the A part at varied tempi and volumes, and an emphatic musical ending. For the complete text of TD1, please refer to appendix K.

4.2.2.1.2 Excerpt two

The second clip was selected from the same session (Music Therapy session four), at the very end of the session. The clip starts at 24'00" in the video recording, i.e. 36 minutes into the session, and lasts until 27'50" in the video. The chosen excerpt thus shows a section of the final activity before the group dispersed back to work for the day. Leading in to this activity, I invited the group to walk around the room, each person with a jembe under the arm, and upon a cue, to pair up and have three short musical exchanges, one-to-one, with another group member. This was repeated a few times, and the group was invited to sit down in a circle of chairs for the drumming circle activity at the end of the session. I put a choice to the group, regarding whether they would like to 'dive in' to the drumming together, or build up a group sound by being added in one by one. The group was familiar with both starting approaches by this time. They chose to 'dive in', and started drumming together energetically and loudly. I modelled ten vocal chanting motifs, each very different, which the group copied and sang back. The aim was to open up possibilities for expression, and to build comfort with a variety of vocal expression styles which are not necessarily like singing in a conventional sense. (Note: At initial branch meetings before the Music Therapy sessions started, some staff members mentioned that they were anxious it would be expected of them to sing.) The first vocal motif I offered, was met by the group in a tentative manner, and gradually they engaged with increasing volume and freedom as I experimented with humorous ideas for them to echo-

chant back. Five seconds before the clip section starts, I offered the surprise suggestion that vocal chanting motifs be volunteered by participants themselves in a round, with each getting two turns to initiate something before handing over to his or her left. This suggestion was met with much gasping and giggling. (Note: During previous sessions, the group had echoed vocal offerings initiated by me, but this was the first time they would initiate vocal chants themselves.) The drumming rhythm played together by the group at this time, was a fast semi-quavered ghoema styled pattern set to a medium-tempo 4/4 metre. The clip depicts how the activity unfolds while they take their first risks as solo chanters, making vocalised creative offerings to the rest of the group. There was much laughter, enjoyment, mutual support, and a vibrant energy in the room. For the complete text of TD2, please refer to appendix K.

4.2.2.1.3 Excerpt three

The third clip was selected from Music Therapy session five, conducted on Tuesday 2 July 2013. Out of an overall total of thirteen study participants, eight were present. These were: Brandon, Cindy, Daniella, Emily, Fiona, Katie, Linda and Marie. This was the first session that Marie attended (refer to section 3.3.4 on the sample). The entire session was recorded, and lasted 35 minutes. The last (roughly) three minutes of footage comprises the selected excerpt (32'20"-35'30"), which shows the final section of the final activity before the group dispersed back to work for the day.

Before the session I set up the theatre stage space with a white board on a table, and four pieces of brown paper, one each for "Strengths", "Weaknesses", "Opportunities", and "Threats", on the floor. During foregoing sessions, the group drew symbols and pictures on these pieces of paper, using free association, and subsequently wrote key words on the paper too. The frame that was offered, involved that when they draw and write, they should think of themselves as one whole-branch team, and be kind to themselves in terms of vulnerabilities they may recognise. Earlier in session five, they sifted through the key words, and chose the ones from each of the four categories they thought most important. From the "Strengths" category, the chosen key words were "love", "happy", "smile", and "positive". From "Weaknesses", they were "emotion", "clueless", "tact" (meaning: lack of tact), and "vulnerable". From "Threats", they were "failure", "rejection", "negative people", and "fear". From "Opportunities", they were "grow/growth", "to learn", "freedom" (meaning: of speech, and of feeling), and "money". From this initial selection, they subsequently chose the two most important key words from each category. From "Strengths", they chose "positive" and "happy". From "Weaknesses", they chose "emotion" and "vulnerable". From "Threats", they chose "failure" and "fear", and from "Opportunities", "growth" and "freedom". I offered a poetic verse template: "[Strength statement], even if [Weakness/vulnerability statement] and [Threat

statement], but [Opportunity statement]”. The lyrics the group wrote together, constituted a collective expression of aspects of shared identity and shared contextual factors.

The verse was included in the thick description submitted for examination, but not included in the publishable version of dissertation. This was done for reasons of the confidentiality agreement between me and study participants. After writing the verse together, I invited the group to choose some percussion instruments and drums, and to take seats back in the half-moon arrangement around the white board with the group’s verse written on it. The energy in the room was contemplative, and participants were looking content. At the start of the clip, I initiated a ghoema rhythm and invited the group to play. The clip depicts the drumming and chanting activity which followed, which included a couple of rounds of chanting the newly written verse, and some vocal improvisational exchanges. There was a notable, exciting and natural build-up of energy over the roughly three minutes of cohesive music making which followed. The full text for TD3 was submitted for examination but not included in the dissertation.

4.2.2.2 Data preparation procedure for thick descriptions

Once the three clips were selected, they were viewed repeatedly and systematically, with the aim of observing musical and social interaction in an as detailed and thorough manner as possible. A total of roughly eighteen pages of text was generated, while I focused intentionally on describing the properties of the music and socio-musical interaction which accompanied it. The lense through which I viewed the clips involved an awareness of the focus constructs of the study as a guide regarding which aspects would be most applicable to the scope of the study. Still, I avoided being tied to the terminology of the theory, and as such steered clear of using the terms ‘vitality’, ‘competence’, ‘relatedness’ and ‘trust’. Instead, I engaged with language pertaining strictly to the properties of the music and interaction in a bid to let the video data speak for itself. In this regard terms like ‘offering’ and ‘affirmation’, ‘cohesion’ and ‘fragmentation’, ‘energy’, and ‘celebration’, as well as a variety of dynamic indications were most useful, and seemed to provide richer information regarding the sub-dimensions of the focus constructs in action. All three thick descriptions were generated in this manner. Table 4 provides a sample from TD2. For the full texts of TD1 and TD2, please refer to appendix K.

THICK DESCRIPTION TWO (TD2): MT session four
Date: Thursday 27 June 2013
Section selected for thick description: [24:00-27:50]

Line numbers 86-102

The group echoes and matches [Ashwin]'s offering closely, committedly and supportively, with ample volume. He ([Ashwin]) follows up with an entertaining "yiss, ja!", while smiling at [Emily] to his right. There is immediate laughter – the group finds this very entertaining, though they are ready by the end of his modelling bar, to echo, match and affirm him just as committedly and supportively as the previous time. All are now looking at [Katie], who is next. She offers "yee-hah!, with vocal confidence at the start of the next drumming bar, with an emphatically ascending "yee", and descending, extended "hah". The group finds her entertaining too, and are laughing openly in enjoyment, though echoing her perfectly and with full vocal engagement by the start of the next (copying) bar. [Katie] follows up with "allooh!", mocking a telephone answer, with a parodic sounding quick descent, ascent and descent again, in vocal pitch. The group is enjoying this, they laugh, and echo her in perfect unison, matching her intensity, rhythm, pitch and characterisation. [Daniella], who is next, responds with "ooh, he-eh", reminiscent of a popular and funny advertising character on TV. While she offers this, she shakes her head side-to-side in mock-denial. Her vocal offering is uttered with less volume and audible confidence in the vocal tone, than those of the previous two participants. The group is immediately ready to validate and support [Daniella], and does so committedly, even mirroring back [Daniella]'s head movements. [Daniella] clearly finds this encouraging, and she offers a "ha-ha-haa!", mocking laughter sound, smiling, while throwing her head back. The group matches this perfectly, offering her back the same pitch, timing, intensity, and physical movement as well.

Table 6
Sample from Thick Description Two (TD2)

4.3 Data coding

4.3.1 Introduction

Qualitative coding techniques as described by Ansdell and Pavlicevic (2001:150-151), Punch (1998:204-206) and Gibbs (2007:44-46), were employed. Every relevant phrase, thought, sentence or line was thus tagged with a conceptual label which captured its essence. These codes were derived directly from the data, in line with recommendations for open coding procedures (Gibbs, 2007:50). The coding process itself was thus data-oriented, not theory oriented. At the level of theme extraction however, clear resonances emerged between second order categories and the theoretical bases of the study (refer to section 4.5 and the discussion of findings, chapter five). A description of the coding of each of the two data sources follows.

Texts were coded in the following order: The pre-intervention focus group transcripts were coded first, in the order that they took place, i.e. FG1a and then FG1b. Next, FG2 (the post-intervention focus group transcript) was coded. This order was decided upon as it seemed sensible that insights regarding whether shifts took place (and if so, how they may have done

so) may be aided by opening avenues for recognising patterns in pre-intervention participant reports first. It was thought that patterns in post-intervention participant reports may have come into sharper focus against the background of pre-intervention data which have already been reduced to codes. The thick descriptions (TD1, TD2 and TD3) were coded after coding of the FG2 transcript was completed. This happened by default as the process of selecting the most suitable video clips took longer than anticipated, and while these clips were selected, coding of the focus group transcripts could continue. This offered the serendipity that video clip choices could also be additionally informed by preliminary insights regarding patterns in participant reports before and after the intervention.

4.3.2 Coding of focus group transcripts

Transcripts for both the pre-intervention focus groups (FG1a and FG1b), as well as the post-intervention focus group (FG2) were imported into templates, and numbered line by line. Transcripts were read once through before coding, as further familiarisation with the content was deemed unnecessary given that I conducted the focus groups and transcribed them myself. Codes were developed in a dedicated column to the right of the page, and linked to the relevant segments of text by means of indications regarding the speaker (or speakers), and the relevant line numbers. Table 5 to follow, provides an example excerpt from the coding document for FG2 (for the coding document versions of the four more extensive excerpts from the FG2 transcript provided in appendix J, please refer to appendix L).

FOCUS GROUP 2, THURSDAY 5 JULY 2013		
LINE NO.	FOCUS GROUP 2 TRANSCRIPT	CODES
FG2:103	Ashwin: ja, ja, soos baie van die mense is dit miskien nou jy het miskien nie eers 'n	MT => sense of felt authentication (Ashwin; FG2:104)
FG2:104	tune gehad nie, maar jy kan, soos jy voel, jy voel deurmekaar, en dis miskien nou	Expanded self-insight re. how mood influences functioning (Ashwin; FG2:104-106)
FG2:105	hoekom jy nie 'n beat het of so nie. Dan's dit nou weer later, of more of so, wat jy, jy	
FG2:106	kan nou weer byhou of so, want, jy voel nou weer okay, maar ek [motions DJ-like	
FG2:107	disk spinning actions] is...	
FG2:108	Daniella: Jy kan nou ook wat, natuurlik wat, meeste vir my nou, eh regtig uitgestaan	Improved team work (Daniella; FG2:108-109)
FG2:109	het, is die [pause] die, die team work, wat [ndistinct] want ek meen,	
FG2:110	Emily: hmm [nodding emphatically]	Improved team work (Emily; FG2:110)
FG2:111	Daniella: nou, in die begin was dit net 'n ge... malle, almal het net gespeel hulle eie	Increased musical cohesion (Daniella; FG2:111-113)
FG2:112	kante toe, en jy't nie geluister nie, en jy't net aangegaan, en eh, gister, byvoorbeeld,	Increased respect (Daniella; FG2:114)
FG2:113	het ek veral agtergekom het dit [pause] baie verbeter. Daar was 'n baie groter level	
FG2:114	van respek by die mense,	
FG2:115	Linda: hmm [agreement]	Increased musical cohesion (Linda; FG2:115) Increased respect (Linda; FG2:115)
FG2:116	Daniella: en, ek, weer eens, ons bo- en onder-spannetjies [motions height	Inter-departmental spatial separation (Daniella; FG2:116-117)
FG2:117	differences with hands], daai was nog altyd 'n issue gewees,	Inter-departmental lack of integration before intervention (Daniella; FG2:116-117)
FG2:118	Emily and Harry: [smiles, looks of recognition]	Inter-departmental spatial separation (Emily, Harry, Linda ; FG2:118-119) Inter-departmental lack of integration before intervention (Emily, Harry, Linda ; FG2:118-119)
FG2:119	Linda: [nods]	
FG2:120	Daniella: Nou voel dit meer vir my, ek en [Imelda] sal nou lekker gesels, en ons sal	Increased inter-departmental integration (Daniella; FG2:120-121)
FG2:121	nou lekker lag, en, dit het nou, daai het verander	
FG2:122	Gr: hmm, ja [nodding]	Increased inter-departmental integration (Gr; FG2:122)

Table 7

Sample of FG2 Coding Document

4.3.3 Coding of thick descriptions

Thick description texts were imported into coding templates in a similar way, with line numbers to the left of the text, and spaces for code development to the right. The texts were read in overview to further develop familiarity with meanings contained within, before codes were developed. Table 6 to follow, provides an example excerpt from the coding document for TD1 to illustrate how codes were derived in a data-centered way. For the complete coding documents of TD1 and TD2, please refer to appendix M.

THICK DESCRIPTION ONE (TD1): MT session four		
Date: Thursday 27 June 2013		
Section selected for thick description: [3:25-6:50]		
<u>Notes:</u>		
<ul style="list-style-type: none"> • Out of an overall total of thirteen study participants, nine were present. • These were: Ashwin, Brandon, Cindy, Daniella, Emily, Harry, Imelda, Katie and Linda • These are pseudonyms, and are placed between square brackets throughout the text. • MTt signifies Music Therapy student. 		
TD1:91	[Brandon] joins in first, meeting the gentility with which [Daniella] is playing, on his metallophone in the upper register. The rest of the group joins in gradually over the next four bars. [Imelda] and [Katie] are bobbing to [Daniella]'s beat. The group is mostly playing the same rhythmic motif as offered by [Daniella], matching her volume and intensity closely. [Brandon] notices that [Ashwin] is not going to join him on the same metallophone, and moves into position to play in its middle register. On the first beat of the seventh bar, the leader [Daniella] offers a cymbal crash. [Brandon] is completely with her, offering a clear ringing note on the metallophone at exactly the same time, matching her intensity very closely. The rest of the group keep [Daniella]'s rhythm going through the ring of the cymbal crash, and she re-joins them quickly, playing the same rhythm again, along with them. The music slightly loses energy, with the pulse dragging ever-so-slightly, coupled with a subtle dip in volume, and the MTt shifts the holding bass tone to the dominant. [Daniella] offers another, this time louder, cymbal crash and a pause. The MTt offers an encouraging echo of her rhythm in this pause, with an open parallel 4 th chord over an anticipatory C dominant bass root. The rest of the group keeps playing [Daniella]'s rhythm, though more softly and tentatively, waiting for her to provide further leadership cues, still fully focused on her. [Daniella] starts the same rhythm on the floor tom again, though this time she places the start of her bar on the 3 rd beat of the bar metre the group is at.	Inter-personal attunement (TD1:91-93) Accepting leadership (TD1:92-93) Enjoyment (TD1:93) Cohesion (TD1:93-95) Individual agency – engagement with musical instruments (TD1:95-97) Creative autonomy (TD1:97-98) Inter-personal attunement (TD1:98-99) Group agency (TD1:99-101) Accommodating others (TD1:101-102) Creative autonomy (TD1:104) Cohesion (TD1:107-108) Inter-personal attunement (TD1:107-108) Accepting leadership (TD1:107-108) Creative autonomy (TD1:108-110)

Table 8*Sample of TD1 Coding Document*

4.4 Categorising codes

4.4.1 Introduction

The second step of the analysis, i.e. the categorisation process, happened organically and in an iterative manner. Similar to the coding process, the categorisation process was executed with a resolute initial focus on the flow of meaning from the bottom up. In this regard, the generation of first order categories was a code-centered endeavour. Second order category generation happened in a similar way, with a resolute focus on the meanings captured by first order categories rather than on organising principles dictated by relevant theory. At the level of theme extraction, links to the theory base of the study became salient and the primary focus of conceptual organisation (i.e. a flow of meaning from the top down). This necessitated an iterative stage of information organisation towards a structure that made sense both from the bottom up (code centered) and top down (theory centered).

In contrast with the order in which texts were coded (as noted earlier, in section 4.3.1, i.e. first FG1a, then FG1b, FG2, TD1, TD2 and TD3 last), codes derived from these texts were categorised in the following order. First, codes derived from post-intervention data (FG2) and during-intervention data (TD1, TD2 and TD3) were congregated and categorised. These codes were congregated as it had become clear the thick descriptions were generated from video clips which illustrated participant interactions well into the phase where the intervention had started exerting an influence on such interactions. It thus seemed sensible to group these codes together, as all of them pertained in some way to changed or shifted patterns of action and inter-action. These post- and during-intervention codes were categorised before the pre-intervention codes were categorised. This was done in the hope that emergent frameworks which conceptually organised information regarding shifts that took place, might have been helpful in organising pre-intervention data in ways which made cross-comparison more practicable and clear.

4.4.2 Developing categories for the codes derived from during- and post-intervention data

Codes from FG2 and the thick descriptions (TD1, TD2 and TD3) were congregated to provide one consolidated basis of information regarding participant experiences after the intervention, and towards the end of the intervention respectively. Codes from FG2 were denoted with the prefix FG2. The thick descriptions were analysed separately, and codes for each were generated and extracted. At the level of categorisation, codes from TD1, TD2 and TD3 were congregated and collapsed under the denotation TD. This was done in light of frequent

repetition of the majority of the codes from the three thick descriptions. (Should the reader require a complete and separately explicated record of thick description codes suitable for comparative perusal, the codes from each thick description are provided and in alphabetised order, in appendix O.)

All of the FG2 and TD codes were printed in large font on paper and cut out for ease of management. Codes which carried similar meanings were grouped together intuitively at first, with first order category descriptions generated as a subsequent step. Table 7, below, provides an example of how FG2 and TD codes were grouped together for the first order category “Inter-personal warm-sentiment gains”.

1st Ord.Cat.: Inter-personal warm-sentiment gains

FG2: Increased empathy
 TD: Sensitivity/ consideration
 TD: Pleasant surprise at the sensitivity of others
 TD: Inter-personal warmth
 FG2: Expression of need for social integration
 FG2: Vicarious celebration of gains made by another

Table 9

Example of During- and Post-Intervention Codes Organised into a First Order Category

First order categories for the during-and post-intervention codes were grouped together in a similar way, using the paper method. Grouping was first done intuitively, and subsequently in conjunction with the generation articulated second order category descriptions. Table 7, below, provides an example of how the relevant first order categories were organised into the second order category “Fresh and positive inter-personal contact”. The relevant codes are included in Table 8 for a sense of how the flow of meaning was focused in a bottom-up (i.e. code centered) manner, from codes through first order categories to second order categories. For a complete exposition of themes, related second and first order categories, as well as the codes contained in each first order category, please refer to appendices P, Q, R, S and T.

2nd Ord.Cat.: Fresh and positive inter-personal contact

<p>1st Ord.Cat.: Discovering refreshing aspects of others</p>

FG2: MT revealed talents in colleagues

FG2: MT revealed the non-work side of colleagues

FG2: MT revealed the human side of colleagues

FG2: MT revealed the fun side of colleagues

<p>1st Ord.Cat.: Shared liberating interactive experiences</p>
--

FG2: Experienced a sense of being at ease/free with colleagues

FG2: MT offered something else to talk about aside from work

TD: Playful interaction

FG2: Experienced being creative in a non-judgemental space

<p>1st Ord.Cat.: Positive relationship experiences</p>
--

FG2: Camaraderie

TD: Celebration as a group

<p>1st Ord.Cat.: Relationship gains</p>

FG2: Enriched inter-personal relating

TD: Constructive relationship shift

Table 10

Example of During- and Post-Intervention First Order Categories organised into a Second Order Category

In total, 39 first order categories were crystallised for the 144 during- and post-intervention (FG2 and TD) codes. These 39 first order categories were organised into 17 second order categories. Table 9, to follow, provides an overview of all first order and second order categories derived from FG2 and TD codes.

2nd Ord.Cat.: Problem statement reiterations	1 st Ord.Cat.: Problem statements
2nd Ord.Cat.: Energy and stress related observations	1 st Ord.Cat.: Energy gains 1 st Ord.Cat.: Excitement 1 st Ord.Cat.: Relaxation/release 1 st Ord.Cat.: Stress related recommendations for future MT interventions
2nd Ord.Cat.: Activating intrinsic motivation	1 st Ord.Cat.: Instances suggesting the activation of intrinsic motivation
2nd Ord.Cat.: Discovering, integrating and grounding self	1 st Ord.Cat.: Music-related self-discovery 1 st Ord.Cat.: Intra-personal integration 1 st Ord.Cat.: Personal authentication/grounding
2nd Ord.Cat.: Individual empowerment	1 st Ord.Cat.: Developing experience of competence at individual level 1 st Ord.Cat.: Exercising individual agency relating to self
2nd Ord.Cat.: Strengthening self in relation to others	1 st Ord.Cat.: Exercising individual agency relating to others 1 st Ord.Cat.: Expanded self-insight re. functioning in relation with others 1 st Ord.Cat.: Maintaining individuality while merging with group
2nd Ord.Cat.: Rehearsing acceptance, flexibility and affirmation	1 st Ord.Cat.: Rehearsing acceptance in interaction 1 st Ord.Cat.: Developing interactional flexibility 1 st Ord.Cat.: Affirmation/encouragement-based interactions
2nd Ord.Cat.: Fresh and positive inter-personal contact	1 st Ord.Cat.: Discovering refreshing aspects of others 1 st Ord.Cat.: Shared liberating interactive experiences 1 st Ord.Cat.: Positive relationship experiences 1 st Ord.Cat.: Relationship gains
2nd Ord.Cat.: Developing mutuality	1 st Ord.Cat.: Inter-personal attunement gains 1 st Ord.Cat.: Gains in mutual understanding 1 st Ord.Cat.: Strengthened relationship values 1 st Ord.Cat.: Inter-personal warm-sentiment gains
2nd Ord.Cat.: Crystallising shared dimensions of whole-branch identity	1 st Ord.Cat.: Expressing shared values/meanings 1 st Ord.Cat.: Developing awareness of shared intra-personal dispositions 1 st Ord.Cat.: Developing awareness of shared contextual parameters
2nd Ord.Cat.: Patterns of collective unit formation and functioning	1 st Ord.Cat.: Inter-departmental integration 1 st Ord.Cat.: Cohesion/unity gains 1 st Ord.Cat.: Cohesive engagement gains 1 st Ord.Cat.: Empowerment as a collective
2nd Ord.Cat.: Communication	1 st Ord.Cat.: Communication-related gains
2nd Ord.Cat.: Conflict	1 st Ord.Cat.: Conflict-related gains
2nd Ord.Cat.: Team work/cooperation	1 st Ord.Cat.: Team work/cooperation gains
2nd Ord.Cat.: Inter-personal support	1 st Ord.Cat.: Inter-personal support gains
2nd Ord.Cat.: States of co-worker trust	1 st Ord.Cat.: Shifts in co-worker trust at peer level 1 st Ord.Cat.: Shifts in co-worker trust toward higher authorities
2nd Ord.Cat.: Understandings of co-worker trust	1 st Ord.Cat.: Trust-related understandings in relation to confidential treatment of personal information

Table 11

Complete Exposition of Related First and Second Order Categories for During- and Post- Intervention Data

4.4.3 Developing categories for the codes derived from pre-intervention data

Codes from FG1a and FG1b were congregated to provide one consolidated basis of information regarding participant experiences before the intervention, and were denoted with the aggregate prefix FG1. This aggregation was done for several reasons. First, it was done for expediency during code extraction. Second, this aggregation of source origin was deemed appropriate and suitable given that the same question schedules were followed for both FG1a and FG1b. Third, the majority of pre-intervention codes were co-rendered by both sources, FG1a and FG1b. Fourth, it was not one of the aims of the current study to explore what participants say in the presence versus absence of organisational authority figures. Rather, the aim was to procure participant experience related information that is as comprehensive as possible, aggregated over the whole participant cohort, pertaining to the pre-intervention, during-intervention and post-intervention phases of a Music Therapy study. Nonetheless, for possible future research reference, a comprehensive list of all codes from all three of the focus groups is provided in appendix N. In this appendix, codes are listed in alphabetical order, with line references. For the reader who harbours further interest, this will also provide information for cross-comparison regarding the frequency of code applicability throughout the text. (Note: in the coding documents, participant pseudonyms accompanied code line references, whereas in appendix N, pseudonym references were taken out in order to protect participating individuals).

Similar to the process followed for during- and post-intervention data codes, the paper method was used to group FG1 codes which carried similar meanings were together. Grouping was also done intuitively at first, with first order category descriptions generated as a subsequent step. Table 10, below, provides an example of how FG1 codes were grouped together for the first order category “Pressure-related difficulties”.

1st Ord.Cat.: Pressure-related difficulties

FG1: High pressure environment
 FG1: High challenge experience
 FG1: Electronic systems malfunctioning => high pressure
 FG1: Client feedback mechanisms => high pressure
 FG1: Under-cover service monitoring => high pressure
 FG1: High pressure => mistakes

Table 12

Example of Pre-Intervention Codes Organised into a First Order Category

First order categories for the pre-intervention codes were also grouped together using the paper cut-out method, with intuitive grouping followed by category description generation. Table 11, to follow, provides an example of how the relevant first order categories were organised into the second order category “Energy deficiency dimensions”. The relevant codes are included in Table 11, for a sense of how the flow of meaning was focused in a bottom-up (i.e. code centered) manner, from codes through first order categories to second order categories. Again, for a complete exposition of themes, related second and first order categories, as well as the codes contained in each first order category, please refer to appendices P, Q, R, S and T.

2nd Ord.Cat.: Energy deficiency dimensions

1st Ord.Cat.: Energy levels - general difficulties

FG1: Low energy

FG1: Varied energy levels

FG1: Difficulty: energy into will-power

1st Ord.Cat.: Low energy and home life – mutual influence

FG1: Problems at home => low energy

FG1: Low energy => affects home relationships negatively

1st Ord.Cat.: Energy draining factors

FG1: High input, low outcome

FG1: Co-workers drain each other's energy

FG1: Failure experience drains energy

FG1: High challenge experience => low energy

FG1: Conflict => low energy

FG1: Change adaptation demand drains energy

1st Ord.Cat.: Team spirit deficiency

FG1: Low team spirit

FG1: Low team spirit => low productivity

Table 13

Example of Pre-Intervention First Order Categories organised into a Second Order Category

In total, 36 first order categories were crystallised for the 124 pre-intervention (FG1) codes. These 36 first order categories were organised into 15 second order categories. Table 12, to follow, provides an overview of all first order and second order categories derived from FG1 codes.

2nd Ord.Cat.: Sectoral and organisational demands	1 st Ord.Cat.: South Africa-specific legal and economic environment pressures 1 st Ord.Cat.: Western Cape Province-specific environment pressures 1 st Ord.Cat.: Stress-related difficulties 1 st Ord.Cat.: Pressure-related difficulties 1 st Ord.Cat.: Work load related difficulties 1 st Ord.Cat.: Change-related difficulties 1 st Ord.Cat.: Goal-related difficulties 1 st Ord.Cat.: Work-related physical health challenges
2nd Ord.Cat.: Organisational support	1 st Ord.Cat.: Support from the organisation
2nd Ord.Cat.: Emotional experience dimension	1 st Ord.Cat.: Fear-related work experience 1 st Ord.Cat.: Alienation-related work experience 1 st Ord.Cat.: General negative emotion related work experience
2nd Ord.Cat.: Energy deficiency dimensions	1 st Ord.Cat.: Energy levels - general difficulties 1 st Ord.Cat.: Low energy and home life – mutual influence 1 st Ord.Cat.: Energy draining factors 1 st Ord.Cat.: Team spirit deficiency
2nd Ord.Cat.: Energy potentials	1 st Ord.Cat.: Potential energy boosting factors
2nd Ord.Cat.: Challenges to competence and autonomy	1 st Ord.Cat.: Failure-related work experience 1 st Ord.Cat.: Dis-empowering work experience
2nd Ord.Cat.: Potentials for competence and autonomy	1 st Ord.Cat.: Goal-related benefit potential
2nd Ord.Cat.: Understandings of relatedness/community	1 st Ord.Cat.: Presentation and understandings of ‘closeness’ 1 st Ord.Cat.: Difficulties related to ‘closeness’ 1 st Ord.Cat.: Possible influence of family relations at branch 1 st Ord.Cat.: Awareness of the potential value of strong work relationships
2nd Ord.Cat.: Patterns of collective unit formation and functioning	1 st Ord.Cat.: Inter-departmental division 1 st Ord.Cat.: Intra-departmental consolidation 1 st Ord.Cat.: Low social integration
2nd Ord.Cat.: Communication	1 st Ord.Cat.: Communication-related difficulties 1 st Ord.Cat.: Understandings of the value of optimal communication
2nd Ord.Cat.: Conflict	1 st Ord.Cat.: Conflict-related difficulties
2nd Ord.Cat.: Team work/cooperation	1 st Ord.Cat.: Team work/cooperation difficulties
2nd Ord.Cat.: Inter-personal support	1 st Ord.Cat.: Inter-personal support difficulties
2nd Ord.Cat.: States of co-worker trust	1 st Ord.Cat.: Co-worker trust-related difficulties at peer level 1 st Ord.Cat.: Co-worker trust-related difficulties toward higher authorities
2nd Ord.Cat.: Understandings of co-worker trust	1 st Ord.Cat.: Understandings of trust in relation to work-task-oriented interaction 1 st Ord.Cat.: Understandings of potential inter-personal trust building factors

Table 14

Complete Exposition of Related First and Second Order Categories for Pre-Intervention Data

4.5 Developing themes

An iterative process of reviewing and organising second and first order categories revealed that they could be grouped into five themes. A brief discussion follows regarding how the meanings captured by the categories as explicated in section 4.4 above, were grouped together under these five respective themes: Work place assessment, Vitality, Individual competence and autonomy, Relatedness, and Co-worker trust.

4.5.1 Emerging themes

The first theme that emerged, was allocated the title 'Work place assessment'. It captured meanings generated before intervention, regarding how participants viewed demands placed on them by the industry sector and the organisation they work for, what measures of organisational support are available, and emotional dimensions of their work experience. From post-intervention data, meanings framed as general problem statement reiterations were grouped together under this theme. Refer to section 4.5.2 below for more detailed information.

The second theme was allocated the title 'Vitality'. It captured meanings offered before intervention, regarding dimensions of energy deficiency and potential. From the during- and post-intervention data, meanings related to energy, stress, release and the activation of intrinsic motivation as defined in terms of the Self-Determination Theory (please refer to sections 1.1.5 on the theoretical frame for vitality, and 2.4 on SDT), were included under this theme. Refer to section 4.5.3 below for more detailed information.

The third theme was allocated the title 'Individual competence and autonomy'. These constructs (individual competence and individual autonomy) were not intended to be central foci of the study. However, given the strength of information rendered by the data on these construct dimensions, it was thought appropriate to present as a discrete theme. It captured pre-intervention meanings pertaining to work related experiences of failure and dis-empowerment, as well as potentials for competence and autonomy to be experienced at the individual level. During- and post-intervention meanings pertaining to the discovery, integration and grounding of the self, empowerment at the individual level, and strengthening of the self in relation to others, were grouped together with the aforementioned pre-intervention meanings. Refer to section 4.5.4 below for more detailed information.

The fourth theme was allocated the title 'Relatedness'. It captured by far the greatest share of meanings generated from the data. From pre-intervention data, meanings pertaining to understandings of relatedness and community, plus associated challenges experienced by

participants, fit together convincingly. During- and post-intervention meanings pertaining to the rehearsal of acceptance, flexibility and affirmation, were congregated here. So were meanings pertaining to fresh and positive interpersonal contact experienced and the development of mutuality and awareness of shared dimensions of identity. Pre-intervention meanings on one hand, as well as during- and post-intervention meanings on the other, were co-rendered regarding patterns of collective unit formation and functioning, communication, conflict, cooperation and inter-personal support. All of these meanings were grouped together under the fourth theme. Refer to section 4.5.5 below for more detailed information.

The fifth theme was allocated the title 'Co-worker trust'. Pre-intervention meanings on one hand, as well as during- and post-intervention meanings, were co-rendered regarding states of co-worker trust at peer level and towards higher authorities, as well as participant understandings of co-worker trust. Pre-intervention data rendered information regarding participant understandings of the ways in which it is possible to build such trust as well. These meanings were grouped together under this theme. Refer to section 4.5.6 below for more detailed information.

4.5.2 Summary of findings – theme one: Work place assessment

Table 13 provides an overview of first and second order categories generated for codes pertaining to information rendered on the theme of 'Work place assessment' (for an exposition which includes the relevant codes, please refer to appendix P).

PRE-INTERVENTION

2nd Ord.Cat.: Sectoral and organisational demands	
1 st Ord.Cat.:	South Africa-specific legal and economic environment pressures
1 st Ord.Cat.:	Western Cape Province-specific environment pressures
1 st Ord.Cat.:	Stress-related difficulties
1 st Ord.Cat.:	Pressure-related difficulties
1 st Ord.Cat.:	Work load related difficulties
1 st Ord.Cat.:	Change-related difficulties
1 st Ord.Cat.:	Goal-related difficulties
1 st Ord.Cat.:	Work-related physical health challenges
2nd Ord.Cat.: Organisational support	
1 st Ord.Cat.:	Support from the organisation
2nd Ord.Cat.: Emotional experience dimension	
1 st Ord.Cat.:	Fear-related work experience
1 st Ord.Cat.:	Alienation-related work experience
1 st Ord.Cat.:	General negative emotion related work experience
POST-INTERVENTION	
2nd Ord.Cat.: Problem statement reiterations	
1 st Ord.Cat.:	Problem statements

Table 15

First and Second Order Categories pertaining to Theme One: Work Place Assessment

Among the pre-intervention data, the second order category ‘Sectoral and organisational demands’ contains the codes pertaining to difficulties participants experienced and expressed regarding stress, pressure, work load, fast change, high targets (also called difficult goals), and pressures specific to the Western Cape client market as well as South African law and economy. They also noted support mechanisms put in place by the company, and these are contained in the second order category ‘Organisational support’. Pre-intervention codes which pertained to emotionally challenging aspects of participants’ work experience, and which did not relate clearly to factors which frustrated needs for individual competence and autonomy, were grouped together under the second order category ‘Emotional experience dimension’. These codes related to experiences of alienation, fear and/or panic, and feelings of confusion and ambivalence.

Among the post-intervention data, some problem statements which related to pre-intervention meanings grouped together under this theme, were reiterated. This provided valuable information regarding the scope of possible influence of the Music Therapy intervention, and relevant codes derived from this information were grouped together under the second order category ‘Problem statement reiterations’. Some areas where Music Therapy could understandably not make a difference, were highlighted. These related to the banking world

being a stressful environment to work in, high sales goals which endure as a primary performance emphasis, and feelings of fear when these goals are not met. Also, the spatial separation between departments at the branch will likely not change. Still, Music Therapy can address other aspects participants mentioned in the post-intervention focus group, e.g. co-worker conflict, and staff members' need for 'fun activities' to engage in together. For more detailed information, please refer to section 5.2.1 in the discussion chapter.

4.5.3 Summary of findings – theme two: Vitality

Table 14 provides an overview of first and second order categories generated for codes pertaining to information rendered on the theme of 'Vitality' (for an exposition which includes the relevant codes, please refer to appendix Q).

PRE-INTERVENTION

2nd Ord.Cat.: Energy deficiency dimensions	1 st Ord.Cat.: Energy levels - general difficulties 1 st Ord.Cat.: Low energy and home life – mutual influence 1 st Ord.Cat.: Energy draining factors 1 st Ord.Cat.: Team spirit deficiency
2nd Ord.Cat.: Energy potentials	1 st Ord.Cat.: Potential energy boosting factors

DURING AND POST-INTERVENTION

2nd Ord.Cat.: Energy and stress related observations	1 st Ord.Cat.: Energy gains 1 st Ord.Cat.: Excitement 1 st Ord.Cat.: Relaxation/release 1 st Ord.Cat.: Stress related recommendations for future MT interventions
2nd Ord.Cat.: Activating intrinsic motivation	1 st Ord.Cat.: Instances suggesting the activation of intrinsic motivation

Table 16

First and Second Order Categories pertaining to Theme Two: Vitality

Among the pre-intervention data, the second order category 'Energy deficiency dimensions' contains the codes pertaining to difficulties participants experienced and expressed regarding low energy levels, the mutual influence between low energy and home life, factors which could be identified as energy draining, and low team spirit at work. They also noted some factors which could be identified as potentially energy boosting, though they initially experienced some difficulty recognising such factors. In this regard one participant noted she could recognise ways in which she presents resilience as a personal disposition, some others noted that succeeding in selling banking products to clients boosts their energy. It was also

suggested that strong working relationships could sustain energy, should ways in which to strengthen relationships become available and be engaged with. Codes derived from this information are contained in the second order category 'Energy potentials'.

Among the during- and post-intervention data, codes regarding how the Music Therapy intervention energised and excited participants, plus instances where expressions suggested release, were grouped together under the second order category 'Energy and stress related observations'. The following participant recommendations were also included in this category, for the reasons noted. One participant recommended that should Music Therapy interventions be delivered in future, this be done in the actual work space instead of outside venues. He framed his recommendations as related to his experience of the energy of the work space. Participants also noted that it would be useful to get an entire branch staff cohort to participate in such interventions, and framed this recommendation in relation to energy disparities observed between participating and non-participating workers (participating workers experienced higher energy). Another participant suggested that the Music Therapy intervention be shortened and delivered outside of work hours, as she sometimes experienced extra pressure to get her work load managed in less remaining daily work hours. Another second order category of during- and post-intervention data was included under this theme: Codes which bore resemblances with how intrinsic motivation is defined by SDT were grouped together under 'Activating intrinsic motivation'. These codes captured meanings related to enjoyment, curiosity and experimentation, playful self-assertion, celebratory individual expression, having something non-work-related to think about, and experiences of being in the moment, in the music. For more detailed information, please refer to section 5.2.2 in the discussion chapter.

4.5.4 Summary of findings – theme three: Individual competence and autonomy

Table 15 provides an overview of first and second order categories generated for codes pertaining to information rendered on the theme of 'Individual competence and autonomy' (for an exposition which includes the relevant codes, please refer to appendix R).

PRE-INTERVENTION

2nd Ord.Cat.: Challenges to competence and autonomy
1 st Ord.Cat.: Failure-related work experience
1 st Ord.Cat.: Dis-empowering work experience
2nd Ord.Cat.: Potentials for competence and autonomy
1 st Ord.Cat.: Goal-related benefit potential

DURING AND POST-INTERVENTION

2nd Ord.Cat.: Discovering, integrating and grounding self
1 st Ord.Cat.: Music-related self-discovery
1 st Ord.Cat.: Intra-personal integration
1 st Ord.Cat.: Personal authentication/grounding
2nd Ord.Cat.: Individual empowerment
1 st Ord.Cat.: Developing experience of competence at individual level
1 st Ord.Cat.: Exercising individual agency relating to self
2nd Ord.Cat.: Strengthening self in relation to others
1 st Ord.Cat.: Exercising individual agency relating to others
1 st Ord.Cat.: Expanded self-insight re. functioning in relation with others
1 st Ord.Cat.: Maintaining individuality while merging with group

Table 17

First and Second Order Categories pertaining to Theme Three: Individual Competence and Autonomy

As noted earlier (and indeed the study title indicates), the constructs individual competence and autonomy were not initially intended as central foci of the study. However, salient meanings were generated before intervention, regarding work experiences related to a sense of failure, dis-empowerment and incompetence. The notion that stringent targets can induce creative ways of solving problems, was also offered. This information was grouped together under the second order categories ‘Challenges to competence and autonomy’ and ‘Potentials for competence and autonomy’, respectively.

Among data generated during and after the intervention, meanings pertaining to music-related self-discovery, intra-personal integration, congruence, authentication and energetic grounding were generated. These were congregated under the second order category ‘Discovering, integrating and grounding self’. Meanings regarding the development and experience of individual competence during sessions, as well as regarding autonomy and individual agency in the therapeutic space, were congregated under the second order category ‘Individual empowerment’. Meanings regarding agency exercised at individual level but in relation to others, expanded insight about the self in inter-action with others, and the maintenance of individuality while merging with a group, were congregated under the second order category ‘Strengthening self in relation to others’.

These meanings from before, during and after the intervention fit together in a way which suggested an ill fit under theme one (Work place assessment), as the work experiences related more strongly to empowerment/disempowerment. Theme two (Vitality) also did not provide a fit as very little of the meanings grouped together here, related to energy and intrinsic motivation. Theme four (Relatedness) could apply, though tangentially, to meanings about the self in relation to others. However, the conceptual fit was not thought to be strong enough compared to how well meanings pertaining to expanded insights regarding others, fit in with the theme of relatedness. It was therefore decided to crystallise a separate theme regarding experiences at the individual level, which related to a sense of competence and/or autonomy. This provided the best possible fit for this particular battery of meanings. For more detailed information, please refer to section 5.2.3 in the discussion chapter.

4.5.5 Summary of findings – theme four: Relatedness

For data pertaining to theme four, two kinds of categories were rendered. First, both first and second order categories emerged which did not provide a basis for clear side-by side comparison of information gathered before and after the intervention started exerting influence. Second, categories emerged which could be juxtaposed side-by-side for comparing before and after intervention meanings. Refer to appendix S for a complete exposition of codes and categories under theme four.

Meanings generated before the intervention regarding understandings of, and difficulties related to, 'closeness', provided a strong fit with meanings regarding family relations between staff members. This also fit well with meanings regarding the potential value of strong working relationships. These meanings were grouped together under the second order category 'Understandings of relatedness/community'.

During- and post-intervention meanings regarding the rehearsal of inter-actional acceptance, development of inter-actional flexibility, and inter-personal affirmation and encouragement, were grouped together under the second order category 'Rehearsing acceptance, flexibility and affirmation'. Similarly, meanings regarding refreshing rediscovery of others, shared liberating experiences, positive relationship experiences and relationship enrichment, were grouped together under the category 'Fresh and positive inter-personal contact'. Meanings regarding increased inter-personal attunement, mutual understanding, warm interpersonal sentiment, and strengthened relationship values were grouped together under 'Developing mutuality'. Also, meanings pertaining to the collective expression of shared values, as well as awareness development regarding shared intra-personal dispositions and contextual

parameters, were grouped together under ‘Crystallising shared dimensions of whole-branch identity’. Table 16 contains first and second order categories for pre-intervention data, as well as during- and post-intervention data, where said categories did not provide a basis for clear side-by-side comparison.

PRE-INTERVENTION

2nd Ord.Cat.: Understandings of relatedness/community
1 st Ord.Cat.: Presentation and understandings of ‘closeness’
1 st Ord.Cat.: Difficulties related to ‘closeness’
1 st Ord.Cat.: Possible influence of family relations at branch
1 st Ord.Cat.: Awareness of the potential value of strong work relationships

DURING AND POST-INTERVENTION

2nd Ord.Cat.: Rehearsing acceptance, flexibility and affirmation
1 st Ord.Cat.: Rehearsing acceptance in interaction
1 st Ord.Cat.: Developing interactional flexibility
1 st Ord.Cat.: Affirmation/encouragement-based interactions
2nd Ord.Cat.: Fresh and positive inter-personal contact
1 st Ord.Cat.: Discovering refreshing aspects of others
1 st Ord.Cat.: Shared liberating interactive experiences
1 st Ord.Cat.: Positive relationship experiences
1 st Ord.Cat.: Relationship gains
2nd Ord.Cat.: Developing mutuality
1 st Ord.Cat.: Inter-personal attunement gains
1 st Ord.Cat.: Gains in mutual understanding
1 st Ord.Cat.: Strengthened relationship values
1 st Ord.Cat.: Inter-personal warm-sentiment gains
2nd Ord.Cat.: Crystallising shared dimensions of whole-branch identity
1 st Ord.Cat.: Expressing shared values/meanings
1 st Ord.Cat.: Developing awareness of shared intra-personal dispositions
1 st Ord.Cat.: Developing awareness of shared contextual parameters

Table 18

Separately Exposed First and Second Order Categories for Meanings Generated before and after the Intervention, pertaining to Theme Four: Relatedness

Interestingly, these five second order categories (one for data generated before the intervention, and four from data generated during and after it) also provided a basis for a proposed conceptual progression. Such a progression illustrates a possible experiential journey from recognising relatedness difficulties, through rehearsing positive ways of relating, making refreshing rediscoveries of others, and the development of mutuality, towards a place where a shared identity could be co-conceptualised and co-expressed. For more detailed information, please refer to section 5.2.4 in the discussion chapter, and to appendix S.

Then, first and second order categories emerged which did provide a clear basis for side-by-side comparison of data from before and after the intervention had time to exert notable influence. Table 17, to follow, provides an overview of these categories under the theme of 'Relatedness' (for an exposition which includes the relevant associated data codes, please refer to appendix S).

2nd Ord.Cat.: Patterns of collective unit formation and functioning	
PRE-INTERVENTION	DURING AND POST-INTERVENTION
1 st Ord.Cat.: Inter-departmental division 1 st Ord.Cat.: Intra-departmental consolidation 1 st Ord.Cat.: Low social integration	1 st Ord.Cat.: Inter-departmental integration 1 st Ord.Cat.: Cohesion/unity gains 1 st Ord.Cat.: Cohesive engagement gains 1 st Ord.Cat.: Empowerment as a collective
2nd Ord.Cat.: Communication	
PRE-INTERVENTION	DURING AND POST-INTERVENTION
1 st Ord.Cat.: Communication-related difficulties 1 st Ord.Cat.: Understandings of the value of optimal communication	1 st Ord.Cat.: Communication-related gains
2nd Ord.Cat.: Conflict	
PRE-INTERVENTION	DURING AND POST-INTERVENTION
1 st Ord.Cat.: Conflict-related difficulties	1 st Ord.Cat.: Conflict-related gains
2nd Ord.Cat.: Team work/cooperation	
PRE-INTERVENTION	DURING AND POST-INTERVENTION
1 st Ord.Cat.: Team work/cooperation difficulties	1 st Ord.Cat.: Team work/cooperation gains
2nd Ord.Cat.: Inter-personal support	
PRE-INTERVENTION	DURING AND POST-INTERVENTION
1 st Ord.Cat.: Inter-personal support difficulties	1 st Ord.Cat.: Inter-personal support gains

Table 19

Side-by-side Exposed First and Second Order Categories for Meanings Generated before and after the Intervention, pertaining to Theme Four: Relatedness

Through the lense of the conceptual progression proposed earlier, the latter four second order categories (exposed in table 17 above) seem to illustrate the fruits of deepened and strengthened sense of relatedness between study participants. Comparing data from before the intervention with during- and post-intervention data in this way, reveals shifts from inter-departmental disintegration to team integration at whole-branch level. Also, improvements in communication, conflict management, cooperation and inter-personal support come into sharper focus. For more detailed information, please refer to section 5.2.4 in the discussion chapter, and to appendix S.

4.5.6 Summary of findings – theme five: Co-worker trust

All categories rendered under theme five, could be juxtaposed side-by-side for ease of comparison. Table 18 below, provides an overview of these categories under the theme of ‘Co-worker trust’ (for an exposition which includes the relevant associated data codes, please refer to appendix T).

2nd Ord.Cat.: States of co-worker trust	
PRE-INTERVENTION	DURING AND POST-INTERVENTION
1 st Ord.Cat.: Co-worker trust-related difficulties at peer level	1 st Ord.Cat.: Shifts in co-worker trust at peer level
1 st Ord.Cat.: Co-worker trust-related difficulties toward higher authorities	1 st Ord.Cat.: Shifts in co-worker trust toward higher authorities
2nd Ord.Cat.: Understandings of co-worker trust	
PRE-INTERVENTION	DURING AND POST-INTERVENTION
1 st Ord.Cat.: Understandings of trust in relation to work-task-oriented interaction	1 st Ord.Cat.: Trust-related understandings in relation to confidential treatment of personal information
1 st Ord.Cat.: Understandings of potential inter-personal trust building factors	

Table 20

Side-by-side Exposed First and Second Order Categories for Meanings Generated before and after the Intervention, pertaining to Theme Five: Co-worker trust

There was a clear distinction to be made between states of co-worker trust, and differentiated understandings of it (as the two respective second order categories in table 18 illustrate). There was a clear shift in meanings communicated regarding trust towards higher authority figures, mostly in light of improved communication and increased understanding of the pressures under which managers operate. At peer-to-peer level, results were mixed. The understandings of trust that were communicated, provides some insight in this. Structural barriers towards the improvement of task-oriented co-worker trust were discussed, which are intrinsic to how the organisation needs to keep orienting itself to be competitive in the banking industry. Simultaneously, on the dimension of co-worker trust related to the confidential treatment of sensitive personal information, there were clear improvements. Increased sharing of personal information in the context of strengthened trust between workers, as well as the intent to behave in a trust-worthy manner in this regard, were communicated. For more detailed information, please refer to appendix T for a rendering of the categories in table 18 with the associated codes included. Also refer to section 5.2.5 in the discussion chapter.

4.6 Conclusion

This chapter provided a description of the data analysis process. First, it was shown how data were captured, selected and prepared. This was done at the hand of examples of prepared text. It was also indicated and described how coding of the data was executed, at the hand of selected example excerpts from the relevant coding documents. Cross references were also made to comprehensive lists of codes in the appendices section. Subsequently it was described in detail how data codes were categorised, first at the hand of during- and post-intervention data, and then at the hand of pre-intervention data. Examples of both first and second order categorisation actions were provided, followed by tabulated representations of complete lists of categories for pre-intervention codes as well as during- and post-intervention codes. The process of theme extraction was described and illustrated at the hand of tabulated representations, and the findings under each of the five themes were summarised. What follows is a chapter providing a more in-depth discussion of these findings, also at the hand of theory presented in literature where appropriate. The discussion will be presented at the hand of the five themes noted, in the same order as they were introduced in the analysis chapter. The themes will be used as a guide map in answering the research question.

CHAPTER FIVE: DISCUSSION

5.1 Introduction

This chapter constitutes my attempt to answer the research question, in terms of a discussion of the research findings summarised in chapter four on the analysis process, at the hand of some relevant theory and literature. The research question, as previously provided in chapters one and three, was formulated in the following way:

Does a group Music Therapy intervention in a South African Bank facilitate changed experiences of trust, relatedness and vitality between co-workers in the same Music Therapy group, and if so, how?

I now turn to a theme-by-theme discussion of the findings of the study. It is presented at the hand of how the relevant constructs were defined in the chosen theoretical literature, related understandings presented by participants, the findings of the study, and some additional supportive literature in combination.

5.2 Discussion of themes

5.2.1 Discussion – theme one: Work place assessment

At the outset, it was noted that workers at South African banks faced challenges related to required compliance with a range of socio-political and financial legal transformations, as well as to survive and compete in an increasingly globalised market (Aiyer, 2006). KPMG (2004:13-24) reported stringent operational cost containment, far-reaching changes in organisational functioning and structure, the volatile value of the local currency, rapidly changing interest rates, and increasingly sophisticated client demands among the range of systemic stressors on this sector. Banking employee input in this survey (KPMG, 2004) highlighted challenges experienced on political, regulatory, economic, technological, skills related, legal and social dimensions. Employee concerns on the social dimension highlighted BEE requirements and the loss of skilled workers through high employee turnover rates as further stressors. Further, the supply in skilled and recruitable job applicants from previously disadvantaged population sectors was reported to be insufficient. I noted that at publishing dates nine and six years ago, the information may have required some updating in the current study. Questions to probe participant experiences of their working environment were included in the pre-intervention focus group schedule. It is also noted here, that the findings of the current study on the theme of work place assessment rendered by means of analysis of responses to these questions

have very limited generalisability. They pertain only to what was salient to workers at one branch of one bank in the Cape Winelands, in terms of their own experiences.

Against the background of the latter note, it can be noted that several pressure factors similar to those noted in the KPMG (2004) survey were reiterated by participants in the current study. These factors related to stringent legislative compliance and to both high national and international economic risk and tough industry competition. Additional information was shared about client market limitations at provincial and regional level. It was noted that within this organisation, the Western Cape Province is under-performing in comparison to the other provinces of South Africa. Also, existing clients in the Cape Winelands specifically seemed to have already procured whichever banking services they required, while the majority of potential clients were earning at insufficient income levels to qualify for banking products that needed to be sold. In conjunction, the primary emphasis placed on the banking sector as a sales environment, was an important source of stress for these workers. Among the performance goals which provided stress and pressure, under-performing on sales targets was most frequently highlighted as a source of negative work experiences. These experiences related to fear, anxiety, a variety of alienation-related feelings, as well as general ambivalence when potential rewards and challenges would be considered in combination. Challenges related to fast consecutive changes to organisational policies, goals and practices, were also experienced and expressed. Please refer to appendix P for a complete exposition of second order categories, first order categories and codes on the theme of work place assessment.

The fact that the post-intervention data contained a lesser frequency of meanings related to stress and pressure should be understood in terms of the focus of probing questions: The post-intervention focus group schedule primarily aimed to probe experiences related to the Music Therapy intervention. Still, whichever information was incidentally shared on the work environment assessment theme post-intervention, involved reiterations of sectoral and organisational demands related to sales goals, co-worker conflict and stress (refer to appendix P for a list of post-intervention codes developed from FG2, in the second order category 'Problem statement reiterations').

In terms of answering the implicit research question regarding whether the cited literary sources provided a current enough representation of challenges likely to be experienced by the cohort of workers at the selected branch in the Cape Winelands, a broad answer could be articulated thus: Workers at this branch experienced pressures articulated in terms which suggested that the South African economy as a discrete entity, as well as in relation to the international economy, is still a risky, competitive context to work in, like it was nine years ago.

Like before, legislation is still frequently adapted and new technologies introduced. This requires that new protocols for compliance and client service procedures be mastered and applied frequently. Workers at this branch did not mention either BEE requirements or a lack of suitable candidates for recruitment from previously disadvantaged communities as a challenge to them like workers did during the KPMG (2004) survey. Instead, they communicated that an organisational tendency to cut staff positions in order to save costs, causes experiences of stress, work overload, and increased pressure. They also highlighted stress-related illness, which was not a salient theme in the KPMG (2004) survey (it is however not clear whether this should be ascribed to the focus of said survey, or to a notable change in worker health/illness patterns between 2004 and 2013). Another salient point of shift between results of the current study and the 2004 survey, relates to notable meanings shared on the topic of conflict between workers, in the current study. Participants in this study understand conflict mostly in terms of its relationship with work stress and pressure, and how this influences group formation within branches. Conflict presents frequently between members of different departments, while members of the same department tend to protect each other.

In the latter regard, please refer to appendix N for a complete exposition of all codes developed from the transcripts of FG1a and FG1b, and note the frequency of terms related to conflict.

A further note: as the inter-departmental disintegration sub-theme fit in more neatly within the theme of relatedness, more information in this regard will be discussed in section 5.2.3 on theme four.

5.2.2 Discussion – theme two: Vitality

In chapter one, it was noted that Ryan and Frederick (1997:536) indicated a subjective sense of vitality to be an important indicator of psychological well-being. These authors defined vitality in the context of SDT as pertaining to experiences of increased “energy felt to be one’s own” (Ryan & Frederick, 1997:536). Vitality is also associated with self-regulation and self-actualisation, and can be further defined as “the state of feeling alive and alert - to having energy available to the self”, and “being vital and energetic is part of what it means to be fully functioning and psychologically well” (Subjective Vitality Scales. n.d.:1). Industrial psychologist Rothmann (2006:28) defines vitality as “high levels of energy and resilience, the willingness to invest effort in one’s job, not being easily fatigued, and persistence in the face of difficulties”. Rothmann contrasts vitality with exhaustion, which he defines as “an employee's *incapability* of performing because all energy has been drained” (2006:28).

Pre-intervention focus group questions probing vitality-related states processes, were thus articulated in terms of energy. Data revealed that participants experience energy levels that are low, varied, and difficult to integrate into will-power. Participants discussed what they perceived to be a reciprocally causative relationship between low energy and home life difficulties. In addition, participants were able to identify several factors which drain their energy: high input versus low outcome, interactions with co-workers, experiences of failure and high challenges, conflict, and the continuous environmental demand to adapt to fast change. 'Team spirit' was interpreted to relate to energy experienced at group level, and included under the second order category "Energy deficiency dimensions" (refer to Appendix Q: Theme two: Vitality – associated second order categories, first order categories and codes). Participants noted that they experienced low team spirit, and that this negatively influenced their productivity.

They also presented difficulties toward recognising factors which boost their energy. However, in response to probing questions, Katie and Leese offered that they experience temporary energy surges when they successfully make sales: "As ek my heel eerste klient wat ek kry, dit boost nou weer vir my." (Katie, FG1b, line 240). One participant (Daniella) noted that she finds a personal disposition to be resilient, helpful on a more longitudinal basis: "ek gaan myself altyd positief hou. Voor ek, in die oggend as ek opstaan, [some indistinct words] ek by myself maak nie saak wat die dag inhou nie, ek gaan aanhou lag, ek gaan nie stress nie, ek gaan lag, ek gaan nie stress nie" (Daniella, FG1a, lines 825-282).

Strong working relationships were indicated by one participant (Jurlene), to constitute a potential energy boosting factor which could sustain energy more longitudinally. However, her meaning was offered in a hypothetical sense, and in response to a direct suggestion made by the interviewer. It was not offered as a spontaneous observation of existing relationship states:

"[...] how sustainable is the kind of energy one gets from a relationship that is strengthened [...]" (Interviewer, FG1b, lines 736-737)

"Ek dink dit kan die basis wees om energy te maintain!" (Jurlene, FG1b, line 738)

During- and post-intervention data rendered meanings involving that Music Therapy was experienced as exciting, energising, and relaxing. Participants noted that workers who attended the sessions experienced higher energy when back at work, than workers who did not participate or attend. It was also noted that the music kept playing in their imaginations long after the sessions ended. In these regards participants suggested that should more

interventions follow, it would be ideal if the entire branch team attended them. Interestingly, it was also suggested that possible future interventions be delivered in the actual work place instead of at an outside venue. This observation was made in conjunction with an acknowledgement that there is an energetic relationship between workers and their physical place of work, which might benefit from a shifted experience:

“Dit sal nice nogal, nice nou gewees het [indistinct] ek weet dit sou nie moontlik gewees het nie, maar as die sessies binne die tak plaas kon gevind het, dit sal baie nice gewees het, [...] want, jy relate met die space ook in elk geval, want nou’s ons in een space [motions to the current, theatre venue], dan beweeg ons uit, in ‘n ander space in [motions movement from one place to another, with both hands]” (Brandon, FG2, lines 457-463).

Participants also reported experiences of enjoyment, diversion and immediacy during sessions. Instances of activated curiosity and/or experimentation, playful self-assertion, and celebration were also observed. These meanings bore conceptual resonances with the activation of intrinsic motivation as defined by Ryan and Deci (2000:70), as a source of vitality:

“The construct of intrinsic motivation describes this natural inclination toward assimilation, mastery, spontaneous interest, and exploration that is so essential to cognitive and social development and that represents a principal source of enjoyment and vitality throughout life.”

It is however not clear whether these shifts in participants’ experience of vitality, on the two sub-dimensions of increased energy and activated intrinsic motivation, would be long-lasting. Rather, my understanding of the data suggests it is likely such shifts were temporary. I argue this in light that meanings on these two sub-dimensions were generated pertaining specifically either to participant experiences and presentations during Music Therapy sessions, or to the time directly after sessions when they returned to work. As such, the energy generated could be argued to relate directly to the presence or absence of music making on any given day. Similarly, the activation of intrinsic motivation was specifically observed and reported as pertaining to engagement in the musical space, not to different or new ways of engaging with work tasks. As will be argued in section 5.2.4 on the theme of relatedness, it is however likely that interactions between participants in states of heightened energy and activated intrinsic motivation shifted their experience of each other. As such it is proposed that the influences exerted by states of heightened energy and activated intrinsic motivation during the period of intervention, on the relationships between participants in particular, will more likely be longer lasting. Figure 3 illustrates this proposal more clearly.

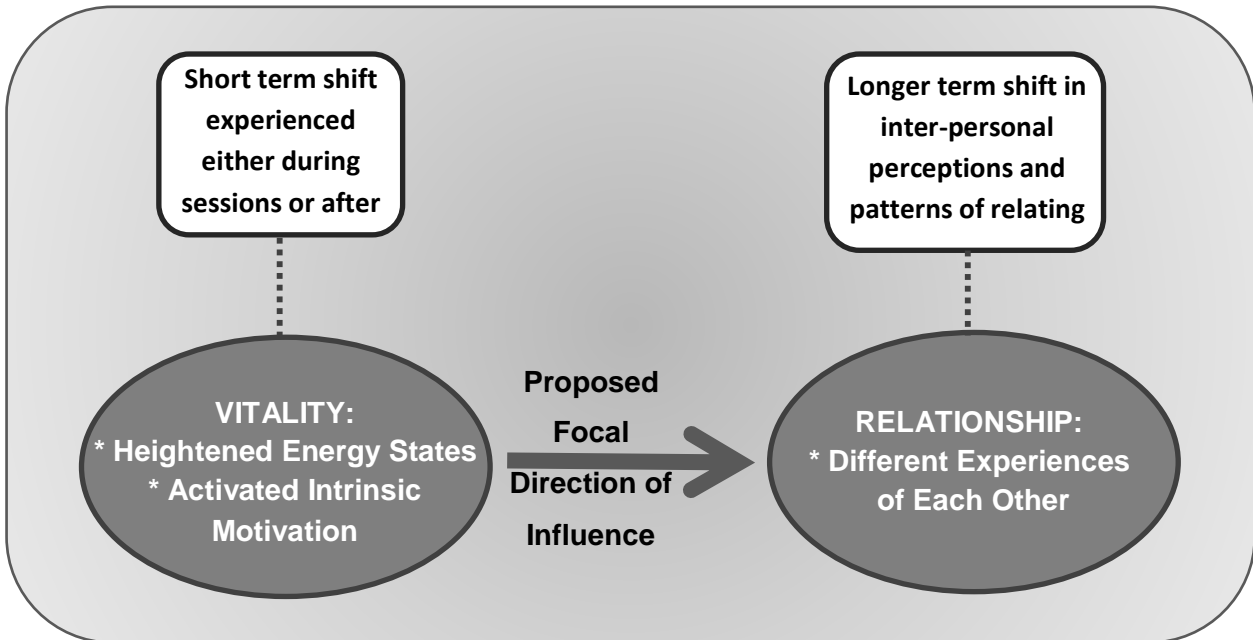


Figure 3

Proposed Influence of Shifts in Vitality on Inter-Personal Relating

5.2.3 Discussion – theme three: Individual competence and autonomy

It was argued earlier (in section 2.4), that work tasks are typically extrinsically motivated, and extrinsic motivation was contrasted with intrinsic motivation at length. It was noted that multi-factorial analyses conducted by Ryan and Deci (2000:74) revealed that environmental conditions which potentiate intrinsic motivation are characterised by the satisfaction of three basic innate human needs, i.e. for competence, autonomy and relatedness (Ryan & Deci, 2000:68). Ryan and Deci (2000:73-74) further found that the satisfaction of competency, autonomy and relatedness needs are also preconditions for successfully internalised self-regulation of extrinsically motivated behaviours. They found both intrinsic motivation and internalised self-regulation of extrinsically motivated task performance to be processes which increase well-being and optimise the actualisation of human potential (Ryan & Deci, 2000:72-74). They specify:

“Comparisons between people whose motivation is authentic (literally, self-authored or endorsed) and those who are merely externally controlled for an action typically reveal that the former, relative to the latter, have more interest, excitement, and confidence, which in turn is manifest both as enhanced performance, persistence, and creativity.” (2000:69)

It was noted in section 4.5.4 (Summary of findings – theme three: Individual competence and autonomy) that the constructs individual competence and autonomy were not initially intended as central foci of the study. However, salient meanings were generated before intervention, regarding work experiences related to senses of failure:

“failure” (Cindy, FG1a, line 323)

“failure en bang” (Brandon, FG1b, line 328)

“En jy bly moeg, en as jy uit die werk uit kom, jy’s ge-drain, want jy’t nou nie jou target vandag gemaak nie” (Katie, FG1b, lines 213-215)

“...maar nou begin maak die bank oop, nou kom jou eerste customer, en dit was ‘n flop, en daar gaan jou energie...” (Hilda, FG1b, lines 229-230)

Participants in the current study also reported experiences of under-achievement and feelings of fallibility. This stood in sharp contrast with Ryan and Deci’s (2000:70) statement that feelings of competence during task performance, are conducted by “optimal challenges, effectance-promoting feedback, and freedom from demeaning evaluations”, and enhance intrinsic motivation for the relevant action/-s. It thus became clear that participants in this study may, rather, be at the receiving end of performance management strategies which do the opposite: subvert their sense of competence. This suggested that not only does their working environment seem to be un-supportive of intrinsic motivation, but that it may subvert their abilities to internalise regulation of the motivation to perform work tasks. Even the participant offered notion that stringent targets can induce creative problem-solving, was offered by team leaders, and responded to by support workers in terms of a negative experience of pressure.

Ryan and Deci (2000:70) continue: “[...] feelings of competence will not enhance intrinsic motivation unless accompanied by a sense of autonomy, or, in attributional terms, by an internal perceived locus of causality”. Thus, even in the event that their environment did support a sense of competence, it would have to support a sense of autonomy as well, for them to be the invested, energetic, engaging workers the organisation needs them to be. In other words, they would need to feel empowered, and like they have some control over their decisions, actions and environment. However, pre-intervention data suggested otherwise. The following codes were grouped together under the first order category ‘Dis-empowering work experience’ (refer to appendix R): 1. Authority-based work environment, 2. Performance demands => feeling incompetent, 3. Performance demands => feeling powerless toward obstacles, and 4. Performance demands => feeling trapped.

In contrast, opportunities for individual empowerment seemed to abound in the Music Therapy space, as codes under the second order category ‘Individual empowerment’ suggest (please refer to appendix R for a complete exposition of codes and categories under theme three). Cognizant of my affinity for empowerment philosophy (as discussed at the outset of this chapter), I cautiously observed participants shift from reticence towards confidence in individual creative expression. I observed and noted creative risks they took, which did not seem likely to in terms of how they presented during initial information meeting discussions at the branch. I observed and noted them engaging with musical instruments in original and creative ways. I noted instances where they spontaneously selected creative options in the absence of invitations, as well as by both accepting and declining invitations, and offering alternatives. I analysed musical motifs they initiated in a creatively autonomous manner, on percussion and melodic instruments as well as with their voices; and I witnessed them spontaneously moving expressively with their bodies. Concept checks revealed that their own experience reports support my observations, notes and interpretive analyses. One participant reported noticeably accelerated sensori-motor rehabilitation in her hands and fingers:

“Ek het onlangs, so ‘n [...] tipe van ‘n gesondheids-ding gehad. En my linkerkant is, ge-afekteer. Okay so, my brein-koordinasie na die linkerkant toe is nie reg nie, maar die Musiekterapie, het vir jou, het vir my geweldig gehelp met dit.”
(Linda, FG2, lines 795-798)

Several participants themselves also reported having experienced a sense of competence in the music:

“Ek het nie geweet ek het ritme nie...” (Brandon, FG2, line 128)

“[...] en nou’s dit, okay, ek weet nou al klaar wat ek gaan speel” (Ashwin, FG2, line 170)

These instances of increased experiences of competence and autonomy were cradled in both observations made by me, and reports volunteered by participants, regarding self-discovery, self-integration and self-grounding as presented by participants. As Batt-Rawden (2010:302) puts it: “Music may provide resources for the recovery of self-identity”. Indeed, as quoted above, one participant in the current study reported accelerated rehabilitation of limb functionality lost due to a recent stroke. One participant reported expanded insights about how both listening to music, and making music, can serve her:

“En dit [Music Therapy] help jou relax ook. Dit gee jou ‘n ander insig van wat musiek ook kan doen.[...] Ons luister gewoonlik musiek, maar jy kyk nie na die musiek na ‘n manier om uiting te gee aan jou gevoelens nie [...] maar dit het nou

gewys dat as jy kan musiek maak ook dan help dit jou ook relax ook, instede van net luister.” (Imelda, FG2, lines 23-30)

Participants reminisced about discoveries of own hidden creative talents. And they reported a sense felt authentication, knowing how they feel, accepting how they feel, and being comfortable with how the music shows reveals their feelings:

“die beste is net dat, soos jy is in jou space wat jy kan, moet jy is, en jy is in jou mood wat jy ook is, [...] hier het jy nou geleer jy kan jou mood, [...] express [...] daai emosie kan jy uitleef [...] Ander tipe dae is dit weer ‘n ander emosie, ‘n ander gevoel wat jy het, en ander musiek [...]” (Ashwin, FG2, lines 88-99)

“hoe jy dan voel” (Emily, FG2, line 102)

“jy het miskien nie eers ‘n tune gehad nie, maar jy kan, soos jy voel, jy voel deurmekaar, en dis miskien nou hoekom jy nie ‘n beat het of so nie. Dan’s dit nou weer later, of more of so, wat jy, jy kan nou weer byhou of so, want, jy voel nou weer okay” (Ashwin, FG2, lines 103-107)

“en ek dink dit, eh, vir my personal experience, die hele sessies wat ek nou deurgegaan het, ehm, ek is baie, hoe se mens, express-baar [...] so as ek kwesbaar voel, dan kom dit uit [...] en, dit reflekteer in alles wat ek doen [...] wat dit weer vir my [...] gewys het is dat, daar, somtyds is dit oraait om dit te wees maar ander tye moet jy, weet, soos ek moet ‘n bietjie meer werk daaraan. Vir my personally, my kwesbaarheid” (Imelda, FG2, lines 194-202)

Indeed, as Batt-Rawden (2010:302) also pointed out, one of the four main ways in which music can be said to contribute to quality of life, is: “*The awareness of feelings and provider of vitality*: This concerns the ability to experience emotional nuance, to experience and express various degrees of intensity and to maintain precise concepts of feelings.”

Moving beyond discoveries made and strengths gained at individual level in terms of the self as autonomous and competent entity, participants also reported expanded insights about the self as functional entity in relation to others. These reports were supported by my observations and analyses of their musical interactions, in terms of their exercise of agency towards others, and maintaining their individual expressive identities while merging their creative offerings with those of the group. Please refer to the relevant codes and categories for data under the second order category ‘Strengthening self in relation to others’, appendix R.

Again, as per theme two (Vitality), it is not entirely clear how gains made in the construct dimensions experience of competence, and experience of autonomy, would translate directly or longitudinally to the work environment. Whereas pre-intervention data suggested participants' needs for competence and autonomy may well be frequently frustrated at work, during- and post-intervention data suggested they experienced notable gains, but that such gains pertain directly to the Music Therapy space. The intrinsic motivation that could be argued to have been activated in terms of SDT, can therefore only be safely argued to pertain to participants' experience of creative actions and interactions in the therapy space. Still, it could also be argued that self-discovery and self-strengthening gains made as autonomous individuals, could translate to increased vitality as presented across all areas of life, work included. I would, again, opt to direct the focus towards that element of their life experience which could likely hold and contain longer lasting influence: their relationships with, and sense of relatedness to, each other. Their self-insights gained regarding their interactional capacities directed towards others (discussed in the previous paragraph) would be a valuable area of focus in this regard. Similarly, their presentations of creative agency towards each other, seems unlikely to be forgotten quickly. I now turn to the theme in question: Relatedness.

5.2.4 Discussion – theme four: Relatedness

5.2.4.1 Introduction

As mentioned before, multi-factorial analyses conducted by Ryan and Deci (2000) revealed that environmental conditions which potentiate intrinsic motivation and the internalised self-regulation of extrinsically motivated behaviours are characterised by the satisfaction of three basic innate human needs, i.e. for competence, autonomy and relatedness (Ryan & Deci, 2000:68). While Ryan and Deci (2000:73-74) found that the satisfaction of competency and autonomy needs are preconditions for successfully internalised self-regulation (refer to Figure 1 for an illustration), they pointed out specifically that it is satisfaction of the need for relatedness which sets the internalisation process in motion. Interestingly, they further noted that relatedness need satisfaction specifically potentiates engagement in new behaviours (Ryan & Deci, 2000:73). As mentioned earlier, the South African banking sector is an industry subject to on-going and radical transformation (Aiyer, 2006; KPMG, 2004; SAMDI, 2007), requiring of its workers to learn and successfully perform new behaviours on a regular basis. This was also a notable finding under theme one (Work place assessment) in the current study (discussed under section 5.2.1). Theoretically speaking, the stage is thus set for gains possibly made on the dimension of relatedness to be particularly valuable for participants in the current study.

For the purposes of the current study, a definition of relatedness was gleaned from the Self-Determination Theory, which defines it as “to feel belongingness and connectedness to others” (Ryan & Deci, 2000:73). A sense of belonging was also highlighted by Social Capital theorist Schaefer-McDaniel (2004:153), as one of the three primary channels through which Social Capital can be generated. Schaefer-McDaniel (2004:163) also uses the phrase “psychological sense of community” in this regard, which she defines as “the degree to which individuals feel that they are part of a collective community”. She also proposes that social networks characterised by relationships built on trust and a sense of belonging to a community, improve people’s quality of life and, as such, offer important buffers against stress (2004:164).

5.2.4.2 Two different places: before vs. during and after the intervention

The term ‘closeness’ emerged saliently during pre-intervention sharing, when participants were invited to talk about their sense of relatedness, or belongingness, to each other. Daniella reported feeling close to others at work. Participant understandings of closeness were explained as relating primarily to a sense that one fits in, and it was offered that closeness can be a source of benefits and/or mutual support. However, it was shared at length that the challenges brought in by closeness, can out-weigh the benefits. Refer to appendix S for a complete exposition of codes and categories under theme four, and note in particular the codes and categories generated from pre-intervention data on the matters of understandings regarding ‘closeness’ and the challenges it poses.

Against this background, it was shared that while participants understood the value of strong work relationships well, such relationship strength was hard to come by:

“jy’s meeste van die tyd saam met jou werksmense. Dit is so belangrik dat mens ‘n lekker verhouding met almal het” (Emily, FG1a, lines 685-686)

“kyk ons werk saam, [...] maar die probleem is net [...] is daar rerag integrasie met die hele tak, ‘n relatedness met die hele tak... [...] hulle settle op hulle eie, wat weer ‘n helse, negatiewe effek op die hele tak kan he” (Brandon, FG1a, lines 719-727)

Data generated during and after the intervention, contained meanings suggesting remarkably shifted experiences. Before the intervention, there were clear indications of lacking inter-departmental integration, consolidation on an intra-departmental level instead, and generally lacking social integration at branch level. In contrast, during- and post-data painted a picture of notable inter-departmental integration, and various ways in which those who participated in the study managed to present cohesion successfully, irrespective of which department they

were part of. Encouragingly, these meanings pertained to presentations both in the Music Therapy space, and in the work space. Refer to appendix S for the relevant codes and categories. Before the intervention, participants could offer multi-levelled understandings of the value of optimal communication. In their understanding, optimal communication resolves and/or avoids conflict, improves quality of task execution, builds trust, and improves cooperation. Still, participants noted before the intervention, that communication at the branch was decidedly sub-optimal. After the intervention however, notable improvements were discussed regarding how they communicated with each other. New communication strategies emerged, improvements in communication patterns were noted, and they reported more open communication about professional matters.

There was also a noteworthy shift from before to after the intervention, in how participants talked about conflict at the branch. It was communicated that before the intervention, participants frequently engaged in interactions which they viewed as ‘attacking’, though understood as pertaining to verbal interactions (to protect participants, excerpts from the pre-intervention focus group transcripts are not provided in the version of the dissertation intended for publication). After the intervention, they were reminiscing about attacking behaviour as a thing of the past:

“Ek dink daar is nou ‘n beter understanding, die feit dat jy sal, ehm, nou beter weet hoe om daai person te approach, ehm, ons voel nou op daai level dat ons kan *praat* met mekaar saam [...] waar ons voorheen mekaar ge-attack het” (Imelda, FG2, lines 250-254)

Before the intervention, several causes of frequent conflict could be identified, were discussed, and several instances of conflict were noted (the codes in this regard are provided in appendix S). After the intervention, they specifically mentioned decreased conflict, and expanded understandings regarding the appearance of conflict (again, refer to appendix S). Members who reported having been frequently in conflict with each other, even presented surprisingly cohesive behavioural interactions in the Music Therapy space.

Noteworthy improvements in team work and cooperation were apparent too, and these improvements were volunteered in discussion by participants after the intervention. Codes developed from FG2 in this regard, are 1. Increased cooperation, and 2. Improved team work. Codes developed from thick descriptions in this regard, are 1. Sharing resources, and 2. Accommodating others.

A notable shift in patterns of inter-personal support presented as well. Again, meanings were communicated both as pertaining to interaction in the Music Therapy space, and to interactions at work. FG2 codes on this matter are 1. New possibilities for co-worker support, and 2. Experienced being supported in the music, by colleagues, as well as 3. Co-worker support. A code developed from thick description three, tagged expressions of mutual support intent.

These shifts beg many questions regarding how they may have come about. What follows is a conceptual progression of proposed relatedness development phases.

5.2.4.3 A phase related progression proposed towards understanding the development of constructive relatedness

To be clear, phase oriented progression I am about to discuss should not be understood as a chronologically ordered set of discrete and separable steps. Rather, I am proposing the progression of phases as a conceptually ordered aide towards understanding the ways in which the shifts discussed under section 5.2.1.2 may have come about. It is clear that participants moved on the construct dimension of relatedness, from a place they described before the intervention, that is meaningfully different from the place depicted by the during- and post-data. The reader is thus encouraged to rather view the following process/progression as an organic and integrated flow of developments, with the phases as I am about to describe them, being interweaved with each other. At any given moment in a given Music Therapy session, any number of them could have been observed as operational.

5.2.4.3.1 Phase one: Rehearsing acceptance, flexibility and affirmation

As mentioned before, the Music Therapy space was facilitated to encourage trust and mutual validation. An important basis on which such a space rests, is a shared value of acceptance and non-judgement. Activities were designed to encourage the offering of creative initiatives, and to offer the group opportunities to validate such initiatives. Opportunities were offered for the rehearsal of role flexibility (e.g. to lead and follow in an inter-personally attuned manner, and to adapt to the leadership of others). Participants reported on this experience in the following ways:

“Ek dink dis meer gewees van hulle kyk vir jou dat jy hulle kan lei, dit was nie kyk vir jou om te kyk wat jy gaan doen dat ons kan lag nie, net dat jy kan sien wat gaan daai persoon doen dat ons kan volg.” (Daniella, FG2, lines 148-150)

“jy het ingezoom op daai ou wat geleed het, dit maak nie saak wie dit was nie, en jy het aangepas by wat die leader gedoen het, [...] nie jou eie ding gedoen

nie, [...] so dis ook waar die [...] eenheid gevorm het” (Linda, FG2, lines 298-303)

As the thick descriptions show (refer to appendix M for full texts of TD1 and TD2 – TD3 was not included for publication), participants embraced opportunities to offer affirmation and encouragement when they perceived that others may be seeking it. They even celebrated and openly enjoyed individual offers at various instances too. Refer to appendix S, second order category ‘Rehearsing acceptance, flexibility and affirmation’, for a complete picture of the relevant coded and organised data.

5.2.4.3.2 Phase two: Fresh and positive inter-personal contact

It is perhaps understandable, then, given the kind of habitual interaction patterns participants described before the intervention, that the Music Therapy space as described in section 5.1.4.2.1 above offered them quite different experiences of each other from what they were used to. They reported discovering new talents in each other, and seeing refreshing sides of each other which did not relate to work only, and were characterised by fun and a sense of humanity:

“Ek dink ek het gesien dat daar fun dele in mense is [...] op ‘n manier het jy talente in mense gesien wat jy nie gewoonlik in die kantoor sien nie [...] en hier ewe skielik sien jy ‘n ander deel van hulle behalwe werk” (Linda, FG2, lines 59-73)

“die menslike deel wat meer uitkom...” (Daniella, FG2, line 75)

“dit het jou bewus gemaak dat [...] hulle het gevoelens ook [...] Hulle is nie net jou kollegas nie, daar’s ‘n mens, persoonlike kant agter dit ook...” (Imelda, FG2, lines 283-286)

“ja, so ek dink ons het baie, meer relationship opgebou, as ‘n team ook” (Harry, FG2, lines 310-311)

Participants experienced interactions which were playful, a sense of being unusually at ease with each other, and being creative together in a space characterised by non-judgement. They also presented notably increased behaviour suggesting shared feelings of camaraderie at the post-intervention focus group than they did at the pre-intervention focus group. The mood was decidedly different between these two events. And indeed it is clear that they had many positive experiences to reflect on when discussing their interventions post-intervention. Please

refer to appendix S, for a complete exposition of codes and categories under the second order category 'Fresh and positive inter-personal contact'.

5.2.4.3.3 Phase three: Developing mutuality

It seems, then, that given a context in which people feel affirmed, accepted and validated, in which they start experiencing refreshingly positive sides of each other, they might be ready to be more open to each other too. Aside from increased inter-personal attunement observed and described during sessions, participants themselves also reported increased inter-personal attunement post-intervention:

“Listening. Luister...” (Daniella, FG2, line 887)

“en leer om te weet...” (Imelda, FG2, line 890)

“Maar daar’s kommunikasie, die luister, maar dis nie net die verbal nie, daar’s ook die non-verbal, body language, alles” (Brandon, FG2, lines 891-892)

The bonds between study participants deepened and strengthened: They reported expanded insight regarding how others function and may need to be approached, as well as an increased sense of mutual approachability. They further reported increased inter-personal tolerance, as well as increased respect and empathy for each other. I observed them vicariously appreciating each other’s experiences, witnessed them verbalising awareness of when attunement is sub-optimal, and show sensitivity, consideration and inter-personal warmth towards each other. I also witnessed them being pleasantly surprised at the sensitivity shown by others. The first order categories under the second order category 'Developing mutuality', are: 1. Inter-personal attunement gains, 2. Gains in mutual understanding, 3. Strengthened relationship values, and 4. Inter-personal warm-sentiment gains. Refer to appendix S for a complete exposition including the relevant codes.

5.2.4.3.4 Phase four: Crystallising shared dimensions of whole-branch identity

It follows conceptually that on the bedrock of a deepened sense of mutuality between people, they might be ready to conceptualise and express shared aspects of their identity. Participants in this study felt safe enough with each other in the therapy space to explore both the strengths and vulnerabilities that they shared. They were also ready to reveal how they understood both the opportunities and threats posed by their shared environment, in a non-defensive and mutually supportive manner. As mentioned before, the lyrics to the song they wrote (along with TD3 which contains it) was made available to internal and external examiners, but not for publication in accordance with the confidentiality agreement between me and the group. Codes derived from the relevant data, are however provided here in full. Under the first order category 'Expressing shared values/meanings', the codes are: 1. Expression of shared

aspirations, 2. Wordless expression of shared meaning, 3. Acceptance of shared vulnerabilities, 4. Collective expression of openness towards personal growth, and 5. Collectively expressed expanded self-insight. Under the first order category 'Developing awareness of shared intra-personal dispositions', the codes are: 1. Awareness of strengths shared at collective level, and 2. Awareness of vulnerabilities shared at collective level. Under the category 'Developing awareness of shared contextual parameters', the codes are: 1. Awareness of threats faced at collective level, and 2. Awareness of opportunities shared at collective level.

5.2.4.4 Conclusion

Under theme four I have presented a picture of relatedness between participants as they understood and communicated it before the intervention. I have contrasted this with the picture that emerged from the data gathered during and after the intervention. Shifts were apparent on departmental vs. whole-branch functioning. Also, improvements were apparent on the dimensions of communication, conflict, cooperation and support. In order to answer emerging questions in my mind regarding a need for a more detailed understanding of how such remarkable shifts may have become possible, I organised the remaining relevant data to represent a proposed progression of phases. These phases are meant to be understood as not discrete, mutually exclusive, or strictly ordered in a chronological sense. Rather, they should be seen as an attempt to clarify and enrich an understanding of the development of a constructive sense of relatedness that is organic, interrelated and interweaved. Figure 4, to follow, illustrates this visually in a summarised form.

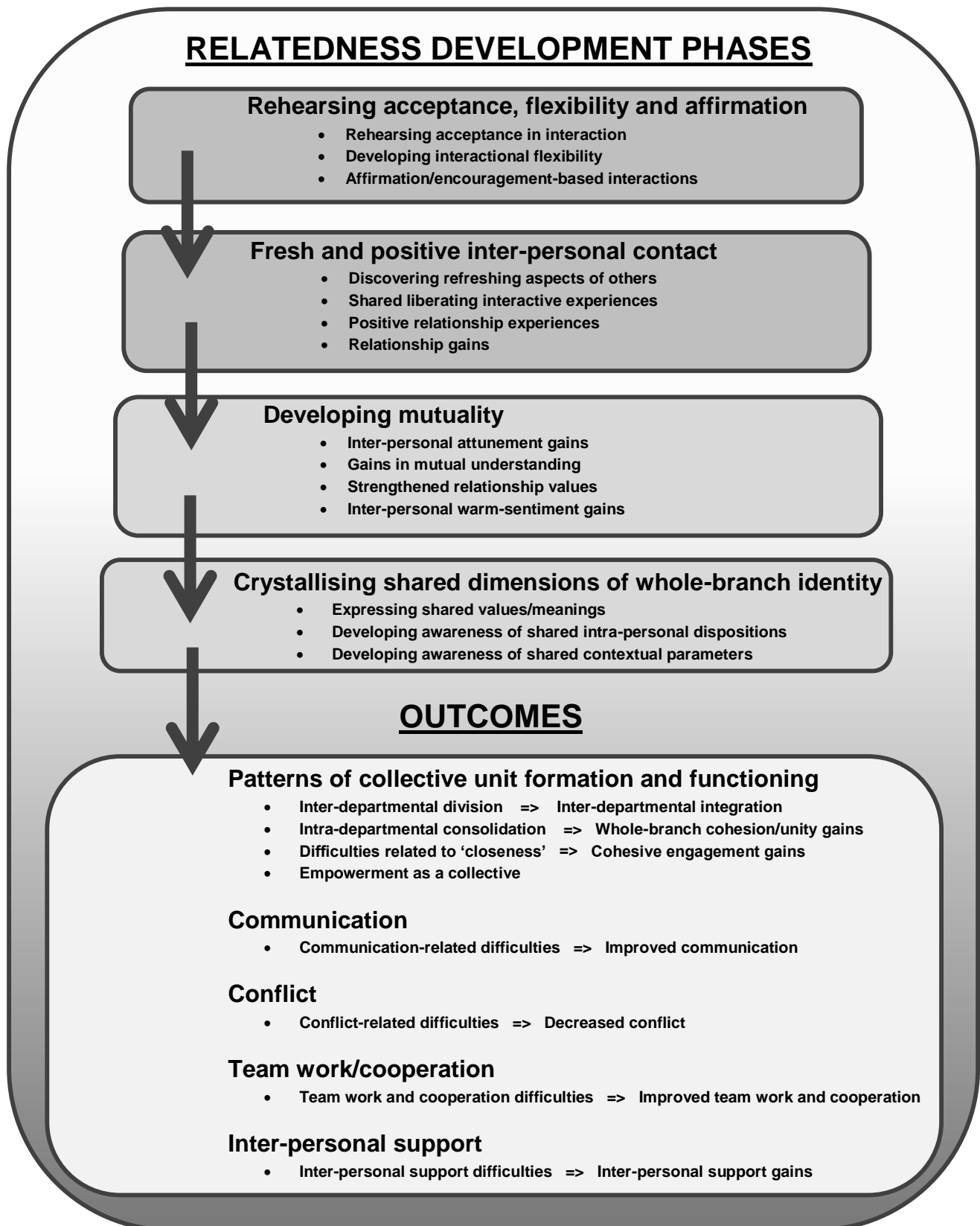


Figure 4

Proposed Processual Representation of Constructive Relatedness Development Phases and Outcomes

5.2.5 Discussion – theme five: Co-worker trust

As noted before, Aiyer (2006:83) specifically noted a lack of trust among employees in the South African banking sector, and contextualised this in terms of high work pressure, competition for professional opportunities, and the fear of losing employment positions. In a Western Cape based study on interpersonal trust in the workplace across a wider range of industry sectors, Bagraim and Hime (2007:43) noted that although trust is defined in a myriad of ways, an integrated definition from the field of Industrial Psychology could be posed as such: "... trust can be defined as a psychological state that involves a decision-making process, affected by individual attitudes and cognitions, about an individual's willingness to accept vulnerability to another based on positive expectations of his or her actions in the future". Bagraim and Hime (2007:43) also noted that workplace interpersonal trust plays a vital role in effective work relationships, and an important role in the constructive management of change. Literature shows that as an industry, the South African banking sector is indeed subject to on-going and radical transformation (Aiyer, 2006:9-15; KPMG, 2004:13-24; SAMDI, 2007:10-12). This has also been noted under theme one (Work place assessment) by participants in the current study. It therefore seems that trust among workers in this sector may be an influential factor underlying task performance.

One of the three levels on which Social Capital theorist Schaefer-McDaniel (2004:153) argued that Social Capital is created, specifically relates to trust and reciprocity. Shaefer-McDaniel (2004:164) also proposes that social networks characterised by relationships built on trust, improve people's quality of life and, as such, offer important buffers against stress (note: stress management was not a key area of focus in the current study, though it did emerge as a factor of work environment experience under theme one). Rablen (2012:304) remarks that well-being studies increasingly incorporate trust measurements, and cites two sources which noted research findings indicating the existence of a significant relationship between generalised trust (which he defines as "the belief that others around you can be trusted") and increased well-being. The literature thus suggests that not only is co-worker trust an important factor in effective task performance, but also one that underlies well-being in notable ways.

Literary and theoretical definitions aside, an exploration of experiences of co-worker trust (as the title of the current study purports the study to be) should draw from participant-centered understandings of the construct. In this regard, pre-intervention data frames their reported understanding in a variety of ways. First, trust relates to work task performance interactions. As such, in very practical terms, participants offered that trust underlies the action of passing on a lead for a potential sale, to a colleague. Said colleague has the power to credit the lead

provider by sharing the number of sales made through passed-on leads, or not to do so (i.e. to keep the sales target making credits for him- or herself):

“[Ashwin] gaan nou vir [Daniella] ‘n lead aangee maar nou kry [Daniella] *twintig* produkte, hy het vir haar die leads aangegee maar nou kom al daai twintig produkte opgeskryf by haar goed [...] so ons het die hele dag werk gedoen [...] nou’s ek sommer kwaad vir [Daniella] want sy het twintig gekry, en niks vir my gegee nie” (Brandon, FG1a, lines 1112-1119)

Sales credit sharing is not promoted by the organisation’s use of high, discrete and separate sales targets for each individual on the work team. People need to make their targets, sales are hard to come by, and if they consistently don’t make said targets, they risk losing their jobs:

“nou kan ek nie na [Jurlene] toe gaan en met [Jurlene] ‘n deal maak, okay, gee vir my daai en daai nie, want sy het weer ‘n target, vir [...]baie goed, wat ek glad nie eers het nie, so hoe kan ek met haar uitruil as ek nie eers vir haar kan help met *haar* eie goeters nie...” (Katie, FG1b, lines 396-403)

“so selfs al is daar sistemiese blokke, teen collabo... cooperation, hoe laat dit jou voel teenoor die *mens*, is daar dalk, oor die *gevoelens* van trust, hoe beïnvloed dit jou gevoelens van trust?” (Interviewer, FG1b, lines 407-409)

“Ek trust niemand meer nie.” (Imelda, FG1b, line 410)

“Jy trust niemand meer nie...” (Jurlene, FG1b, line 411)

“Ons het al meetings gehad daarop, om nouja om die, [pause] problem uit te sorteer want ons, dis nou ‘n kompetisiebasis.” (Harry, FG1b, lines 423-424)

“Ons kompeteer nou teen mekaar” (Katie, FG1b, line 427)

Also, for some participants (the branch manager in particular), trust relates to how well colleagues perform tasks on time:

“Ek trust as ek die informasie afstuur, dat ek dit gaan kry om op tyd te rapporteer. My superiors verloor trust in my, so hulle gaan heelyd opcheck op my, ne, net soos ek heelyd gaan opcheck het jy al daai gedoen, het jy al daai gedoen. En vir my is dit baie belangrik. Ek wil nie heelyd sit en opcheck en opcheck en opcheck nie” (Cindy, FG1a, lines 1189-1193)

For support workers, it relates importantly to how well managers deliver on promises of rewards for successful task performance:

“Se nou maar die trust is goed, dan sal dit wat maak met die performance en effectiveness, as die trust nie so goed is nie, waar le die performance en effectiveness...” (Interviewer, FG1a, lines 1095-1097)

“Dit increase die performance, ne? [...] As ek nou trust in [Cindy] he, en sy het nou vir my sekere goals gegee en sy het belowe as ek dit of dit of dit doen, dan gaan ek dit kry, as ek vir haar vertrou dan gaan dit my performance net opstoot.” (Emily, FG1a, 1099-1102)

An important way in which most participants understand trust, is how it relates to keeping sensitive personal information that might have been shared with a colleague, confidential. Before the intervention, this was identified as a potential trust building factor (alongside inter-departmental cooperation, team work, and co-worker respect). After the intervention, the confidential treatment of sensitive personal information emerged as the most saliently communicated understanding of trust between workers at the same branch. It also emerged that participants struggled to recognise shifts on dimensions of their understanding of co-worker trust aside from it. The post-intervention codes under the first order category ‘Trust-related understandings in relation to confidential treatment of personal information’ illustrates this clearly: 1. Trust relates to the confidential treatment of personal information, and 2. Difficulty to recognise shifts in trust aside from increased confidential treatment of personal information (refer to appendix T for a full exposition of codes and categories under theme five).

Shifts in co-worker trust between states communicated before and after the intervention, were notable, and communicated in richly detailed and complex ways. Generalised trust between workers remains low. I understand this against the background that individual performance/sales targets remain high and individually set, rendering a systemic/organisational barrier against building trust by means of sharing sales credits. On the sub-dimension of sharing personal information and keeping it confidential, the gains were remarkable. Increased trust in the confidential treatment of one’s personal information, as well as increased sharing of personal information, was communicated. It was also communicated that workers understand now more than before how important this is to their colleagues, and that they now intend to treat sensitive information confidentially. The relevant codes under the first order category ‘Shifts in co-worker trust at peer level’, are: 1. Low trust in co-workers, 2. Increased sharing of sensitive personal information, 3. Increased trust, and 4. Trustworthy behaviour intent (refer to appendix T).

Set against the background of the relatedness gains discussed in the previous section (5.2.4 Discussion – theme four: Relatedness), the aforementioned trust gains at peer level are not counter-intuitive; instead, it presents a sensible conceptual fit.

Interestingly, on the topic of trust in managerial promises for task performance rewards, a complex picture emerged. Whereas low trust was communicated in this regard before the intervention, an increased understanding for the humanity of managers, and the immense pressures managers are under, was communicated after the intervention. This was communicated alongside an increased trust in managerial intent. Again, there is a sensible fit presented between this development, and the information contained under the second order category ‘Developing mutuality’ under theme four. The relevant codes under the first order category ‘Shifts in co-worker trust toward higher authorities’ are: 1. Trust in branch manager re. sharing of personal information, 2. Increased understanding of pressure on management, and 3. Increased trust in managerial intent (please refer to appendix T).

In review, Bagraim and Hime’s (2007:43) definition of co-worker trust was: “a psychological state that involves a decision-making process, affected by individual attitudes and cognitions, about an individual’s willingness to accept vulnerability to another based on positive expectations of his or her actions in the future”. In overview, thus, there was an increase in co-worker trust, or positive expectations of the future actions of others, specifically (and most notably) on the sub-dimension of personal information confidentiality. Participants struggled to identify shifts aside from this aspect. They did however communicate a deepened understanding for the pressures on managerial figures, and increased trust in the intent their managers harbour towards them. This is understood in such a way that while support workers experienced increased trust in the well-meaning-ness of their managers, they also gained empathy for their managers’ humanity and fallibility under conditions of extreme pressure.

5.3 Conclusion

In this chapter, I have discussed findings grouped together under all five of the themes which emerged from the data. Findings were substantiated at the hand of relevant excerpts from the focus group coding documents, as well as the relevant codes and categories. Where appropriate, discussions of findings were integrated with relevant theory. I now turn to the final chapter, in which I will draw conclusions from the detailed answers generated in chapter five, to the research question formulated at the outset.

CHAPTER SIX: CONCLUSION

6.1 Introduction

This (final) chapter concludes this research project by integrating the findings discussed in chapter five, highlighting the limitations of the current research effort, and suggesting possible pathways for future research as they seem to have emerged throughout the process of conducting the research.

6.2 Findings

The first theme (Work place assessment) did not relate directly to the research question formulated at the outset of the dissertation text. Information rendered under this theme did however answer implicit questions regarding the currency and relevance of findings procured by KMPG (2004), SAMDI (2007) and Aiyer (2006) towards the work life world of the South African banking worker participants in this study. The answers rendered, involved that our banking sector is still experienced as a stressful, high pressure, high challenge environment which is subject to continuous and fast change. Ryan and Deci's (2000) statement that satisfaction of the need for relatedness equips workers to be better able to adopt new behaviours and adapt to behavioural change demand, raised an important implication for the current research: Did the Music Therapy intervention manage to successfully offer participants opportunities they could utilise and find accessible, to deepen their sense of relatedness and community as a team? To re-cap, the full and formal research question formulated at the outset of the study, was: Does a group Music Therapy intervention in a South African Bank facilitate changed experiences of trust, relatedness and vitality between co-workers in the same Music Therapy group, and if so, how?

The findings suggest that the intervention did facilitate changed experiences in respect of all three of the focus constructs (co-worker trust, relatedness and vitality), and more. Under theme three (Individual competence and autonomy) it was discussed not only that, but also how, the Music Therapy space offered participants opportunities to experience mastery and empowerment, a sense of both competence and autonomy as individuals. The critical question this raised in my mind, was regarding the transferability of experiences of competence and autonomy gained in the therapy space, to benefit participants' functioning in the work context. To my best understanding, there was a transferable and beneficial influence, but the transferral of benefit cannot responsibly be argued to have taken place in a direct manner. Rather, I will argue that it took place indirectly.

I wish to start with Ryan and Deci's (2000:70) statement that feelings of competence during task performance, are conduced by "optimal challenges, effectance-promoting feedback, and freedom from demeaning evaluations". They also stated: "[...] feelings of competence will not enhance intrinsic motivation unless accompanied by a sense of autonomy, or, in attributional terms, by an internal perceived locus of causality" (2000:70). Such feelings were also argued by these authors to, when experienced in combination, enhance intrinsic motivation for the relevant action/-s. The resonance between the theory here, and how I described the Music Therapy space to have been facilitated, is clear. Both in terms of participant reports after the intervention, as well as by means of my own observations and analyses of participant engagement in sessions, intrinsic motivation (principally characterised by curiosity and the pursuit of enjoyment) can indeed be argued to have been activated during this intervention (refer to discussions of themes two and three in chapter five).

Aside, I think one should be cautious towards looking at these two factors (satisfaction of the needs for competence and autonomy) as conceptually exclusive preconditions for the activation of intrinsic motivation, specifically in the Music Therapy space. In this regard Procter's (2004:227-228) writing on how musical participation facilitates the generation of social and Musical Capital, may provide expanding conceptual avenues. Procter highlights participation, sociability and creativity, as well as the realisation of a need for aesthetic experience as influential factors. The possible influence of sociability is also highlighted by Lewandowski (2006:23), who further supports an emphasis on creative and aesthetic dimensions of playful sociable interaction. Codes developed from data gathered during the current study, pertaining to enjoyment, musical momentum, excitement, curiosity, experimentation, playful self-assertion, celebration, something else to think about aside from work, and being in the moment, bear testament to the construct dimensions of aesthetic satisfaction and sociability (refer to appendix Q) possibly underlying intrinsic motivation here. Also, refer to codes and categories in appendix S, under the second order categories 'Rehearsing acceptance, flexibility and affirmation', 'Fresh and positive inter-personal contact', and 'Developing mutuality', for further meanings related to the influence of sociability. I would thus propose that the Music Therapy space offered participants in this study a kind of experiential context that may be quite unlike any of the contexts in which the research on which the development of SDT was based, was conducted.

Returning to the topic of the work context transferability of gains made in the Music Therapy space: Gains made on competence, autonomy, sociability and aesthetic satisfaction in Music Therapy could only be responsibly argued to pertain to musical, expressive and creative actions, and specifically in the therapy space. How could this be argued to benefit these

workers back in work context, performing work related tasks at the branch? I propose, again, that it could, but indirectly so. Furthering this line of reasoning, I would like to note that Ryan and Deci (2000:73-74) also stated that the satisfaction of competence, autonomy and relatedness needs in combination, are preconditions for successfully internalised self-regulation of extrinsically motivated behaviours (such as work tasks). My conclusion was thus that the Music Therapy intervention could also not be argued to have activated senses of competency and autonomy in ways directly related to work task performance either. As such, the Music Therapy well-being intervention could not be said to have successfully facilitated the full internalisation of motivational self-regulation of work task performance motivation, as conceptualised by proponents of SDT and OIT (refer to section 2.4), or at least, again, not directly so.

In the argument of indirect work context effectance of shifts in vitality, competence and autonomy, the next line of findings which gain importance, pertains to energy related participant experiences. It was shown in the discussion of theme two, how participants not only presented (and reported) observably activated intrinsic motivation, but also presented and reported heightened energy states. It was noted that they reported this energy to last beyond sessions and into the work space. In terms of Rothmann's (2006:28) definition of vitality as "high levels of energy and resilience, the willingness to invest effort in one's job, not being easily fatigued, and persistence in the face of difficulties", it could therefore be argued that participants in this study did experience increased vitality at work. My reservation in this regard was that energy gains which lasted beyond sessions and into the work place, were likely to be temporary.

I did however propose that in states of activated intrinsic motivation and heightened energy, and in terms of Ryan and Deci's (2000) understanding, increased vitality *per se*, participants experienced faces and aspects of each other which were likely to have shifted the way they relate to one another in more lasting ways. I believe this can also be argued for experiences of increased competence and autonomy in the therapy space: it offered participants fresh and positive experiences of each other, in states characterised by heightened senses of their own competence and autonomy.

Here lies the central implication of the current research for the work context transferable value of activated experiences of competence, autonomy, intrinsic motivation, heightened energy and increased vitality: I propose that these shifts set the stage for successful development of a constructive and deepened sense of relatedness between study participants. As I have argued at length in the discussion of theme four (section 5.2.4 on relatedness), meaningful

improvements were both reported (by participants) and observed (by me) regarding patterns of collective unit formation and functioning, communication, conflict management and prevention, as well as inter-personal support and cooperation. I offer that these outcomes can be seen as the fruits of deepened, enriched relatedness. I also proposed a conceptual progression of phases through which such a remarkably shifted sense of relatedness could be argued to have been given the opportunity to develop: Participants rehearsed and exercised acceptance, flexibility and mutual affirmation together in space facilitated to offer them a sense of safety and trust. This opened doors for fresh and positive inter-personal contact, which, in said safe space, also successfully offered participants opportunities to develop a deepened sense of mutuality. Building on these positive relationship experiences and values, they consolidated their cohesiveness at whole-branch level by co-constructing and co-expressing shared dimensions of identity.

Returning to SDT, I propose that the Music Therapy intervention offered participants radically new and remarkably successful experiences of having their need for relatedness to each other, met. Ryan and Deci's (2000:70) statement that a sense of relatedness equips people with the impetus to engage in new and challenging behaviours, also imbues the finding of deepened, enriched relatedness between participants in the current study with particular value in light of the transformative pressures on the South African banking industry (and accordingly, the demands it places on those who work there).

Another successful and valuable outcome of the current study pertains to noteworthy positive shifts on the construct of co-worker trust (refer to section 5.2.5 where this theme was discussed). It was shown that the most meaningful trust gains were made on the human, personal level, and this in a context that provides structural barriers to trust development on other sub-dimensions of trust as it is understood by participants. Participants reported increased sharing of sensitive personal information for each other, and increased trustworthy behaviour as well as behavioural intent in this regard. Against the background that their individualised, competitiveness-conducting work performance goal structures did not change, participants reported continued difficulties towards their trust in each other on the matter of sales credit sharing. Returning to the human dimension, support workers reported increased understanding of the pressures faced by their managerial figures, and increased trust in the intent harboured by their managers towards them.

Towards consolidating what these findings mean for the well-being of participants, I can offer the following. Schaefer-McDaniel (2004) and Rablen (2012) were cited at length on the topic of the importance trust bears as a factor of well-being. And social connections have been

argued and found to be among the most robust predictors of well-being (Anderson & Jané-Llopis, 2011:i147; Stiglitz, Sen & Fitoussi, 2009). I thus propose that the Music Therapy well-being intervention did indeed serve the well-being of these workers in important and richly meaningful ways. And I contend that Social Capital was created here, both in and around the music, and on all three of the levels highlighted by Schaefer-McDaniel (2004:153): interaction and sociability, trust and reciprocity, as well as a sense of belonging.

The answer to the research question thus seems to be that in this study the Music Therapy intervention did facilitate shifted experiences on all three of the focus dimensions. The shifts were positive and constructive. Vitality shifts were likely temporary, but these shifts supported the development of shifts in relatedness which are likely to be longer lasting. Figure five, to follow, presents an over-arching, summarised visual representation of conclusions based on the findings of this study. It also depicts the interactions between all the construct dimensional shifts discussed in this section in detail.

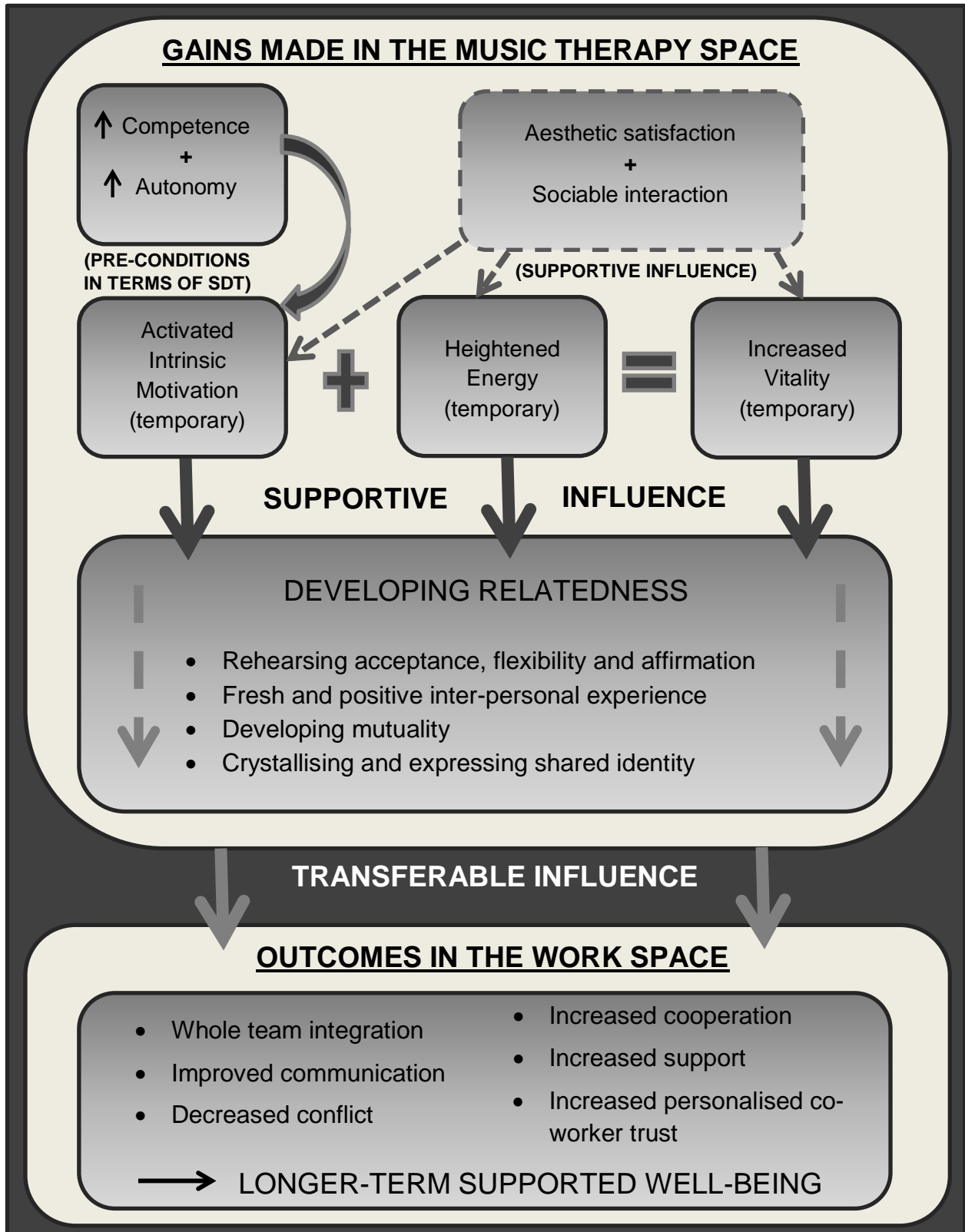


Figure 5
Visual Representation of Study Conclusions

6.3 Limitations and suggestions for further research

It is acknowledged that the intervention took place over a relatively short period of time. Questions may indeed arise regarding whether the success level of results obtained here, might pertain to a special case, or whether similar results could indeed be obtained with other South African banking branch teams. In this regard it is offered that the current research was specifically framed as a short-term intervention study. This notwithstanding, it would valuably promote knowledge in the music therapy field if similar short-term intervention studies could indeed be conducted for cross-comparison as well as expansion of the knowledge base regarding the potential benefits of Music Therapy well-being intervention with corporate work teams. It is also important to note that this study was specifically framed for, and conducted within, the South African banking sector. This inheres the first important caveat regarding the generalisability of results. Other industry sectors would indeed present different challenges, strengths and well-being needs. This does of course not mean that Music Therapy would not be able to render different, and applicably sector-specific intervention designs for different industries. The current study has underlined my inherent belief in the importance of thorough assessment of the needs of every team we wish to serve as music therapists. The second caveat regarding generalisability pertains to extrapolating results obtained here, to banking teams in other provinces or regions of South Africa. It is noted that the ethnic comprisal of the participant cohort in the current study does not conform to that of other regions in the country. All participants were Afrikaans first language speakers, which presents a likely Cape Winelands-specific scenario, and is unlikely to present in most provinces and districts of South Africa. The challenges foremost on the minds of teams in other areas would indeed be different, and again, this underlines the need for thorough assessment before intervention. A further suggestion involves that studies be conducted with multiple teams. Should the basis for data gathering be significantly expanded in this way, and more meanings be available to draw from, grounded theory analyses might be appropriate and useful towards promoting the nascent study field of Music Therapy intervention for work teams, and towards strengthening its context-specific theoretical roots. Quantitative studies regarding the focus constructs of the current study could also be helpful. Such studies would require that scales standardised and validated for South African working populations be available. A scale for co-worker trust was validated locally (Bagraim & Hime, 2007), though neither the scale nor its validation data are available anymore (Bagraim, 2012). Another was developed by Ferres and colleagues (2004a), and validated for South African working adults (Ferres *et al.*, 2004b), but could not be accessed or made available at the time of proposal of the current study. SDT scales are available for Vitality (Subjective Vitality Scales. n.d.), as well as for relatedness, autonomy and competence (Basic Psychological Needs Scales, n.d.). Authors of these scales purport them

to be internationally applicable. Nonetheless, no validation or standardisation data are available for South Africa. The Team Building Questionnaire used by Hilliard (2006) holds promise too. Still, it was specifically developed for interdisciplinary care worker teams in a hospice setting in Australia. Should a Team Building Questionnaire be developed for corporate teams and validated for South African working populations, this could be valuable as well. I believe this highlights the need for development, standardisation and validation of scales which could be used to measure focus constructs similar to those in the current study. It would also open doors for mixed methods research in future.

6.4 Final notes

I have been working in South Africa as a community music development practitioner for a number of years. In my work I have seen the immense potential harboured by South African music towards nation building and the performance of wellness in our country. The inspirational quotation at the outset of this mini-dissertation, is Brynjulf Stige's proposed definition of music: "Music may be considered a situated event and activity. As event music is sound-in-time, organised as culturally informed expressions of human protomusicality. As activity music is the act of creating and relating to emerging sounds and expressive gestures." (2002:82). I have seen this definition in action when South Africans of various ethnicities and/or language groups make music together. We express our proto-musicality in ways which are both culturally informed, and which bind us together as a nation, in the moment, in our shared music. Indeed, it is most fitting that Stige's definition was proposed in a chapter he titled "The Power of Musicking".

As a developing music therapist, I have been privileged to extend my thinking and practice by drawing from the wealth that Music Therapy offers. Music-based group activities and experiences for corporate groups, delivered by both music facilitators and trained music therapists, are not new phenomena in this country. To my knowledge, in South Africa, no-one has explicitly framed music-based activities and experiences specifically designed for work teams, as Music Therapy interventions thus far. The references I could access on-line, to corporate intervention work done by music therapists internationally, also did not frame such work explicitly as Music Therapy. It is possible this might be in light of different ways in which Music Therapy is defined, conceptualised and practiced in different countries. Still, the question in my mind stands: isn't it perhaps time for more efforts towards formally crystallising Music Therapy applications for naturalistic corporate contexts, towards the promotion of health and well-being in the work place? Among a range of notable developments towards providing theoretical grounds for Music Therapy in health promotion, is Stewart's (2004:286) proposition

of “*Music for Health*, a group music therapy provision helping community groups manage trauma and stress reactions”. Stewart (2004:287) presents the ethos of this approach at the hand of a number of key areas, including collaboration with participants in defining what health and illness mean for them, and providing opportunities for the extension of health and wellness through music. Also, initiatives taken towards providing theoretical and practice related conceptions of Community Music Therapy seem to have successfully taken Music Therapy beyond being confined to clinical institutional spaces as well. Even Ruud (2004:12) stated:

“[...] this community oriented approach is changing not only the goals, vocabulary or language of doing music therapy, but also the actual practice. An approach to the use of music in therapy that is sensitive to cultures and contexts speaks more of acts of solidarity and social change. It tells stories of music as building identities, as a means to empower and install agency. A Community Music Therapy talks about how to humanise communities and institutions, and is concerned with health promotion and mutual caring. [...] Today, we are witnessing music therapists crossing the boundaries between ‘therapy’ and ‘community music making’. We can see how music therapy takes part in reclaiming some of the original functions of music in our culture.”

Perhaps it is indeed time for music therapists to also engage with corporate work teams and settings as registered therapists who explicitly offer Music Therapy services. It was my wish to invest energy in this regard by means of a formal dissertation study. As such, the current study constitutes the first formal research endeavour on the topic of Music Therapy as a health promoting intervention modality for a work team, in South Africa. Academic database searches rendered no formal Music Therapy studies on active music making interventions for specifically corporate work teams, done anywhere else in the world either. And no Music Therapy dissertation studies on any kind of intervention explicitly purporting itself to be Music Therapy for corporate work teams, could be found. This does not provide a basis to assert that no such dissertation studies have ever been performed. It does however suggest that the current study is unique in its focus not only in South Africa, but world over. In the title words of Pavlicevic, Dos Santos and Oosthuizen (2010) perhaps it is time not only for South Africa, but also for the international community to be “taking music seriously” in the corporate field, or at least more so than currently seems to be the case.

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Appendices

Appendix A: Branch manager information form



FACULTY OF HUMANITIES

Department of Music

Branch Manager Information

STUDY TITLE: Exploring experiences of co-worker trust, relatedness and vitality in Music Therapy well-being intervention in the work context in a South African bank

Dear _____

I am researching the possible value of running Music Therapy sessions with teams of co-workers. The purpose of the research is to conduct four free group sessions aimed at offering experiences of trust and sociable relating in and around musical activities, and to examine whether any changes were experienced in the team's feeling of unity and energy. In addition to the four Music Therapy sessions I will be conducting two focus groups, one before the sessions and one after the sessions.

All activities (the four sessions and two focus group discussions) will take place in a private space just down the road from the branch. Participation in the study will require two consecutive Saturday morning time slots of about three hours each, and two late afternoon time slots of about an hour each during the week in between the two Saturdays. Permission for this study, as well as for branch employee participation in the Music Therapy sessions and interviews during work time has been granted at provincial HR level.

All the Music Therapy sessions and focus group discussions need to be video-taped for analysis. No-one except me and my research supervisor will see the video material. Although the results of analysis will be published as part of a dissertation, all information shared during sessions, as well as during the focus groups, will be treated with confidentiality. The anonymity and privacy of participants will be ensured as pseudonyms will

be used in all focus group transcripts, video descriptions and in the dissertation itself, and no sensitive or identifying information will be included. Data collected will be securely stored at the University of Pretoria for 15 years.

It is also ethically essential that participation be voluntary, not compulsory. Participants may withdraw from the study at any point without owing anyone an explanation (although should they wish to offer one, it will be seen as valuable input). For now, I would like those who wish to participate to indicate this by filling in the tear-off section at the end of the participant information form, and handing it in at a suitable time and location. Filling in the tear-off does not mean commitment to participation in the study. Given the parameters of the study, I need to compile a group of six to 15 participants, preferably from as many different levels of the organisation as possible. Should a suitable group be able to be formed at this branch, you, as well as the provincial HR director and each study volunteer will be given an informed consent form to read and sign.

Contact details are supplied below. Please feel free to approach me should you have any questions. Your decision to allow branch employees to participate will be greatly valued and appreciated.

Researcher: Adriaan Brand

0724621991

music@solms-delta.co.za

Supervisor: Andeline Dos Santos

andelineds.@telkomsa.net

Appendix B: Consent form: branch manager



FACULTY OF HUMANITIES

Department of Music

Consent form

STUDY TITLE: Exploring experiences of co-worker trust, relatedness and vitality in Music Therapy well-being intervention in the work context in a South African bank

I _____ hereby give / do not give (circle the relevant phrase) my consent for employees at this branch to participate in this research, through participating in four Music Therapy sessions and two focus groups. I hereby give / do not give (circle the relevant phrase) my consent for these sessions to be video-recorded, understanding that these recordings will only be used in order to describe and interpret the therapeutic process.

With full acknowledgment of the above, I agree that employees at this branch may participate / not participate (circle the relevant phrase) in this study on this _____ (day) of this _____ (month) and this _____ (year).

BRANCH MANAGER DETAILS:

Name: _____ Signature: _____

Contact No: _____ Date: _____

RESEARCHER & SUPERVISOR SIGNATURE:

Researcher Name: _____ Signature: _____

Date: _____

Supervisor Name: _____ Signature: _____

Date: _____

Appendix C: Provincial HR Director information form



FACULTY OF HUMANITIES

Department of Music

Provincial HR Director Information

STUDY TITLE: Exploring experiences of co-worker trust, relatedness and vitality in Music Therapy well-being intervention in the work context in a South African bank

Dear _____

I am researching the possible value of running Music Therapy sessions with teams of co-workers. The purpose of the research is to conduct four free group sessions aimed at offering experiences of trust and sociable relating in and around musical activities, and to examine whether any changes were experienced in the team's feeling of unity and energy. In addition to the four Music Therapy sessions I will be conducting two focus groups, one before the sessions and one after the sessions.

All activities (the four sessions and two focus group discussions) will take place in a private space just down the road from the selected branch. Participation in the study will require two consecutive Saturday morning time slots of about three hours each, and two late afternoon time slots of about an hour each during the week in between the two Saturdays.

All the Music Therapy sessions and focus group discussions need to be video-taped for analysis. No-one except me and my research supervisor will see the video material. Although the results of analysis will be published as part of a dissertation, all information shared during sessions, as well as during the focus groups, will be treated with confidentiality. The anonymity and privacy of participants will be ensured as pseudonyms will be used in all focus group transcripts, video descriptions and in the dissertation itself, and no

sensitive or identifying information will be included. Data collected will be securely stored at the University of Pretoria for 15 years.

It is also ethically essential that participation be voluntary, not compulsory. Participants may withdraw from the study at any point without owing anyone an explanation (although should they wish to offer one, it will be seen as valuable input). Given the parameters of the study, I need to compile a group of six to 15 participants, preferably from as many different levels of the organisation as possible. Should a suitable group be able to be formed at the selected branch, you, as well as the branch manager and each study volunteer will be given an informed consent form to read and sign.

Contact details are supplied below. Please feel free to approach me should you have any questions. Your decision to allow company employees to participate will be greatly valued and appreciated.

Researcher: Adriaan Brand
0724621991
music@solms-delta.co.za

Supervisor: Andeline Dos Santos
andelineds.@telkomsa.net

Appendix D: Consent form: Provincial HR Director



FACULTY OF HUMANITIES

Department of Music

Provincial HR Director Consent form

STUDY TITLE: Exploring experiences of co-worker trust, relatedness and vitality in Music Therapy well-being intervention in the work context in a South African bank

I _____ hereby give / do not give (circle the relevant phrase) my consent for employees of this company to participate in this research, through participating in four Music Therapy sessions and two focus groups. I hereby give / do not give (circle the relevant phrase) my consent for these sessions to be video-recorded, understanding that these recordings will only be used in order to describe and interpret the therapeutic process.

With full acknowledgment of the above, I agree that employees at the relevant branch may participate / not participate (circle the relevant phrase) in this study on this _____ (day) of this _____ (month) and this _____ (year).

PROVINCIAL HR DIRECTOR DETAILS:

Name: _____ Signature: _____

Contact No: _____ Date: _____

RESEARCHER & SUPERVISOR SIGNATURE:

Researcher Name: _____ Signature: _____
Date: _____

Supervisor Name: _____ Signature: _____
Date: _____

Appendix E: Participant information form



FACULTY OF HUMANITIES

Department of Music

Participant Information

STUDY TITLE: Exploring experiences of co-worker trust, relatedness and vitality in Music Therapy Well-being Intervention in the work context in a South African bank

Dear _____

I am researching the possible value of running Music Therapy sessions with teams of co-workers. The purpose of the research is to conduct four free group sessions aimed at offering experiences of trust and sociable relating in and around musical activities, and to examine whether any changes were experienced in the team's feeling of unity and energy. In addition to the four Music Therapy sessions I will be conducting two focus groups, one before the sessions and one after the sessions.

All activities (the four sessions and two focus group discussions) will take place in a private space just down the road from the branch. Participation in the study will require two consecutive Saturday morning time slots of about three hours each, and two late afternoon time slots of about an hour each during the week in between the two Saturdays. Permission for this study, as well as for your participation in the Music Therapy sessions and interviews during work time has been granted at provincial HR level.

All the Music Therapy sessions and focus group discussions need to be video-taped for analysis. No-one except me and my research supervisor will see the video material. Although the results of analysis will be published as part of a dissertation, all information shared during sessions, as well as during the focus groups, will be treated with confidentiality. Your anonymity and privacy will be ensured as pseudonyms will be used in all

focus group transcripts, video descriptions and in the dissertation itself, and no sensitive or identifying information will be included. Data collected will be securely stored at the University of Pretoria for 15 years.

It is also ethically essential that participation be voluntary, not compulsory. You may withdraw from the study at any point without owing anyone an explanation (although should you wish to offer one, it will be seen as valuable input). For now, I would like those who wish to participate to indicate this by filling in the tear-off section and handing it in at the front enquiries desk by lunchtime the end of the week. Filling in the tear-off does not mean you are committing to the study. Given the parameters of the study, I need to compile a group of six to 15 participants, preferably from as many different levels of the organisation as possible. Should a suitable group be able to be formed at this branch, each study volunteer will be given an informed consent form to read and sign.

Contact details are supplied below. Please feel free to approach me should you have any questions. Your decision to participate will be greatly valued and appreciated.

Researcher: Adriaan Brand

0724621991

music@solms-delta.co.za

Supervisor: Andeline Dos Santos

andelineds.@telkomsa.net

TEAR-OFF

Name:

Position at branch:

Appendix F: Participant consent form



FACULTY OF HUMANITIES

Department of Music

Participant consent form

STUDY TITLE: Exploring experiences of co-worker trust, relatedness and vitality in Music Therapy Well-being Intervention in the work context in a South African bank

I _____ hereby give / do not give (circle the relevant phrase) my consent to participate in this research, through participating in four Music Therapy sessions and two focus groups. I hereby give / do not give (circle the relevant phrase) my consent for these sessions to be video-recorded, understanding that these recordings will only be used in order to describe and interpret the therapeutic process.

With full acknowledgment of the above, I agree to participate / not participate (circle the relevant phrase) in this study on this _____ (day) of this _____ (month) and this _____ (year).

PARTICIPANT DETAILS:

Participant name: _____ Signature: _____

Participant Contact No: _____ Date: _____

RESEARCHER & SUPERVISOR SIGNATURE:

Researcher Name: _____ Signature: _____

Date: _____

Supervisor Name: _____ Signature: _____

_____ Date: _____

Appendix G: Schedule for focus group one

1. How do you experience working in the banking environment?

Probes:

- Are there any particular challenges, and if so, could you describe them?
- Are there any challenges specific to working in a bank in the Western Cape?

2. If there are challenges like those we have discussed, but which are different in the Western Cape from the rest of South Africa, what would they be / how do they operate?

3. Can you tell me about other ways in which working as part of a South African banking team, can prove difficult?

4. How would you describe your energy levels at work?

Probes:

- What do you think would help towards your work team feeling more energised?
- What do you think are some of the things which feel like they drain your energy at work?

5. How would you describe levels of trust between co-workers in your team?

Probes:

- How does the level of trust between members of your work team influence your team's performance or effectiveness?
- What are the things which aid trust between co-workers on your team?
- What are the things which stand in the way of greater trust between co-workers on your team?

6. How would you describe communication between people who work at a bank in the Western Cape?

Probe:

- What makes this communication easier, or more difficult?

7. 'Relatedness' is referred to as 'belonging to a group' or 'sharing a sense of belonging to a group'. How would you describe your sense of relatedness within your work team?

Probes:

- Could you discuss some challenges that could stand in the way of the relatedness between co-workers at your branch?
 - What are the relatedness strengths of your team?
 - What are the challenges facing your team when it comes to their sense of belonging to a group, and how do these challenges work/ operate?
8. Is there anything else regarding any of the themes we have discussed so far, that you would like to share?

Appendix H: Schedule for focus group two

1. How did you experience the Music Therapy process?
2. What do you feel the Music Therapy sessions offered you personally?
3. How did you experience relating to one another in the sessions?
4. Could you describe your relationships with one another in the workplace after having had the experience of Music Therapy?
5. Were there any differences between what you experienced at work since Music Therapy started, and how you usually experience working at your branch? (if so) what were they?
6. (if applicable) Why do you think these differences appeared?
7. Do you think that Music Therapy sessions offered in the workplace could impact levels of energy at all? (if so) how?
8. 'Vitality' is often defined as having a sense of being energised with energy that is one's own. What are the things that would make you feel like you are tapping into your own energy/ generating your own energy?
9. To recap from our first focus group: how do you understand trust between co-workers?
10. Did you experience anything different in this regard this week? (if so) how? And why?
11. Do you think Music Therapy could influence your sense of trust in your co-workers at all?
12. (if so) how, and why?
13. We talked about relatedness as a sense of belonging to a group. Do you think Music Therapy could make any difference to a team's sense of relatedness, at all? (if so) how? And why?
14. What should I have asked you that I didn't think to ask?

Appendix I: The Music Therapy intervention structure

Music Therapy Session 1
Session plan
<p><u>Opening activity:</u> Name-and-feeling chant to rhythm using words first, then sounds only, with pillow passed/ thrown like a soft ball; add guitar</p> <p><u>Reflection:</u> In these sessions we will be people at play, no longer in our outside-world roles of client and staff.</p> <p><u>Drumming circle:</u> Intro to drumming, offer an easy and manageable drumming vocabulary; therapist introduces: “Copy Me” – group challenge; count in stops and starts, two bar leader format, model permission to move out of metre; start a group rhythm by adding individual contributions in layers; keep group rhythm as a motif to return to, and encourage participants lead in-a-round, group to copy</p> <p><u>Reflection:</u> being heard, individual creativity, affirmation and validation by group, everybody can drum and make music, accepting and respecting individual offers</p> <p><u>Group communication and co-operation challenge:</u> Divide group randomly into two sub-groups, assign feet as instruments to one sub-group, and hands to the other; sub-groups part briefly to prepare a rhythm, and return to musically merge their creations</p> <p><u>Reflection:</u> group-to-group non-verbal communication; did you have to change/ adapt?; how did this happen?; how did it feel when [...] and [...] happened?; introduce concept of group creativity in comparison with individual creativity</p> <p><u>Rondo improvisation:</u></p> <p>Therapist introduces the rondo form, offers a well-known local folk song (‘Rietjie in die water’) as the ‘A’ part, models leading round (‘B’ part) while offering a variety of tempi, textures and instruments used, facilitate a group return to the ‘A’ part, and hand over to the first group member on an alphabetical list on the wall, to lead the group (part ‘C’), return to part ‘A’, hand over to the next group member to lead, etc., until everybody had a leading turn; invite leaders to focus outward, and tune in with the eyes, to express feeling instead of thinking too much about the music; others should ensure they can hear the leaders, and stay focused on them.</p> <p><u>Reflection:</u> being heard; non-verbal communication through music, body language and facial signals; trust that others will listen and follow; experience of relatedness in the music?</p>
Therapeutic Goals
playful sociable interaction; group validation of individual creative contributions; offering participants different, new experiences of each other; enabling a wider range of

communication possibilities; guided reflective experiences of trust and relatedness in the group's own terms

Music Therapy Session 2

Session plan

Opening activity: Name-and-feeling chant to rhythm using words first, then sounds only, with pillow passed/ thrown like a soft ball; add guitar; then invite group into another round of name-and-feeling using sounds and/or words, this time playing with “sillier” feelings we don't often feel permission to express

Reflection: what did this do to our levels of energy?; how did it feel to have permission to be “silly”?; lead towards awareness of the playful and creative child in every adult.

Group communication and co-operation challenge reprise: Divide group randomly into two sub-groups, assign feet as instruments to one sub-group, and hands to the other; sub-groups part briefly to prepare a rhythm, and return to musically merge their creations; groups change “instruments”, feet for the hands group, and hands for the feet group respectively, do again

Reflection: during session one this felt a bit like a competition; how did it feel to play both the role of group with the easier instrument (hands) and the more difficult instrument (feet)?; reflect on the differences between when sub-groups work against each other, and when sub-groups work with each other; how would you describe the differences in how the energy feels?; reflect on group-to-group relatedness and trust

Rondo improvisation:

Therapist reviews the rondo form, asks group to volunteer a song for the ‘A’ part, but keep a well-known local folk song ready in case it may be needed (‘Alibama’). Therapist models leading round (‘B’ part) while offering a variety of tempi, textures and instruments used, this time explicitly framing it as expression of, and communicating, feelings. Select only the first third of participants on the wall list as leaders for today (defer others for later sessions, to save time); invite leaders to focus outward, and tune in with the eyes, to express feeling instead of thinking too much about the music; others should ensure they can hear the leaders, and stay focused on them; start the activity.

Reflection: being heard; non-verbal communication through music, body language and facial signals; having others listen to, and reflect back, one's feelings in music – how did this feel?; trust that others will listen and follow; experience of relatedness in the music

Drumming circle: Given the energy surge that the group reported after this activity during session 1, move this to the end of sessions henceforth, and use it as a session closing routine; start building a group sound, offer drumming leading turns in-a-round, group

copies motifs offered by individuals; therapist introduces chanting model-and-copy; for today, group copies therapist only

Reflection: being heard, individual creativity, affirmation and validation by group, everybody can drum and make music, accepting and respecting individual offers; experiences of energy level shifts?

Therapeutic Goals

playful sociable interaction; group validation of individual creative contributions; enabling a wider range of communication possibilities; enabling the group's own constructive collaboration strategies; guided reflective experiences of trust and relatedness in the group's own terms; experiences of autonomy and competence in the music

Music Therapy Session 3

Session plan

Opening activity: Name-and-feeling chant to rhythm using words first, then sounds only, with pillow passed/ thrown like a soft ball; add guitar; today, encourage participants to extend their expression with body postures coupled with the sounds

Reflection: how did it feel to have permission to use the body to maximise expression?

Rondo improvisation:

Therapist asks group to volunteer a song for the 'A' part, but keep a well-known local folk song ready in case it may be needed ('Die trans die rol'). Today select the next third of participants on the wall list as leaders; start the activity.

Reflection: open the floor for reflective thoughts and ideas; facilitate towards having others listen to, and reflect back, one's feelings in music if appropriate; how can we take what we see here in the music, and apply to our work situation?

Song writing step-1:

Invite the group into a S.W.O.T. thinking process; start thinking in pictures, inviting them to just engaging with the paper and letting the sub-conscious free; have four pieces of brown paper prepared for this, one each for S, W, O and T, and oil pastels; Frame: Invite them to think about themselves as a whole group, not in sub-parts or departments, invoke the sub-group challenge reflection insights from last session to introduce the frame of macro-group.

Reflection: this is not industrial psychometrics, but re-inventing the S.W.O.T. theme in creative play; we are slowly taking steps toward writing a short song

Drumming circle: start building a group sound, offer drumming leading turns in-a-round, group copies motifs offered by individuals; therapist introduces chanting model-and-copy;

for today, therapist invites group members to model vocal chant motifs for the group to copy too.

Reflection: being heard, fun, accepting and respecting individual offers; experiences of energy level shifts?, wishing them strength for the new day

Therapeutic Goals

playful sociable interaction; group validation of individual creative contributions; enabling a wider range of communication possibilities; engaging with a structured reflective process regarding the macro-group's strengths, weaknesses, opportunities and threats; enrich of trust and sharing; experiences of autonomy and competence in the music

Music Therapy Session 4

Session plan

Opening activity: Get group to offer a rhythm, do name-and-feeling chant with words and/or sounds as participants see fit; add guitar; encourage participants to extend their expression with body postures coupled with the sounds

Reflection: how did it feel to have permission to use the body to maximise expression?

Rondo improvisation:

Therapist asks group to volunteer a song for the 'A' part, but keep a well-known local folk song ready in case it may be needed, something slower than usual for today ('Thula-Thula'). Today select the last third of participants on the wall list as leaders; start the activity.

Reflection: open the floor for reflective thoughts and ideas; facilitate towards having others listen to, and reflect back, one's feelings in music if appropriate; how can we take what we see here in the music, and apply to our work situation?

Song writing step-2:

Invite the group into continuing the playful S.W.O.T. reflection process; today we will add keywords on our pieces of paper, in and around our drawings; Frame: Invite them to keep thinking about themselves as a whole group, rather than in sub-parts or departments.

Drumming circle: Group is familiar with drumming now; Let each one pick up a drum, and walk around the space, pick a partner, have three exchanges, move on, pick another partner, have three exchanges, etc.; Lead in to this with "shoulder to shoulder" game; sit down in circle, start a group rhythm by adding individual contributions; (See whether there is enough time to have half the group play on other percussion instruments, otherwise keep this for the last session/-s); if enough time, participants lead in-a-round, otherwise skip to chanting; therapist to model a wider range of chanting possibilities, introducing

some humour; try and get to the place where they feel comfortable to offer some vocal chanting motifs to be copied by the group.

Reflection: being heard, fun, not so hard to 'sing' after all?, wishing them strength for the new day

Therapeutic Goals

playful sociable interaction; group validation of individual creative contributions; enabling a wider range of communication possibilities; engaging with a structured reflective process regarding the macro-group's strengths, weaknesses, opportunities and threats; enrich of trust and sharing; experiences of autonomy and competence in the music; extend expressive comfort and familiarity to include use of the voice

Music Therapy Session 5

Session plan

Redesign the space for today: open space in the theatre, for moving around during the warm-up, circle of chairs on stage, with the brown paper on the floor in the circle, and percussion instruments at the ready; white board set up.

Opening activity:

No pillow from today on, and no guitar (aim is to afford them an experience of 'can do' with what they will normally have available at the branch: their bodies and their voices); walk around in the space first, and make contact with each other, then call them into the circle; offer three activities: name and feeling (once with words, once with sounds), transform the movement (once in silence, and once with vocal sounds), ending with a body percussion model-and-copy round.

Reflection: let's think about ways that we can take this back to the branch after MT sessions ended?

Song writing semi-final step, combined with drumming and chanting circle:

Review the S.W.O.T. keywords and drawings; invite group to offer key phrases, write them on WB; include all four themes, write a chant-able verse together; clap it and chant to a rhythm; chant together while drumming and playing percussion instruments; offer opportunities to hear only the drumming sub-group, then only the light percussion sub-group, and everybody playing together; do a vocal chanting model-and-copy in a round, return to the group's own verse chant.

Reflection: what does this creation of ours tell us about ourselves as a team?; what did the process of creating it show us about ourselves?

Therapeutic Goals

Equipping group with activities to take back to the work environment; strengthening newly discovered wider range of communication and expression possibilities; engaging with a structured reflective process regarding the macro-group's strengths, weaknesses, opportunities and threats; enrich of trust and sharing; experiences of autonomy and competence at both group and individual levels; strengthening a sense of macro-group identity and relatedness

Music Therapy Session 6

Session plan

Opening activity:

walk around in the space, make contact with each other, then call them into the circle; offer review and clarification practice of the three activities: name and feeling (once with words, once with sounds), transform the movement (once in silence, and once with vocal sounds), ending with a body percussion model-and-copy round.

Reflection: is there anything else of what we did together, and that you can do with what is available at the branch, that you would like to review?

Song writing final step, combined with drumming and chanting circle:

Review the chant verse written during last session; put it to melody today, get the group to offer their own melodic ideas; sing the song together while drumming; do a drum circle, then vocal chanting model-and-copy in a round, and return to end with the group's own song.

Reflection: what does this creation of ours tell us about ourselves as a team?; what did the process of creating it show us about ourselves?; offer explicit opportunities to reflect on the entire six-session process.

Therapeutic Goals

Equipping group with activities to take back to the work environment; strengthening newly discovered wider range of communication and expression possibilities; extending the group's sense of their own musical creativity; experiences of autonomy and competence at both group and individual levels; strengthening a sense of macro-group identity, trust and relatedness

Appendix J: Excerpts from the post-intervention focus group (FG2) transcript

FOCUS GROUP 2, THURSDAY 5 JULY 2013

Notes:

- Out of an overall total of thirteen study participants, eight were present.
- From left to right, clockwise seated: Gina, Katie, Imelda, Daniella, Harry, Emily, Ashwin, and Brandon (these are pseudonyms, not their real names)
- Italics signify words spoken with special vocal or tonal emphasis.
- [Int] signifies interviewer.
- [Gr] signifies a group response of presented by at least five out of eight respondents present.

EXCERPT 1: line numbers FG2:10 to FG2:83

Int: Daar is 14 vragies, so let's see if we can do, eh, the golden balance between giving as rich information as possible, and as effectively as possible [indistinct words]. So, vraag 1, schedule number two: How did you experience the Music Therapy Process?

Gr: [hesitant, silent]

Daniella: [smiles]

Int: Sien, die "Music Therapy process" was mos nou hierdie ses sessies met al die musiek... How did you experience it? Open question...

Katie: [while Int speaks] Dis exciting.

Int: Exciting? Nice. [motions invitational manual gestures]

Brandon: Dis fun.

Int: Fun... [acknowledging Brandon's contribution]

Daniella and Harry: [nodding]

Imelda: En dit help jou relax ook. Dit gee jou 'n ander insig van wat musiek ook kan doen.

Int: hmm [acknowledgement, encouraging vocal tone]

Linda: hmm [agreement]

Imelda: Ons luister gewoonlik musiek, maar jy kyk nie na die musiek na 'n manier om uiting te gee aan jou gevoelens nie, alhoewel soos ek is lief om Kenny G te luister want dit relax my, maar dit het nou gewys dat as jy kan musiek maak ook dan help dit jou ook relax ook, instelle van net luister.

Linda: hmm [agreement]

Int: Nice! So ek hoor daar's "exciting" gewees, daar's "fun", eh, dit, eh, music for another purpose, [indistinct, Katie coughing over Int's speech] mood, assists to express feelings,

Emily: hmm [nodding, agreement]

Int: Is daar nog 'n, eh, level van...

Emily: Dit het jou, dit het jou lekker energised laat voel,

Katie and Daniella: hmm [agreement, nodding]

Emily: en as jy by die werk kom dan kan jy sommer dadelik sien wie is op 'n lekker level, op 'n energy level en dit gaan vinning, en die anders is net [with a pendulating motion with hand in the air] die selle pace, die selle pace. So dit het vir jou lekker, vir my, voel dit, dit was nice, jou energy levels is lekker, dis exciting, jy voel, lekker, goed, maar dit het vir my te lank gegaan [puts pointer finger between teeth, looks at Int, appears unsure about what to expect].

Int: hmm? [encouraging]

Emily: en, ek voel dit moes nie so 'n klomp sessies gewees het nie, dit het begin, vir my, het dit begin afgesaagd gevoel.

Int: ja...

Imelda: [indistinct] elke dag doen, mens...

Emily: Eh, en die ander ding is ek het baie werk so ek stress want o gits, ek sit nou by die musiek en ek kon dit en dit en dit klaar gemaak het, vir my...

Int: Ek het dit gevoel, dis iets wat mens moet, ehm, in gedagte hou as jy so 'n intervention vir 'n groep soos dit... how are we going to do is in such a way that it doesn't add stress, but that it *helps*, you know?

Emily: hmhm [nods]

Int: [indistinct] so baie dankie daarvoor.

Emily: ok.

Int: nog iets?

Linda: Ek dink ek het gesien dat daar fun dele in mense is wat jy gewoonlik, ek sit mos so bietjie [lifts right hand to indicate a removed corner somewhere] geisoleerd [laughs] baie geisoleerd, eh, maar, op 'n manier het jy talente in mense gesien wat jy nie gewoonlik in die kantoor sien nie, ek sien baie min vir hulle onder, ons se hello en koebaai, maar [indistinct] "more" in die oggend en "baai" in die middag. Ehm, ek meen [Daniella] byvoorbeeld, is, het nogal, baie, ehm, oorspronklik uitgekome met sekere ritme-goed, ehm, sy [indicates Imelda, with right hand] wat ewe skielik hierso 'n digter, en 'n [laughs]

Daniella, Harry and Emily: [share laughs]

Linda: Ewe skielik ontdek jy dat daar ander talente is behalwe die talente wat jy op, wat jy in die kantoor sien.

Int: hmm?

Linda: Ek sien hulle net verbystap, en dan gaan hulle weer uit, en dan kom hulle in by die deur, en dan gaan hulle weer uit, en hier ewe skielik sien jy 'n ander deel van hulle behalwe werk.

Gr: [hmm]

Daniella: die menslike deel wat meer uitkom...

Linda: ja [nods]

Daniella: ... die mense leer ken as wat jy net jou kollega sien...

Linda: ja, ja

Int: ja... precisely.

Linda: [Ashwin] wat ernstig is en, [Ashwin] het nogals 'n beat, hoor!

Gr: [laughing freely]

Ashwin: [to Brandon, quietly] sit vorentoe [looks slightly self-conscious]

Gr: [laughing more]

EXCERPT 2: line numbers FG2:103 to FG2:174

Ashwin: ja, ja, soos baie van die mense is dit miskien nou jy het miskien nie eers 'n tune gehad nie, maar jy kan, soos jy voel, jy voel deurmekaar, en dis miskien nou hoekom jy nie 'n beat het of so nie. Dan's dit nou weer later, of more of so, wat jy, jy kan nou weer byhou of so, want, jy voel nou weer okay, maar ek [motions DJ-like disk spinning actions] is...

Daniella: Jy kan nou ook wat, natuurlik wat, meeste vir my nou, eh regtig uitgestaan het, is die [pause] die, die team work, wat [ndistinct] want ek meen,

Emily: hmm [nodding emphatically]

Daniella: nou, in die begin was dit net 'n ge-... malle, almal het net gespeel hulle eie kante toe, en jy't nie geluister nie, en jy't net aangegaan, en eh, gister, byvoorbeeld, het ek veral agtergekom het dit [pause] *baie* verbeter. Daar was 'n baie groter level van respek by die mense,

Linda: hmm [agreement]

Daniella: en, ek, weer eens, ons bo- en onder-spannetjies [motions height differences with hands], daai was nog altyd 'n issue gewees,

Emily and Harry: [smiles, looks of recognition]

Linda: [nods]

Daniella: Nou voel dit meer vir my, ek en [Imelda] sal nou lekker gesels, en ons sal nou lekker lag, en, dit het nou, daai het verander

Gr: hmm, ja [nodding]

Int: relationship...

Gr: hmm, ja [nodding]

Int: very nice, well that's very rich, information... Ons kan aanbeweeg... Eh, so what do you feel, the Music Therapy process offered you *personally*?

Gr: [silence]

Brandon: Ek het nie geweet ek het ritme nie... [motions actions like beating with sticks on a drum, using protruded pointer fingers]

Gr: [laughing loudly]

Brandon: Ek dink, in a way is ek altyd skaam as dit nou kom by voete beweeg en so, maar, jy was so gemaklik met die mense in elk geval...

Harry and Emily: [sharing a laugh]

Brandon: [smiling] soos [Harry] en hy's, [Emily] sal *gat maak* ...

Gr: [loud laughter]

Brandon: Maar daai was net weg [motions a hand moving past the front of his face] van my af gewees, ek het nie eers geworrie nie, ek was free gewees...

Int: hmm..

Brandon: so as hulle wil [smiles, and motions a dismissive outward sweep with right hand] gat wil maak van my [laughs self-deprecatingly]

Gr: [more laughter]

Brandon: Sorrie vir die taal, maar dis net, dan't ek nie eers daaroor geworrie nie, dis maar net weer, 'n mens is self-conscious, jy *dink* die mense kyk vir jou, maar hulle kyk nie rerag vir jou nie, dis alles in jou mind.

Emily: Niemand worrie nie...

Brandon: Niemand worrie nie [indistinct]

Emily: eh [affirmative]

Daniella: [speaks excitedly] Ek dink dis meer gewees van hulle kyk vir jou dat jy hulle kan lei, dit was nie kyk vir jou om te kyk wat jy gaan doen dat ons kan lag nie, net dat jy kan sien wat gaan daai persoon doen dat ons kan volg. [brief pause] En ek dink vir my ook was dit baie, ehm, as ek in die oggende van hier af gaan, of as ek in die middag as ek nou huis toe gaan, en ek dink aan wat ons vanoggend..., [smiles] dan lag ek nou lekker, in my kop, soos my pa altyd se, dis nie normaal nie, maar, dis wat ek doen, en dan sit ek dink ek aan wat ons vanoggend gedoen het, en, ek dink nie aan die werk nie! Ek dink nie nou [palm to forehead, looking up] oh, nou moet ek dit nog doen en, oo jinne ek het nie daai klaargekry nie, ek sit en dink aan [puts pointer finger to mouth in a fun gesture, mock naughty] watsse beat gat ek nou more-oggend op die drom...

Gr: [laughing out loud]

Daniella: en dan sit en speel ek dit nou so lekker vir myself!

Gr: [indistinct words of recognition and agreement, interspersed with more laughter]

Ashwin: of in die loop van die dag ook en dan voel jy ook, ehm, miskien nou soos partykeer nou, dan word jy nou, is dit nou, okay, soos [to Emily] okay, [Emily] sit nou hierso en miskien is dit nou [Emily] se beurt... nou weet jy nie hoe om nou te begin nie, en, nou moet, wil jy jousef prepare want maar dan nog altyd [indistinct] gaan jy onkant gevang wees dan moet jy maar nog altyd [smile, indistinct] okay, nou daar's dit en nou weer hier's dit...

Gr: [some giggling]

Ashwin: en nousit okay, ek weet nou al klaar wat gaan ek speel, en nou speel [Emily] dieselfde tune miskien, dan dink jy "yooooorh!", of miskien [Katie] wat hier sit, dis nou hoekom ek partykeer net gedoen het "diesh!" [motions crashing down on a cymbal, then touches Emily on the forearm in a comrade-like manner]

Gr: [laughing loudly]

EXCERPT 3: line numbers FG2:456 to FG2:534

Emily: [to Brandon] wat dink jy [indistinct]?

Brandon: Dit sal nice nogal, nice nou gewees het [indistinct] ek weet dit sou nie moontlik gewees het nie, maar as die sessies binne die tak plaas kon gevind het, dit sal baie nice gewees het,

Gr: hmm [and some indiscinct words and sounds of agreement]

Brandon: want, jy relate met die space ook in elk geval, want nou's ons in een space [motions to the current, theatre venue], dan beweeg ons uit, in 'n ander space in [motions movement from one place to another, with both hands], ek weet nie of dit sin maak nie? Maar sodra jy in daai een space is, waar jy alles enjoy, en so aan [motions with hands like playing on a jembe drum]

Emily: dan lyk dit als bly daar...

Brandon: daai energie bly in daai gebou in.

Daniella: en dan kon almal ook daar gewees het want, nou kom ons ook nou laat [motions to the present group of people, and is clearly referring to the fact that the MT group came to MT sessions first, and then went off to work, arriving there later than the rest of the branch staff who did not take part in the study], en ons is nou ewe skielik, *tight* [laughs] en die ander mense ...

Harry: wonder nou wat gaan aan! [smiles]

Daniella: ... voel soos buitestaanders, en ons kom daar aan, [smiling wide] "heey!" happy, go-lucky, en hulle staan daar [puts on a sombre face]

Gr: hmm...

Emily: Energy levels is nie dieselfde nie...

Daniella: en nou is jy van “lighten up!”, jy weet, “kom by!”, maar ehm, hulle ervaar nie wat ons ervaar het nie, so, hulle weet nie waaroor dit gaan nie,

Int: so, are you saying that it, whereas, wat ek hoor uit die, [brief pause, thinks] vroeër in die interview, it definitely shifted something in the relationship between the people, but it would also be nice to shift the relationship between the people and the space?

Emily: hmm, hmm, hmm [affirmative, nodding emphatically]

Int: ... and the whole team as opposed to only those who volunteered for the study...

Gr: [nodding]

Emily: exactly...

Gr: [silent for a while]

Int: ok...

Linda: As ek vat byvoorbeeld vir my, ek sit in die hoekie vir eensames [laughing; referring to how her desk space at work is situated separately from the rest of the people there]

Emily: [indistinct, joke]

Gr: [lauging]

Linda: ehm, en ek het agtergekome dat in die dag, selfs as jy luister, selfs as mense net verbystap, hulle het iets anders te praat as werk. [emphasises with nodding]

Emily: hmm [agreement]

Linda: eh, waar ons gewoonlik, o, ons moet gou-gou dit doen, of vanmiddag moet daai, en hierdie toets moet geskryf word, eh, was daar ‘n effense shift van, van fokus na die, na die musiekterapie toe...

Daniella: hmm [agreement]

Linda: En selfs as ons hiervan-af weggestap het of weggery het, was dit nie...

Katie: onmiddellik...

Linda: *werk* wat jy gesels het nie, hulle het, sommer ander goed, en ek dink dit het ook gemaak dat mense oopgemaak het, met, jy weet, “dit het gisteraand gebeur”, of “julle...” daai,

Emily: [smiling] hmm [agreement]

Linda: dit het ‘n aanknopingspunt, punt, by, by... [brief pause, thinks] dis net soos ek geluister het, soos hulle gestap het, en, ja, dit was nie net werk-gefokus nie [motions a tight, inward movement with both hands], dit het ander, deure oopgemaak [motions the tight circle just formed with both hands, opening up, with fingers relaxing], hmm, so...

Daniella: dit is, dit is, dit kom nou terug na die human side to, want ek weet ek is, [short pause] ek is altyd met die gedagte in my kop “mense gaan nie weet as jy nie praat nie”

Linda: hmm [agreement]

Daniella: Dis hoekom ek nooit ophou praat nie [smiles in a self-deprecating manner] maar, baie mense is nie so nie..

Gr: [some smiling and light laughing]

Daniella: en ek sal, ek sal se hoe ek voel, ek sal na [Emily] toe *gaan*, en ek sal vir haar se luister, ek voel nie vandag reg nie

Emily: hmm [agreement]

Daniella: ek weet nie of ek hierdie dag gaan maak nie. En ons, is, by navrae nog altyd so gewees, maar ek dink miskien gaan dit ook nou shift na die hele tak toe, want, dan, ondersteun ons mekaar.

Gr: [nodding]

Emily: hmm [agreement]

Daniella: want ek *weet* ek kan na [Emily] toe gaan en vir haar se ek *gaan nie* die dag maak nie, en sys al vir my se “maar *wat* is dit?” en ek sal vir haar se, en dan sal sy vir my help deur die dag.

Linda: hmm, dis waar [nods]

Daniella: en, dit help, as mense *praat*, dat jy weet, jy moet weet.

EXCERPT 4: line numbers FG2:817 to FG2:866

Int: Kan ek net een laaste, eh, structured challenge gee, ons het baie min gepraat spesifiek oor die relatedness, ons het relatedness kind of ge-cover aan die begin, so, indirectly. [brief pause, thinks] As ek kan se dat elke person, in die middel gooi, of een word, of twee woorde. As daar ‘n shift plaasgevind het in relatedness tussen jou en die ander mense [motions to the group], a sense of belonging to this one team, ne, of to who-ever at the branch, throw one word to describe the shift, or, throw two words, one for before, and one for after Music Therapy. [to Brandon] Kan ons hierdie kant begin?

Brandon: [motions he will defer to Ashwin next to him, to go first]

Harry: connected

Int: connected...

Imelda: team work

Int: team work...

Katie: unity

Int: [nods] unity...

Emily: aanvaar...

Int: aanvaar...

Ashwin: care, omgee

Int: care en omgee...

Harry: understanding

Int: understanding... [nods]

Ashwin: respek

Emily: meer simpatie

Int: meer simpatie, en respek, het ek gehoor...

Gr: [looking at Brandon]

Emily: [to Brandon] niks geleer nie?

Gr: [laughing]

Brandon: [laughing]

Int: niks is ook iets! [laughs]

Ashwin: verdraagsaamheid

Int: verdraagsaamheid... as daar iemand is wat se hy't niks ge-... eh, that actually improves the quality of the research, remember that [smiles at Brandon]

Ashwin: [says something humorous, indistinct words]

Imelda: Ek dink, ehm, ...

Daniella: [to Imelda] kommunikasie?

Imelda: ja, die kommunikasie

Int: kommunkasie?

Imelda: die kommunikasie gaan nou baie beter wees, want ehm, waar jy voorheen, okay, ons verstaan haar oogpunt [to Emily] van 'n bestuurder nou, want sy staan nou in as bestuurder, eh, kan, voorheen het ons gedink, okay, o shit, sy wil nou net dit doen en dit doen en maak en breek ongeag of wat of wat-ever... [coupled with dismissive hand gestures]

Emily and Harry: [laughing]

Imelda: dink ek, of, ons is op daai level dat ons kan nou die kommunikasie wat sy deurgee, [brief pause] sal ons nou verstaan, want ons kan nou verstaan die, die, [appears to be searching for the appropriate term] die pressure waarvandaan sy kom. Ons het dit nooit voorheen besef die druk wat agter dit sit nie. En, eh, hulle se vir ons daar's baie pressure agter dit, maar, omdat ons het dit nog nie regag ge-experience nie, en nou experience ons ook daai pressure.

Emily: hmm [smiling]

Appendix K: Full texts of thick descriptions one (TD1) and two (TD2)

THICK DESCRIPTION ONE (TD1): MT session four

Date: Thursday 27 June 2013

Section selected for thick description: [3:25-6:50]

Notes:

- Out of an overall total of thirteen study participants, nine were present.
- These were: Ashwin, Brandon, Cindy, Daniella, Emily, Harry, Imelda, Katie and Linda
- These are pseudonyms, and are placed between square brackets throughout the text.
- MTt signifies Music Therapy student.

Background:

This excerpt is taken from the fourth time the group came together for Music Therapy. They are by now familiar with the rondo improvisation form (ABACADAEAFA... etc.), which is the basis on which the activity is built. During session 1, all those present had a chance to lead the group improvisation in between the A parts, which always take the shape of a song either suggested by the Music Therapist (MTt) or by the group. Over sessions 2-4, the group was divided into three sub-groups, with the first sub-group getting leading turns in session 2, the second sub-group during session 3, and so on. For this rondo activity (session 4), the well-known local song "Stellenbosse nonnatjie roep my" was suggested by [Daniella], and accepted by the group as the A-part for today's rondo. Also, today it would be participants [Imelda], [Daniella] and [Harry] who would take leading turns in-between the A's of the rondo. As per usual, the MTt set up the activity by encouraging all present to attune to each other, and especially to those who will lead. The MTt also aimed to open up channels for musical and emotional expression by briefly modelling of a range of possibilities (providing permission, and offering an extended range of ideas towards a musical vocabulary). This included a reminder to the group, that there are many ways to be together in music, aside from metre, tempo and volume (e.g. feeling, texture, emotion, etc.). At this moment, the A part was established by everyone playing it together, [Imelda] had a free improvisational leading turn, the group returned to the A part, and [Daniella] is about to start her turn to lead the group in free improvisation. In the room there are the following instruments: a piano (on which the MTt is playing), two metallophones ([Harry] is playing on one of them), two xylophones ([Brandon] is playing on one of them), a floor tom (on which [Emily] is playing),

a cymbal (next to the floor tom), jembe (in front of [Imelda], though she is not playing on it), and an assortment of smaller percussion instruments. All of the instruments except the piano, were placed on tables in a circle of which the piano is part. The malleted instruments were set up before the session, with B-flat bars instead of B natural, so the key for this activity was pre-determined to lean towards F major/D minor concert.

Thick description:

The quality of the energy in the room can be described as characterised by anticipation and excitement, and enthrallment with the sounds that the instruments can make. It is clear that the group enjoys the rondo improvisation activity. At the point where the video clip starts, the group and MTt are all playing together, and the A part (“Stellenbosse nonnatjie”) before [Daniella]’s improvisational leading turn is drawing to a close. While the group plays, the MTt sings the final cadence of the A part resolving to the tonic in the key of F, before the group descends further together, into an emphatic C dominant 7th tremolo played together by all. This tremolo indicates anticipation for the start of [Daniella]’s free improvisational leading turn, and will be followed by a pause in the music during which the group leaves space for [Daniella] to start the music, indicating where it would go. Before the pause and during the musical double descending cadences (first to tonic, then to dominant) into the pause, the group spontaneously offers a collective ritardando, which feels comfortable and natural. The MTt responds by playing this with them. [Emily], who has presented a strong personality during the focus groups and sessions thus far, ends the A part with a clear drum roll on the floor tom. While she does this, she offers a diminuendo into the pause, notices that [Daniella] is looking at the floor tom while moving away from the percussions (bells, castanettes and table surface) on which she has been playing. Notably, [Daniella] has been making creative and original use of two soft mallets in her hands where she was standing. The sounds she produced were subtle and not very audible or assertive in group-sounding context. While [Daniella] moves to the floor tom, [Emily] moves away to take up some small percussions, leaving space for [Daniella] to get to the floor tom and cymbal. Meanwhile, [Ashwin] and [Brandon] look at each other, smiling, share a quick joking interaction, and negotiate new positions, using mostly gestures and eye contact: [Brandon] moves from the xylophone to the metallophone. [Ashwin] touches the bottom bars of this metallophone with his fingers, and in response, [Brandon] moves towards the instrument’s upper register, leaving space in front of the bottom register of the instrument. [Ashwin] opts to stay with the beaded sander in his hands. [Imelda] and [Cindy] remain at their instrument table positions, watch the movements and decisions of the rest of the group, and exchange the small percussions they were playing on for other, different, small percussions. [Katie] keeps the

castanettes she has been playing on, stays in position, and waits. [Harry] was playing the egg shakers while standing in front of the other metallophone, notices [Emily] coming to the table where he was playing, looks at [Emily], puts down the egg shakers and utters a belly laugh when he sees her looking at them. They ([Emily] and [Harry]) share a quick moment looking and smiling at each other. [Emily] moves into position in front of the table, and excitedly picks up the egg shakers, now looking ahead of her (i.e. not at [Harry] anymore, though it is clear they are still together in their shared moment - she is enjoying how entertained he seems to be by her actions). [Harry] has now moved to the left, having allowed [Emily] into his ([Harry]'s) previous position. [Harry] picks up another small percussion instrument, and remains out of video camera shot for the rest of the coming leading turn. [Daniella], who will now lead the improvisation, moves into position in front of the floor tom and cymbal, picks up the sticks, and jokingly says "dis nou ekke!". She takes a moment to think, says "ok", and looks up to see whether the rest of the group is ready to follow her, making eye contact with a few of them, smiling brightly, then utters a little chuckle. The group is watching [Daniella] closely, and waiting for her to start. During the pause, [Brandon] briefly felt out the sound of the metallophone by softly playing a few notes, and [ix] became acquainted with the flat reed shaker she chose, having shaken it lightly. Both of them stopped, and are now looking up at [Daniella], waiting for her to start. [Daniella] starts her turn at [3:39], with a simple 4/4 rhythm played on the tom: crotchets on the first, second and third down-beats of the bar, to a slightly slower tempo than that of the foregoing A part of the rondo, offering a gentle *mf* volume, and tentative texture to her beating.

[Brandon] joins in first, meeting the gentility with which [Daniella] is playing, on his metallophone in the upper register. The rest of the group joins in gradually over the next four bars. [Imelda] and [Katie] are bobbing to [Daniella]'s beat. The group is mostly playing the same rhythmic motif as offered by [Daniella], matching her volume and intensity closely. [Brandon] sees that [Ashwin] is not going to join him on the same metallophone, and moves into position to play in its middle register. On the first beat of the seventh bar, the leader [Daniella] offers a cymbal crash. [Brandon] is completely with her, offering a clear ringing note on the metallophone at exactly the same time, matching her intensity very closely. The rest of the group keep [Daniella]'s rhythm going through the ring of the cymbal crash, and she re-joins them quickly, playing the same rhythm again, along with them. The music slightly loses energy, with the pulse dragging ever-so-slightly, coupled with a subtle dip in volume, and the MTt shifts the holding bass tone to the dominant. [Daniella] offers another, this time louder, cymbal crash and a pause. The MTt offers an encouraging echo of her rhythm in this pause, with an open parallel 4th chord over an anticipatory C dominant bass

root. The rest of the group keeps playing [Daniella]'s rhythm, though more softly and tentatively, waiting for her to provide further leadership cues, still fully focused on her. [Daniella] starts the same rhythm on the floor tom again, though this time she places the start of her bar on the 3rd beat of the bar metre the group is at. The main pulse of [Daniella]'s new bar becomes clear, and within a few seconds the group re-synchronises their main pulse with [Daniella]'s. [Daniella] offers a third cymbal crash, and motions with her drum sticks that she is handing the music leadership back to the MTt for the A part of the rondo. She moves back to the position she came from before leading. She offers a shy shrug of her shoulders, looking at the group. [Brandon] and [Imelda] beam smiles back at her while the MTt calls the group into an emphatic C dominant 7th tremolo to lead into the tonic of the A part in the key of F. The group surges in a tremolo together, the MTt counts in "one, two, ah one-two-three..." to a crescendo on the piano. [Brandon] sweeps his right mallet to-and-fro across the upper bars of his metallophone. [Emily] and [Imelda] are both playing shakers, [Emily] a tub shaker and [Imelda] a flat reed shaker. Their tremolos are audibly salient over the sound of the group. They apparently realise this, look at each other, and share a moment, smiling at each other. [Note: This moment is significant given how it became clear during the focus groups, that these two team members in particular, have frequently been in conflict with each other in the work place.] The group is also generally smiling around at each other, and start bobbing to the metre, the "Stellenbosse nonnatjie" tune starts again, to a *f* volume and marginally faster tempo than the one offered by [Daniella] during her leading turn. By [4:16] the first beat of the A part is played.

The group physically bobs and shakes to the rhythm in a synchronised, musically cohesive manner while they play the A part tune. [Emily] and [Harry] share a brief moment of fun negotiation, turning to each other, giggling, with [Harry] indicating he would like to reach the jembe. [Emily] offers him an encouraging hand gesture to go ahead and do so. By the time the A tune starts its repeat, [Harry] moves around behind [Emily] (who moves to create space for him), and in front of [Katie] and [Cindy], reaching for the jembe drum diagonally in front of [Cindy]. [Brandon] is playing clear notes on his metallophone, which respond closely to the basic chord changes of the tune, though he is watching [Harry] closely, smiling ([Harry]'s leading turn is coming up next). [Ashwin] and [Imelda] are laughing quietly at this new development, and [Emily] utters a relaxed belly laugh, clearly audible over the music, as she watches [Harry] getting into position with the jembe on the floor to her left. The music continues energetically, while the group is closely watching [Harry]'s every move, smiling brightly. From across the circle, [Ashwin] is having a sign language conversation with [Harry], joking about the way in which [Harry] is sitting down on the drum. [Harry] laughs

loudly. Even before the MTt can lead the playing into the descent towards the dominant tremolo (which has now firmly become the group's musical language term for "we anticipate something new coming"), [Emily] offers a strong and emphatic anticipatory tremolo on the brightly coloured, hand-made yoghurt-tub-with-beans shaker she is holding. [Brandon], who usually presents with a shy personality, responds to the tremolo [Emily] offered, by sweeping his right mallet quickly to-and-fro over the upper bars of his metallophone. He loses himself in the moment, and sustains his tremolo into the group pause before [Harry] starts leading, realising after a moment that he ([Brandon]) is the only one still playing. In this time, [Emily] moved to the floor tom, and [Harry] started playing a quick syncopated rhythm. [Harry] (the new leader) pauses, realising the group is not fully ready for him. Most of them are though, and are already watching [Harry] in full anticipation, smiling. [Brandon] stops his tremolo with a gesture which communicates "oops", smiles brightly, and looks at [Daniella] next to him, in a slightly embarrassed and apologetic manner, giggling. She ([Daniella]) responds with a reassuring shared laugh. The group has a collective giggle at this development, and [Emily] encourages [Harry] to go: "speel, [Harry]!", while she is visibly and audibly smiling. She gets ready to follow him. [Harry] starts again, at [4:46]. At this moment, [Daniella] and [Brandon] are standing next to each other, [Brandon] ready to play on the metallophone, [Ashwin] still has the beaded sander ready, [Cindy] is holding the woodblocks, [Imelda] the flat reed shaker, [Emily] has moved into position in front of the usually fairly dominant sounding floor tom, and picked up the drum sticks.

[Harry]'s rhythmic offering is stable, syncopated and clear, to a volume between *mf* and *f*. He plays in a characteristically Cape ghoema style to a 4/4 metre, presenting the following beating pattern: dotted quaver and semi-quaver on the first beat, open crotchets on the second and third beats, and two even quavers on the fourth. [Emily], who clearly has a strong sense for syncopated rhythms herself, joins in first (from the start of the second bar of [Harry]'s playing, perfectly metrically synchronising her playing with his), though she ([Emily]) supports [Harry] with a sensitive *mp* volume on this drum which can tend to be louder than the other instruments. She further compensates for the floor tom's tendency to keep ringing (and as such also potentially drowning other sounds out), by keeping the tips of her drum sticks on the tom skin after beating down, and quietens the tom's ring in the process. Her rhythm matches [Harry]'s extremely closely, though she adds an embellishment of her own: instead of playing a single crotchet on the second beat of the 4/4 bar, she plays two quavers on the second beat (keeping the rest of her pattern exactly like [Harry]'s), accompanied by spinal and shoulder movements which reveal enjoyment, being in-the-moment with [Harry]. [Imelda] starts bobbing to [Harry]'s rhythm, watching him

closely, though she does not play yet. [Cindy], who is generally not as clearly comfortable playing syncopated rhythms as [Emily] is, gently matches the metre of [Harry]'s bars by first playing straight downbeats on the woodblock, on each of the four beats of the bar, and then adding in quavers here and there. She ([Cindy]) loses [Harry]'s pulse, but keeps matching the intensity of the group, who is generally playing *mp* in order to hear what [Harry] is doing. [Brandon] tentatively joins in from the end of [Harry]'s second bar with a securely downbeated single *mp* note on the metallophone. From there he feels his way tentatively over [Harry]'s bar metre, sticking closely to its pulses with carefully rendered *mp* crotchets and double quavers per beat, watching [Harry] closely and smiling shyly, while also playing a sweet sounding melody in a C pentatonic scale (intuitively also carefully matching the C dominant 7th chord with which the MTt is accompanying [Harry]'s playing at that time. [Note: This is surprising, given that while [Brandon] presented as a shy person during the focus groups, and not very confident about his intuitive musical capacities, his playing is musically satisfying to the ear, and not rendered with much apparently intense concentration.] He manages to do all of this while watching [Harry] and smiling, and not looking down at the metallophone to check his beating placements. As soon as the group feels secure that they know where [Harry]'s beat lies, they start bobbing. By bar 8, they are all grooving together, and in bar 9, [Emily] offers a cymbal crash which sounds celebratory though sensitive, *mp*, not drowning [Harry] out. [Cindy] and [Imelda] start looking around briefly at the other group members in the circle. Around bar 11 of his playing, [Harry] presents an ever-so-slight ritardando, and the group's playing subtly loses some rhythmic cohesion. [Cindy] and [Imelda] look back at [Harry], who keeps going at the new, slower, more emphatic tempo. [Harry] speeds up his tempo again, and his tempo becomes slightly fluid, speeding up and slowing down. It is not clear whether he is testing the group to see whether they will stay with him, or whether he is merely indulging his musical whim to play in a less structured manner. At this point, the following is noticeable regarding the group's collective pulse: at first, they stick together in an apparent attempt to support [Harry] and keep him to a steady metre. Then [Harry] does not attempt to re-synchronise with the group. The group's pulse becomes more fragmented. [Emily] abandons the floor tom, and picks up some castanettes, after which she offers the group a steady pulse on a less ringing instrument. [Brandon] abandons the metallophone (which also rings out relatively longer than the other instruments around), moves closer to [Ashwin] and picks up a soft mallet, beginning to play on the wooden xylophone in front of [Ashwin]. [Ashwin] abandons the two tub shakers he was playing with, and picks up the other xylophone mallet. [Ashwin] and [Brandon] have a shared moment on the xylophone, watching each other. The group's music becomes rhythmically even more fragmented, alongside the drifting pulse. The MTt offers a

descending cue going from C bass down back to an F bass note, in a clear rhythm: crotchet on one, dotted quaver plus semi-quaver on two, and two crotchets on three and four, landing on F with the start of the next bar. The MTt also responds to the group's drifting by offering murky jazz harmonies to affirm the murky metric pulse of the group while he offers them an invitation to synchronise their metre should they wish to. [Harry] responds to the cue, but not by moving into the tempo direction suggested by the MTt's invitation. Instead, [Harry] exercises agency by speeding up his metre, while keeping his volume stable at *mf+*. The MTt appears to feel this instantly, and affirms [Harry]'s choice by playing faster, and offering clearer down-beated playing which matches [Harry]'s increasing tempo. The group is watching [Harry] closely now, some of them smiling at him, enjoying the new direction he is taking, clearly focused on [Harry] in his music, attempting to adapt to his increasing tempo, though their individual senses of where his pulses are, are not perfectly synchronised with each other's. The group speeds up along with [Harry] and the MTt, and [Harry] abandons the jembe (at [5:27] in the video). The MTt offers a murky harmonic interpretation on the piano, of the increased intensity and tempo presented by [Harry], while [Harry] gets ready to start playing and leading further. [Harry] chooses a loud and clear tub shaker, and presents a new and more stable rhythm: to a medium-fast 4/4, he offers three clear crotchets and a crotchet rest on the fourth beat of the bar. The group immediately and easily synchronises with him. The overall feel of the music is light and sparkly, and the MTt responds with long holding notes in the bass, and light double-sustained chord cluster stabs matching [Harry]'s rhythm in the upper register of the piano (e.g. high G, A, C and D close together, over bass F). The group clearly enjoys this new musical turn of events. They bob to, and embellish [Harry]'s rhythm by adding in some bars with crotchets on all four beats, before returning to the base pattern [Harry] presented. [Ashwin] plays a sweet and innocent sounding melody on the xylophone with soft mallets, also to the three-crochet-and-rest pattern (e.g. upper C x 2, lower C x 1, rest, upper C x 2, lower D, rest, etc). He [Ashwin] sustains and develops this melody, looking up at [Harry] a few times, and then watching the bars of the xylophone closely, planning the development of the melody. Still, his playing musically matches the tempo, metre and volume of [Harry]'s leadership perfectly. A peaceful expression forms on [Ashwin]'s face as the melody he plays interacts in different ways with the holding bass on the piano, as the latter shifts between F tonic and C dominant. [Harry] offers the MTt the cue that he would like to hand the music over, to flow back into the A part of the rondo. The MTt immediately offers [Harry] the C dominant 7th tremolo he asked for, and the group, fully aware of what is happening, jump into a tremolo at exactly the same time as the MTt. The MTt counts in "ah one, two, ... one two three, 'my...'" and launches into the A tune.

The group bobs and plays creatively around the syncopated rhythms of the “Stellenbosse nonnatjie” A part, and is clearly finding it easy to synchronise their playing and evenly match each other’s intensity (the tune is played up-beat, to a *mf+* volume the first time). The group closely watches the MTt. By the second round of the A tune, the MTt offers a softer version of the tune, to the same tempo. Over the first half of the softer second time, [Emily] plays slightly louder than the rest of the group. It is not clear whether she would like to increase the volume of the group’s playing. If this was the case, the MTt missed her cue, and by half-way through the second time, [Emily] offers a diminuendo until she matches the playing of the group. She [Emily] marks the end of the second round of the A part with two conclusionary cymbal stabs, rendered *mp*. The third time arrives, and the MTt offers an emphatic ritardando, though still while playing softly. This catches the group slightly off guard, though they synchronise with each other by half-way through the tune, and the MTt synchronises with the group’s collective (slower) spontaneous metric decision. By the end of the third round of the A tune, all present offer an emphatic further ritardando and simultaneous crescendo towards the end. The MTt invites them into a loud tremolo, and they follow. At the start of the tremolo, [Emily] marks the end of the tune with two loud cymbal crashes. The MTt counts in a stop, and all present beat down together emphatically on the stop the MTt invited them to. Several group members look at each other, and instantaneously offer another synchronised beat together while smiling naughtily. Some other group members play the extra beat, though clearly not certain what it is about: some of them might be thinking there may be further beats played. The music, however, stops here, and there are a few laughs around the room, coupled with some applause.

Background (cont.):

Then, the MTt starts a conversation, asking the group how it was for them. [Note: During the conversation which follows after [6:50] in the video, an important point is made by [Ashwin]: he felt that the group did not listen carefully enough during [Imelda]’s leading turn (which preceded the clip described here), and offered the explanation that at times he stopped playing, not because he did not feel like following [Imelda], but because he wanted to hear more clearly what she was offering. [Imelda] offered that she was not feeling happy today, as she has to attend a meeting later on this day, where her unsatisfactory goal reaching performance will be discussed. She was touched that others noticed how this influenced the musical leadership she was presenting as well.]

THICK DESCRIPTION TWO (TD2): MT session four**Date: Thursday 27 June 2013****Section selected for thick description: [24:00-27:50]**Notes:

- Out of an overall total of thirteen study participants, nine were present.
- These were: Ashwin, Brandon, Cindy, Daniella, Emily, Harry, Imelda, Jurlene and Linda
- These are pseudonyms, and are placed between square brackets throughout the text.
- MTt signifies Music Therapy student.

Background:

The video clip excerpt for TD2 is taken from the same MT session as that for TD1, i.e. the fourth time the group came together for Music Therapy, but later in the session than the clip chosen for TD1. The chosen excerpt here, shows a section of the final activity before the group dispersed back to work for the day, i.e. just before the end of the session. Leading in to this activity, the Music Therapist (MTt) invited the group to walk around the room, each person with a jembe under the arm, and upon a cue, to pair up and have three musical exchanges one-to-one. This was repeated a few times, and the MTt invited the group to sit down in a circle of chairs at the ready for the drumming circle activity before the end of the session. The MTt put a choice to the group today, i.e. whether they would like to 'dive in' to the drumming together, or build up a group sound by being added in one by one (the group is by now familiar with both starting approaches). The group chose to 'dive in', and started drumming together energetically and loudly. The MTt modelled ten vocal chanting motifs, each very different, which the group copied and sang back. The aim was to open up possibilities for expression, and to build comfort with a variety of vocal utterings which are not necessarily like singing in a conventional sense. [Note: At initial branch meetings before MT sessions started, some group members who eventually volunteered for the study, mentioned that they are anxious it would be expected of them to sing during Music Therapy sessions.] The first vocal motif offered by the MTt was met by the group in a tentative manner, and gradually they engaged with increasing abandon as the MTt offered increasingly humorous ideas for them to echo-chant back. Five seconds before the chosen clip section starts, the MTt offers the suggestion that vocal chanting motifs are volunteered in a round, with each participant getting two turns before handing over the initiative to his or her left. [Note: the group has chanted back vocal offerings initiated by the MTt during previous sessions, but this would be the first time they would initiate vocal chants themselves, for other group members to copy and chant back.] The rhythm played together by the group can be described as a fast ghoema beat set to a medium-tempo 4/4 metre,

with the following overall or general pattern: dotted quaver and semi-quaver on the first beat, two quavers on the second, dotted quaver and semi-quaver on the third beat, two quavers on the fourth. Over this pattern, some group members played variations of their own on their respective drums, though fitting in with the basic group pattern coherently.

Thick description:

At the start of the chosen clip, ([24:00]), the MTt offers a joke or two over the music, and counts himself in. He offers a clear and loud chant one bar in length, to the vocal sound “e”. The group mirrors it back, but more reticently than when they echoed the MTt’s foregoing modelling round of ten chants (three or four of them match the MTt’s intensity, while the rest chant back more softly). [Note: This can be in light of some discomfort at the idea of having to initiate chants themselves, shortly]. The MTt offers his second chant, also one bar long, to the vocal sounds “o” and “o-ah”, and the group mirrors it back, again with a slightly withholding quality. The MTt looks to his left, at [Cindy], the branch manager, who is next in line. [Daniella] looks at [Cindy] and laughs, accompanied by a high “ooh!”. There is notable giggling among the group. [Cindy] bends over forward laughing. The group is giggling, but watching her ([Cindy]) closely. [Cindy] launches loudly into “heppah, ay heppah!”, touches her nose with her left hand, and bursts out laughing before finishing the bar. The group is immediately whooping and folding over with laughter, but they keep playing the drums. The MTt and a few others manage to echo back [Cindy]’s chant, and within a bar she is ready with her next one: “ooh lah lah, ooh lah lah!”. Some group members are still laughing with full apparent enjoyment, but the majority of the group echo [Cindy]’s second offering back loudly and clearly. [Cindy] laughs with shaking shoulders while they do this. At the start of the next bar, without any delay, [Linda] (who is next in line) emits a high-pitched “prrr!” motif. The group echoes it back, while [Emily] shakes her head side-to-side, giggling visibly, apparently in a manner of shared enjoyment, rather than in a manner indicating she may be laughing at [Linda]. [Linda] offers her second motif, an “ooh” sound first descending and then ascending, though it is short and fast (it is over by the start of the second beat of the bar). One or two group members launch into echoing her on the third beat of the bar, but stop, and join in when the rest of the group echoes [Linda]’s motif loudly, clearly and committedly at the start of the next bar. [Harry], who is next, is shaking with laughter by this time. He takes some time to think, and mouths a silent sound. The MTt leans forward to listen carefully what [Harry] will offer. There is a slight dip in the group’s drumming volume, as they are all getting ready to receive [Harry]’s offering, leaning slightly forward, and apparently concentrating to hear what [Harry] is offering. Then, in his own time, [Harry] offers, with vocal confidence: “whe-lah!”, with an extended “whe”, and the “lah” on

the third beat of the bar. The group affirms him with a committed and voluminous echo of his chant. [Harry] follows this up with “ka’ pe-lah!” (again with an extended “e” sound, followed by an emphatic “lah” on the third downbeat of the bar). As he does this, [Emily] (who is next in line) bursts out laughing, and touches [Ashwin]’s shoulder next to her. The group whoops and shakes with laughter again, though about half of them manage to offer a voluminous and affirmative echo of [Harry]’s second offering through the laughter.

It takes a few moments for the group to recompose themselves, and [Emily] offers, loudly and confidently, with clear enjoyment, “ho-lah!”, to syncopated up-beats, and with an extended “lah” sound. The group is with her immediately, copying her syncopations and pitch perfectly. [Emily] follows up with “heppah!”, again to syncopated up-beats. [Linda] clearly enjoys this very much, and laughs with abandon. The rest of the group mirror back [Emily]’s offering loudly and clearly, closely matching both her syncopations, plus her intensity and pitch very closely. [Ashwin], next in line, follows in perfect rhythmic succession, without skipping any beats or bars, with a syncopated “ah-whe, ja!”, while turning his head 90 degrees to the right, looking slightly self-conscious as he does so. He makes eye contact with [Emily], and she laughs with him. The group echoes and matches [Ashwin]’s offering closely, committedly and supportively, with ample volume. He ([Ashwin]) follows up with an entertaining “yiss, ja!”, while smiling at [Emily] to his right. There is immediate laughter – the group finds this very entertaining, though they are ready by the end of his modelling bar, to echo, match and affirm him just as committedly and supportively as the previous time. All are now looking at [Katie], who is next. She offers “yee-hah!, with vocal confidence at the start of the next drumming bar, with an emphatically ascending “yee”, and descending, extended “hah”. The group finds her entertaining too, and are laughing openly in enjoyment, though echoing her perfectly and with full vocal engagement by the start of the next (copying) bar. [Katie] follows up with “alloooh!”, mocking a telephone answer, with a parodic sounding quick descent, ascent and descent again, in vocal pitch. The group is enjoying this, they laugh, and echo her in perfect unison, matching her intensity, rhythm, pitch and characterisation. [Daniella], who is next, responds with “ooh, he-eh”, reminiscent of a popular and funny advertising character on TV. While she offers this, she shakes her head side-to-side in mock-denial. Her vocal offering is uttered with less volume and audible confidence in the vocal tone, than those of the previous two participants. The group is immediately ready to validate and support [Daniella], and does so committedly, even mirroring back [Daniella]’s head movements. [Daniella] clearly finds this encouraging, and she offers a “ha-ha-haa!”, mocking laughter sound, smiling, while throwing her head back. The group matches this perfectly, offering her back the same pitch, timing, intensity, and

physical movement as well.

[Brandon] is next in line. He is known as a shy person in the team. He shakes his head, and laughs. There is uncertainty among the group about whether the laughter is his vocal offering, and some mirror the laughter sounds back, smiling at him. He shakes his head, possibly indicating that was not a chant offering intended to be copied, and there is some notable giggling in the room. [Brandon] then offers, with a tentative vocal texture and emotion, and coupled with a slight self-deprecating shrug of the shoulders: “yep, aaah”. The group now has an opportunity to be supportive, and they embrace it fully. They echo back [Brandon]’s “yep, aaah”, and do so louder than he offered it, affirming him for the creative and expressive risk he took. He looks briefly relieved, but elects not to make another offering, looking at [Imelda], who is next in line, indicating to her that he would like her to commence with her offerings. [Imelda] thinks what she will do, and offers a quick and clear “ooh la la!”, which the group echoes together nearly immediately, without waiting for the start of the next bar. [Imelda] follows up with a descending and clear “yaaay!”, and the group echoes it back to her, again without waiting for the start of the next bar.

The MTt indicates the start of a round of drumming offerings, and that he will go first. The group is ready, and stop perfectly together when the MTt starts his motif, offered within the 4/4 metre: four quavers and two crotchets. The group copies it back coherently and cohesively, matching the intensity perfectly. While they are doing so, the MTt indicates to [Cindy] that she is next. She is immediately ready, and offers a clear motif, sticking to the metre as well: two quavers and three crotchets. The group is secure in this rhythm, and they copy it back to her in near-perfect unison. [Linda], who is generally not as confident with sticking to metre, offers something different: four quick quavers and a short pause, in an unclear and new metre, though to a similar tempo. The group is not entirely sure when to start their playback of [Linda]’s motif, but they all mirror it back to her, though not in perfect rhythmic unison. They do however still match the slapping texture, sharp intensity and present volume with which [Linda] played, perfectly. [Harry] takes the cue that it is permissible to offer something out of metre, and he plays nine semi-quavers in fast succession in the middle of the drum, dampening the skin slightly while he plays, followed by a short pause, and a final loud slapped beat on the side of the drum skin. The group is surprisingly adept at receiving his out-of-metre offering – mastering a difficult musical challenge in this moment, possibly in light of highly focused attunement to [Harry] and what he offered. They all respond perfectly in time with each other, and while perfectly echoing [Harry]’s pace, volume, intensity, interpretation and skin placement and dampening

techniques. [Emily] follows suit, and offers something similar, though slightly more complicated, syncopated in places, and with a similar drum skin slapping texture as the offering made by [Linda]. The group is with [Emily], and while they start at the same time, they slightly lose synchronisation with each other, probably in light of the rhythmic complexity of [Emily]'s offering, and the challenge it poses to rhythm recall skills. [Ashwin], who is next in line, responds to this by making a musical joke of sorts: he starts at a certain tempo, and slows down his tempo while he plays, offering an unpredictable non-metrical pattern as he does so, extending his offering well beyond the lengths of any motifs offered by individuals thus far, while also coupling his extended phrase with a diminuendo, and bending forward in his seat. The group giggles audibly, realising this will be difficult to copy exactly, but they try their best nonetheless. What they manage to offer back is reminiscent of what he played, but few master the challenge of playing back exactly what he ([Ashwin]) offered. They present in a rhythmically scattered manner, but manage to match [Ashwin]'s beating textures, approximate length of phrase, diminuendo, and forward bending body movement very closely. It is clear that thus far, the group has been enjoying the progressively freer creative permission each successive modelling member takes. [Katie], who is next, follows by offering a clear, stable, and simple syncopated rhythm however. Her offering is much easier to copy and play back. The group copies it back, also with greater rhythmic cohesion than they managed to produce in response to [Ashwin]'s offering. [Daniella] follows with an equally metrically secure pattern, this time also exactly one 4/4 bar in length: two semi-quavers, a semi-quaver rest and a semi-quaver on the first beat, two quavers on the second, a quaver rest and quaver on the third, and an accented crotchet on the fourth beat. Her offering is a recognisable pattern often used as a song-ending cliché phrase, though slightly adapted and more syncopated. The group plays this back with clarity and rhythmic cohesion, smiling, and possibly recognising the reference. [Brandon] is now much more confident than he was when offering a vocal motif. He plays loudly and confidently: a crotchet, dotted quaver and semi-quaver, two quavers and a crotchet, perfectly filling up a stable and predictable 4/4 bar, securely to the same tempo as the previous two members' offerings. The group copies him in perfect unison, and with just as much volume and confidence as he exuded while offering his initiative. [Imelda] is last, and she offers two quavers, one loud and one soft, followed by two clear crotchets and a crotchet rest, also to the same tempo as the previous three participant offerings. The group is again in perfect musical cohesion when mirroring this back to her. The MTt offers an emphatic "en!", and launches into drumming to a 4/4 rhythm in the tempo offered by [Imelda]. The group is immediately ready, and launch into drumming together, with the MTt, at [26:41].

The MTt invites the group into another round of vocal chant initiatives, this time with one chant volunteered per each participant. He models the first one, to the vocal sound “oh”, and offers a sung motif in an open, celebratory major triad, root position (*so, mi, doh, so, mi, doh*). [Note: the previous round rendered chants and characterised references, here, the MTt is attempting to invite singing, modelling permission, should participants feel ready to accept the invitation.] The group sings back the MTt’s offering with confidence, matching his volume, intensity and pitch closely. There is increased physical bobbing to the beat, around the circle. [Cindy] is next in line, and she offers a semi-sung, semi-chanted version of “whe-la-ke-pe-la” (with the pitches of the syllables approximating the solfa pattern *so, mi, la, so, mi*). The group sings this back in a way which matches [Cindy]’s semi-sung, semi-chanted style very closely, also matching the musical properties of her offering. [Linda] offers another “prrr!” sound, which ends abruptly, obscuring the cue to the group regarding when they should start their return. Some group members start quickly, but the majority join in with the MTt at the start of the next bar. [Harry] offers a chant: “hey, heh!”, which the group echoes back with great precision, and together, as [Harry]’s chant fit the 4/4 bar format neatly. The bobbing to the beat, while participants are sitting in their chairs, gradually deepens and intensifies, as the group is getting deeper and deeper into their groove. [Emily] follows with “hoh-lah!”, uttered with more volume than [Harry]’s offering. Correspondingly, the group echoes this back louder too, and with cohesive rhythmic precision, as [Emily]’s offering, though syncopated, also fit the bar format neatly. They bob and bounce ever more still, while sitting in their chairs. [Ashwin] utters an entertaining “yiss, ja!” in [Emily]’s direction, and she utters belly laughs at his entertaining offering. The group matches and validates his offering confidently and cohesively. [Katie] follows with “saloot!”, which the group finds exceedingly funny. There are whoops of laughter all around, and they echo the “saloot!” back loudly. Now the entire group is literally dancing while sitting in their chairs, their bobbing coupled with side-to-side swaying of their upper bodies. [Daniella] offers a “ka-pe-la!”, chanted medium-volume. The group chants her offering back, with a cohesively shared volume level that matches the high energy of their body movements more than it matches the volume with which [Daniella] offered her chant. [Brandon] offers a “whela!”, also chanted, though this time uttered more loudly than his vocal chant in the previous round. The group energy is high, they are bobbing and swaying, and they validate [Brandon]’s “whe-lah” by repeating it after him with full engagement, and louder than he offered it. [Imelda], last in the circle, utters an energetic “yippeeee!”, echoed back by the group with full rhythmic cohesion, and much energy.

The MTt initiates an *accelerando* and *crescendo*, and the group accepts, engaging with it fully. Their body movements intensify. [Ashwin] is literally hopping in his chair. The MTt initiates a loud drum roll, and the group responds, after which he (the MTt) starts cheering, with a high pitched and extended “whooh!”. The group joins in, “whooh!”-ing together. The MTt lifts his hands emphatically, and indicates that a final beat is coming. The group ends together. [Imelda] says “yooh!”, and the group is buzzing with energy, panting. [Brandon] utters a loud sigh release, and [Cindy] laughs. Some members utter “brrr!” sounds. The MTt says: “daar’s jou energie vir die dag!”.

Appendix L: Samples from post-intervention focus group (FG2) coding document

FOCUS GROUP 2, THURSDAY 5 JULY 2013

Notes:

- Out of an overall total of thirteen study participants, eight were present.
- From left to right, clockwise seated: Linda, Katie, Imelda, Daniella, Harry, Emily, Ashwin, and Brandon (these are pseudonyms, not their real names)
- Italics signify words spoken with special vocal or tonal emphasis.
- [Int] signifies interviewer.
- [Gr] signifies a group response of presented by at least five out of eight respondents present.

EXCERPT 1: line numbers FG2:10 to FG2:83

LINE NO.	FOCUS GROUP 2 TRANSCRIPT	CODES
FG2:10 FG2:11 FG2:12 FG2:13	Int: Daar is 14 vragies, so let's see if we can do, eh, the golden balance between giving as rich information as possible, and as effectively as possible [indistinct words]. So, vraag 1, schedule number two: How did you experience the Music Therapy Process?	How did you experience the MT process?
FG2:14	Gr: [hesitant, silent]	
FG2:15	Daniella: [smiles]	
FG2:16 FG2:17	Int: Sien, die "Music Therapy process" was mos nou hierdie ses sessies met al die musiek... How did you experience it? Open question...	Repeat question.
FG2:18	Katie: [while Int speaks] Dis exciting.	MT = exciting (Katie; FG2:18)

FG2:19	Int: Exciting? Nice. [motions invitational manual gestures]	
FG2:20	Brandon: Dis fun.	MT = enjoyable (Brandon; FG2:20)
FG2:21	Int: Fun... [acknowledging Brandon's contribution]	
FG2:22	Daniella and Harry: [nodding]	MT = enjoyable (Daniella, Harry; FG2:22)
FG2:23 FG2:24	Imelda: En dit help jou relax ook. Dit gee jou 'n ander insig van wat musiek ook kan doen.	MT = relaxing (Imelda; FG2:23) Expanded insight about what music can do (Imelda; FG2:23-24)
FG2:25	Int: hmm [acknowledgement, encouraging vocal tone]	
FG2:26	Linda: hmm [agreement]	
FG2:27 FG2:28 FG2:29 FG2:30	Imelda: Ons luister gewoonlik musiek, maar jy kyk nie na die musiek na 'n manier om uiting te gee aan jou gevoelens nie, alhoewel soos ek is lief om Kenny G te luister want dit relax my, maar dit het nou gewys dat as jy kan musiek maak ook dan help dit jou ook relax ook, instelle van net luister.	MT = relaxing (Imelda; FG2:29-30) Expanded insight about what music can do (Imelda; FG2:29-30) MT => express feelings (Imelda; FG2:27-28)
FG2:31	Linda: hmm [agreement]	
FG2:32 FG2:33 FG2:34	Int: Nice! So ek hoor daar's "exciting" gewees, daar's "fun", eh, dit, eh, music for another purpose, [indistinct, Katie coughing over Int's speech] mood, assists to express feelings,	
FG2:35	Emily: hmm [nodding, agreement]	
FG2:36	Int: Is daar nog 'n, eh, level van...	
FG2:37	Emily: Dit het jou, dit het jou lekker energised laat voel,	MT = energising (Emily; FG2:37)
FG2:38	Katie and Daniella: hmm [agreement, nodding]	MT = energising (Katie, Daniella; FG2:38)

FG2:39 FG2:40 FG2:41 FG2:42 FG2:43 FG2:44	Emily: en as jy by die werk kom dan kan jy sommer dadelik sien wie is op 'n lekker level, op 'n energy level en dit gaan vinning, en die anders is net [with a pendulating motion with hand in the air] die selle pace, die selle pace. So dit het vir jou lekker, vir my, voel dit, dit was nice, jou energy levels is lekker, dis exciting, jy voel, lekker, goed, maar dit het vir my te lank gegaan [puts pointer finger between teeth, looks at Int, appears unsure about what to expect].	MT = energising (Emily; FG2:40;42) MT = enjoyable (Emily; FG2:42) MT = exciting (Emily; FG2:42-43) Intervention: too many sessions, too repetitive (Emily; FG2:43-44)
FG2:45	Int: hmm? [encouraging]	
FG2:46 FG2:47	Emily: en, ek voel dit moes nie so 'n klomp sessies gewees het nie, dit het begin, vir my, het dit begin afgesaagd gevoel.	Intervention: too many sessions, too repetitive (Emily; FG2:46-47)
FG2:48	Int: ja...	
FG2:49	Imelda: [indistinct] elke dag doen, mens...	
FG2:50 FG2:51	Emily: Eh, en die ander ding is ek het baie werk so ek stress want o gits, ek sit nou by die musiek en ek kon dit en dit en dit klaar gemaak het, vir my...	MT sessions in work time added stress/pressure (Emily; FG2:50-51)
FG2:52 FG2:53 FG2:54	Int: Ek het dit gevoel, dis iets wat mens moet, ehm, in gedagte hou as jy so 'n intervention vir 'n groep soos dit... how are we going to do is in such a way that it doesn't add stress, but that it <i>helps</i> , you know?	
FG2:55	Emily: hmmm [nods]	
FG2:56	Int: [indistinct] so baie dankie daarvoor.	
FG2:57	Emily: ok.	
FG2:58	Int: nog iets?	
FG2:59 FG2:60 FG2:61	Linda: Ek dink ek het gesien dat daar fun dele in mense is wat jy gewoonlik, ek sit mos so bietjie [lifts right hand to indicate a removed corner somewhere] geïsoleerd [laughs] baie geïsoleerd, eh, maar, op 'n manier het jy talente in mense gesien wat jy	MT revealed the fun side of colleagues (Linda; FG2:59)

FG2:62 FG2:63 FG2:64 FG2:65 FG2:66	nie gewoonlik in die kantoor sien nie, ek sien baie min vir hulle onder, ons se hello en koebaai, maar [indistinct] “more” in die oggend en “baai” in die middag. Ehm, ek meen [Daniella] byvoorbeeld, is, het nogal, baie, ehm, oorspronklik uitgekome met sekere ritme-goed, ehm, sy [indicates Imelda, with right hand] wat ewe skielik hierso ‘n digter, en ‘n [laughs]	MT revealed talents in colleagues (Linda; FG2:61-62;64-66) Decreased sense of isolation (Linda; FG2:60-61;62-64)
FG2:67	Daniella, Harry and Emily: [share laughs]	
FG2:68 FG2:69	Linda: Ewe skielik ontdek jy dat daar ander talente is behalwe die talente wat jy op, wat jy in die kantoor sien.	MT revealed talents in colleagues (Linda; FG2:61-68-69)
FG2:70	Int: hmm?	
FG2:71 FG2:72 FG2:73	Linda: Ek sien hulle net verbystap, en dan gaan hulle weer uit, en dan kom hulle in by die deur, en dan gaan hulle weer uit, en hier ewe skielik sien jy ‘n ander deel van hulle behalwe werk.	Decreased sense of isolation (Linda; FG2:71-72) MT revealed the non-work side of colleagues (Linda; FG2:72-73)
FG2:74	Gr: [hmm]	
FG2:75	Daniella: die menslike deel wat meer uitkom...	MT revealed the human side of colleagues (Daniella; FG2:75)
FG2:76	Linda: ja [nods]	MT revealed the human side of colleagues (Linda; FG2:76)
FG2:77	Daniella: ... die mense leer ken as wat jy net jou kollega sien...	MT revealed the human side of colleagues (Daniella; FG2:77) Decreased sense of isolation (Daniella; FG2:77)

FG2:78	Linda: ja, ja	MT revealed the human side of colleagues (Linda; FG2:78) Decreased sense of isolation (Linda; FG2:78)
FG2:79	Int: ja... precisely.	
FG2:80	Linda: [Ashwin] wat ernstig is en, [Ashwin] het nogals 'n beat, hoor!	MT revealed the fun side of colleagues (Linda; FG2:80) MT revealed talents in colleagues (Linda; FG2:80)
FG2:81	Gr: [laughing freely]	
FG2:82	Ashwin: [to Brandon, quietly] sit vorentoe [looks slightly self-conscious]	
FG2:83	Gr: [laughing more]	

EXCERPT 2: line numbers FG2:103 to FG2:174

LINE NO.	FOCUS GROUP 2 TRANSCRIPT	CODES
FG2:103	Ashwin: ja, ja, soos baie van die mense is dit miskien nou jy het miskien nie eers 'n	MT => sense of felt authentication
FG2:104	tune gehad nie, maar jy kan, soos jy voel, jy voel deurmekaar, en dis miskien nou	(Ashwin; FG2:104)
FG2:105	hoekom jy nie 'n beat het of so nie. Dan's dit nou weer later, of more of so, wat jy, jy	Expanded self-insight re. how mood
FG2:106	kan nou weer byhou of so, want, jy voel nou weer okay, maar ek [motions DJ-like	influences functioning (Ashwin; FG2:104-
FG2:107	disk spinning actions] is...	106)
FG2:108	Daniella: Jy kan nou ook wat, natuurlik wat, meeste vir my nou, eh regtig uitgestaan	Improved team work (Daniella; FG2:108-
FG2:109	het, is die [pause] die, die team work, wat [ndistinct] want ek meen,	109)

FG2:110	Emily: hmm [nodding emphatically]	Improved team work (Emily; FG2:110)
FG2:111 FG2:112 FG2:113 FG2:114	Daniella: nou, in die begin was dit net 'n ge-... malle, almal het net gespeel hulle eie kante toe, en jy't nie geluister nie, en jy't net aangegaan, en eh, gister, byvoorbeeld, het ek veral agtergekom het dit [pause] <i>baie</i> verbeter. Daar was 'n baie groter level van respek by die mense,	Increased musical cohesion (Daniella; FG2:111-113) Increased respect (Daniella; FG2:114)
FG2:115	Linda: hmm [agreement]	Increased musical cohesion (Linda; FG2:115) Increased respect (Linda; FG2:115)
FG2:116 FG2:117	Daniella: en, ek, weer eens, ons bo- en onder-spannetjies [motions height differences with hands], daai was nog altyd 'n issue gewees,	Inter-departmental spatial separation (Daniella; FG2:116-117) Inter-departmental lack of integration before intervention (Daniella; FG2:116-117)
FG2:118	Emily and Harry: [smiles, looks of recognition]	Inter-departmental spatial separation (Emily, Harry, Linda ; FG2:118-119) Inter-departmental lack of integration before intervention (Emily, Harry, Linda ; FG2:118-119)
FG2:119	Linda: [nods]	
FG2:120 FG2:121	Daniella: Nou voel dit meer vir my, ek en [Imelda] sal nou lekker gesels, en ons sal nou lekker lag, en, dit het nou, daai het verander	Increased inter-departmental integration (Daniella; FG2:120-121)
FG2:122	Gr: hmm, ja [nodding]	Increased inter-departmental integration (Gr; FG2:122)

FG2:123	Int: relationship...	
FG2:124	Gr: hmm, ja [nodding]	
FG2:125 FG2:126	Int: very nice, well that's very rich, information... Ons kan aanbeweeg... Eh, so what do you feel, the Music Therapy process offered you <i>personally</i> ?	
FG2:127	Gr: [silence]	
FG2:128 FG2:129	Brandon: Ek het nie geweet ek het ritme nie... [motions actions like beating with sticks on a drum, using protruded pointer fingers]	MT => discovering own musical talent (Brandon; FG2:128-129)
FG2:130	Gr: [laughing loudly]	
FG2:131 FG2:132	Brandon: Ek dink, in a way is ek altyd skaam as dit nou kom by voete beweeg en so, maar, jy was so gemaklik met die mense in elk geval...	Experienced a sense of being at ease/free with colleagues (Brandon; FG2:131-132)
FG2:133	Harry and Emily: [sharing a laugh]	
FG2:134	Brandon: [smiling] soos [Harry] en hy's, [Emily] sal <i>gat maak</i> ...	
FG2:135	Gr: [loud laughter]	
FG2:136 FG2:137	Brandon: Maar daai was net weg [motions a hand moving past the front of his face] van my af gewees, ek het nie eers geworrie nie, ek was free gewees...	Experienced a sense of being at ease/free with colleagues (Brandon; FG2:136-137)
FG2:138	Int: hmm..	
FG2:139 FG2:140	Brandon: so as hulle wil [smiles, and motions a dismissive outward sweep with right hand] gat wil maak van my [laughs self-deprecatingly]	
FG2:141	Gr: [more laughter]	
FG2:142 FG2:143 FG2:144	Brandon: Sorrie vir die taal, maar dis net, dan't ek nie eers daaroor geworrie nie, dis maar net weer, 'n mens is self-conscious, jy <i>dink</i> die mense kyk vir jou, maar hulle kyk nie rerag vir jou nie, dis alles in jou mind.	Experienced a sense of being at ease/free with colleagues (Brandon; FG2:142-143;146)

FG2:145	Emily: Niemand worrie nie...	Experienced a sense of being at ease/free with colleagues (Emily; FG2:145;147) Accepting offers (Emily; FG2:145;147)
FG2:146	Brandon: Niemand worrie nie [indistinct]	Accepting offers (Brandon; FG2:146)
FG2:147	Emily: eh [affirmative]	
FG2:148 FG2:149 FG2:150 FG2:151 FG2:152 FG2:153 FG2:154 FG2:155 FG2:156 FG2:157 FG2:158	Daniella: [speaks excitedly] Ek dink dis meer gewees van hulle kyk vir jou dat jy hulle kan lei, dit was nie kyk vir jou om te kyk wat jy gaan doen dat ons kan lag nie, net dat jy kan sien wat gaan daai persoon doen dat ons kan volg. [brief pause] En ek dink vir my ook was dit baie, ehm, as ek in die oggende van hier af gaan, of as ek in die middag as ek nou huis toe gaan, en ek dink aan wat ons vanoggend..., [smiles] dan lag ek nou lekker, in my kop, soos my pa altyd se, dis nie normaal nie, maar, dis wat ek doen, en dan sit ek dink ek aan wat ons vanoggend gedoen het, en, ek dink nie aan die werk nie! Ek dink nie nou [palm to forehead, looking up] oh, nou moet ek dit nog doen en, oo jinne ek het nie daai klaargekry nie, ek sit en dink aan [puts pointer finger to mouth in a fun gesture, mock naughty] watse beat gat ek nou more-oggend op die drom...	Experienced a sense of being at ease/free with colleagues (Daniella; FG2:148-149) Increased inter-personal attunement (Daniella; FG2:148-150) MT offered something else to think about aside from work (Daniella; FG2:150-158)
FG2:159	Gr: [laughing out loud]	
FG2:160	Daniella: en dan sit en speel ek dit nou so lekker vir myself!	MT offered something else to think about aside from work (Daniella; FG2:160)
FG2:161 FG2:162	Gr: [indistinct words of recognition and agreement, interspersed with more laughter]	MT offered something else to think about aside from work (Gr; FG2:161-162)
FG2:163 FG2:164	Ashwin: of in die loop van die dag ook en dan voel jy ook, ehm, miskien nou soos partykeer nou, dan word jy nou, is dit nou, okay, soos [to Emily] okay, [Emily] sit nou	MT offered something else to think about aside from work (Ashwin; FG2:163-168)

FG2:165 FG2:166 FG2:167 FG2:168	hierso en miskien is dit nou [Emily] se beurt... nou weet jy nie hoe om nou te begin nie, en, nou moet, wil jy jousef prepare want maar dan nog altyd [indistinct] gaan jy onkant gevang wees dan moet jy maar nog altyd [smile, indistinct] okay, nou daar's dit en nou weer hier's dit...	Experienced being in the moment, in the music (Ashwin; FG2:164-168)
FG2:169	Gr: [some giggling]	
FG2:170 FG2:171 FG2:172 FG2:173	Ashwin: en nousit okay, ek weet nou al klaar wat gaan ek speel, en nou speel [Emily] dieselfde tune miskien, dan dink jy "yooooorh!", of miskien [Katie] wat hier sit, dis nou hoekom ek partykeer net gedoen het "diesh!" [motions crashing down on a cymbal, then touches Emily on the forearm in a comrade-like manner]	Experienced being in the moment, in the music (Ashwin; FG2:170-173)
FG2:174	Gr: [laughing loudly]	

EXCERPT 3: line numbers FG2:456 to FG2:534

LINE NO.	FOCUS GROUP 2 TRANSCRIPT	CODES
FG2:456	Emily: [to Brandon] wat dink jy [indistinct]?	
FG2:457 FG2:458 FG2:459	Brandon: Dit sal nice nogal, nice nou gewees het [indistinct] ek weet dit sou nie moontlikgewees het nie, maar as die sessies binne die tak plaas kon gevind het, dit sal baie nice gewees het,	Ideally MT should be done in the actual work space, to shift the energy of the place (Brandon; FG2:457-459)
FG2:460	Gr: hmm [and some indiscinct words and sounds of agreement]	
FG2:461 FG2:462 FG2:463 FG2:464	Brandon: want, jy relate met die space ook in elk geval, want nou's ons in een space [motions to the current, theatre venue], dan beweeg ons uit, in 'n ander space in [motions movement from one place to another, with both hands], ek weet nie of dit	Ideally MT should be done in the actual work space, to shift the energy of the place (Brandon; FG2:461-465;467)

FG2:465	sin maak nie? Maar sodra jy in daai een space is, waar jy alles enjoy, en so aan [motions with hands like playing on a jembe drum]	
FG2:466	Emily: dan lyk dit als bly daar...	
FG2:467	Brandon: daai energie bly in daai gebou in.	
FG2:468 FG2:469 FG2:470 FG2:471 FG2:472	Daniella: en dank on almal ook daar gewees het want, nou kom ons ook nou laat [motions to the present group of people, and is clearly referring to the fact that the MT group came to MT sessions first, and then went off to work, arriving there later than the rest of the branch staff who did not take part in the study], en ons is nou ewe skielik, <i>tight</i> [laughs] en die ander mense ...	Ideally MT should be done with entire branch worker cohort (Daniella; FG2:468) MT-participating workers experienced higher unity than non-MT-participating workers (Daniella, Harry;FG2:468-474)
FG2:473	Harry: wonder nou wat gaan aan! [smiles]	
FG2:474 FG2:475	Daniella: ... voel soos buitestaanders, en ons kom daar aan, [smiling wide] “heey!” happy, go-lucky, en hulle staan daar [puts on a sombre face]	MT-participating workers experienced higher energy than non-MT-participating workers (Daniella, Emily, Gr; FG2:474-479)
FG2:476	Gr: hmm...	
FG2:477	Emily: Energy levels is nie dieselfde nie...	
FG2:478 FG2:479	Daniella: en nou is jy van “lighten up!”, jy weet, “kom by!”, maar ehm, hulle ervaar nie wat ons ervaar het nie, so, hulle weet nie waarom dit gaan nie,	
FG2:480 FG2:481 FG2:482 FG2:483	Int: so, are you saying that it, whereas, wat ek hoor uit die, [brief pause, thinks] vroeer in die interview, it definitely shifted something in the relationship between the people, but it would also be nice to shift the relationship between the people and the space?	
FG2:484	Emily: hmm, hmm, hmm [affirmative, nodding emphatically]	

FG2:485 FG2:486	Int: ... and the whole team as opposed to only those who volunteered for the study...	
FG2:487	Gr: [nodding]	
FG2:488	Emily: exactly...	
FG2:489	Gr: [silent for a while]	
FG2:490	Int: ok...	
FG2:491 FG2:492 FG2:493	Linda: As ek vat byvoorbeeld vir my, ek sit in die hoekie vir eensames [laughing; referring to how her desk space at work is situated separately from the rest of the people there]	
FG2:494	Emily: [indistinct, joke]	Camaraderie (Emily; FG2:494)
FG2:495	Gr: [lauging]	
FG2:496 FG2:497 FG2:498	Linda: ehm, en ek het agtergekom dat in die dag, selfs as jy luister, selfs as mense net verbystap, hulle het iets anders te praat as werk. [emphasises with nodding]	MT offered something else to talk about aside from work (Linda; FG2:496-498)
FG2:499	Emily: hmm [agreement]	
FG2:500 FG2:501 FG2:502	Linda: eh, waar ons gewoonlik, o, ons moet gou-gou dit doen, of vanmiddag moet daai, en hierdie toets moet geskryf word, eh, was daar 'n effense shift van, van focus na die, na die musiekterapie toe...	MT offered something else to talk about aside from work (Linda, Daniella, Emily; FG2:500-509)
FG2:503	Daniella: hmm [agreement]	
FG2:504	Linda: En selfs as ons hiervan-af weggestap het of weggerly het, was dit nie...	
FG2:505	Katie: onmiddellik...	

FG2:506 FG2:507 FG2:508	Linda: <i>werk</i> wat jy gesels het nie, hulle het, sommer ander goed, en ek dink dit het ook gemaak dat mense oopgemaak het, met, jy weet, “dit het gisteraand gebeur”, of “julle...” daai,	Enriched inter-personal relating (Linda; FG2:506-508)
FG2:509	Emily: [smiling] hmm [agreement]	Enriched inter-personal relating (Emily; FG2:509)
FG2:510 FG2:511 FG2:512 FG2:513 FG2:514	Linda: dit het ‘n aanknopingspunt, punt, by, by... [brief pause, thinks] dis net soos ek geluister het, soos hulle gestap het, en, ja, dit was nie net werk-gefokus nie [motions a tight, inward movement with both hands], dit het ander, deure oopgemaak [motions the tight circle just formed with both hands, opening up, with fingers relaxing], hmm, so...	Enriched inter-personal relating (Linda; FG2:510-514)
FG2:515 FG2:516 FG2:517	Daniella: dit is, dit is, dit kom nou terug na die human side to, want ek weet ek is, [short pause] ek is altyd met die gedagte in my kop “mense gaan nie weet as jy nie praat nie”	MT revealed the human side of colleagues (Daniella; FG2:515) New possibilities for co-worker support (Daniella; FG2:515-517)
FG2:518	Linda: hmm [agreement]	
FG2:519 FG2:520	Daniella: Dis hoekom ek nooit ophou praat nie [smiles in a self-deprecating manner] maar, baie mense is nie so nie..	
FG2:521	Gr: [some smiling and light laughing]	
FG2:522 FG2:523	Daniella: en ek sal, ek sal se hoe ek voel, ek sal na [Emily] toe <i>gaan</i> , en ek sal vir haar se luister, ek voel nie vandag reg nie	
FG2:524	Emily: hmm [agreement]	

FG2:525 FG2:526 FG2:527	Daniella: ek weet nie of ek hierdie dag gaan maak nie. En ons, is, by navrae nog altyd so gewees, maar ek dink miskien gaan dit ook nou shift na die hele tak toe, want, dan, ondersteun ons mekaar.	Emerging team-ness at wider branch level instead of department level (Daniella; FG2:525-527) New possibilities for co-worker support (Daniella; FG2:527)
FG2:528	Gr: [nodding]	
FG2:529	Emily: hmm [agreement]	
FG2:530 FG2:531 FG2:532	Daniella: want ek <i>weet</i> ek kan na [Emily] toe gaan en vir haar se ek <i>gaan nie</i> die dag maak nie, en sys al vir my se “maar <i>wat</i> is dit?” en ek sal vir haar se, en dan sal sy vir my help deur die dag.	
FG2:533	Linda: hmm, dis waar [nods]	
FG2:534	Daniella: en, dit help, as mense <i>praat</i> , dat jy weet, jy moet weet.	

EXCERPT 4: line numbers FG2:817 to FG2:866

LINE NO.	FOCUS GROUP 2 TRANSCRIPT	CODES
FG2:817 FG2:818 FG2:819 FG2:820 FG2:821 FG2:822 FG2:823	Int: Kan ek net een laaste, eh, structured challenge gee, ons het baie min gepraat spesifiek oor die relatedness, ons het relatedness kind of ge-cover aan die begin, so, indirectly. [brief pause, thinks] As ek kan se dat elke person, in die middel gooi, of een word, of twee woorde. As daar ‘n shift plaasgevind het in relatedness tussen jou en die ander mense [motions to the group], a sense of belonging to this one team, ne, of to who-ever at the branch, throw one word to describe the shift, or, throw two	If there was a shift in relatedness, please describe it with one word, or two words, one for before and one for after MT?

FG2:824	words, one for before, and one for after Music Therapy. [to Brandon] Kan ons hierdie kant begin?	
FG2:825	Brandon: [motions he will defer to Ashwin next to him, to go first]	
FG2:826	Harry: connected	Increased connectedness between team members (Harry; FG2:826)
FG2:827	Int: connected...	
FG2:828	Imelda: team work	Increased team unity (Imelda; FG2:828) Increased cooperation (Imelda; FG2:828)
FG2:829	Int: team work...	
FG2:830	Katie: unity	Increased team unity (Katie; FG2:830)
FG2:831	Int: [nods] unity...	
FG2:832	Emily: aanvaar...	Increased inter-personal tolerance (Emily; FG2:832)
FG2:833	Int: aanvaar...	
FG2:834	Ashwin: care, omgee	Increased empathy (Ashwin; FG2:834)
FG2:835	Int: care en omgee...	
FG2:836	Harry: understanding	Increased mutual understanding (Harry FG2:836)
FG2:837	Int: understanding... [nods]	
FG2:838	Ashwin: respek	Increased respect (Ashwin; FG2:838)
FG2:839	Emily: meer simpatie	Increased empathy (Emily; FG2:839)
FG2:840	Int: meer simpatie, en respek, het ek gehoor...	
FG2:841	Gr: [looking at Brandon]	

FG2:842	Emily: [to Brandon] niks geleer nie?	
FG2:843	Gr: [laughing]	
FG2:844	Brandon: [laughing]	
FG2:845	Int: niks is ook iets! [laughs]	
FG2:846	Ashwin: verdraagsaamheid	Increased inter-personal tolerance (Ashwin; FG2:846)
FG2:847 FG2:848	Int: verdraagsaamheid... as daar iemand is wat se hy't niks ge-... eh, that actually improves the quality of the research, remember that [smiles at Brandon]	
FG2:849	Ashwin: [says something humourous, indistinct words]	
FG2:850	Imelda: Ek dink, ehm, ...	
FG2:851	Daniella: [to Imelda] kommunikasie?	Improved communication (Daniella; FG2:851)
FG2:852	Imelda: ja, die kommunikasie	Improved communication (Imelda; FG2:852)
FG2:853	Int: kommunkasie?	
FG2:854 FG2:855 FG2:856 FG2:857 FG2:858	Imelda: die kommunikasie gaan nou baie beter wees, want ehm, waar jy voorheen, okay, ons verstaan haar oogpunt [to Emily] van 'n bestuurder nou, want sy staan nou in as bestuurder, eh, kan, voorheen het ons gedink, okay, o shit, sy wil nou net dit doen en dit doen en maak en breek ongeag of wat of wat-ever... [coupled with dismissive hand gestures]	Improved communication (Imelda; FG2:852) Decreased conflict (Imelda; FG2:852-853) Increased mutual understanding (Imelda; FG2:855-858)
FG2:859	Emily and Harry: [laughing]	
FG2:860 FG2:861	Imelda: dink ek, of, ons is op daai level dat ons kan nou die kommunikasie wat sy deurgee, [brief pause] sal ons nou verstaan, want ons kan nou verstaan die, die,	Improved communication (Imelda; FG2:860-862)

FG2:862	[appears to be searching for the appropriate term] die pressure waarvandaan sy	Decreased conflict (Imelda; FG2:860-862)
FG2:863	kom. Ons het dit nooit voorheen besef die druk wat agter dit sit nie. En, eh, hulle se	Increased mutual understanding (Imelda;
FG2:864	vir ons daar's baie pressure agter dit, maar, omdat ons het dit nog nie regag ge-	FG2:862-865)
FG2:865	experience nie, en nou experience ons ook daai pressure.	
FG2:866	Emily: hmm [smiling]	

Appendix M: Thick description coding documents for TD1 and TD2

THICK DESCRIPTION ONE (TD1): MT session four

Date: Thursday 27 June 2013

Section selected for thick description: [3:25-6:50]

Notes:

- Out of an overall total of thirteen study participants, nine were present.
- These were: Ashwin, Brandon, Cindy, Daniella, Emily, Harry, Imelda, Katie and Linda
- These are pseudonyms, and are placed between square brackets throughout the text.
- MTt signifies Music Therapy student.

LINE NO.	THICK DESCRIPTION 1 TRANSCRIPT	CODES
TD1:1	<u>Background:</u>	
TD1:2	This excerpt is taken from the fourth time the group came together for Music	Individual agency – creative suggestion to group (TD1:10-11)
TD1:3	Therapy. They are by now familiar with the rondo improvisation form	
TD1:4	(ABACADAEFA... etc.), which is the basis on which the activity is built. During	
TD1:5	session 1, all those present had a chance to lead the group improvisation in	
TD1:6	between the A parts, which always take the shape of a song either suggested by	
TD1:7	the Music Therapist (MTt) or by the group. Over sessions 2-4, the group was	
TD1:8	divided into three sub-groups, with the first sub-group getting leading turns in	
TD1:9	session 2, the second sub-group during session 3, and so on. For this rondo	
TD1:10	activity (session 4), the well known local song “Stellenbosse nonnatjie roep my”	
TD1:11	was suggested by [Daniella], and accepted by the group as the A-part for today’s	

TD1:12	<p>rondo. Also, today it would be participants [Imelda], [Daniella] and [Harry] who would take leading turns in-between the A's of the rondo. As per usual, the MTt set up the activity by encouraging all present to attune to each other, and especially to those who will lead. The MTt also aimed to open up channels for musical and emotional expression by briefly modelling of a range of possibilities (providing permission, and offering an extended range of ideas towards a musical vocabulary). This included a reminder to the group, that there are many ways to be together in music, aside from metre, tempo and volume (e.g. feeling, texture, emotion, etc.). At this moment, the A part was established by everyone playing it together, [Imelda] had a free improvisational leading turn, the group returned to the A part, and [Daniella] is about to start her turn to lead the group in free improvisation. In the room there are the following instruments: a piano (on which the MTt is playing), two metallophones ([Harry] is playing on one of them), two xylophones ([Brandon] is playing on one of them), a floor tom (on which [Emily] is playing), a cymbal (next to the floor tom), jembe (in front of [Imelda], though she is not playing on it), and an assortment of smaller percussion instruments. All of the instruments except the piano, were placed on tables in a circle of which the piano is part. The malleted instruments were set up before the session, with B-flat bars instead of B natural, so the key for this activity was pre-determined to lean towards F major/D minor concert.</p>	Accepting creative offers (TD1:11)
TD1:13		
TD1:14		
TD1:15		
TD1:16		
TD1:17		
TD1:18		
TD1:19		
TD1:20		
TD1:21		
TD1:22		
TD1:23		
TD1:24		
TD1:25		
TD1:26		
TD1:27		
TD1:28		
TD1:29		
TD1:30		
TD1:31		
TD1:32	<u>Thick description:</u>	
TD1:33	<p>The quality of the energy in the room can be described as characterised by anticipation and excitement, and enthrallment with the sounds that participants</p>	Excitement (TD1:34)
TD1:34		

TD1:35	themselves are making on the instruments. It is clear that the group enjoys the	Engagement in creative expression
TD1:36	rondo improvisation activity. At the point where the video clip starts, the group and	(TD1:34-35)
TD1:37	MTt are al playing together, and the A part (“Stellenbosse nonnatjie”) before	Curiosity/ experimentation (TD1:34-35)
TD1:38	[Daniella]’s improvisational leading turn is drawing to a close. While the group	Enjoyment (TD1:35-36)
TD1:39	plays, the MTt sings the final cadence of the A part resolving to the tonic in the key	Collective engagement (TD1:36-37)
TD1:40	of F, before the group descends further together, into an emphatic C dominant 7 th	
TD1:41	tremolo played together by all. This tremolo indicates anticipation for the start of	
TD1:42	[Daniella]’s free improvisational leading turn, and will be followed by a pause in the	Collective engagement (TD1:41)
TD1:43	music during which the group leaves space for [Daniella] to start the music,	
TD1:44	indicating where it would go. Before the pause and during the musical double	Accepting creative offers (TD1:43)
TD1:45	descending cadences (first to tonic, then to dominant) into the pause, the group	Accepting leadership (TD1:44)
TD1:46	spontaneously offers a collective ritardando, which feels comfortable and natural.	Cohesion (TD1:45-46)
TD1:47	The MTt responds by playing this with them. [Emily], who has presented a strong	Inter-personal attunement (TD1:45-46)
TD1:48	personality during the focus groups and sessions thus far, ends the A part with a	Personal congruence in creative expression
TD1:49	clear drum roll on the floor tom. While she does this, she offers a diminuendo into	(TD1:47-49)
TD1:50	the pause, notices that [Daniella] is looking at the floor tom while moving away from	Creative autonomy (TD1:47-50)
TD1:51	the percussions (bells, castanettes and table surface) on which she has been	Inter-personal attunement (TD1:45-46)
TD1:52	playing. Notably, [Daniella] has been making creative and original use of two soft	Individual agency – engagement with
TD1:53	mallets in her hands where she was standing. The sounds she produced were	musical instruments (TD1:50-52)
TD1:54	subtle and not very audible or assertive in group-sounding context. While [Daniella]	Creative autonomy (TD1:52-53)
TD1:55	moves to the floor tom, [Emily] intuitively moves away to take up some small	Personal congruence in creative expression
TD1:56	percussions, leaving space for [Daniella] to get to the floor tom and cymbal.	(TD1:53-54)
TD1:57	Meanwhile, [Ashwin] and [Brandon] look at each other, smiling, share a quick	Inter-personal attunement (TD1:55-56)

TD1:58	joking interaction, and negotiate new positions, using mostly gestures and eye	Inter-personal attunement (TD1:57-62)
TD1:59	contact: [Brandon] moves from the xylophone to the metallophone. [Ashwin]	Individual agency – engagement with
TD1:60	touches the bottom bars of this metallophone with his fingers, and in response,	musical instruments (TD1:59;62-66)
TD1:61	[Brandon] moves towards the instrument’s upper register, leaving space in front of	Accommodating others (TD1:60-62)
TD1:62	the bottom register of the instrument. [Ashwin] opts to stay with the beaded sander	
TD1:63	in his hands. [Imelda] and [Cindy] remain at their instrument table positions, watch	
TD1:64	the movements and decisions of the rest of the group, and exchange the small	
TD1:65	percussions they were playing on for other, different, small percussions. [Katie]	
TD1:66	keeps the castanettes she has been playing on, stays in position, and waits. [Harry]	
TD1:67	was playing the egg shakers while standing in front of the other metallophone,	
TD1:68	notices [Emily] coming to the table where he was playing, looks at [Emily], puts	Inter-personal attunement (TD1:68-69;73-
TD1:69	down the egg shakers and utters a belly laugh when he sees her looking at them,	75)
TD1:70	while he moves out of the way so she can enter the position where he was	Enjoyment (TD1:69)
TD1:71	standing. They ([Emily] and [Harry]) share a quick moment looking and smiling at	Accommodating others (TD1:70-71;75-76)
TD1:72	each other. [Emily] moves into position in front of the table, and excitedly picks up	Inter-personal warmth (TD1:71-72)
TD1:73	the egg shakers, now looking ahead of her (i.e. not at [Harry] anymore, though it is	Excitement (TD1:72-73)
TD1:74	clear they are still together in their shared moment - she is enjoying how	Playful interaction (TD1:73-75)
TD1:75	entertained he seems to be by her actions). [Harry] has now moved to the left,	Individual agency – engagement with
TD1:76	having allowed [Emily] into his ([Harry]’s) previous position. [Harry] picks up	musical instruments (TD1:72-73;76-79)
TD1:77	another small percussion instrument, and remains out of video camera shot for the	
TD1:78	rest of the coming leading turn. [Daniella], who will now lead the improvisation,	
TD1:79	moves into position in front of the floor tom and cymbal, picks up the sticks, and	Playful self-assertion (TD1:80)
TD1:80	jokingly says “dis nou ekke!”. She takes a moment to think, says “ok”, and looks up	Inter-personal attunement (TD1:80-83)

TD1:81	<p>to see whether the rest of the group is ready to follow her, making eye contact with a few of them, smiling brightly, then utters a little chuckle. The group is watching [Daniella] closely, and waiting for her to start. During the pause, [Brandon] briefly felt out the sound of the metallophone by softly playing a few notes, and [Imelda] became acquainted with the flat reed shaker she chose, having shaken it lightly. Both of them stopped, and are now looking up at [Daniella], waiting for her to start. [Daniella] starts her turn at [3:39], with a simple 4/4 rhythm played on the tom: crotchets on the first, second and third down-beats of the bar, to a slightly slower tempo than that of the foregoing A part of the rondo, offering a gentle <i>mf</i> volume, and tentative texture to her beating.</p>	Enjoyment (TD1:82)
TD1:82		Inter-personal warmth (TD1:82)
TD1:83		Accepting leadership (TD1:83)
TD1:84		Curiosity/ experimentation (TD1:83-85)
TD1:85		Inter-personal attunement (TD1:86)
TD1:86		Accepting leadership (TD1:86)
TD1:87		Creative autonomy (TD1:87-90)
TD1:88		Personal congruence in creative expression (TD1:87-90)
TD1:89		
TD1:90		
TD1:91	<p>[Brandon] joins in first, meeting the gentility with which [Daniella] is playing, on his metallophone in the upper register. The rest of the group joins in gradually over the next four bars. [Imelda] and [Katie] are bobbing to [Daniella]'s beat. The group is mostly playing the same rhythmic motif as offered by [Daniella], matching her volume and intensity closely. [Brandon] notices that [Ashwin] is not going to join him on the same metallophone, and moves into position to play in its middle register. On the first beat of the seventh bar, the leader [Daniella] offers a cymbal crash. [Brandon] is completely with her, offering a clear ringing note on the metallophone at exactly the same time, matching her intensity very closely. The rest of the group keep [Daniella]'s rhythm going through the ring of the cymbal crash, and she re-joins them quickly, playing the same rhythm again, along with them. The music slightly loses energy, with the pulse dragging ever-so-slightly, coupled with a subtle dip in volume, and the MTt shifts the holding bass tone to the</p>	Inter-personal attunement (TD1:91-93)
TD1:92		Accepting leadership (TD1:92-93)
TD1:93		Enjoyment (TD1:93)
TD1:94		Cohesion (TD1:93-95)
TD1:95		Individual agency – engagement with musical instruments (TD1:95-97)
TD1:96		
TD1:97		Creative autonomy (TD1:97-98)
TD1:98		Inter-personal attunement (TD1:98-99)
TD1:99		Group agency (TD1:99-101)
TD1:100		
TD1:101		
TD1:102		
TD1:103		Accommodating others (TD1:101-102)

TD1:104	dominant. [Daniella] offers another, this time louder, cymbal crash and a pause.	Creative autonomy (TD1:104)
TD1:105	The MTt offers an encouraging echo of her rhythm in this pause, with an open	
TD1:106	parallel 4 th chord over an anticipatory C dominant bass root. The rest of the group	Cohesion (TD1:107-108)
TD1:107	keeps playing [Daniella]'s rhythm, though more softly and tentatively, waiting for	Inter-personal attunement (TD1:107-108)
TD1:108	her to provide further leadership cues, still fully focused on her. [Daniella] starts the	Accepting leadership (TD1:107-108)
TD1:109	same rhythm on the floor tom again, though this time she places the start of her bar	Creative autonomy (TD1:108-110)
TD1:110	on the 3 rd beat of the bar metre the group is at. The main pulse of [Daniella]'s new	Accepting leadership (TD1:111-112)
TD1:111	bar becomes clear, and within a few seconds the group re-synchronises their main	Creative autonomy (TD1:112-114)
TD1:112	pulse with [Daniella]'s. [Daniella] offers a third cymbal crash, and motions with her	Individual agency – handing over leadership
TD1:113	drum sticks that she is handing the music leadership back to the MTt for the A part	(TD1:112-114)
TD1:114	of the rondo. She moves back to the position she came from before leading. She	Individual agency – engagement with
TD1:115	offers a shy shrug of her shoulders, looking at the group. [Brandon] and [Imelda]	musical instruments (TD1:114)
TD1:116	beam smiles back at her while the MTt calls the group into an emphatic C dominant	Seeking affirmation (TD1:114-115)
TD1:117	7 th tremolo to lead into the tonic of the A part in the key of F. The group surges in a	Offering affirmation (TD1:115-116)
TD1:118	tremolo together, the MTt counts in “one, two, ah one-two-three...” to a crescendo	Cohesion (TD1:117-118)
TD1:119	on the piano. [Brandon] sweeps his right mallet to-and-fro across the upper bars of	Individual agency – engagement with
TD1:120	his metallophone. [Emily] and [Imelda] are both playing shakers, [Emily] a tub	musical instruments (TD1:119-120)
TD1:121	shaker and [Imelda] a flat reed shaker. Their tremolos are audibly salient over the	
TD1:122	sound of the group. They apparently realise this, look at each other, and share a	Inter-personal attunement (TD1:122-123)
TD1:123	moment, smiling at each other. [Note: This moment is significant given how it	Inter-personal warmth (TD1:123)
TD1:124	became clear during the focus groups, that these two team members in particular,	Constructive relationship shift (TD1:123-
TD1:125	have frequently been in conflict with each other in the work place.] The group is	125)
TD1:126	also generally smiling around at each other, and starts moving to the groove, as	Cohesion (TD1:125-126)

TD1:127 TD1:128 TD1:129	the “Stellenbosse nonnatjie” tune starts again, to a <i>f</i> volume and marginally faster tempo than the one offered by [Daniella] during her leading turn. By [4:16] the first beat of the A part is played.	Inter-personal warmth (TD1:125-126)
TD1:130 TD1:131 TD1:132 TD1:133 TD1:134 TD1:135 TD1:136 TD1:137 TD1:138 TD1:139 TD1:140 TD1:141 TD1:142 TD1:143 TD1:144 TD1:145 TD1:146 TD1:147 TD1:148 TD1:149	The group physically bobs and shakes to the rhythm in a synchronised, musically cohesive manner while they play the A part tune. [Emily] and [Harry] share a brief moment of fun negotiation, turning to each other, giggling, with [Harry] indicating he would like to reach the jembe. [Emily] offers him an encouraging hand gesture to go ahead and do so. By the time the A tune starts its repeat, [Harry] moves around behind [Emily] (who moves to create space for him), and in front of [Katie] and [Cindy], reaching for the jembe drum diagonally in front of [Cindy]. [Brandon] is playing clear notes on his metallophone, which respond closely to the basic chord changes of the tune, though he is watching [Harry] closely, smiling ([Harry]’s leading turn is coming up next). [Ashwin] and [Imelda] are laughing quietly at this new development, and [Emily] utters a relaxed belly laugh, clearly audible over the music, as she watches [Harry] getting into position with the jembe on the floor to her left. The music continues energetically, while the group is closely watching [Harry]’s every move, smiling brightly. From across the circle, [Ashwin] is having a sign language conversation with [Harry], joking about the way in which [Harry] is sitting down on the drum. [Harry] laughs loudly. Even before the MTt can lead the playing into the descent towards the dominant tremolo (which has now firmly become the group’s musical language term for “we anticipate something new coming”), [Emily] offers a strong and emphatic anticipatory tremolo on the brightly coloured, hand-made yoghurt-tub-with-beans shaker she is holding. [Brandon],	Cohesion (TD1:130-131) Enjoyment (TD1:131-132) Individual agency – engagement with musical instruments (TD1:132-136) Accommodating others (TD1:133-134) Inter-personal warmth (TD1:132-134) Engagement in creative expression (TD1:136-138) Inter-personal attunement (TD1:138;142-143) Inter-personal warmth(TD1:138;143) High energy (TD1:142) Enjoyment (TD1:142-143) Playful interaction (TD1:144-145) Creative autonomy (TD1:147-149) Creative risk taking (TD1:149-152) Inter-personal attunement (TD1:150)

TD1:150 TD1:151 TD1:152 TD1:153 TD1:154 TD1:155 TD1:156 TD1:157 TD1:158 TD1:159 TD1:160 TD1:161 TD1:162 TD1:163 TD1:164 TD1:165 TD1:166 TD1:167	<p>who usually presents with a shy personality, responds to the tremolo [Emily] offered, by sweeping his right mallet quickly to-and-fro over the upper bars of his metallophone. He loses himself in the moment, and sustains his tremolo into the group pause before [Harry] starts leading, realising after a moment that he ([Brandon]) is the only one still playing. In this time, [Emily] moved to the floor tom, and [Harry] started playing a quick syncopated rhythm. [Harry] (the new leader) pauses, realising the group is not fully ready for him. Most of them are though, and are already watching [Harry] in full anticipation, smiling. [Brandon] stops his tremolo with a gesture which communicates “oops”, smiles brightly, and looks at [Daniella] next to him, in a slightly embarrassed and apologetic manner, giggling. She ([Daniella]) responds with a reassuring shared laugh. The group has a collective giggle at this development, and [Emily] encourages [Harry] to go: “speel, [Harry]!”, while she is visibly and audibly smiling. She gets ready to follow him. [Harry] starts again, at [4:46]. At this moment, [Daniella] and [Brandon] are standing next to each other, [Brandon] ready to play on the metallophone, [Ashwin] still has the beaded sander ready, [Cindy] is holding the woodblocks, [Imelda] the flat reed shaker, [Emily] has moved into position in front of the usually fairly dominant sounding floor tom, and picked up the drum sticks.</p>	<p>Engagement in creative expression (TD1:152-153)</p> <p>Individual agency – engagement with musical instruments (TD1:154)</p> <p>Creative autonomy (TD1:155)</p> <p>Inter-personal attunement (TD1:155-157)</p> <p>Enjoyment (TD1:157)</p> <p>Seeking affirmation (TD1:157-159)</p> <p>Offering affirmation (TD1:159-160)</p> <p>Cohesion (TD1:160-161)</p> <p>Offering encouragement (TD1:161-162)</p> <p>Accepting leadership (TD1:162)</p> <p>Personal congruence in creative expression (TD1:166-167)</p>
TD1:168 TD1:169 TD1:170 TD1:171 TD1:172	<p>[Harry]’s rhythmic offering is stable, syncopated and clear, to a volume between <i>mf</i> and <i>f</i>. He plays in a characteristically Cape ghoema style to a 4/4 metre, presenting the following beating pattern: dotted quaver and semi-quaver on the first beat, open crotchets on the second and third beats, and two even quavers on the fourth. [Emily], who clearly has a strong sense for syncopated rhythms herself, joins in first</p>	<p>Creative autonomy (TD1:168-171)</p> <p>Creative risk taking (TD1:168-171)</p> <p>Accepting creative offers (TD1:172-174)</p>

TD1:173	(from the start of the second bar of [Harry]'s playing, perfectly metrically	Presenting individual competence (TD1:172)
TD1:174	synchronising her playing with his), though she ([Emily]) supports [Harry] with a	Accommodating others (TD1:174-179)
TD1:175	sensitive <i>mp</i> volume on this drum which can tend to be louder than the other	
TD1:176	instruments. She further compensates for the floor tom's tendency to keep ringing	Sensitivity/ consideration (TD1:176-179)
TD1:177	(and as such also potentially drowning other sounds out), by keeping the tips of her	
TD1:178	drum sticks on the tom skin after beating down, and quietens the tom's ring in the	
TD1:179	process. Her rhythm matches [Harry]'s extremely closely, though she adds an	Inter-personal attunement (TD1:179)
TD1:180	embellishment of her own: instead of playing a single crotchet on the second beat	Creative autonomy (TD1:179-182)
TD1:181	of the 4/4 bar, she plays two quavers on the second beat (keeping the rest of her	
TD1:182	pattern exactly like [Harry]'s), accompanied by spinal and shoulder movements	Engagement in creative expression
TD1:183	which reveal enjoyment, being in-the-moment with [Harry]. [Imelda] starts bobbing	(TD1:182-184)
TD1:184	to [Harry]'s rhythm, watching him closely, though she does not play yet. [Cindy],	Enjoyment (TD1:183-184)
TD1:185	who is generally not as clearly comfortable playing syncopated rhythms as [Emily]	Inter-personal attunement (TD1:184;188-
TD1:186	is, gently matches the metre of [Harry]'s bars by first playing straight downbeats on	189)
TD1:187	the woodblock, on each of the four beats of the bar, and then adding in quavers	Accepting offers (TD1:184)
TD1:188	here and there. She ([Cindy]) loses [Harry]'s pulse, but keeps matching the	Personal congruence in creative expression
TD1:189	intensity of the group, who is generally playing <i>mp</i> in order to hear what [Harry] is	(TD1:184-187)
TD1:190	doing. [Brandon] sensitively joins in from the end of [Harry]'s second bar with a	Presenting individual competence (TD1:187-
TD1:191	securely down-beated single <i>mp</i> note on the metallophone. From there he feels his	188;190-191)
TD1:192	way softly over [Harry]'s bar metre, sticking closely to its pulses with carefully	Sensitivity/ consideration (TD1:190-194)
TD1:193	rendered <i>mp</i> crotchets and double quavers per beat, watching [Harry] closely and	Inter-personal attunement (TD1:193;199-
TD1:194	smiling shyly, while also playing a sweet sounding melody in a C pentatonic scale	200)
TD1:195	(intuitively also carefully matching the C dominant 7 th chord with which the MTt is	

TD1:196	accompanying [Harry]'s playing at that time. [Note: This is surprising, given that	Engagement in creative expression
TD1:197	while [Brandon] presented as a shy person during the focus groups, and not very	(TD1:194-196)
TD1:198	confident about his intuitive musical capacities, his playing is musically satisfying to	Surprising presentation of musical talent
TD1:199	the ear, and not rendered with much apparently intense concentration.] He	(TD1:196-201)
TD1:200	manages to do all of this while watching [Harry] and smiling, and not looking down	
TD1:201	at the metallophone to check his beating placements. As soon as the group feels	
TD1:202	secure that they know where [Harry]'s beat lies, they start bobbing. By bar 8, they	Collective engagement (TD1:201-203)
TD1:203	are all grooving together, and in bar 9, [Emily] offers a cymbal crash which sounds	Cohesion (TD1:202-203)
TD1:204	celebratory though sensitive, <i>mp</i> , not drowning [Harry] out. [Cindy] and [Imelda]	Enjoyment (TD1:203-204)
TD1:205	start looking around briefly at the other group members in the circle. Around bar 11	Creative risk taking (TD1:203-204)
TD1:206	of his playing, [Harry] presents an ever-so-slight ritardando, and the group's playing	Sensitivity/ consideration (TD1:204)
TD1:207	subtly loses some rhythmic cohesion. [Cindy] and [Imelda] look back at [Harry],	
TD1:208	who keeps going at the new, slower, more emphatic tempo. [Harry] speeds up his	Inter-personal attunement (TD1:207)
TD1:209	tempo again, and his tempo becomes slightly fluid, speeding up and slowing down.	Offering leadership (TD1:208-209)
TD1:210	It is not clear whether he is testing the group to see whether they will stay with him,	Engagement in creative expression
TD1:211	or whether he is merely indulging his musical whim to play in a less structured	(TD1:210-212)
TD1:212	manner. At this point, the following is noticeable regarding the group's collective	
TD1:213	pulse: at first, they stick together in an apparent attempt to support [Harry] and	Cohesion (TD1:212-214)
TD1:214	keep him to a steady metre. Then [Harry] does not attempt to re-synchronise with	Group agency (TD1:213-214)
TD1:215	the group. The group's pulse becomes more fragmented. [Emily] abandons the	Creative autonomy (TD1:214-215)
TD1:216	floor tom, and picks up some castanettes, after which she offers the group a steady	Experimenting to find creative solutions
TD1:217	pulse on a less ringing, clearer sounding instrument. [Brandon] abandons the	(TD1:215-220)
TD1:218	metallophone (which also rings out relatively longer than the other instruments	

TD1:219	around), moves closer to [Ashwin] and picks up a soft mallet, beginning to play on	
TD1:220	the less sustained sounding wooden xylophone in front of [Ashwin]. [Ashwin]	Sharing resources (TD1:220-223)
TD1:221	abandons the two tub shakers he was playing with, and picks up the other	
TD1:222	xylophone mallet. [Ashwin] and [Brandon] have a shared moment on the	Playful interaction (TD1:222-223)
TD1:223	xylophone, watching each other, testing the instrument but not engaging fully with	
TD1:224	it. The group's music becomes rhythmically even more fragmented, alongside the	
TD1:225	drifting pulse. The MTt offers a descending cue going from C bass down back to an	
TD1:226	F bass note, in a clear rhythm: crotchet on one, dotted quaver plus semi-quaver on	
TD1:227	two, and two crotchets on three and four, landing on F with the start of the next bar	
TD1:228	(C, Bb, Bb, A, G, F...). The MTt also responds to the group's drifting by offering	
TD1:229	murky jazz harmonies to affirm the murky metric pulse of the group while he offers	
TD1:230	them an invitation to synchronise their metre should they wish to. [Harry] responds	
TD1:231	to the cue, but not by moving into the tempo direction suggested by the MTt's	Creative autonomy (TD1:230-233)
TD1:232	invitation. Instead, [Harry] elects to speed up his metre, while keeping his volume	Offering leadership (TD1:230-233)
TD1:233	stable at <i>mf</i> +. The MTt appears to feel this instantly, and affirms [Harry]'s choice by	
TD1:234	playing faster, and offering clearer down-beated playing which matches [Harry]'s	
TD1:235	increasing tempo. The group is watching [Harry] closely now, some of them smiling	
TD1:236	at him, enjoying the new direction he is taking, clearly focused on [Harry] in his	Inter-personal attunement (TD1:235)
TD1:237	music, attempting to adapt to his increasing tempo, though their individual senses	Accepting leadership (TD1:235-238)
TD1:238	of where his pulses are, are not perfectly synchronised with each other's. The	Inter-personal warmth (TD1:235-236)
TD1:239	group speeds up along with [Harry] and the MTt, and [Harry] abandons the jembe	Enjoyment (TD1:236)
TD1:240	(at [5:27] in the video). The MTt offers a murky harmonic interpretation on the	Cohesion (TD1:238-239)
TD1:241	piano, of the increased intensity and tempo presented by [Harry], while [Harry] gets	

TD1:242	ready to start playing and leading further. [Harry] chooses a loud and clear tub	Individual agency – engagement with
TD1:243	shaker, and presents a new and more stable rhythm: to a medium-fast 4/4, he	musical instruments (TD1:239-240;242)
TD1:244	offers three clear crotchets and a crotchet rest on the fourth beat of the bar. The	
TD1:245	group immediately and easily synchronises with him. The overall feel of the music	Offering leadership (TD1:243-244)
TD1:246	is light and sparkly, and the MTt responds with long holding notes in the bass, and	Cohesion (TD1:244-245)
TD1:247	light double-sustained chord cluster stabs matching [Harry]’s rhythm in the upper	Accepting leadership (TD1:244-245)
TD1:248	register of the piano (e.g. high G, A, C and D close together, over F bass). The	Presenting competence collectively
TD1:249	group clearly enjoys this new musical turn of events. They bob to, and embellish	(TD1:244-245)
TD1:250	[Harry]’s rhythm by adding in some bars with crotchets on all four beats, before	Enjoyment (TD1:248-249)
TD1:251	returning to the base pattern [Harry] presented. [Ashwin] plays a sweet and	Engagement in creative expression
TD1:252	innocent sounding melody on the xylophone with soft mallets, also to the three-	(TD1:249-256)
TD1:253	crochet-and-rest pattern (e.g. upper C x 2, lower C x 1, rest, upper C x 2, lower D,	Presenting competence collectively
TD1:254	rest, etc). He [Ashwin] sustains and develops this melody, looking up at [Harry] few	(TD1:249-251)
TD1:255	times, and then watching the bars of the xylophone closely, planning the	Presenting individual competence (TD1:251-
TD1:256	development of the melody. Still, his playing musically matches the tempo, metre	256)
TD1:257	and volume of [Harry]’s playing perfectly. A peaceful expression forms on	Inter-personal attunement (TD1:254;256-
TD1:258	[Ashwin]’s face as the melody he plays interacts in different ways with the holding	257)
TD1:259	bass on the piano, as the latter shifts between F tonic and C dominant. [Harry]	Accepting leadership (TD1:254-257)
TD1:260	offers the MTt the cue that he would like to hand the music over, to flow back into	Engagement in creative expression
TD1:261	the A part of the rondo. The MTt immediately offers [Harry] the C dominant 7 th	(TD1:257-259)
TD1:262	tremolo he asked for, and the group, fully aware of what is happening, jump into a	Individual agency – handing over leadership
TD1:263	tremolo at exactly the same time as the MTt. The MTt counts in “ah one, two, ...	(TD1:258-260)
TD1:264	one two three, ‘my...’” and launches into the A tune.	

		Presenting competence collectively (TD1:262-263)
TD1:265	<p>The group bobs and plays creatively around the syncopated rhythms of the “Stellenbosse nonnatjie” A part, and is clearly finding it easy to synchronise their playing and evenly match each other’s intensity (the tune is played up-beat, to a <i>mf+</i> volume the first time). The group closely watches the MTt. By the second round of the A tune, the MTt offers a softer version of the tune, to the same tempo. Over the first half of the softer second time, [Emily] plays slightly louder than the rest of the group. It is not clear whether she would like to increase the volume of the group’s playing. If this was the case, the MTt missed her cue, and by half-way through the second time, [Emily] offers a diminuendo until she matches the playing of the group. She [Emily] marks the end of the second round of the A part with two conclusionary cymbal stabs, played <i>mp</i>. The A part is played a third time, and the MTt offers an emphatic ritardando, though still while playing softly. This catches the group slightly off guard, though they synchronise with each other by half-way through the tune, and the MTt synchronises with the group’s collective (slower) spontaneous metric decision. By the end of the third round of the A tune, all present offer an emphatic further ritardando and simultaneous crescendo towards the end. The MTt invites them into a loud tremolo, and they follow. At the start of the tremolo, [Emily] marks the end of the tune with two loud cymbal crashes. The MTt counts in a stop, and all present beat down together emphatically on the stop the MTt invited them to. Several group members look at each other, and instantaneously offer another synchronised beat together while smiling naughtily.</p>	Cohesion (TD1:265-268)
TD1:266		Presenting competence collectively (TD1:265-268)
TD1:267		
TD1:268		
TD1:269		
TD1:270		Playful self-assertion (TD1:270-271)
TD1:271		
TD1:272		
TD1:273		Inter-personal attunement (TD1:273-274)
TD1:274		Creative autonomy (TD1:274-275)
TD1:275		Presenting individual competence (TD1:274-275)
TD1:276		
TD1:277		Cohesion (TD1:277-278)
TD1:278		Collective agency (TD1:278-281)
TD1:279		Presenting competence collectively (TD1:279-281)
TD1:280		
TD1:281	Creative autonomy (TD1:281-282)	
TD1:282	Presenting individual competence (TD1:281-282)	
TD1:283		
TD1:284	Personal congruence in creative expression (TD1:281-282)	
TD1:285		

TD1:286 TD1:287 TD1:288 TD1:289	Some other group members play the extra beat, though clearly not certain what will follow: some of them appear to be anticipating that further beats might be played. The music, however, stops here, and there are a few laughs around the room, coupled with some applause.	Group agency (TD1:284-285)
TD1:290	<u>Background (cont.):</u>	
TD1:291 TD1:292 TD1:293 TD1:294 TD1:295 TD1:296 TD1:297 TD1:298 TD1:299 TD1:300	Then, the MTt starts a conversation, asking the group how it was for them. [Note: During the conversation which follows after [6:50] in the video, an important point is made by [Ashwin]: he felt that the group did not listen carefully enough during [Imelda]'s leading turn (which preceded the clip described here), and offered the explanation that at times he stopped playing, not because he did not feel like following [Imelda], but because he wanted to hear more clearly what she was offering. [Imelda] offered that she was not feeling happy today, as she has to attend a meeting later on this day, where her unsatisfactory goal reaching performance will be discussed. She was touched that others noticed how this influenced the musical leadership she was presenting as well.]	Awareness of sub-optimal inter-personal attunement (TD1:293-297) Pleasant surprise at the sensitivity of others (TD1:299-300)

THICK DESCRIPTION TWO (TD2): MT session four

Date: Thursday 27 June 2013

Section selected for thick description: [24:00-27:50]

Notes:

- Out of an overall total of thirteen study participants, nine were present.
- These were: Ashwin, Brandon, Cindy, Daniella, Emily, Harry, Imelda, Jurlene and Linda

- These are pseudonyms, and are placed between square brackets throughout the text.
- MTt signifies Music Therapy student.

LINE NO.	THICK DESCRIPTION 2 TRANSCRIPT	CODES
TD2:1	<u>Background:</u>	
TD2:2 TD2:3 TD2:4 TD2:5 TD2:6 TD2:7 TD2:8 TD2:9 TD2:10 TD2:11 TD2:12 TD2:13 TD2:14 TD2:15 TD2:16 TD2:17 TD2:18 TD2:19	<p>The video clip excerpt for TD2 is taken from the same MT session as that for TD1, i.e. the fourth time the group came together for Music Therapy, but later in the session than the clip chosen for TD1. The chosen excerpt here, shows a section of the final activity before the group dispersed back to work for the day, i.e. just before the end of the session. Leading in to this activity, the Music Therapist (MTt) invited the group to walk around the room, each person with a jembe under the arm, and upon a cue, to pair up and have three musical exchanges one-to-one. This was repeated a few times, and the MTt invited the group to sit down in a circle of chairs at the ready for the drumming circle activity before the end of the session. The MTt put a choice to the group today, i.e. whether they would like to 'dive in' to the drumming together, or build up a group sound by being added in one by one (the group is by now familiar with both starting approaches). The group chose to 'dive in', and started drumming together energetically and loudly. The MTt modelled ten vocal chanting motifs, each very different, which the group copied and sang back. The aim was to open up possibilities for expression, and to build comfort with a variety of vocal utterings which are not necessarily like singing in a conventional sense. [Note: At initial branch meetings before MT sessions started, some group members who eventually volunteered for the study, mentioned that they are</p>	<p>Group agency (TD2:13-14) Collective engagement (TD2:14) High energy (TD2:14) Growing confidence in collective musical-expressive engagement (TD2:15;18-20)</p>

TD2:20	<p>anxious it would be expected of them to sing during Music Therapy sessions.] The first vocal motif offered by the MTt was met by the group in a tentative manner, and gradually they engaged with increasing abandon as the MTt offered increasingly humorous ideas for them to echo-chant back. Five seconds before the chosen clip section starts, the MTt offers the suggestion that vocal chanting motifs are volunteered in a round, with each participant getting two turns before handing over the initiative to his or her left. [Note: the group has chanted back vocal offerings initiated by the MTt during previous sessions, but this would be the first time they would initiate vocal chants themselves, for other group members to copy and chant back.] The rhythm played together by the group can be described as a fast ghoema beat set to a medium-tempo 4/4 metre, with the following overall or general pattern: dotted quaver and semi-quaver on the first beat, two quavers on the second, dotted quaver and semi-quaver on the third beat, two quavers on the fourth. Over this pattern, some group members played variations of their own on their respective drums, though fitting in with the basic group pattern coherently.</p>	Initially tentative collective musical-expressive engagement (TD2:20-21)
TD2:21		Growing confidence in collective musical-expressive engagement (TD2:22)
TD2:22		
TD2:23		
TD2:24		
TD2:25		
TD2:26		
TD2:27		
TD2:28		
TD2:29		High energy (TD2:29-30)
TD2:30	Presenting individual competence (TD2:32-33)	
TD2:31	Playful self-assertion (TD2:33-34)	
TD2:32	Merging with group expression while retaining individuality (TD2:34)	
TD2:33		
TD2:34		
TD2:35	<u>Thick description:</u>	
TD2:36	<p>At the start of the chosen clip, ([24:00]), the MTt offers a joke or two over the music, and counts himself in. He offers a clear and loud chant one bar in length, to the vocal sound “e”. The group mirrors it back, but more reticently than when they echoed the MTt’s foregoing modelling round of ten chants (three or four of them match the MTt’s intensity, while the rest chant back more softly). [Note: This can be in light of some discomfort at the idea of having to initiate chants themselves, shortly]. The MTt offers his second chant, also one bar long, to the vocal sounds</p>	Initially tentative collective musical-expressive engagement (TD2:38-39;43-44)
TD2:37		
TD2:38		
TD2:39		
TD2:40		
TD2:41		
TD2:42		

TD2:43	<p>“o” and “o-ah”, and the group mirrors it back, again with a slightly with-holding quality. The MTt looks to his left, at [Cindy], the branch manager, who is next in line. [Daniella] looks at [Cindy] and laughs, accompanied by a high “oooh!”. There is notable giggling among the group. [Cindy] bends over forward laughing. The group is giggling, but watching her ([Cindy]) closely. [Cindy] launches loudly into into “heppah, ay heppah!”, touches her nose with her left hand, and bursts out laughing before finishing the bar. The group is immediately whooping and folding over with laughter, but they keep playing the drums. The MTt and a few others manage to echo back [Cindy]’s chant, and within a bar she is ready with her next one: “ooh lah lah, ooh lah lah!”. Some group members are still laughing with full apparent enjoyment, but the majority of the group echo [Cindy]’s second offering back loudly and clearly. [Cindy] laughs with shaking shoulders while they do this. At the start of the next bar, without any delay, [Linda] (who is next in line) emits a high-pitched “prrr!” motif. The group echoes it back, while [Emily] shakes her head side-to side, giggling visibly, apparently in a manner of shared enjoyment, rather than in a manner indicating she may be laughing at [Linda]. [Linda] offers her second motif, an “oooh” sound first descending and then ascending, though it is short and fast (it is over by the start of the second beat of the bar). One or two group members launch into echoing her on the third beat of the bar, but stop, and join in when the rest of the group echoes [Linda]’s motif loudly, clearly and committedly at the start of the next bar. [Harry], who is next, is shaking with laughter by this time. He takes some time to think, and mouths a silent sound. The MTt leans forward to listen carefully what [Harry] will offer. There is a slight dip in</p>	
TD2:44		
TD2:45		
TD2:46		
TD2:47		
TD2:48		
TD2:49		
TD2:50		
TD2:51		
TD2:52		
TD2:53		
TD2:54		
TD2:55		
TD2:56		
TD2:57		
TD2:58		
TD2:59		
TD2:60		
TD2:61		
TD2:62		
TD2:63		
TD2:64		
TD2:65		
		<p>Vicarious appreciation of another’s experience (TD2:45-46)</p> <p>Inter-personal attunement (TD2:47)</p> <p>Creative risk taking (TD2:47-48)</p> <p>Enjoyment (TD2:45-46)</p> <p>Sustained collective engagement in spite of cognitively challenging event (TD2:50)</p> <p>Enjoyment of another’s creative offering (TD2:52-53)</p> <p>Offering affirmation (TD2:53-54)</p> <p>Personal congruence in creative expression (TD2:55-57)</p> <p>Accepting creative offers (TD2:56)</p> <p>Enjoyment of another’s creative offering (TD2:56-58)</p> <p>Offering affirmation (TD2:50-63)</p> <p>Initial reticence towards individual creative expression (TD2:63-64)</p> <p>Inter-personal attunement (TD2:65-68)</p>

TD2:66	<p>the group's drumming volume, as they are all getting ready to receive [Harry]'s offering, leaning slightly forward, and apparently concentrating to hear what [Harry] is offering. Then, in his own time, [Harry] offers, with vocal confidence: "whe-lah!", with an extended "whe", and the "lah" on the third beat of the bar. The group affirms him with a committed and voluminous echo of his chant. [Harry] follows this up with "ka' pe-lah!" (again with an extended "e" sound, followed by an emphatic "lah" on the third downbeat of the bar). As he does this, [Emily] (who is next) bursts out laughing, and touches [Ashwin]'s shoulder next to her. The group whoops and shakes with laughter again, though about half of them manage to offer a voluminous and affirmative echo of [Harry]'s second offering through the laughter.</p>	Accepting creative offers (TD2:65-68)
TD2:67		Creative risk taking (TD2:68-69;70-72)
TD2:68		Presenting individual competence (TD2:68-69;70-72)
TD2:69		
TD2:70		Offering encouragement (TD2:70)
TD2:71		Accepting creative offers (TD2:70)
TD2:72		Enjoyment of another's creative offering (TD2:72-74)
TD2:73		
TD2:74		Sustained collective engagement in spite of cognitively challenging event (TD2:74-75)
TD2:75		
TD2:76	<p>It takes a few moments for the group to recompose themselves, and [Emily] offers, loudly and confidently, with clear enjoyment, "ho-lah!", to syncopated up-beats, and with an extended "lah" sound. The group is with her immediately, copying her syncopations and pitch perfectly. [Emily] follows up with "heppah!", again to syncopated up-beats. [Linda] clearly enjoys this very much, and laughs with abandon. The rest of the group mirror back [Emily]'s offering loudly and clearly, closely matching both her syncopations, plus her intensity and pitch very closely. [Ashwin], next in line, follows in perfect rhythmic succession, without skipping any beats or bars, with a syncopated "ah-whe, ja!", while turning his head 90 degrees to the right, looking slightly self-conscious as he does so. He makes eye contact with [Emily], and she laughs with him. The group echoes and matches [Ashwin]'s offering closely, committedly and supportively, with ample volume. He ([Ashwin]) follows up with an entertaining "yiss, ja!", while smiling at [Emily] to his right. There</p>	Personal congruence in creative expression (TD2:76-78)
TD2:77		Enjoyment (TD2:77)
TD2:78		Presenting individual competence (TD2:77)
TD2:79		
TD2:80		Inter-personal attunement (TD2:78-79;81-82)
TD2:81		
TD2:82		Collective engagement (TD2:78-79;81-82)
TD2:83		Enjoyment of another's creative offering (TD2:80-81;89-91)
TD2:84		
TD2:85		Presenting individual competence (TD2:83-84;88)
TD2:86		
TD2:87		Seeking affirmation (TD2:85-86;88)
TD2:88		Offering affirmation (TD2:86-87;88-91)

TD2:89	<p>is immediate laughter – the group finds this very entertaining, though they are ready by the end of his modelling bar, to echo, match and affirm him just as committedly and supportively as the previous time. All are now looking at [Katie], who is next. She offers “yee-hah!, with vocal confidence at the start of the next drumming bar, with an emphatically ascending “yee”, and descending, extended “hah”. The group finds her entertaining too, and are laughing openly in enjoyment, though echoing her perfectly and with full vocal engagement by the start of the next (copying) bar. [Katie] follows up with “aloooh!”, mocking a telephone answer, with a parodic sounding quick descent, ascent and descent again, in vocal pitch. The group is enjoying this, they laugh, and echo her in perfect unison, matching her intensity, rhythm, pitch and characterisation. [Daniella], who is next, responds with “ooh, he-eh”, reminiscent of a popular and funny advertising character on TV. While she offers this, she shakes her head side-to-side in mock-denial. Her vocal offering is uttered with less volume and audible confidence in the vocal tone, than those of the previous two participants. The group is immediately ready to validate and support [Daniella], and does so committedly, even mirroring back [Daniella]’s head movements. [Daniella] clearly finds this encouraging, and she offers a “ha-ha-haa!”, mocking laughter sound, smiling, while throwing her head back. The group matches this perfectly, offering her back the same pitch, timing, intensity, and physical movement as well.</p>	Accepting leadership (TD2:91-92)
TD2:90		Presenting individual competence (TD2:92-94)
TD2:91		Enjoyment of another’s creative offering (TD2:94)
TD2:92		Highly focused collective engagement (TD2:95-96)
TD2:93		Creative risk taking (TD2:96-97;99-102)
TD2:94		Offering affirmation (TD2:98-99)
TD2:95		Creative risk taking (TD2:99-102)
TD2:96		
TD2:97		
TD2:98		Accepting creative offers (TD2:103-105)
TD2:99		Offering affirmation (TD2:103-105)
TD2:100		Growing confidence towards individual creative expression (TD2:105-106)
TD2:101		Offering affirmation (TD2:106-107)
TD2:102		
TD2:103		
TD2:104		
TD2:105		
TD2:106		
TD2:107		
TD2:108		
TD2:109	[Brandon] is next in line. He is known as a shy person in the team. He shakes his head, and laughs. There is uncertainty among the group about whether the laughter is his vocal offering, and some mirror the laughter sounds back, smiling at	Initial reticence towards individual creative expression (TD2:109-110)
TD2:110		Offering encouragement (TD2:110-112)
TD2:111		

TD2:112 TD2:113 TD2:114 TD2:115 TD2:116 TD2:117 TD2:118 TD2:119 TD2:120 TD2:121 TD2:122 TD2:123 TD2:124	<p>him. He shakes his head, possibly indicating that was not a chant offering intended to be copied, and there is some notable giggling in the room. [Brandon] then offers, with a tentative vocal texture and emotion, and coupled with a slight self-deprecating shrug of the shoulders: “yep, aaah”. The group now has an opportunity to be supportive, and they embrace it fully. They echo back [Brandon]’s “yep, aaah”, and do so louder than he offered it, affirming him for the creative and expressive risk he took. He looks briefly relieved, but elects not to make another offering, looking at [Imelda], who is next in line, indicating to her that he would like her to commence with her offerings. [Imelda] thinks what she will do, and offers a quick and clear “ooh la la!”, which the group echoes together nearly immediately, without waiting for the start of the next bar. [Imelda] follows up with a descending and clear “yaaay!”, and the group echoes it back to her, again without waiting for the start of the next bar.</p>	<p>Vicarious appreciation of another’s experience (TD2:111-112;116-118) Personal congruence in creative expression (TD2:113-115) Creative risk taking (TD2:113-115) Offering affirmation (TD2:115-118) Individual agency – handing over leadership (TD2:118-120) Playful self-assertion (TD2:120-123) Inter-personal attunement (TD2:121;123-124)</p>
TD2:125 TD2:126 TD2:127 TD2:128 TD2:129 TD2:130 TD2:131 TD2:132 TD2:133 TD2:134	<p>The MTt indicates the start of a round of drumming offerings, and that he will go first. The group is ready, and stop perfectly together when the MTt starts his motif, offered within the 4/4 metre: four quavers and two crotchets. The group copies it back coherently and cohesively, matching the intensity perfectly. While they are doing so, the MTt indicates to [Cindy] that she is next. She is immediately ready, and offers a clear motif, sticking to the metre as well: two quavers and three crotchets. The group is secure in this rhythm, and they copy it back to her in near-perfect unison. [Linda], who is generally not as confident with sticking to metre, offers something different: four quick quavers and a short pause, in an un-clear and new metre, though to a similar tempo. The group is not entirely sure when to start</p>	<p>Inter-personal attunement (TD2:126) Collective engagement (TD2:126) Cohesion (TD2:128) Presenting individual competence (TD2:129-131) Presenting competence collectively (TD2:131-132) Creative autonomy (TD2:132-134) Accepting creative offers (TD2:134-136) Accepting leadership (TD2:134-136)</p>

TD2:135	their playback of [Linda]'s motif, but they all mirror it back to her, though not in	Collective engagement (TD2:134-136)
TD2:136	perfect rhythmic unison. They do however still match the slapping texture, sharp	Cohesion (TD2:136-137)
TD2:137	intensity and present volume with which [Linda] played, perfectly. [Harry] takes the	Inter-personal attunement (TD2:136-137)
TD2:138	cue that it is permissible to offer something out of metre, and he plays nine semi-	Creative autonomy (TD2:137-141)
TD2:139	quavers in fast succession in the middle of the drum, dampening the skin slightly	Playful self-assertion (TD2:137-141)
TD2:140	while he plays, followed by a short pause, and a final loud slapped beat on the side	Presenting competence collectively
TD2:141	of the drum skin. The group is surprisingly adept at receiving his out-of-metre	(TD2:141-146)
TD2:142	offering – mastering a difficult musical challenge in this moment, possibly in light of	Accepting creative offers (TD2:141-146)
TD2:143	highly focused attunement to [Harry] and what he offered. They all respond	Accepting leadership (TD2:141-146)
TD2:144	perfectly in time with each other, and while perfectly echoing [Harry]'s pace,	Collective engagement (TD2:141-146)
TD2:145	volume, intensity, interpretation and skin placement and dampening	Cohesion (TD2:141-146)
TD2:146	techniques. [Emily] follows suit, and offers something similar, though slightly more	Inter-personal attunement (TD2:141-146)
TD2:147	complicated, syncopated in places, and with a similar drum skin slapping texture as	Creative autonomy (TD2:146-148;151-155)
TD2:148	the offering made by [Linda]. The group is with [Emily], and while they start at the	Playful self-assertion (TD2:146-148;151-
TD2:149	same time, they slightly lose synchronisation with each other, probably in light of	155)
TD2:150	the rhythmic complexity of [Emily]'s offering, and the challenge it poses to rhythm	Presenting individual competence (TD2:146-
TD2:151	recall skills. [Ashwin], who is next in line, responds to this by making a musical joke	148;151-155)
TD2:152	of sorts: he starts at a certain tempo, and slows down his tempo while he plays,	Personal congruence in creative expression
TD2:153	offering an unpredictable non-metrical pattern as he does so, extending his offering	(TD2:146-148;151-155)
TD2:154	well beyond the lengths of any motifs offered by individuals thus far, while also	Offering affirmation (TD2:148-151;156-161)
TD2:155	coupling his extended phrase with a diminuendo, and bending forward in his seat.	Sustained collective engagement in spite of
TD2:156	The group giggles audibly, realising this will be difficult to copy exactly, but they try	cognitively challenging event (TD2:148-
TD2:157	their best nonetheless. What they manage to offer back is reminiscent of what he	151;156-161)

TD2:158	played, but few master the challenge of playing back exactly what he ([Ashwin])	Accepting creative offers (TD2:156-161;171-
TD2:159	offered. They present in a rhythmically scattered manner, but manage to match	173)
TD2:160	[Ashwin]'s beating textures, approximate length of phrase, diminuendo, and	Inter-personal attunement (TD2:159-
TD2:161	forward bending body movement very closely. It is clear that thus far, the group has	161;171-173)
TD2:162	been enjoying the progressively freer creative permission each successive	Enjoyment of another's creative offering
TD2:163	modelling member takes. [Katie], who is next, follows by offering a clear, stable,	(TD2:161-163;171-173)
TD2:164	and simple syncopated rhythm however. Her offering is much easier to copy and	Accommodating others (TD2:163-165;166-
TD2:165	play back. The group copies it back, also with greater rhythmic cohesion than they	171)
TD2:166	managed to produce in response to [Ashwin]'s offering. [Daniella] follows with an	Vicarious appreciation of another's
TD2:167	equally metrically secure pattern, this time also exactly one 4/4 bar in length: two	experience (TD2:163-165)
TD2:168	semi-quavers, a semi-quaver rest and a semi-quaver on the first beat, two quavers	Sensitivity/consideration (TD2:163-165)
TD2:169	on the second, a quaver rest and quaver on the third, and an accented crotchet on	Presenting competence collectively
TD2:170	the fourth beat. Her offering is a recognisable pattern often used as a song-ending	(TD2:165-166;180-181)
TD2:171	cliché phrase, though slightly adapted and more syncopated. The group plays this	Personal congruence in creative expression
TD2:172	back with clarity and rhythmic cohesion, smiling, and possibly recognising the	(TD2:146-148;151-155;166-171)
TD2:173	reference. [Brandon] is now much more confident than he was when offering a	Playful self-assertion (TD2:166-171)
TD2:174	vocal motif. He plays loudly and confidently: a crotchet, dotted quaver and semi-	Growing confidence towards individual
TD2:175	quaver, two quavers and a crotchet, perfectly filling up a stable and predictable 4/4	creative expression (TD2:173-176)
TD2:176	bar, securely to the same tempo as the previous two members' offerings. The	Surprising presentation of musical talent
TD2:177	group copies him in perfect unison, and with just as much volume and confidence	(TD2:173-176)
TD2:178	as he exuded while offering his initiative. [Imelda] is last, and she offers two	Offering affirmation (TD2:176-178;180-181)
TD2:179	quavers, one loud and one soft, followed by two clear crotchets and a crotchet rest,	Inter-personal attunement (TD2:176-
TD2:180	also to the same tempo as the previous three participant offerings. The group is	178;180-181)

<p>TD2:181 TD2:182 TD2:183 TD2:184</p>	<p>again in perfect musical cohesion when mirroring this back to her. The MTt offers an emphatic “en!”, and launches into drumming to a 4/4 rhythm in the tempo offered by [Imelda]. The group is immediately ready, and launch into drumming together, with the MTt, at [26:41].</p>	<p>Cohesion (TD2:176-178;180-181) Creative autonomy (TD2:178-180) Accepting creative offers (TD2:178-180) Highly focused collective engagement (TD2:183-184)</p>
<p>TD2:185 TD2:186 TD2:187 TD2:188 TD2:189 TD2:190 TD2:191 TD2:192 TD2:193 TD2:194 TD2:195 TD2:196 TD2:197 TD2:198 TD2:199 TD2:200 TD2:201 TD2:202</p>	<p>The MTt invites the group into another round of vocal chant initiatives, this time with one chant volunteered per each participant. He models the first one, to the vocal sound “oh”, and offers a sung motif in an open, celebratory major triad, root position (<i>so, mi, doh, so, mi, doh</i>). [Note: the previous round rendered chants and characterised references, here, the MTt is attempting to invite singing, modelling permission, should participants feel ready to accept the invitation.] The group sings back the MTt’s offering with confidence, matching his volume, intensity and pitch closely. There is increased physical bobbing to the beat, around the circle. [Cindy] is next in line, and she offers a semi-sung, semi-chanted version of “whe-la-ke-pe-la” (with the pitches of the syllables approximating the solfa pattern <i>so, mi, la, so, mi</i>). The group sings this back in a way which matches [Cindy]’s semi-sun, semi-chanted style very closely, also matching the musical properties of her offering. [Linda] offers another “prrr!” sound, which ends abruptly, obscuring the cue to the group regarding when they should start their return. Some group members start quickly, but the majority join in with the MTt at the start of the next bar. [Harry] offers a chant: “hey, heh!”, which the group echoes back with great precision, and together, as [Harry]’s chant fit the 4/4 bar format neatly. The bobbing to the beat, while participants are sitting in their chairs, gradually deepens and intensifies, as</p>	<p>Growing confidence in collective musical-expressive engagement (TD2:190-192;195-196) Increased energy (TD2:192) Growing confidence towards individual creative expression (TD2:192-195) Offering affirmation (TD2:195-196;198-199;209) Individual agency – choosing a safe creative risk (TD2:197-198;213-214) Personal congruence in creative expression (TD2:197-198;203-204;220) Collective attempt at musical-structural convergence (TD2:198-199)</p>

<p>TD2:203 TD2:204 TD2:205 TD2:206 TD2:207 TD2:208 TD2:209 TD2:210 TD2:211 TD2:212 TD2:213 TD2:214 TD2:215 TD2:216 TD2:217 TD2:218 TD2:219 TD2:220 TD2:221</p>	<p>the group is getting deeper and deeper into their groove. [Emily] follows with “hoh-lah!”, uttered with more volume than [Harry]’s offering. Correspondingly, the group echoes this back louder too, and with cohesive rhythmic precision, as [Emily]’s offering, though syncopated, also fit the bar format neatly. They bob and bounce ever more still, while sitting in their chairs. [Ashwin] utters an entertaining “yiss, ja!” in [Emily]’s direction, and she utters belly laughs at his entertaining offering. The group matches and validates his offering confidently and cohesively. [Katie] follows with “saloot!”, which the group finds exceedingly funny. There are whoops of laughter all around, and they echo the “saloot!” back loudly. Now the entire group is literally dancing while sitting in their chairs, their bobbing coupled with side-to-side swaying of their upper bodies. [Daniella] offers a “ka-pe-la!”, chanted medium-volume. The group chants her offering back, with a cohesively shared volume level that matches the high energy of their body movements more than it matches the volume with which [Daniella] offered her chant. [Brandon] offers a “whela!”, also chanted, though this time uttered more loudly than his vocal chant in the previous round. The group energy is high, they are bobbing and swaying, and they validate [Brandon]’s “whe-lah” by repeating it after him with full engagement, and louder than he offered it. [Imelda], last in the circle, utters an energetic “yippeeee!”, echoed back by the group with full rhythmic cohesion, and much energy.</p>	<p>Cohesion (TD2:199-203;204-206;208-209) Increased energy (TD2:201-203;206-207) Inter-personal attunement (TD2:204-206) Presenting competence collectively (TD2:204-206;208-209) Playful self-assertion (TD2:207-208;209-210) Enjoyment of another’s creative offering (TD2:208;210-212) High energy (TD2:211-213;214-216) Increased energy (TD2:211-213) Group agency (TD2:214-216) Offering encouragement (TD2:214-216) Accepting creative offers (TD2:216-217) Individual agency – choosing a safe creative risk (TD2:216-217) Growing confidence towards individual creative expression (TD2:217-218) Cohesion (TD2:221) High energy (TD2:221)</p>
<p>TD2:222 TD2:223 TD2:224</p>	<p>The MTt initiates an accelerando and crescendo, and the group accepts, engaging with it fully. Their body movements intensify. [Ashwin] is literally hopping in his chair. The MTt initiates a loud drum roll, and the group responds, after which he</p>	<p>Increased energy (TD2:223-224) High energy (TD2:223-224;227-228)</p>

<p>TD2:225 TD2:226 TD2:227 TD2:228 TD2:229 TD2:230</p>	<p>(the MTt) starts cheering, with a high pitched and extended “whooh!”. The group joins in, “whooh!”-ing together. The MTt lifts his hands emphatically, and indicates that a final beat is coming. The group ends together. [Imelda] says “yooh!”, and the group is buzzing with energy, panting. [Brandon] utters a loud sigh release, and [Cindy] laughs. Some members utter “brrr!” sounds. The MTt says: “daar’s jou energie vir die dag!”.</p>	<p>Collective engagement (TD2:225-226) Cohesion (TD2:227) Release (TD2:228) Excitement (TD2:227;229) Enjoyment (TD2:229)</p>
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Appendix N: Comprehensive list of codes from all focus group transcriptions, with line references

Codes from FG1a, in alphabetical order

Authority-based environment (FG1a:1001; 1003-1005; 1005-1008; 1010-1013)

Client feedback mechanisms => high pressure (FG1a:80-83)

Closeness (FG1a:616; 617-618; 677-678; 683; 685; 692-693)

Closeness + low maturity levels => negative reactions to performance feedback (FG1a:642-644; 645; 646)

Closeness => blurred boundaries (FG1a:622-623)

Closeness => blurred boundaries => impeded performance management (FG1a:633; 635-638)

Closeness => challenges (FG1a:619; 641; 852-853)

Closeness => negative reactions to colleague promotions (FG1a:799-802; 803; 804; 805; 806-808; 810; 812; 855-857)

Closeness can provide benefits/support (FG1a:623-624; 623-624; 675-678; 850-852)

Closeness: ambivalence (FG1a:653; 704-714; 708)

Closeness: challenges outweigh benefits (FG1a:850-853)

Communication: generally sub-optimal (FG1a:921; 956-957; 965-971)

Competitive SA banking industry => high pressure (FG1a:164-166)

Conflict => affects home relationships negatively (FG1a:585-588)

Conflict => low energy (FG1a:583-585)

Counselling and support group services are available (FG1a:395-397)

Co-worker respect can build trust (FG1a:1153; 1157-1160)

Co-workers drain each other's energy (FG1a:210; 219; 755-756; 817; 817; 831-840)

Difficult goals (FG1a:23; 25; 26; 49; 52; 76; 120-122; 123-124; 125; 251; 267-269; 273-279)

Difficulty: adapting to change (FG1a:224)

Difficulty: energy into will-power (FG1a:206-207; 208-210; 216-219; 340)

Difficulty: recognising energy boosting mechanisms (FG1a:414)

Electronic systems malfunctioning => high pressure (FG1a:50-53)

Family relations: can pose challenges (FG1a:882-885; 887-891; 894-895)

Family relations: pose no challenges at this branch (FG1a:898-906; 908-910)

Fast changing environment (FG1a:224; 273-279)

Feigning social integration (FG1a:539; 514-520; 524-526; 530-531; 533-536; 537-538)

High challenge experience (FG1a:346-348)

High input, low outcome (FG1a:249-250)

High pressure => mistakes (FG1a:110-111)

High pressure environment (FG1a:21; 394-395; 397-398; 560-561; 582)

High pressure/stressful environment + low maturity levels => conflict (FG1a:659-660; 662-664; 666; 668)

High work-hour load (FG1a:108)

Individual goals: obstacle to team work (FG1a:442-444; 447; 449-455; 458-461)

Insensitive communication: higher status -> lower status workers (FG1a:573-574; 923-926; 928; 931; 927; 929-931; 929-930; 936-939; 947-954; 961-971; 973-974; 975-977; 980-981)

Inter-departmental conflict (FG1a:415-417; 487-489; 491-493; 496-498; 496-498; 794; 788-793; 795-798)

Inter-departmental conflict => pressure on management (FG1a:557-563)

Inter-departmental energy disparity (FG1a:759-760; 762; 767-768; 770-779; 982; 784-786; 830-835)

Inter-departmental integration/cooperation can build trust (FG1a:1146-1150)

Inter-departmental lack of communication (FG1a:420-425; 573-574; 580-581; 593-594; 788-793; 794; 795-798)

Inter-departmental lack of cooperation (FG1a:503-509; 721; 767-768; 836-840; 1146-1148)

Inter-departmental lack of integration (FG1a:721-722; 725-727; 737-738; 751-760; 762; 767-768; 770-779; 784-786; 1167-1168)

Inter-departmental lack of trust (FG1a:1069-1070; 1072-1073; 1077-1078; 1088-1090; 1092)

Inter-departmental spatial separation (FG1a:425-427; 506-509; 514-520; 788-793; 795-798)

Inter-personal conflict (FG1a:538; 794; 926; 969-971)

Intra-departmental integration levels vary (FG1a:481; 483-485)

Intra-departmental integration/cooperation (FG1a: 442; 722-723; 737-738; 756; 770-779; 784-786)

Intra-departmental protective behaviour (FG1a:487-489; 495; 498-500; 557-558; 564-565; 567-581; 589-595)

Intra-departmental support (FG1a:576-579; 589-593; 829-831)

Intra-departmental trust (FG1a:1065-1069; 1077-1078; 1088-1090; 1092)

Intra-personal resilience (FG1a:821-829)

Legislative compliance monitoring => high pressure (FG1a:109-112; 113; 115-118)

Low energy (FG1a:191; 193; 194; 219-220; 336-337; 341; 346; 575-576)

Low maturity levels => negative reactions to colleague promotions (FG1a:858; 859; 860-863; 864)

Low mutual assistance/support (FG1a:337-339; 342-343; 357-358)

Low team spirit (FG1a:352; 365-366; 368)

Low team spirit => low productivity (FG1a:352-353; 370)

Low trust in co-workers (FG1a:1063)

Low/no social integration outside work (FG1a:511-514; 520-523)

Performance demands => failure experience (FG1a:323; 328)

Performance demands => feeling fallible (FG1a:354-355; 402-404; 408)

Performance demands => feeling fear/panic (FG1a:317; 328)

Performance demands => feeling incompetent (FG1a:243-247; 252-255)

Performance demands => feeling misunderstood (FG1a:288; 408; 1025-1027)

Performance demands => feeling powerless toward obstacles (FG1a:244-245; 364-365; 983-984; 988-991; 1016-1027)

Performance demands => feeling sick (FG1a:980-981; 987-988; 1035)

Performance demands => feeling stressed (FG1a:319)

Performance demands => feeling trapped (FG1a:993)

Performance demands => mixed feelings (FG1a:333)

Performance demands => under-achiever experience (FG1a:321)

Performance goals emphasis (FG1a:33-35)

Performing tasks on time, can build trust (FG1a:1188-1195)

Personality differences => low integration (FG1a:745; 747-749;762; 747-749;751-755)

Problems at home => hidden (FG1a:541-545)

Problems at home => hidden => prevents co-worker support (FG1a:541-555)

Problems at home => low energy (FG1a:388-392)

Respecting each other's humanity can build trust (FG1a:1186)

Risky international economy => high pressure (FG1a:140-149)

Risky SA economy => high pressure (FG1a:153-155; 157-159; 171; 173-175)

Rotational team work is essential for reaching individual goals (FG1a:463-470)

Sale makers not crediting lead providers => damaged trust (FG1a:1112-1115; 1118-1119; 1122; 1128-1138)

Sales goals exceed client market capacity (FG1a:39-41; 43-45)

Stressful environment (FG1a:17; 18)

Stringent target setting can induce creative problem-solving (FG1a:1030-1034; 1037; 1039-1050)

Team spirit can build trust (FG1a:1145)

Trust => passing on leads for potential sales (FG1a:1109-1110)

Trust in reward promises increases performance (FG1a:1099-1102)

Trust increases performance (FG1a:1099)

Trust relates to the confidential treatment of personal information (FG1a:1176; FG1a:1178-1181)

Under-cover service monitoring => high pressure (FG1a:86; 88-89; 91; 93; 99-100; 102-103)

Understand importance of strong work relationships (FG1a: 685-686; 691-696; 698-699; 719-720; 722-723)

Understanding of closeness: feeling one fits in (FG1a:712)

Value of optimal communication: builds trust (FG1a:1146-1150; 1183)

Value of optimal communication: resolve/avoid conflict (FG1a:417-429; 417-429; 923-926; 928; 939-942; 966-968)

Value of optimal instruction communication => improves quality of execution (FG1a:941-947)

Varied energy levels (FG1a:196-198; 226-230; 230-234; 751-755)

Verbal attacking behaviour (FG1a:493; 497; 816)

Western Cape: under-performing province => high pressure (FG1a:63-70)

Codes from FG1b, in alphabetical order

Authority-based environment (FG1b:510-512)

Change adaptation demand drains energy (FG1b:90; 92)

Communication: generally sub-optimal (FG1b:600-609; 610)

Co-workers drain each other's energy (FG1b: 704)

Difficult goals (FG1b:75-79; 111; 112; 122; 174; 128-129; 150-151; 153-160; 163-166; 168-169; 180-181; 185-187; 246-250; 260-264; 267-268; 270-272; 278-279; 285-293; 296-301; 310; 323-325; 404-405; 763-764)

Difficulty: adapting to change (FG1b:68-71; 88; 162; 163-166; 252; 306; 307-309; 312)

Difficulty: recognising energy boosting mechanisms (FG1b:224; 225; 226)

Experiencing discrepancy between contractual promises and managerial demand reality (FG1b:501-503; 507; 510-512; 514; 523-525; 526-529; 549-553)

Failure experience drains energy (FG1b:229-230)

Fast changing environment (FG1b:65-69; 85-86; 87; 88-91; 132-134; 137-139; 150-151; 153-159; 162; 163-166; 245-251; 274-275; 303-304; 306; 307-309; 312; 341; 487-488; 551-552; 763-764)

Feigning social integration (FG1b: 664-665)

High challenge experience (FG1b:44-45; 200; 396; 558-559)

High illness rates (FG1b:781-783; 785; 786)

High input, low outcome (FG1b:177-180; 278-279; 281; 356-357; 358; 359-360; 361; 364-366; 434-435; 444-446; 515-516; 755-758)

High pressure => mistakes (FG1b:81)

High pressure environment (FG1b:39; 54; 194; 498-499; 519-522; 561; 743-745; 747-750; 763-764)

High work-hour load (FG1b:254-255; 519-521)

Increasing work load, decreasing staff numbers (FG1b:75-76; 103-105; 106; 531-532; 707-709)

Individual goals: obstacle to team work (FG1b:317; 318; 319; 321; 322; 344-346; 351-358; 362-363; 387-392; 397-398; 402-403; 423-424; 427-428; 429; 473-474)

Insensitive communication: higher status -> lower status workers (FG1b:255-257; 439-440; 510-512; 515-516; 700-701)

Inter-departmental lack of cooperation (FG1b:404-405)

Inter-departmental lack of integration (FG1b:430-431; 456-457; 468; 653)

Inter-departmental lack of trust (FG1b:468)

Inter-departmental spatial separation (FG1b:246; 430-431; 454-455)

Inter-personal conflict (FG1b:603-609)

Intra-departmental integration/cooperation (FG1b:404-405; 651; 653-655)

Intra-departmental support (FG1b:465)

Lack of trust re. personal information confidentiality (FG1b:574-577; 578-579; 586-589; 670-671)

Low cooperation (FG1b:382-383; 424; 427-428; 429; 473-474)

Low energy (FG1b:55-56; 199; 201)

Low energy => affects home relationships negatively (FG1b:213-214; 218; 674-676)

Low mutual assistance/support (FG1b:57-58; 323-325; 326-327; 327; 343)

Low team spirit (FG1b:317; 318; 319; 320; 342; 653)

Low trust in co-workers (FG1b:317; 410; 411; 412; 414-415; 656-658; 660-662; 665)

Low trust in management (FG1b:507; 514; 523-525; 526-529; 543-544; 549-553; 569-570; 571; 572-573; 668-673; 676-677; 706-711)

Making sales boosts energy (FG1b:240;242; 241)

Obstacles to claiming for over-time hours (FG1b:488-489; 490-491; 493)

Performance demands => experiencing unreasonable expectations (FG1b:75; 93-94; 97-100; 107-109; 114-119; 252-253; 260-264; 267-268; 391-396; 442-446; 493-496; 501-503; 507; 533-535; 537; 761)

Performance demands => failure experience (FG1b:214-215; 243; 244; 665-666; 667; 692-694)

Performance demands => fear of losing job (FG1b:133-137; 337-338; 339; 342)

Performance demands => feeling disregarded (FG1b:71; 73; 750; 754; 752-753)

Performance demands => feeling dis-regarded (FG1b:73)

Performance demands => feeling fear/panic (FG1b:81; 125-137; 232; 233-234; 237; 238; 239)

Performance demands => feeling misunderstood (FG1b:45-54; 81-82; 435-436; 440; 451-452; 673-674; 756-757)

Performance demands => feeling powerless toward obstacles (FG1b:49-54; 57; 138-151; 703-704)

Performance demands => feeling short-changed (FG1b:553; 555-557; 561-563)

Performance demands => feeling stressed (FG1b:448)

Performance demands => feeling trapped (FG1b:71; 104-105; 695-697)

Performance demands => feeling victimised (FG1b:45-48; 572-573; 671-672)

Performance demands => mixed feelings (FG1b:517-518)

Performance demands => under-achiever experience (FG1b:759)

Performance demands: feeling confused (FG1b:252-253; 307-309)

Performance demands: feeling powerless toward obstacles (FG1b: 298-299)

Performance goals emphasis (FG1b:184; 246-257)

Recent staff member stroke event at work (FG1b:739-740)

Sales goals exceed client market capacity (FG1b:170-172; 174; 181-183; 185-187; 189-192; 195; 302; 434-435)

Sales goals: highest emphasis (FG1b:26; 43-45; 69-71; 72-73; 79; 108-109; 110; 114-119; 140-150; 205; 231-232; 250-251; 256-257; 285-293; 296-298; 327; 455-456; 472-473; 558-560; 561)

Stressful environment (FG1b:55; 80; 217; 739-740; 742; 775)

Stringent target setting can induce creative problem-solving (FG1b:176-177; 371-380)

Strong working relationships can sustain energy (FG1b:738)

Struggle to relax after work (FG1b:202-203; 204; 208; 211; 205; 206; 210; 212; 215-216)

Trust relates to the confidential treatment of personal information (FG1b:589-591)

Trust: ambivalence (FG1b:316)

Verbal attacking behaviour (FG1b: 658)

Value of optimal communication: resolve/avoid conflict (FG1b:469-471; 469-477; 581-586; 600-603)

Codes from FG2, in alphabetical order

Accepting offers (FG2:146; 145; 147)
Camaraderie (FG2:277; 494; 800; 86; 206; 672-673; 432; 433; 671)
Conflict => affects home relationships negatively (FG2:316-319)
Co-worker support (FG2:680-682; 689-690)
Decreased conflict (FG2:211; 209; 345; 852-853; 860-862)
Decreased sense of isolation (FG2:60-61; 62-64; 71-72; 77; 78; 235-241; 244-246; 247; 269; 691; 772-773)
Difficulty to recognise shifts in trust aside from increased confidential treatment of personal information (FG2:715-725)
Emerging team-ness at wider branch level instead of departmental level (FG2:773; 777-781; 328-336; 525-527)
Enriched inter-personal relating (FG2:509; 310; 288-290; 563; 506-508; 510-514)
Expanded insight about what music can do (FG2:23-24; 29-30; 29-30)
Expanded insight re. others (FG2:269-270; 203; 547; 891-892; 229-232 ;234-235 ;245-246; 549; 596-597; 247; 259-260; 284; 250-252; 283; 285-286; 354-356; 570-574; 651-652; 774-775; 783-784; 868-871; 874-875; 877-879; 233)
Expanded self-insight re. expressive capacities (FG2:90-91; 538-540; 545-546; 555; 871)
Expanded self-insight re. how mood influences functioning (FG2:104-106; 194-202)
Expanded self-insight re. own behaviour (FG2: 214-215; 204-205; 877-879)
Expanded sense of mutual approachability (FG2:602-604; 306-308; 251-252; 271-273; 275-276; 655-656; 700-701; 309)
Experienced a sense of being at ease/free with colleagues (FG2:131-132; 136-137; 142-143; 146; 148-149; 145; 147)
Experienced a sense of competence in the music (FG2:186-188; 191-191)
Experienced being creative in a non-judgemental space (FG2:179-182)
Experienced being in the moment, in the music (FG2:164-168; 170-173; 175-182; 184; 186-188; 191-191)
Experienced being supported in the music, by colleagues (FG2: 235-241)
Expression of need for social integration (FG2:438; 408; 412-416; 434-437; 439-441; 450-451)
Group discomfort re. presentation of conflict between some individuals (FG2:679)
Ideally MT should be done in the actual work space, to shift the energy of the place (FG2:457-459; 461-465; 467)
Ideally MT should be done with entire branch worker cohort (FG2:468)

Improved communication (FG2:851; 852; 852; 860-862)

Improved team work (FG2:108-109; FG2:110)

Increased connectedness between team members (FG2:826)

Increased cooperation (FG2:365; 346; 350; 359-363; 828)

Increased empathy (FG2:834; 549; 357; 554; 579-580; 839; 350-352; 354-356; 358-359; 565-566; 774-775; 780-784; 786)

Increased inter-departmental integration (FG2:120-121; 122)

Increased inter-personal attunement (FG2:891-892; 148-150; 885; 887; 363-364; 560-563; 890; 298-299; 302-304)

Increased inter-personal tolerance (FG2:846; 259-261; 325; 336; 832; 346; 748)

Increased musical cohesion (FG2:111-113; 115)

Increased mutual understanding (FG2:836; 855-858; 862-865)

Increased respect (FG2:114; 838; 115)

Increased sharing of sensitive personal information (FG2:661-664; 694-700; 803)

Increased team unity (FG2:330; 310; 340; 342-343; 828; 830; 302-303)

Increased trust (FG2:608-609; 664-665; 700-702)

Increased trust in managerial intent (FG2:854-858)

Increased understanding of pressure on management (FG2:855-856)

Inter-departmental lack of integration before intervention (FG2:116-117; 118-119)

Inter-departmental spatial separation (FG2:116-117; 118-119)

Intervention: too many sessions, too repetitive (FG2:43-44; 46-47)

Lack of trust re. personal information confidentiality (FG2:622-623; 625-626; 657-658; 660-661; 624; 628-629)

Low trust in co-workers (FG2:557-558; 726-729; 753-754)

MT = energising (FG2:37; 38; 40; 42; 388; 390-392; 393; 398)

MT = enjoyable (FG2:20; 22; 42; 192; 399-400)

MT = exciting (FG2:18; 42-43)

MT = relaxing (FG2:23; 29-30)

MT => discovering own musical talent (FG2:128-129)

MT => express feelings (FG2:27-28; 90-91; 95; 98-99; 177-179)

MT => sense of felt authentication (FG2:104; 88-89; 91-99- 191; 102; 197-200)

MT aided sensori-motor rehabilitation after stroke (FG2:795-789; 805-811)

MT offered everyone opportunities to both lead and follow (FG2:297-299; 303-304)

MT offered opportunities for exercising adaptability (FG2:299-300)

MT offered something else to talk about aside from work (FG2:500-509; 496-498)

MT offered something else to think about aside from work (Daniella; FG2:150-158; 160; 161-162; 163-168; 322-323)

MT revealed talents in colleagues (FG2:61-62; 64-66; 61; 68-69; 80)

MT revealed the fun side of colleagues (FG2:59; 80)

MT revealed the human side of colleagues (FG2:75; 76; 77; 78; 283; 284; 285-286; 323-324; 515; 599-600; 664-665)

MT revealed the non-work side of colleagues (FG2:72-73)

MT sessions in work time added stress/pressure (FG2:50-51)

MT-participating workers experienced higher energy than non-MT-participating workers (FG2:474-479)

MT-participating workers experienced higher unity than non-MT-participating workers (FG2:468-474)

Musical momentum lasts beyond the session (FG2:394-396)

New communication/interaction strategy (FG2:897; 899; 536; 213; 259-261; 325-326; 535; 591-593; 212; 214-215; 250-251; 256; 258; 566-568; 653-657; 867-869; 874-875; 877-879)

New possibilities for co-worker support (FG2: 235-236; 515-517; 527; 599-600; 602-604; 609-610; 612-613; 365; 601; 271-273; 275-276; 664-665; 692-693; 786)

Not enough fun activities for colleagues (FG2:402-404; 407-409)

Open communication about professional matters (FG2:734-737; 739-740; 742-747)

Performance demands => feeling fear/panic (FG2:263-264)

Sales goals: highest emphasis (FG2:262-264)

Stressful environment (FG2:234; 262-263; 399)

Trust also means considering the depth of relating between colleagues, not only looking at the appearance of conflict (FG2:665-678; 684-688)

Trust in branch manager re. sharing of personal information (FG2:550-551; 643-645)

Trust relates to the confidential treatment of personal information (Emily; FG2:614; 617-620; 636; 642-645; 701-702; 728-731; 753-754)

Trustworthy behaviour intent (FG2:748-753)

Verbal attacking behaviour before intervention (FG2:254)

Vicarious celebration of gains made by another (FG2:800)

Appendix O: Comprehensive list of codes from all thick descriptions, with line references

Codes from TD1, in alphabetical order

Accepting creative offers (TD1:11; 172-174; 43)

Accepting leadership (TD1:107-108; 111-112; 162; 235-238; 244-245; 254-257; 44; 83; 86; 92-93)

Accepting offers (TD1:184)

Accommodating others (TD1:101-102; 133-134; 174-179; 60-62; 70-71; 75-76)

Awareness of sub-optimal inter-personal attunement (TD1:293-297)

Cohesion (TD1:107-108; 117-118; 125-126; 130-131; 160-161; 202-203; 212-214; 238-239; 244-245; 265-268; 277-278; 45-46; 93-95)

Collective agency (TD1:278-281)

Collective engagement (TD1:36-37; TD1:41; 201-203)

Constructive relationship shift (TD1:123-125)

Creative autonomy (TD1:104; 108-110; 112-114; 147-149; 155; 168-171; 179-182; 214-215; 230-233; 274-275; 281-282; 47-50; 52-53; 87-90; 97-98)

Creative risk taking (TD1:149-152; 168-171; 203-204)

Curiosity/ experimentation (TD1:34-35; 83-85)

Engagement in creative expression (TD1:34-35; 152-153; 136-138; 182-184; 194-196; 210-212; 249-256; 257-259)

Enjoyment (TD1:131-132; 142-143; 157; 183-184; 203-204; 236; 248-249; 35-36; 69; 82; 93)

Excitement (TD1:34; 72-73)

Experimenting to find creative solutions (TD1:215-220)

Group agency (TD1:213-214; 284-285; 99-101)

High energy (TD1:142)

Individual agency – creative suggestion to group (TD1:10-11)

Individual agency – engagement with musical instruments (TD1:24-27; 59; 62-66; 114; 119-120; 132-136; 154; 239-240; 242; 50-52; 72-73; 76-79; 95-97)

Individual agency – handing over leadership (TD1:112-114; 258-260)

Inter-personal attunement (TD1:68-69; 73-75; 107-108; 122-123; 138; 142-143; 150; 155-157; 179; 184; 188-189; 193; 199-200; 207; 235; 254; 256-257; 273-274; 55-56; 57-62; 80-83; 86; 91-93; 98-99)

Inter-personal warmth (TD1:123; 125-126; 132-134; 235-236; 71-72; 82; 138; 143)

Offering affirmation (TD1:115-116; 159-160)

Offering encouragement (TD1:161-162)

Offering leadership (TD1:208-209; 230-233; 243-244)

Personal congruence in creative expression (TD1:166-167; 84-187; 47-49; 53-54; 87-90; 281-282)

Playful interaction (TD1:144-145; 222-223; 73-75)

Playful self-assertion (TD1:80; 270-271)

Pleasant surprise at the sensitivity of others (TD1:299-300)

Presenting competence collectively (TD1: 265-268; 244-245; 249-251; 262-263; 279-281)

Presenting individual competence (TD1:172; 187-188; 190-191; 251-256; 274-275; 281-282)

Seeking affirmation (TD1:114-115; 157-159)

Sensitivity/ consideration (TD1:176-179; 190-194; 204)

Sharing resources (TD1:220-223)

Surprising presentation of musical talent (TD1:196-201)

Codes from TD2, in alphabetical order

Accepting creative offers (TD2:103-105; 134-136; 141-146; 156-161; 171-173; 178-180; 216-217; 56; 65-68; 70)

Accepting leadership (TD2:134-136; 141-146; 91-92)

Accommodating others (TD2:163-165; 166-171)

Cohesion (TD2:128; 136-137; 141-146; 176-178; 180-181; 199-203; 204-206; 208-209; 221; 227)

Collective attempt at musical-structural convergence (TD2:198-199)

Collective engagement (TD2:126; 134-136; 14; 141-146; 225-226; 78-79; 81-82)

Creative autonomy (TD2:132-134; 137-141; 146-148; 151-155; 178-180)

Creative risk taking (TD2:113-115; 47-48; 68-69; 70-72; 96-97; 99-102; 99-102)

Enjoyment (TD2:229; 45-46; 77)

Enjoyment of another's creative offering (TD2:161-163; 171-173; 208; 210-212; 52-53; 56-58; 72-74; 80-81; 89-91; 94)

Excitement (TD2:227; 229)

Group agency (TD2:13-14; 214-216)

Growing confidence in collective musical-expressive engagement (TD2:15; 18-20; 22; 190-192; 195-196)

Growing confidence towards individual creative expression (TD2:105-106; 173-176; 192-195; 217-218)

High energy (TD2:14; 211-213; 214-216; 221; 223-224; 227-228; 29-30)

Highly focused collective engagement (TD2:183-184; 95-96)

Increased energy (TD2:192; 201-203; 206-207; 211-213; 223-224)

Individual agency – choosing a safe creative risk (TD2:197-198; 213-214; 216-217)

Individual agency – handing over leadership (TD2:118-120)

Initial reticence towards individual creative expression (TD2:109-110; 63-64)

Initially tentative collective musical-expressive engagement (TD2:20-21; 38-39; 43-44)

Inter-personal attunement (TD2:121; 123-124; 126; 136-137; 141-146; 159-161; 171-173; 176-178; 180-181; 204-206; 47; 65-68; 78-79; 81-82)

Merging with group expression while retaining individuality (TD2:34)

Offering affirmation (TD2:103-105; 106-107; 115-118; 148-151; 156-161; 176-178; 180-181; 195-196; 198-199; 209; 50-63; 53-54; 86-87; 88-91; 98-99)

Offering encouragement (TD2:110-112; 214-216; 70)

Personal congruence in creative expression (TD2:113-115; 146-148; 151-155; 166-171; 197-198; 203-204; 220; 55-57; 76-78)

Playful self-assertion (TD2:120-123; 137-141; 146-148; 151-155; 166-171; 207-208; 209-210; 33-34)

Presenting competence collectively (TD2:131-132; 141-146; 165-166; 180-181; 204-206; 208-209)

Presenting individual competence (TD2:129-131; 146-148; 151-155; 32-33; 68-69; 70-72; 77; 83-84; 88; 92-94)

Release (TD2:228)

Seeking affirmation (TD2:85-86;88)

Sensitivity/consideration (TD2:163-165)

Surprising presentation of musical talent (TD2:173-176)

Sustained collective engagement in spite of cognitively challenging event (TD2:50; 74-75; 148-151; 156-161)

Vicarious appreciation of another's experience (TD2:111-112; 116-118; 163-165; 45-46)

Codes from TD3, in alphabetical order

Acceptance of shared vulnerabilities (TD3:43; 46-48)

Accepting creative offers (TD3:105-106)

Acquiring a new interactive vocabulary (TD3:70)

Appreciating affirmation (TD3:118; 84-85)

Awareness of opportunities shared at collective level (TD3:16-17)

Awareness of strengths shared at collective level (TD3:14-15)

Awareness of threats faced at collective level (TD3:16-17)

Awareness of vulnerabilities shared at collective level (TD3:14-15)

Celebration as a group (TD3:130-131;143-144)

Celebratory individual expression (TD3:88-89;103-104)

Cohesion (TD3:128; 139-141; 54-59)

Cohesion presented by persons who reported having frequently been in conflict with each other (TD3:59-61)

Collective expression of openness towards personal growth (TD3:22)

Collectively expressed expanded self-insight (TD3:21-22; 43; 46-48)

Creative autonomy (TD3:143-144; 81-82)

Creative risk taking (TD3:101; 90-91; 92-94)

Energetic grounded-ness (TD3:130-131; 30; 70-72; 73-74)

Engagement in creative expression (TD3:136-139)

Enjoyment (TD3:143-145; 96)

Enjoyment of another's creative offering (TD3:119-120; 78-79; 89; 96-97)

Expression of mutual support intent (TD3:139-140; 50)

Expression of shared aspirations (TD3:42; 49-50)

Group agency (TD3:108; 139-141; 70-72; 73-74)

Group celebration of an individual offering (TD3:117-118; 85-86)

Group expression of resilience (TD3:41)

Growing confidence in collective musical-expressive engagement (TD3:125-126)

High energy (TD3:109-110; 116; 123-124)

Increased energy (TD3:111-112; 117; 120-121; 126; 129-130; 135-136; 34-35; 85-86; 89-90; 94-95)

Individual agency – choosing a safe creative risk (TD3:81-82; 98)

Individual agency – declining an invitation (TD3:80-81)

Individual agency – engagement with musical instruments (TD3:52-54)

Initial energy disparity between two different expression channels (TD3:61-62; 71-72; 73-75)

Initially tentative collective musical-expressive engagement (TD3:35-39)

Inter-personal attunement (TD3:91; 97; 99-100)

Invested expression of collective identity (TD3:128-130; 139-141)

Merging individual energy level with energy level of the group at own pace, on own terms (TD3:64-65; 115-116)

Merging with group expression while retaining individuality (TD3:51-52)

Offering affirmation (TD3:102-103; 105-106; 108-109; 76-77; 84; 91)

Offering encouragement (TD3:102-103; 108-109; 76-80; 84)

Personal congruence in creative expression (TD3:100-101; 107; 33; TD3:75-76)

Playful interaction (TD3:123-124)

Playful self-assertion (TD3:114-116; 143-144)

Presenting competence collectively (TD3:106; 124-126; 91-92)

Presenting individual competence (TD3:33)

Progressive energy parity between two different expression channels (TD3:89-90;97;103;106)

Seeking affirmation (TD3:106-107)

Wordless expression of shared meaning (TD3:133-134)

Appendix P: Theme one: Work place assessment – associated second order categories, first order categories and codes

PRE-INTERVENTION

2nd Ord.Cat.: Sectoral and organisational demands	
1st Ord.Cat.: South Africa-specific legal and economic environment pressures	FG1: Legislative compliance monitoring => high pressure FG1: Risky international economy => high pressure FG1: Risky SA economy => high pressure FG1: Competitive SA banking industry => high pressure
1st Ord.Cat.: Western Cape Province-specific environment pressures	FG1: Western Cape: under-performing province => high pressure FG1: Sales goals exceed client market capacity
1st Ord.Cat.: Stress-related difficulties	FG1: Stressful environment FG1: Performance demands => feeling stressed FG1: Struggle to relax after work
1st Ord.Cat.: Pressure-related difficulties	FG1: High pressure environment FG1: High challenge experience FG1: Electronic systems malfunctioning => high pressure FG1: Client feedback mechanisms => high pressure FG1: Under-cover service monitoring => high pressure FG1: High pressure => mistakes
1st Ord.Cat.: Work load related difficulties	FG1: Increasing work load, decreasing staff numbers FG1: High work-hour load FG1: Obstacles to claiming for over-time hours
1st Ord.Cat.: Change-related difficulties	FG1: Fast changing environment FG1: Difficulty: adapting to change
1st Ord.Cat.: Goal-related difficulties	FG1: Difficult goals FG1: Performance goals emphasis FG1: Sales goals: highest emphasis

(Theme 1, Work place assessment, pre-intervention, 2nd Ord.Cat.: Sectoral demands, continued)

1st Ord.Cat.: Work-related physical health challenges

- FG1: Performance demands => feeling sick
- FG1: High illness rates
- FG1: Recent staff member stroke event at work

2nd Ord.Cat.: Organisational support

1st Ord.Cat.: Support from the organisation

- FG1: Counselling and support group services are available

2nd Ord.Cat.: Emotional experience dimension

1st Ord.Cat.: Fear-related work experience

- FG1: Performance demands => feeling fear/panic
- FG1: Performance demands => fear of losing job

1st Ord.Cat.: Alienation-related work experience

- FG1: Performance demands => experiencing unreasonable expectations
- FG1: Performance demands => feeling misunderstood
- FG1: Performance demands => feeling disregarded
- FG1: Performance demands => feeling victimised

1st Ord.Cat.: General negative emotion related work experience

- FG1: Performance demands => feeling confused
- FG1: Performance demands => mixed feelings

POST-INTERVENTION

2nd Ord.Cat.: Problem statement reiterations

1st Ord.Cat.: Problem statements

- FG2: Stressful environment
- FG2: Sales goals: highest emphasis
- FG2: Conflict = affects home relationships negatively
- FG2: Performance demands => feeling fear/panic
- FG2: Not enough fun activities for colleagues
- FG2: Inter-departmental spatial separation

Appendix Q: Theme two: Vitality – associated second order categories, first order categories and codes

PRE-INTERVENTION

2nd Ord.Cat.: Energy deficiency dimensions

1st Ord.Cat.: Energy levels - general difficulties

FG1: Low energy

FG1: Varied energy levels

FG1: Difficulty: energy into will-power

1st Ord.Cat.: Low energy and home life – mutual influence

FG1: Problems at home => low energy

FG1: Low energy => affects home relationships negatively

1st Ord.Cat.: Energy draining factors

FG1: High input, low outcome

FG1: Co-workers drain each other's energy

FG1: Failure experience drains energy

FG1: High challenge experience => low energy

FG1: Conflict => low energy

FG1: Change adaptation demand drains energy

1st Ord.Cat.: Team spirit deficiency

FG1: Low team spirit

FG1: Low team spirit => low productivity

2nd Ord.Cat.: Energy potentials

1st Ord.Cat.: Potential energy boosting factors

FG1: Difficulty: recognising energy boosting mechanisms

FG1: Making sales boosts energy

FG1: Strong working relationships can sustain energy

FG1: Intra-personal resilience

(Theme 2, Vitality, continued)

DURING AND POST-INTERVENTION

2nd Ord.Cat.: Energy and stress related observations

1st Ord.Cat.: Energy gains

FG2: MT = energising

TD: Increased energy

TD: High energy

FG2: Musical momentum lasts beyond the session

FG2: MT-participating workers experienced higher energy than non-MT-participating workers

FG2: Ideally MT should be done in the actual work space, to shift the energy of the place

FG2: Ideally MT should be done with entire branch worker cohort

1st Ord.Cat.: Excitement

FG2: MT = exciting

TD: Excitement

1st Ord.Cat.: Relaxation/release

FG2: MT = relaxing

TD: Release

1st Ord.Cat.: Stress related recommendations for future MT interventions

FG2: Intervention: too many sessions, too repetitive

FG2: MT sessions in work time added stress/pressure

2nd Ord.Cat.: Activating intrinsic motivation

1st Ord.Cat.: Instances suggesting the activation of intrinsic motivation

FG2: MT = enjoyable

TD: Enjoyment

TD: Curiosity/ experimentation

TD: Playful self-assertion

TD: Celebratory individual expression

FG2: MT offered something else to think about aside from work

FG2: Experienced being in the moment, in the music

Appendix R: Theme three: Individual competence and autonomy – associated second order categories, first order categories and codes

PRE-INTERVENTION

2nd Ord.Cat.: Challenges to competence and autonomy

1st Ord.Cat.: Failure-related work experience

- FG1: Performance demands => feeling fallible
- FG1: Performance demands => failure experience
- FG1: Performance demands => under-achiever experience

1st Ord.Cat.: Dis-empowering work experience

- FG1: Authority-based environment
- FG1: Performance demands => feeling incompetent
- FG1: Performance demands => feeling powerless toward obstacles
- FG1: Performance demands => feeling trapped

2nd Ord.Cat.: Potentials for competence and autonomy

1st Ord.Cat.: Goal-related benefit potential

- FG1: Stringent target setting can induce creative problem-solving

DURING AND POST-INTERVENTION

2nd Ord.Cat.: Discovering, integrating and grounding self

1st Ord.Cat.: Music-related self-discovery

- FG2: MT => discovering own musical talent
- TD: Surprising presentation of musical talent
- FG2: Expanded insight about what music can do

1st Ord.Cat.: Intra-personal integration

- TD: Initial energy disparity between two different expression channels
- TD: Progressive energy parity between two different expression channels
- TD: Personal congruence in creative expression
- FG2: MT aided sensori-motor rehabilitation after stroke

1st Ord.Cat.: Personal authentication/grounding

- FG2: MT => sense of felt authentication
- TD: Energetic grounded-ness
- FG2: MT => express feelings

(Theme 3, Individual competence and autonomy, during-and-post intervention, continued)

2nd Ord.Cat.: Individual empowerment

1st Ord.Cat.: Developing experience of competence at individual level

- TD: Initial reticence towards individual creative expression
- TD: Growing confidence towards individual creative expression
- TD: Creative risk taking
- TD: Presenting individual competence
- FG2: Experienced a sense of competence in the music

1st Ord.Cat.: Exercising individual agency relating to self

- TD: Individual agency – engagement with musical instruments
- TD: Engagement in creative expression
- TD: Individual agency – choosing a safe creative risk
- TD: Creative autonomy

2nd Ord.Cat.: Strengthening self in relation to others

1st Ord.Cat.: Exercising individual agency relating to others

- TD: Individual agency – creative suggestion to group
- TD: Individual agency – handing over leadership
- TD: Individual agency – declining an invitation

1st Ord.Cat.: Expanded self-insight re. functioning in relation with others

- FG2: Expanded self-insight re. expressive capacities
- FG2: Expanded self-insight re. how mood influences functioning
- FG2: Expanded self-insight re. own behaviour

1st Ord.Cat.: Maintaining individuality while merging with group

- TD: Merging with group expression while retaining individuality
- TD: Merging individual energy level with energy level of the group at own pace, on own terms

Appendix S: Theme four: Relatedness – associated second order categories, first order categories and codes

PRE-INTERVENTION

2nd Ord.Cat.: Understandings of relatedness/community	
1st Ord.Cat.: Presentation and understandings of ‘closeness’	<p>FG1: Closeness</p> <p>FG1: Understanding of closeness: feeling one fits in</p> <p>FG1: Closeness can provide benefits/support</p> <p>FG1: Closeness: ambivalence</p>
1st Ord.Cat.: Difficulties related to ‘closeness’	<p>FG1: Closeness => challenges</p> <p>FG1: Closeness: challenges outweigh benefits</p> <p>FG1: Closeness => blurred boundaries</p> <p>FG1: Closeness => blurred boundaries => impeded performance management</p> <p>FG1: Closeness + low maturity levels => negative reactions to performance feedback</p> <p>FG1: Closeness => negative reactions to colleague promotions</p>
1st Ord.Cat.: Possible influence of family relations at branch	<p>FG1: Family relations: can pose challenges</p> <p>FG1: Family relations: pose no challenges at this branch</p>
1st Ord.Cat.: Awareness of the potential value of strong work relationships	<p>FG1: Understand importance of strong work relationships</p>

DURING AND POST-INTERVENTION

2nd Ord.Cat.: Rehearsing acceptance, flexibility and affirmation	
1st Ord.Cat.: Rehearsing acceptance in interaction	<p>TD: Accepting creative offers</p> <p>FG2: Accepting offers</p> <p>TD: Accepting leadership</p>
1st Ord.Cat.: Developing interactional flexibility	<p>FG2: MT offered everyone opportunities to both lead and follow</p> <p>FG2: MT offered opportunities for exercising adaptability</p> <p>TD: Acquiring a new interactive vocabulary</p>

(Theme 4, Relatedness, during-and-post intervention, 2nd Ord.Cat.: Rehearsing acceptance, flexibility and affirmation, continued)

1st Ord.Cat.: Affirmation/encouragement-based interactions

- TD: Seeking affirmation
- TD: Offering affirmation
- TD: Appreciating affirmation
- TD: Offering encouragement
- TD: Enjoyment of another's creative offering
- TD: Group celebration of an individual offering

2nd Ord.Cat.: Fresh and positive inter-personal contact

1st Ord.Cat.: Discovering refreshing aspects of others

- FG2: MT revealed talents in colleagues
- FG2: MT revealed the non-work side of colleagues
- FG2: MT revealed the human side of colleagues
- FG2: MT revealed the fun side of colleagues

1st Ord.Cat.: Shared liberating interactive experiences

- FG2: Experienced a sense of being at ease/free with colleagues
- FG2: MT offered something else to talk about aside from work
- TD: Playful interaction
- FG2: Experienced being creative in a non-judgemental space

1st Ord.Cat.: Positive relationship experiences

- FG2: Camaraderie
- TD: Celebration as a group

1st Ord.Cat.: Relationship gains

- FG2: Enriched inter-personal relating
- TD: Constructive relationship shift

2nd Ord.Cat.: Developing mutuality

1st Ord.Cat.: Inter-personal attunement gains

- FG2: Increased inter-personal attunement
- TD: Inter-personal attunement
- TD: Awareness of sub-optimal inter-personal attunement

1st Ord.Cat.: Gains in mutual understanding

- FG2: Expanded insight re. others
- FG2: Increased mutual understanding
- TD: Vicarious appreciation of another's experience

(Theme 4, Relatedness, during-and-post intervention, 2nd Ord.Cat.: Developing mutuality, continued)

1st Ord.Cat.: Strengthened relationship values

- FG2: Expanded sense of mutual approachability
- FG2: Increased inter-personal tolerance
- FG2: Increased respect

1st Ord.Cat.: Inter-personal warm-sentiment gains

- FG2: Increased empathy
- TD: Sensitivity/ consideration
- TD: Pleasant surprise at the sensitivity of others
- TD: Inter-personal warmth
- FG2: Expression of need for social integration
- FG2: Vicarious celebration of gains made by another

2nd Ord.Cat.: Crystallising shared dimensions of whole-branch identity

1st Ord.Cat.: Expressing shared values/meanings

- TD: Expression of shared aspirations
- TD: Wordless expression of shared meaning
- TD: Acceptance of shared vulnerabilities
- TD: Collective expression of openness towards personal growth
- TD: Collectively expressed expanded self-insight

1st Ord.Cat.: Developing awareness of shared intra-personal dispositions

- TD: Awareness of strengths shared at collective level
- TD: Awareness of vulnerabilities shared at collective level

1st Ord.Cat.: Developing awareness of shared contextual parameters

- TD: Awareness of threats faced at collective level
- TD: Awareness of opportunities shared at collective level

(Theme 4, Relatedness, continued)

2nd Ord.Cat.: Patterns of collective unit formation and functioning	
PRE-INTERVENTION	DURING AND POST-INTERVENTION
<p>1st Ord.Cat.: Inter-departmental division</p> <p>FG1: Inter-departmental spatial separation</p> <p>FG1: Inter-departmental lack of integration</p> <p>FG1: Inter-departmental energy disparity</p> <p>FG1: Inter-departmental lack of cooperation</p> <p>FG1: Inter-departmental lack of communication</p> <p>FG1: Inter-departmental conflict</p> <p>FG1: Inter-departmental conflict => pressure on management</p> <p>FG1: Inter-departmental lack of trust</p>	<p>1st Ord.Cat.: Inter-departmental integration</p> <p>FG2: Inter-departmental lack of integration before intervention</p> <p>FG2: Increased inter-departmental integration</p> <p>FG2: Emerging team-ness at wider branch level instead of department level</p>
<p>1st Ord.Cat.: Intra-departmental consolidation</p> <p>FG1: Intra-departmental integration/cooperation</p> <p>FG1: Intra-departmental integration levels vary</p> <p>FG1: Intra-departmental protective behaviour</p> <p>FG1: Intra-departmental support</p> <p>FG1: Intra-departmental trust</p>	<p>1st Ord.Cat.: Cohesion/unity gains</p> <p>FG2: Increased team unity</p> <p>TD: Cohesion</p> <p>TD: Invested expression of collective identity</p> <p>FG2: Increased musical cohesion</p> <p>FG2: MT-participating workers experienced higher unity than non-MT-participating workers</p> <p>FG2: Decreased sense of isolation</p> <p>FG2: Increased connectedness between team members</p>
<p>1st Ord.Cat.: Low social integration</p> <p>FG1: Low/no social integration outside work</p> <p>FG1: Feigning social integration</p> <p>FG1: Personality differences => low integration</p>	<p>1st Ord.Cat.: Cohesive engagement gains</p> <p>TD: Initially tentative collective musical-expressive engagement</p> <p>TD: Growing confidence in collective musical-expressive engagement</p> <p>TD: Collective engagement</p> <p>TD: Highly focused collective engagement</p> <p>TD: Sustained collective engagement in spite of cognitively challenging event</p>

(Theme 4, Relatedness, 2nd Ord.Cat.: Patterns of collective unit formation and functioning, continued)

	1st Ord.Cat.: Empowerment as a collective TD: Group agency TD: Presenting competence collectively TD: Collective attempt at musical-structural convergence TD: Group expression of resilience
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2nd Ord.Cat.: Communication

PRE-INTERVENTION

DURING AND POST-INTERVENTION

1st Ord.Cat.: Communication-related difficulties FG1: Communication: generally sub-optimal FG1: Insensitive communication: higher status -> lower status workers	1st Ord.Cat.: Communication-related gains FG2: Improved communication FG2: New communication/interaction strategy FG2: Open communication about professional matters
1st Ord.Cat.: Understandings of the value of optimal communication FG1: Value of optimal communication: resolve/avoid conflict FG1: Value of optimal instruction communication => improves quality of execution FG1: Value of optimal communication: builds trust FG1: Value of optimal communication: improves cooperation FG1: Value of optimal communication: builds trust	

(Theme 4, Relatedness, continued)

2nd Ord.Cat.: Conflict	
PRE-INTERVENTION	DURING AND POST-INTERVENTION
<p>1st Ord.Cat.: Conflict-related difficulties</p> <p>FG1: Inter-personal conflict</p> <p>FG1: Verbal attacking behaviour</p> <p>FG1: High pressure/stressful environment + low maturity levels => conflict</p> <p>FG1: Conflict => affects home relationships negatively</p> <p>FG1: Low maturity levels => negative reactions to colleague promotions</p>	<p>1st Ord.Cat.: Conflict-related gains</p> <p>FG2: Verbal attacking behaviour before intervention</p> <p>FG2: Decreased conflict</p> <p>TD: Cohesion presented by persons who reported having frequently been in conflict with each other</p> <p>FG2: Group discomfort re. presentation of conflict between some individuals</p> <p>FG2: Trust also means considering the depth of relating between colleagues, not only looking at the appearance of conflict</p>
2nd Ord.Cat.: Team work/cooperation	
PRE-INTERVENTION	DURING AND POST-INTERVENTION
<p>1st Ord.Cat.: Team work/cooperation difficulties</p> <p>FG1: Individual goals: obstacle to team work</p> <p>FG1: Low cooperation</p> <p>FG1: Rotational team work is essential for reaching individual goals</p>	<p>1st Ord.Cat.: Team work/cooperation gains</p> <p>FG2: Increased cooperation</p> <p>FG2: Improved team work</p> <p>TD: Sharing resources</p> <p>TD: Accommodating others</p>
2nd Ord.Cat.: Inter-personal support	
PRE-INTERVENTION	DURING AND POST-INTERVENTION
<p>1st Ord.Cat.: Inter-personal support difficulties</p> <p>FG1: Low mutual assistance/support</p> <p>FG1: Problems at home => hidden => prevents co-worker support</p> <p>FG1: Problems at home => hidden</p>	<p>1st Ord.Cat.: Inter-personal support gains</p> <p>FG2: New possibilities for co-worker support</p> <p>TD: Expression of mutual support intent</p> <p>FG2: Experienced being supported in the music, by colleagues</p> <p>FG2: Co-worker support</p>

Appendix T: Theme five: Co-worker trust – associated second order categories, first order categories and codes

2nd Ord.Cat.: States of co-worker trust	
<i>PRE-INTERVENTION</i>	<i>DURING AND POST-INTERVENTION</i>
<p>1st Ord.Cat.: Co-worker trust-related difficulties at peer level</p> <p>FG1: Low trust in co-workers</p> <p>FG1: Trust: ambivalence</p> <p>FG1: Lack of trust re. personal information confidentiality</p>	<p>1st Ord.Cat.: Shifts in co-worker trust at peer level</p> <p>FG2: Low trust in co-workers</p> <p>FG2: Increased sharing of sensitive personal information</p> <p>FG2: Increased trust</p> <p>FG2: Trustworthy behaviour intent</p>
<p>1st Ord.Cat.: Co-worker trust-related difficulties toward higher authorities</p> <p>FG1: Low trust in management</p> <p>FG1: Experiencing discrepancy between contractual promises and managerial demand reality</p> <p>FG1: Performance demands => feeling short-changed</p>	<p>1st Ord.Cat.: Shifts in co-worker trust toward higher authorities</p> <p>FG2: Trust in branch manager re. sharing of personal information</p> <p>FG2: Increased understanding of pressure on management</p> <p>FG2: Increased trust in managerial intent</p>
2nd Ord.Cat.: Understandings of co-worker trust	
<i>PRE-INTERVENTION</i>	<i>DURING AND POST-INTERVENTION</i>
<p>1st Ord.Cat.: Understandings of trust in relation to work-task-oriented interaction</p> <p>FG1: Trust => passing on leads for potential sales</p> <p>FG1: Sale makers not crediting lead providers => damaged trust</p> <p>FG1: Performing tasks on time, can build trust</p> <p>FG1: Trust increases performance</p> <p>FG1: Trust in reward promises increases performance</p>	<p>1st Ord.Cat.: Trust-related understandings in relation to confidential treatment of personal information</p> <p>FG2: Trust relates to the confidential treatment of personal information</p> <p>FG2: Difficulty to recognise shifts in trust aside from increased confidential treatment of personal information</p>

(Theme 5, Co-worker trust, 2nd Ord.Cat.: Understandings of co-worker trust, continued)

<p>1st Ord.Cat.: Understandings of potential inter-personal trust building factors</p> <p>FG1: Treating personal information confidentially can build trust</p> <p>FG1: Inter-departmental integration/cooperation can build trust</p> <p>FG1: Co-worker respect can build trust</p> <p>FG1: Respecting each other's humanity can build trust</p> <p>FG1: Team spirit can build trust</p>	
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