Identity and Integration

A study into the role of cultural identity in the process of integration and the important role music therapy can play in strengthening identity and aiding integration.

Abstract

The theme of this study is cultural identity used as a resource in integration. This thesis researches how immigrant children understand and use their cultural identity, particularly musical identity when integrating themselves into the Norwegian school system and Norwegian society. It is based upon qualitative interviews of five immigrant children from a "mottaksklasse" (reception class for immigrants) who have taken part in a music therapy project. The study focuses on the resources contained within identity and how music therapy can recognise and develop these resources to be used in integration. It has a foundation in the theories of resource orientated music therapy and music and identity. This thesis argues the benefits of increased awareness of identity for music therapists and immigrants alike. It argues for an age related approach to the use of identity in integration. It also discusses the importance of hybridisation, body consciousness and spontaneity in identity and the consequences of these elements in the process of integration. Resource and value are also examined in this thesis from a social perspective. The thesis argues the benefits of music therapy for immigrants and how music therapy can strengthen identity and increase identity awareness amongst immigrants so that they are better placed to translate their cultural resources and use them in the process of integration.

Sammendrag

Temaet for studien er kulturel identitet som en resurs i integrering. Oppgaven forsker på og utforsker hvordan immigranter forstår og bruker sin kulturell identitet, spesielt musikalsk identitet når de integrerer seg i det norske skole systemet og samfunnet. Studien er basert på kvalitative intervjuer på fem barn fra en mottaksklasse som har deltatt i en musikkterapi prosjekt. Studien fokuserer på ressurser som finnes i identitet og hvordan musikkterapeutisk arbeid kan anerkjenne og utvikle disse ressursene for bruk i integreringsprossesen. Oppgaven har et fundament i teori om ressurs orientert musikkterapi og musikk og identiet. Oppgaven argumenterer fordelene av økt bevisstgjøring av identitet blant både klienter og terapeuter. Den argumenterer for en alders relatert tilnærming på bruk av identitet i integreringsarbeid. I oppgaven diskuteres viktigheten av hybridisation, kroppsbevisthet og spontanitet i identiet og konsekvensene av disse elementene i integreringsprosessen. Betydning av ressurs og verdi er utforsket fra et sosialt perspektiv. Oppgaven argumenterer fordelene av musikkterapeutisk arbeid med immigranter og hvordan musikkterapi kan styrke identitet og øke bevistgjøring på identitet blant immigranter slik at identitet kan brukes i integreringsprosessen.

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1. Introduction

1.1 Subject

The subject of my thesis relates to a hotly discussed and often sensitive subject in modern day Europe, the subject of immigration and integration. At a time of economic instability across Europe and other parts of the world Norway has enjoyed relative economic stability and high wages. This has made Norway a popular choice for both economic migrants and refugees seeking asylum in a safe country. Statistics show an increase in immigration to Norway over the past decade and particularly since the financial crisis of 2008 (www.ssb.no 2012). Often hidden behind statistics and trends are the ordinary lives and stories of the people who have arrived in Norway as they set about building a new life in their new country of residence. News reports also tend to emphasise the problems and challenges related to immigration and focus little on the wealth of resources that immigrants bring with them when arrive. This thesis looks to give a voice to some of the people who have immigrated to Norway and to focus on their resources. It aims to answer how music therapy can help people in the process of their integration and give a voice and outlet for their resources. It also looks to explore the role that musical identity can play in this process.

1.2 Background and choice of subject

My reasons for choosing this subject are very personal to me. I myself have been through the experience of moving to another country and am aware of the difficulties and challenges that come with this. I am also aware of the excitement and opportunity that also comes with uprooting yourself and setting down roots in a new country. My emigration was a personal choice. I moved from my land of birth, Britain and moved to the land of my mother's birth, Norway. This move was motivated by a sense of adventure, desire for new experiences and a desire to discover the country and culture of my ancestors. The experience has been a roller coaster ride of emotions. I personally experienced a period of becoming invisible. I felt like my history, references and traits didn't belong here and that no-one recognised me for the person I truly was. I felt like a blank canvass that needed to repaint my identity with a culture that was alien to me and didn't truly belong to me. As time went on and I gained proficiency in the language and began to orientate myself in my new surroundings I found it easier to relate to Norwegians and Norwegian culture but also easier to express myself in this new culture. Through learning to see my cultural identity as a resource and not a hindrance I was more able to express myself fully and feel comfortable in my new surroundings. My realisation of the importance of viewing one's own cultural identity as a resource in integration has inspired me to focus on identity and resource in this thesis.

Another inspiration for writing this thesis has been the important role music has played in my integration into Norwegian society. Active engagement in music eased the difficult process of integration and sharpened the excitement of new experiences. Music gave me the opportunity to engage with parts of Norwegian culture in an immediate way and gave me a sense of belonging in my new country. It has also allowed me to keep my roots and history and express them in ways that people understand through the universal language of music.

Many people who move to a new country do not do so in the same circumstances that I have. I moved willingly and with a sense of adventure, others may view their emigration as more of a necessity and may lack the same motivation to embrace a new country as I did. Despite the potentially different circumstances I still hoped that my experiences might be able to inspire and aid others through the use of music in what I know to be a very difficult but potentially very rewarding process. I also hope that this thesis will add to and enrich a continuing body of research on music therapy and immigration.

1.3 Relevance of my thesis

Norway has in recent years become an increasingly multi-cultural society. Norway's relative economic stability has made it an attractive country for people escaping war, persecution or poverty brought on by the recent economic crisis. This change will have inevitable consequences for Norwegian society. Inclusion and social harmony has arguably been a cornerstone of the Norwegian model and for this to continue it is important that newcomers to Norway are included in the society. Cultural activity can create a sense of collective identity, belonging and social harmony amongst a population. It is important that immigrants to Norway feel included in cultural life. Understanding how immigrants identify with music and culture is a very important aspect of ensuring that this happens.

1.4 Relevance to music therapy

The music therapy community is ideally suited to the task of aiding social inclusion for immigrants in cultural life. Music therapists have long worked on the principles of inclusion and of giving space to every individual within society. Through the works of Ruud, Norwegian music therapy also has a tradition for understanding the importance of identity in people's relationship to music. Immigrants bring with them a whole new set of resources when they arrive in a new country. The sad thing about immigration is that these resources often go unrecognised and are undervalued by the host society. Music therapist's focus on resource makes immigration an important area for music therapists. Music therapy must orientate

itself on this new set of resources and look for ways to bring these resources out in the open where they can be recognised and cherished. There are also a number of psychological strains and issues suffered by immigrants, particularly those who are fleeing conflict. This is an important area for mental health services to address and music therapy can play a very important role in addressing these issues.

1.5 Related research and work in the field

I have witnessed a growing interest in this area since I moved to Norway. A number of music therapists and even people from outside music therapy have engaged themselves in the providing music opportunities to immigrants and asylum seekers. I was largely influenced by a practice project run by Merete Hoel Roaldsnes and Randi-Margrethe M.Larsen as I will explain later on in the chapter. Roaldsnes also wrote her master's thesis on her experiences of the project, Musikkterapi i fleirkulturelle grupper (Music therapy in multicultural groups) (2007). Her thesis focuses on the question of how music therapy can facilitate cultural exchange. The subject of cultural exchange is also something that turned out to be of great relevance in my project. Kaja Elise Enge has also written on music therapy for child asylum seekers and refugees (2013). Enge has a particular focus on the challenges facing asylum seekers due to uncertainty and lack of security in their lives. There is also an exciting project that began in Bergen called "fargespill" (http://www.fargespill.no/om-fargespill/fargespill-historien/ 2004). This is not run by music therapists but by people belonging to the traditions of education and performance. They organise high quality concerts where children from a variety of cultural and ethnic backgrounds perform for a paying audience.

The work done in these projects had a mostly practical influence on my research project. The way I ran my practice project from which I collected my data was largely influenced by Roaldsnes and Larsen's practice project and the work done by "fargespill". Both of these projects involved group music sessions with a group of children who had recently immigrated to Norway leading to a final performance (Roaldsnes 2007) (http://www.fargespill.no/om-fargespill/ 2004). This was the model that my colleague Anna Margareth Breivik used in our practice project. This will be explained in greater detail later on in this chapter. The related work in the field did not however have a big influence on the theoretical part of this thesis, though Roaldsnes's findings about cultural exchange were discussed in the findings chapter under the section *The realisation of resource through exchange.*

The theoretical influences for this thesis come from other perhaps more unusual places. My research into related work in the field and my own experiences led me to asking big questions about immigration and integration. These questions led me to consider topics such as *identity, culture, resource, cultural capital, child development and humanism* in

relation to immigration and integration. Searching for these themes in the literature led me to authors both inside and outside of music therapy. *Identity* led me to the Ruud and Erikson, *culture* led me to Stige, *resource* and *cultural capital* led me to Bourdieu, Rolvsjord and Erel, *child development* led me to Piaget and *humanism* led also to Ruud. The analysis of the data also brought up other important topics such as *consciousness of the body, spontaneity, peak experience and hybridisation* which led to literature by Merleau-Ponty, Moreno, Maslow, and Pieterse respectively. The findings, discussion and arguments of this thesis are presented and explored on a meta-level where data collected from qualitative interview is discussed in the context of theory and literature from sociology and music therapy literature.

There is from my experience a lack of work and research done with adult asylum seekers and immigrants. I think there is generally more public sympathy towards children and therefore more public funds directed at initiatives involving children. There are also more established institutions such as schools that children have access to in making it easier for music therapists and others to establish projects and cultural programmes in collaboration with these institutions. I freely admit that this was an important factor in my choice to work with a "motaksklasse". Adult asylum seekers and immigrants are an important group who in many ways experience more challenges than children do. Many have experienced a loss of status and there are fewer established opportunities for them to get involved in when they move to a new country. I would therefore like to challenge the music therapy community not to forget this important and vulnerable group.

1.6 Process towards research question

I decided on my subject early and applied for the Master programme in music therapy at the Norwegian Academy of Music Norges Musikk Høyskole (NMH) on the basis that I would write my master's thesis on this subject. This gave me a long time to work on my research question. In the initial phases of planning this research project I was very focused on asylum seekers and refugees. This focus changed for reasons I will go into under the heading "practice project". Despite a shift in focus on the target group my research question was always inspired by three main sources and a desire to combine these. The first was my own experiences which I have mentioned already. The other two are currents of thought within music therapy that have had a big influence on me since beginning the music therapy programme at NMH.

The first one of these is the book by Even Ruud called "Musikk og identitet" (Ruud 2013). I related very strongly to this book from my own experiences. In this book Ruud explains how music and musical experiences can create a sense of belonging and place in the world (Ibid.).

I am also very influenced by the focus on client's resources often found in music therapy and in the Music Therapy programme at the NMH. A focus on resource within music therapy is often categorised under the term "Resource orientated music therapy". This builds on humanistic ideals that see value in all human beings and their individual traits, something true to my own ideals. I have found however that the term "resource orientated music therapy" is very commonly used within music therapy and sometimes carelessly so without a reflected consideration of the word "resource". Something only becomes a resource when it can be expressed in society and be valued and cherished by people. It is important therefore that music therapists reflect and define what we mean by resource and work on creating platforms for our client's resources to be seen and valued by others. My research question aims to contribute to the defining of resource and to uncover unexplored resources relating to identity.

My research question changed three times over the course of planning and carrying out my research project but all contained the elements of *music, identity* and *resource.*

My initial question was;

What does music mean to refugees? How can a musical identity contribute to refugees seeing their "baggage" as a resource?

As you can see there is a focus on refugees in this question and this focus needed to change as my target group changed. I was also concerned about the word "baggage". Baggage has negative connotations associated with it. The negative connotations where not necessarily detrimental to the question as I was concerned with how something that was seen as negative could be converted into something seen as positive. This was perhaps clear in the question though which is why the question did not survive.

For these reasons I changed this question to;

How can cultural identity be used as a resource in a resource-orientated music therapy?

This question accommodated my new target group. The target group in this question is in fact so open that it really could include anyone. I steered completely clear of the term "baggage" and instead focused on the idea of cultural identity as a resource.

This was the question I worked with right up until I began transcribing and analysing my data. My data reminded me of the importance of "integration" in my research and I felt this

had to be included in my question. An analysis of the data also made me realise that the focus of my research was not so much on how cultural identity could be used as a resource *within* music therapy but how music therapy could contribute to cultural identity being seen as a resource within and *outside of* music therapy.

My final question therefore became;

How can music therapy be used to promote the valuing of cultural identity so that it can be used and seen as a resource in integration?

1.7 Process towards a practice project and research arena

With the subject decided upon and the process on developing a research question begun I then had to find an arena where I could carry out my research. My aim was to set up my own project that could serve both as a practice project as part of my master's education in music therapy at NMH and also an arena of research to explore and answer my research question. For this I teamed up with fellow music therapy student Anna Margareth Breivik who had also been looking to work in the same area of music therapy with asylum seekers and immigrants.

We had initially envisaged working with asylum seekers when we began the process of starting up a project and had even spoken to a number of organisations that worked with asylum seekers for example Røde kors (Red Cross). We also visited an asylum centre and ran a music workshop there with the idea of establishing a permanent project there. Our direction changed however when we learnt of the project done by Merete Hoel Roaldsnes and Randi-Margrethe M.Larsen. This project took place with a "motaksklasse" in a school in Oslo. A "motaksklasse" is a school class for children who have recently arrived in Norway. The children spend a year in the class in order to reach a sufficient level of Norwegian so that they can join a "normal" school class. After some consideration and after speaking to Merete and my eventual thesis supervisor Rita Strand Frisk (who was incidentally supervisor to Merete and Randi- Margrethe's practice project) we decided that a project with a "motaksklasse" would be the best way to proceed. This was due to the structure and continuity that a school environment brings, allowing us to have continuity in our work and to build on successes and improve on failures. In terms of research it was also very beneficial to have a stable group of participants that would likely attend the entire project to conduct research on. The danger of conducting research with asylum seekers is that they are far more likely to come and go during the project and one may therefore be left with no-one to conduct research on that has been present during the entire project. This highlighted for me the challenges of conducting research on asylum seekers and the danger that therefore not enough research is done on this group. I would like to challenge other potential researchers

reading this thesis to think of ways around these challenges and to not overlook the importance of researching this important and vulnerable group (as I had admittedly done for the purpose of my thesis).

We were also encouraged by the prospect of working with young people as we had both found this to be inspiring and rewarding from previous experiences. The decision to work with a "motaksklasse" meant a slight shift in focus. Children who attend a "motaksklasse" are in a very different situation compared with asylum seekers. Asylum seekers are in a period of limbo, awaiting their fate in the form of an acceptance or rejection of their asylum application. Many are also still living in fear of persecution. The children attending a "motaksklasse" are in a very different situation. They have already been granted permission to stay, not all children in a "motaksklasse" are refugees escaping persecution. Many are the children of economic migrants who have found employment in Norway. The children in a "motaksklasse" enjoy far more stability and security than asylum seekers do and are able to look and plan for the future. We therefore had less focus on the issues and challenges of uncertainty and fear that asylum seekers are faced with and had a larger focus on the challenges of integration and becoming established in a new society. This turned out to be much closer to my own experiences. Despite the shift in focus I feel that many of the problems and challenges facing asylum seekers and immigrants are related and I hope that this thesis will also be relevant to people wishing to work with asylum seekers.

1.8 Practice project and field of research

The project took place with a "motksklasse" in a school in central Oslo. As I have previously mentioned the project also served as a practice placement for the Music Therapy Master programme at NMH. This meant that we had (as is standard for practice placements) an 11 week project with observation and assessment as part of the project. We were also lucky enough to receive supervision from Randi-Margrethe M.Larsen during the project. There were around 30 children who were attending the "motaksklasse" programme at the school. These children were divided into two groups according to age. There was a large age span in the two classes, with the younger class ranging from ages of 10 to 12 and the older class with ages of 10 to 14. We had 11 music sessions with each group that took place in the school day on a weekly basis excluding school holidays. Each session lasted 45 minutes long and involved singing, dancing and playing of instruments. Anna and I were responsible for the material of the sessions. We used a combination of old activities we had learned elsewhere and new activities that we had created for the project. We were also very keen to try and incorporate the wishes and initiatives of our students throughout the project. The material included Norwegian folk dancing, Norwegian children's songs and lullabies, American and English pop music and some Norwegian music aimed at teenagers. We also

rearranged some English language pop songs with new lyrics in Norwegian that involved musical activities that the class could participate in and arranged a welcome song that incorporated greetings in the various languages represented within the class. We also invited the children to teach the class songs from their native countries. The project ended with a concert where the two groups performed material we had been working on for teachers and fourth year students from the school.

This practice project served as a practice project in its own right where I learned a great deal about working as a music therapist in the field. It also became my arena to carry out my research in. The children who took part in the project and their musical experiences then became the subject of my research. I collected data by way of qualitative interview from a selection of the participants in the practice project. This will be covered in greater detail in the "method" chapter later on.

1.9 Construction of thesis

This thesis consists of four main chapters.

Introduction

Theory

Method and analysis

Findings and discussion

Introduction introduces the topic and research question and gives a background in my reasons and theory behind my choice in researching this field. It also describes the arena of research chosen to research my topic and answer my research question.

Theory focuses on the theory that my research and arguments are based within. Relevant theory to the research question and the categories of my findings are presented and discussed.

In *method and analysis* I explain the methods I used and the choices behind using these methods in going about answering my research question. This method is based upon qualitative research and qualitative interview and I relate my method and choices to literature and theory written by experts in this field of research. This chapter details my personal journey as a researcher and how and why I categorised the data the way that I did. It also explains the analytical process that led to how I presented my findings and led to the final arguments I made in the findings and discussion chapter.

In the *findings and discussion* chapter I present my findings for the first time. The findings are usually presented at the beginning of the categories. I then go on to discuss the meaning and relevance of these findings to the categories I have presented. The arguments in the various categories are constructed by discussing the data material in light of theory that I have researched both before and after analysing the interviews. In some of these categories it suited the construction and pacing of the arguments to present findings during the arguments rather than at the beginning of the categories. This is why the presentation of the findings does not always follow an exact structure. I felt this was important due to the often organic construction of arguments. My thesis discusses a great deal of the data at a meta-level. I therefore felt it important to choose a thesis construction that suited this.

2. Theory

2.1 Culture

Culture is a key concept in my research question. Culture as a concept can sometimes be hard to define and many of us may understand the word culture differently. It is therefore important for me to define what I mean by the word culture when I am using it in this thesis. My definition of culture largely borrows from the definitions developed by music therapist and academic Brynjulf Stige.

Stige distinguishes between two main streams of the usage of the term culture. The first is a normative usage whereby culture is an umbrella term for "arts, manners and scholarly pursuits" (Stige 2002). This usage often carries with it an elitist connotation whereby only certain highly regarded forms of art, manners and scholarly pursuits are considered culture. The second usage is often used by sociologists to describe norms and traditions that are handed down from generation to generation forming a general way of life within different societies (Ibid.). My definition and use of the word culture in this piece of research incorporates both of these definitions. This thesis is concerned with the relationship and use of music by the interviewees of this research project. In this sense the word culture often relates to the first definition, an umbrella term for arts, manners and scholarly pursuits, with an emphasis on arts. It is important to point out that I do not use an elitist form of the word culture and that I consider all forms of music dance etc. as culture according to this definition. My definition of culture also acknowledges that cultural tastes are influenced by the societies they are formed in. The word "societies" is used broadly here to mean any social group whether defined by regional placement, age or other factors. In this way my definition of the word culture combines the normative and sociological terms in that it means interest and pursuit of arts understood within the context of the society they are formed in.

Stige goes further in his definition of culture by creating a definition relevant to music therapy. He defines culture as "the accumulation of customs and technologies enabling and regulating human coexistence" (Ibid.). My usage of the word culture also borrows from this definition. It is particularly useful because it emphasises the resources that culture contain. Technologies can be understood as tools and resources (Ibid.). These tools and resources both enable and regulate human coexistence. They enable human coexistence by expanding the possibilities of human activity and they regulate by influencing the choices we make in our day to day lives. The term "cultural resources" is used often in this thesis. This is used in very much the same way that "technologies" is used by Stige in his definition of culture but again with an emphasis on the use and active pursuit of the arts.

2.2 Identity

Like culture identity is a central part of this thesis but is also a concept that is not always easy to define and may mean different things to different people. I will therefore explain here how I use the term identity in this thesis. Here my definition of identity borrows from the writings on identity by Ruud.

Ruud defines identity as something we construct by formulating a narrative of ourselves and our life story (Ruud 2013). In this definition there is an emphasis on personal *experience* of events in a person's life history. Identity is not just formed by the particular events which occur with or without the control of the protagonist but by the protagonists experience and relationship to these events (Ibid.). Experience of an event is dependent on the individual experiencing it (Ibid.). Two different individuals could be present at the same event but have a different experience or relationship to the event (Ibid.). This differing in experience is not only due to the event being placed in the different contexts of two individuals but also because of the will, desires and ideals of these two individuals (Ibid.). The values and ideals of humanism therefore, comprise an important element in Ruud's definition of identity. The element of humanism in Ruud's definition means identity is something we actively engage in creating, not just something that is constructed due to the uncontrollable events in our lives. Relationship and experience to past events are also not fixed in time but change throughout time and with each retelling of the events (Ibid.). In this sense identity is not a fixed thing but is fluid and constantly changing.

Ruud's work on music identity is based upon a collection of his student's experiences when listening to music. From these collated experiences Ruud has identified four categories which he terms "rooms" or "spaces" that musical experiences can be placed in (Ibid.). These "rooms" are named "the personal room", "the social room", "the room of time and place" and "the transpersonal room" (Ibid.). These rooms show how musical experiences can relate to different aspects of our lives. We may have musical experiences that we relate to very personally (the personal room). We may relate a musical experience to a social context or group (the social room) or we may connect feelings of belonging to an epoch or region with musical experiences (the room of time and place). The transpersonal room relates to musical experiences that give us a feeling of euphoria and connection to a universal consciousness. Ruud relates these experiences to Maslow's peak experiences. This is something that will be covered in more detail later on in the chapter. The four rooms that Ruud has identified show that musical experiences can relate to different aspects of our identity. This supports a model of "multiple dimensions of identity" (Jones & McEwan 2000). "A conceptual model of multiple dimensions of identity depicts a core sense of self or one's personal identity. Intersecting circles surrounding the core identity represent significant identity dimensions (e.g., race, sexual orientation, and religion) and contextual influences (e.g., family background and life experiences)" (Ibid). In this model, identity alters in relation to context.

The view we have of ourselves may be different when we are alone than it is when we are with friends or family for example.

Ruud's definition of identity provides a very good definition of the components of identity. I feel I also need to provide a definition of the summation of the elements of identity and what they mean to the individual. In order to do this I have looked to the writings of Erik Erikson on the "Ego identity"

This definition of an ever changing identity is also shared by Erikson in his theories on the ego identity (Erikson 1963). The ego identity is a sense of self acquired through the process of social interaction (Ibid.). Each interaction will mould and develop this sense of self so that a sense of identity is ever changing (Ibid.).

Competence and usefulness also forms an important part of Erikson's ego identity. We identify ourselves with our abilities and roles within society. When a fisherman acquires skill and knowledge relating to his profession this becomes a part of his identity. Conversely when someone experiences failure this also forms part of their identity in a negative way. To summarise Erikson's definition of identity; identity is how the individual sees themselves and their roles in society in the eyes of others within society.

Erikson's definition of identity is the definition I use when writing about identity in this thesis. I also like Ruud consider that identity is formed through our experiences and our retelling and relationship to our experiences.

2.3 Humanism

The values and ideals of humanism form the foundation for much of the theory in this chapter. These values and ideals are clearly laid out by Even Ruud in the very first article of "Perspektiver på musikk og helse; 30 år med norsk musikterapi" (Ruud 2008). Humanism according to Ruud takes a holistic approach to an understanding of humanity. How a person acts or feels cannot be reduced to predetermined biological factors or to results of circumstances outside of their control (Ibid.). These things of course shape the choices and actions of a person. Free will, intentionality and personal autonomy also shape our activity and choices and this is a very important element to the values and ideals of humanism (Ibid.). People are therefore a complex summation of a multiple of elements. The complexity of each individual makes every individual unique. Humanism values the individuality and free will of each person and their right to express this in society. Our individuality and desire is realised in our relationship with other people and in our activity in society (Ibid.).

2.4 Resource orientated music therapy

Uniqueness in the individual as understood in humanism is an important part of understanding resource orientated music therapy. The uniqueness of each individual means that each person also contains unique resources. These resources can be realised in relation and communication with other individuals. Randi Rolvsjord characterises a resource orientated approach in music therapy as amplifying strengths and stimulating resources as opposed to focusing on weaknesses and diagnoses (Rolvsjord 2008). A resource orientated approach seeks to give clients the ability to overcome difficulty by using and strengthening the unique resources they have available to them. Fundamental to this approach is a respect and appreciation for the unique resources of each individual. These resources are realised and encouraged in contact and communication established between the therapist and client. Rolvsjord defines resource as that which we have such as abilities and skills and also that which we have access to through social networks, societal structures and culture (Ibid.). "Cultural resources" as I described in *culture* at the beginning of the chapter can therefore be considered as a resource according to Rolvsjord's view of resource.

2.5 Consciousness of the body.

This thesis draws on the ideas of Merleau-Ponty. Merleau-Ponty challenged a common perception that the body is an object separated from human consciousness. In his understanding of human consciousness the body is an integrated part of how we perceive and experience the world (Merleau-Ponty 1945). The body is not just a machine that facilitates the mind's exploration and experience but is an active part of the experience (Ibid.). When we experience, remember or imagine situations our awareness is not just constructed through emotions of the mind but also sensations of the body (Ibid.). We do not only experience *having* a body but also experience *being* a body (Ibid.). Ruud uses Merleau-Ponty's understanding of consciousness to describe how we experience music. According to Ruud music is a wordless meeting between a musical object and a sensing body (Ruud 2013). Music is sensed first as a bodily sensation and thereafter processed by the brain and felt as emotions (Ibid.). Our emotional relationship to music according to Ruud has a distinct bodily dimension. Feelings or memories of excitement or euphoria experienced through music for example are very closely linked to our bodily sensations (Ibid.). Music has the ability to trigger bodily movement. An infectious groove will lead many of us to dance or tap our feet in response. Since we experience *being* a body our bodily sensations are a large part of how we understand and see ourselves.

2.6 Peak experience

Peak experiences according to Maslow are ecstatic transcendental states that have a profound and lasting effect on those who experience them (Maslow 1964). Those who experience them have a feeling of interconnectedness with humanity and sense of purpose (Ibid.). These experiences can go deep into the psyche and permanently effect sense of awareness (Ibid.).

In the book "Musikk og identitet" Ruud makes a connection between certain musical experiences and peak experiences (Ruud 2013). Ruud has collected such experiences in his book "Musikk og Identitet" where his subjects have described feelings of euphoria and of feeling connected to something larger than themselves, as though the music allows them to tap into a collective consciousness (Ibid.). These are the experiences that Ruud has categorised as "the transpersonal room" of musical experiences. These experiences according to Ruud show the power music has to lift people into a different state of consciousness and give them feelings of interconnectedness with humanity and human consciousness.

2.7 Assimilation, accommodation and equilibrium.

Assimilation, accommodation and equilibrium are Piaget's theories on how development and learning occurs within children (Hundeide 1973). According to Piaget, children development occurs through the development and construction of schemas (Ibid.). Schemas can be described as categories. When children are introduced to new knowledge such as words, symbols or situations, they place this knowledge into a category or schema (Ibid.). The schema gives a context and meaning to the new piece of information (Ibid.). The context in which the new piece of information was presented in therefore influences how it is understood. The understanding of information changes over time as it is experienced in new contexts. This changing and deepening of the understanding of accumulated learning is what Piaget terms assimilation, accommodation and equilibrium (Ibid.). Assimilation can be described as understanding outside stimuli in the context of pre-existing schemas (Ibid.). When this happens there is no conflict between the inner and outside world of the child (Ibid.). Accommodation is where children test out schemas by engaging with the outside world (Ibid.). If the outside world correlates with developed schemas then these schemas are confirmed and fortified (Ibid.). If additional information is learned that does not conflict with the schema then the schema is developed and nuanced. In the cases where there is a conflict a new schema must be established to correlate the inner and outside world of the child. New schemas formed through accommodation often reconstruct old schemas instead of constructing a completely new schema with no basis in the previous schemas. Piaget calls

the process of constructing or reconstructing new schemas as equilibrium where the child finds equilibrium between their inner and outer worlds.

2.8 Cultural capital

Cultural capital is a term most attributed to the work of Pierre Bourdieu. Bourdieu belonged very much to the Marxist school of thought. Marx and other Marxists are particularly concerned with social classes and the hierarchical social structure. Bourdieu recognised that cultural norms are different amongst different social classes and that the cultural norms of people of a higher class act as "capital" within the class system (Bourdieu 1986). Cultural norms and behaviour encompass a great many things such as taste, vocabulary and mannerisms. People embody the cultural norms of their particular class without necessarily realising it as it is something that has been taught subconsciously from birth (Ibid.). People can use their cultural capital (consciously or sub-consciously) to gain privilege and wealth within the class system (Ibid.). An example might be someone being "well spoken" (in other words adopting the language and speech of the privileged class) in a job interview, increasing their chances of getting the job. Cultural capital can also be knowledge and taste in the sphere of culture and arts (Ibid.). Knowledge of classical music and classical concert etiquette for example may gain favour within certain social groups and aid social mobility (Ibid.). Bourdieu relates cultural capital very closely with economic capital. The economic element of cultural capital is very important when understanding cultural capital within children particularly in education. Education is in many ways a process of providing children with cultural capital as well as necessary skills required for success in the jobs market. The economic system of capitalism affects our concept of value in the sense that we often consider people's value and resources in terms of their ability to accumulate economic capital within the system of capitalism. Pressures of being successful in education and finding gainful employment after education will often cause children to relate their own resources and cultural capital to economic value and capital.

2.9 Migrating cultural capital

Sociologist Umut Erel has studied cultural capital in migration and how it translates into new host societies (Erel 2010). In the article "Migrating cultural capital" Erel critiques what he terms a "rucksack" approach to understanding migrating cultural capital (Ibid.). A rucksack approach according to Erel considers that an ethnic group or nationality has a set of skills and resources which they take with them when they migrate to new countries (Ibid.). This set of skills and resources then determines how successfully the migrant group integrates into the new host society (Ibid.). This approach is problematic according to Erel as it ignores the

dynamic process that immigrants go through in using their cultural capital when integrating (Ibid.). As Erel puts it; "Migrants actively create dynamics of validating cultural resources as capital" (Ibid. pg20). In other words the set of cultural resources that migrants bring with them is not the most important element in successful integration. It is the migrant's active process of validating cultural capital that is most important (Ibid.). Erel points out that the process of validation of cultural capital is a social activity undertaken by migrant communities (Ibid.). Erel's work suggests that the challenge of translating the cultural resources of migrants lies in the ability to translate the cultural resources, and not in the resources themselves.

2.10 Identity versus Identity diffusion

Identity versus Identity diffusion is the fifth stage of Erikson's 8 stages of development (Erikson 1950). In Erikson's 8 stages of development Erikson highlights 8 key stages of development in the life of people (Ibid.). At each of these stages people are faced with a key challenge that can result in success or crisis. If the challenge results in crisis, this can recur as a problem in later life. The fifth stage is the stage of adolescence, when children reach puberty (Ibid.). The key challenge for adolescents at this stage according to Erikson is finding an identity that fits both with their image of themselves and the image people have of them from outside. In doing this they must find continuity with their earlier "Ego Identity" (the realisation that they as humans have abilities) and the new expectations and impulses they have to deal with as adolescents. One of the most important changes adolescents face is puberty and an emerging sexuality. They also have expectations placed upon them about their future professional life. To orientate themselves in this change adolescents often resort to temporary and strong identifications with outside symbols that their identity can be projected onto. This in the worst case can lead to loss of identity if continuity is not found with previous elements of identity. Identifying with social groups and ideals and ideologies can also be a characteristic of this stage in development.

2.11 Spontaneity

Spontaneity was a subject much explored by the founder of psychodrama Jacob L. Moreno (Rasmussen & Kristoffersen 2011). Moreno believed that spontaneity is not just creative in nature but that it also shapes and creates structure (Ibid). He also believed that spontaneity does not necessarily lead to new and creative activity. "If human instincts are let loose in their crude spontaneity, the result of the process will not be spontaneity but its opposite: the finished, organized product" (Ibid.). Moreno stressed the importance of warming up when facilitating creative spontaneity (Ibid.). Moreno also coined a term he described as "Dramatic

quality" in his writings on spontaneity. Moreno describes "Dramatic quality" as spontaneity that refreshes and gives life to a "conserved product" (Ibid.). When spontaneity is used in this way, according to Moreno it will give increased life energy and reconcile the self or in other words strengthen identity (Ibid.) Moreno also believed that the art of spontaneity was exemplary amongst children (Ibid.).

2.12 Hybridisation

Hybridisation is a term within sociology which explains the cultural process that happens within globalisation. Hybridisation offers an alternate view on a common understanding of cultural globalisation. As Jan Nederveen Pieterse puts it "The most common interpretations of globalisation are the ideas that the world is becoming more uniform and standardized, through a technological, commercial and cultural synchronization emanating from the West" (Pieterse 1994). Pieterse takes issue with this view and instead sees globalisation as a "process of hybridization which gives rise to a global mèlange". Hybridisation describes how local cultures adopt global influences incorporating and adapting them into local culture. This according to Pieterse does not lead to the world moving in the direction of cultural uniformity and standardisation but instead creates a huge global mix of cultural practices. Cultural practices that have been imported from different parts of the world can become an integrated part of local culture and identity.

3. Method and Analysis

This chapter will explain my research method for this thesis and the choices I have made in designing this method.

As I have explained in the first chapter, this thesis is looking to answer the following question.

How can music therapy be used to promote the valuing of cultural identity so that it can be used and seen as a resource in integration?

This chapter will explain my process in how I have gone about answering this question. I will start with a background in the traditions and ideology that my thesis belongs to. I will then go on to explain the background work done in order to collect the necessary data needed to answer my question. Finally I will take you through my process in analysing and categorising this data and will conclude with some ethical reflections on my project and reflections on the weaknesses and strengths of my project and validity of my findings.

3.1 Qualitative research

Like most of the research done into music therapy within Norway my thesis is within the tradition of qualitative research. With identity as a central subject in my research it is only natural and appropriate that I would continue with the tradition of qualitative research within Norwegian music therapy. Identity is a social phenomenon that can only be understood and interpreted and is not easily demonstrated or described using numbers or figures. Qualitative research came about in many ways as a reaction to the dominance of quantitative research within academia. It would however be as Anne Ryen points out in "Det kvalitative intervjuet" an oversimplification to simply describe qualitative research as everything that quantitative research is not (Ryen 2002). More appropriate would be to try and get to the core of what qualitative research is really about. Central to qualitative research is an attempt to understand and interpret its subject matter in a setting or habitat natural to the subject (ibid.). There are many ways in which this is approached within qualitative research with interview being the most common (ibid.)

Hermeneutics

My thesis has an ideological basis in two particular strands within epistemology. These strands are phenomenology and hermeneutics. Phenomenology is an epistemological tradition that focuses on the individual's experience of the world. Phenomena reveal themselves to those who experience them (Thornquist2003). Hermeneutics could also be said to root its understanding of the world in human experience. Hermeneutics however focuses on pre-understanding and interpretation in understanding how phenomena present themselves to the subject (Ibid.). In hermeneutics a person's history, influences and ideology

will colour their understanding. Qualitative interview seeks to understand the world from the point of the respondent and in this sense both of these epistemological currents are relevant within qualitative interview. My thesis asks questions about identity and personal relationship to music. Identity and personal relationships are very much determined by context and a person's history. For this reason I consider my research to be more in the vein of hermeneutics than phenomenology. The subjects of my research are in a phase where their understanding of the world is in a state of flux. New influences and stimuli may challenge their perception of the world and cause them to form new models of understanding. This is a process within hermeneutics known as the hermeneutic circle (Ibid.). This is also important to our understanding of children, and in this case children who have emigrated to Norway. By giving insight into these individual children's stories and their relationships to music I aim to increase our overall understanding of the importance of music for children and their identity.

3.2 Semi-structured interview

The most common type of interview in qualitative interview research is probably the semi-structured interview (Ryen 2002). This is the structure I chose when conducting my interviews. Ryen characterises this form of interview as one where the interviewer plans some main questions or themes that should be covered in the interview without planning detailed formulation of questions or an order in which the questions should be asked (Ibid.). The interviewer also uses freedom to go off on tangents or to question the respondent further on answers they have given. In this sense the interview is more like a normal conversation but with a general direction or focus which is decided beforehand (Ibid.). In my interviews I wanted to learn about the relationship to music and relevance to identity. The semi-structured interview seemed a perfect model in that sense as it allowed me to keep a general focus but gave the interviewees freedom to talk about their musical experiences and personal relationships with music.

3.3 Choice of interviewees

My research project as I have detailed in the previous chapter had a background in the practice project I completed with the "motaksklasse" in a school in Oslo. My pool of potential interviewees was therefore already narrowed down to the children who were in this class and who took part regularly in the music sessions. This excluded some of the children in the class whom for various reasons did not always take part in the music sessions. As Ryen points in choosing informants for interview two of the most important tasks facing a researcher is limiting the pool of informants and having access to these informants (Ryen 2002). These tasks were already taken care of by nature of my practice project and decision to use this as a background for my research project. I still of course had to follow good practice in gaining

permission to interview the children. This will be covered in more detail under "ethics" further on in this chapter.

My choice of interviewees was further limited the level of Norwegian spoken by the children in the two groups. This varied greatly and there were few who had a sufficient level of Norwegian to be interviewed. In other situations one might have the freedom to pick interviewees on a range of criteria but for me, ability in Norwegian was the overriding factor. The use of interpreters was briefly considered but the costs that this would have incurred meant it was fairly promptly rejected. In one of the interviews a support teacher who spoke Somalian kindly agreed to help in the interview of one of the children. I think that it is important to note that this teacher was not a professional interpreter and did not do simultaneous interpreting the way a professional would. The majority of the interview took place in Norwegian with the support teacher intervening and assisting when necessary. This is a slightly unorthodox way of interviewing, but one that gave surprising and interesting results, more of which I will explain later. The children who were capable in Norwegian were also in many ways the most resourceful and outgoing of the class. This meant that the voices of some quieter members of the class were not represented in the research. Despite my restrictions I was lucky enough to receive a wide spread of ages and nationalities amongst my interviewees. Two of the children I interviewed were from the younger class and three were from the older class. The nationalities represented were Iceland, Poland, Serbia, Portugal and Somalia. Out of the interviewees four were boys and one was a girl.

Having informants who had the language capabilities to be interviewed was important. Qualitative research differs from quantitative research in that the point is not to attain statistical generalised knowledge but to gain depth in the perspective of the respondent's universe (Ryen 2002). I considered that my informant's ability to express themselves was of high importance in a qualitative study. Since the aim in qualitative study is to gain insight into the respondent's universe their small number was not such an important factor.

3.4 Planning of interviews

Aside from choosing informants and gaining permission to interview them the biggest task I faced when planning interview was to make an interview guide. Balance between structure and freedom to react and converse naturally is important in a good interview and should be reflected in a good interview guide. Exactly where the weight lies depends on the focus, questions and selection criteria of the project (Ryen 2002). Too much focus on structure can lead to the researcher not capturing certain phenomena important to the interviewee (Ibid.). On the other hand a lack of structure may mean that certain important topics to the research

are not covered, and the researcher may end up with a large amount of unnecessary data. I chose a semi structured interview in order to get a good balance between structure and freedom. My interview guide therefore consisted of important topics that I wished to cover during the interviews. My topics I wanted to cover where

- The children's experiences in the music group

- The children's experiences of performing in the end of term concert

- The children's feelings on their home countries, Norway and moving to Norway

- The children's relationship to music, listening habits, favourite artists etc.

My guide had specific questions that led into these main topics. Under each of these main questions were follow up questions that I may or may not ask in order to stimulate more conversation on these topics. The main questions were written out almost word for word as I intended to say them in the interview. The follow up questions were more in the form of reminders and less definite. Though the topics were in an order on the interview guide I did not necessarily intend on covering the topics in this order in the interview. My intention was to cover the topics in the order that felt most natural at the time. I was also prepared for the possibility of flowing into another topic naturally without asking the main topic question first this indeed happened in the interviews as I will explain. The interview guide can be seen in the attachment section of this thesis.

3.5 Interviewing and Transcribing

The interviewing took place over two sessions with a week gap in between. In the first session I interviewed the three children from the older class and in the second session I interviewed the two children from the younger class. I did not conduct practice interviews before starting my interviews. This was due to the children's situations being quite unique, which made it difficult for me to find people in similar situations that I could practice interview with. I therefore decided it would be more appropriate to talk through questions and strategies with my mentor as preparation for the interviews. Despite this preparation the absence of practice interviews meant that I had to adjust and reflect very much as I went along. I spent some time between interviews during the sessions and in the week gap I had between the sessions making notes and thinking about potential adjustments I might make. Anne Ryen points out the importance of taking time and making notes between interviews (Ryen 2002). The events of an interview are often reconstructed after the fact in the memory of the interviewer, even in the case where the interview is recorded (Ibid.). This is why it is so important to take time, reflect and make notes so that as much of the interview can be remembered in the mind of the interviewer. I also used this time to make some adjustments were made into how I formulated the main questions and what things I focused on in the

follow up questions according to the responses I got from the interviewees. Interviewing children can be particularly challenging and it is important to use questions that are appropriate to the age group you are interviewing. It is also important to avoid long and complex questions, or to ask two questions at once (Kvale & Brinkmann 2009). The older children I interviewed were fast approaching early adulthood. I felt it was therefore important to find a balance between simplicity and complexity so that the children were able to understand the questions but also didn't feel belittled and were able to speak freely on a level appropriate to them.

I had in mind from the beginning of my project to use a narrative model for interviewing my informants. Narrative interviews focus on stories interviewees tell, on events and in the structuring of the narratives (Ibid.). This was perhaps influenced by Even Ruud's research on music and identity where he invited students to tell stories of their musical experiences. This seemed to me a very effective way to get to the core of people's relationship to music and their musical identity. The interviewer in a narrative interview can ask directly for stories and perhaps together with the interviewee attempt to structure these stories into a cohesive form (Ibid.). I therefore asked questions that invited the children to tell stories of their musical experiences. For example I would ask them of their listening habits at home, or I would ask them to talk about events that happened during the class or in the concert that happened at the end of project. I would then ask follow up questions in order to structure and make sense of these stories and give them some coherence.

Sound recordings were made of all my interviews. I therefore had to transcribe each of the interviews after they had taken place. This was an incredibly time consuming activity. Transcribing interviews however can give a researcher very good knowledge of the data material and can also start the process of listening and analysis of the interviews (Ryen 2002). This time therefore was not wasted. I kept a notepad by my computer as I was transcribing so I could make notes as I transcribed. Reflections or analyses were notated as I transcribed and the process of analysis begun.

3.6 Analysis

As I have just explained I already had in mind using a narrative analysis method before the interviews took place. In "Det kvalitative forskningsintervju" Kvale and Brinkmann highlight the problem they have dubbed "The 1000 page question" ("1000-siderspørsmålet"). The question relates to how one should go about analysing the 1000 pages of data one has collected in a research project. The answer they give to this question is to never end up in a situation where this question has to be asked! A good way of avoiding this situation entirely

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is to have already decided on what analytic model you wish to use before collecting data (Kvale & Brinkmann 2009). By using a narrative analytical method I was able to limit the kind of questions I asked during the interview and limit what I requested the informants expand upon.

Narrative analysis focuses on meaning and linguistic form of interview material (Ibid.). It takes events in a story and places them in a larger context and gives these events meaning. It also aims to uncover the meaning of these events for the storyteller (Ibid.). My background for the project and theory it was based upon provided a wider context in which I interpreted the stories about the children's musical experiences both in and out of the music sessions. In analysis I therefore interpreted the stories in the context of the children's identity and its significance for their integration and understanding of personal resource. In this way I also interpreted my data with a hermeneutical tradition. Hermeneutic interpretation is based upon seven main principles. Of these principles one states that each interpretation is not free of assumptions and pre-understanding (Ibid.) I interpreted with assumptions and ideas about musical identity and its significance. The principle also states that an awareness, reflection and openness of these assumptions and pre-understandings is important in interpretation (Ibid.). I therefore aimed at all times to be aware of my assumptions and have strived to be open about them during this thesis. Another principle relates to the hermeneutic circle. This states that each small part of information relates to and affects our overall understanding. This more developed overall understanding then changes the way we interpret new information (Ibid.). I interpreted the stories the children were telling me in the context of my background for the project and the theory it was based upon and their stories in turn coloured and deepened my overall understanding.

An important part of analysis is reduction and filtering of the available data. "Analysis of qualitative data always involves a reduction of the amount of data" (Ryen 2002 pg 145). I began the process of reducing the data by considering the relevance of the data to the cultural identity, particularly musical identity of the children I interviewed. My understanding of identity was based upon Ruud's definition of identity. Ruud defines identity as something we construct by formulating a narrative of ourselves and our life story (Ruud 2013). The initial phase of selecting the data involved searching for stories about the interviewee's experiences and relationships with music. This fitted in very well with the narrative analytical method I had chosen to analyse the data with. Ruud's definition of identity as a personal narrative of experiences is indeed one of the reasons I chose the narrative method of analysis. In selecting out narratives from the interview material I observed patterns in the data material. Some of the selected narratives echoed parts of the theory I had based this piece of research in. In other cases sentiments or stories in certain interviews were echoed in

other interviews. I also observed a contrast in the kind of data I was receiving from the two age groups represented in my interviews.

The task of analysing and reducing the data naturally led to categories emerging.

3.7 categorising

I had originally intended to use a method used by Ryen to categorise my data. This method was based upon work done by Erlandson which is itself based upon work done by Lincoln and Cuba (Ryen 2002). The first step of this involves isolating pieces of information into units that can stand alone as independent thoughts (Ibid.). Each unit should have meaning within itself without reference to other pieces of information (Ibid.). Once these units are isolated the task is then to place them into categories (Ibid.). I went through my interviews and isolated units (sequences of interview, sometimes as short as a simple sentence) by considering their relevance to my research question and the main themes of my thesis. Doing this led organically to me three key observations that became instrumental in forming the categories. My method for categorising was therefore altered slightly but still in many ways followed the principles of Ryen's method.

This led to five categories that I discussed in the findings and discussion chapter. The five categories I landed upon were;

Identity through childhood and adolescence

Identity awareness

Hybridisation

The significance of bodily experience

Spontaneity

The realisation of resource through exchange

My three key observations were;

1. There were echoes in the narratives of the interviewees and the theory this research has foundation in.
2. I found both quantitative and qualitative differences when comparing the data from the two age groups.
3. Certain topics were echoed across the interviews.

I will now explain how these three observations were instrumental in forming the categories for the findings and discussion chapter.

Identity through childhood and adolescence was constructed on observations one and two. I had Ruud's "five rooms" in my mind when looking at the data and saw very quickly that the narratives of my interviewees could be placed quite easily in Ruud's five rooms I also observed that the "social room" could be further divided into sub rooms according to different social groupings. The two social groupings of particular relevance were *family* and *friends*. This is how the category related to the first observation.

Observation two followed as a natural consequence of placing the narratives in Ruud's "rooms" as it allowed me to compare and contrast the kind data I was receiving from the two age groups. For example the interviewee's narratives from the younger group could be placed with more frequency in the sub room of "family" and the narratives from the older group could be placed with a higher frequency in the sub room "friends". This is what I describe as the quantitative difference between the data received from the two age groups. Narratives from both age groups could be placed in "the room of time and place" but here I noticed a qualitative difference between the two age groups in these narratives. This qualitative difference will be discussed in the findings and discussion chapter. The children in the two age groups were of course taking part in different music groups. As the interviews drew upon experiences from the music groups it is not surprising that the data from the two age groups is different. Not all of the questions related to the music project however and as I have mentioned there are *qualitative* differences in the kind of data I was receiving across the two age groups that related to similar experiences or phenomenon.

Identity awareness builds further upon the qualitative nature of the narratives of the older group that could be placed in "the room of time and place". This data I found to be somewhat idiosyncratic which led me to want to explore it further. This will explained in further detail in the findings and discussion chapter.

Hybridisation came as result of the third observation. The topic in this case that was being echoed across the interviews was in fact *globalisation.* An examination of the topic made me realise that the picture of globalisation being presented did not fit the picture of globalisation I had in my head. This led to a search in the literature to find alternative views on globalisation. This is what led me to hybridisation. Observation one is also therefore relevant to this category. The only difference here however is that the data led me to the theory rather than the research question leading me to the theory.

The significance of bodily experience was based upon observations one and three of the data. The topic of bodily experience popped up in a number of interviews and also in the theory. In this case I was less predisposed to analyse the data in terms of bodily experience but the

frequency of data on this subject led me making this a category. The importance of bodily experience in identity is something I had read in Ruud's work but not something I had originally considered as important to my research question. Ruud's theory also led me to the main argument in this heading which is based upon another observation of data being echoed across the interviews. This relates to the children opening up to new cultural influences in a way that was unexpected to them.

Spontaneity was also built upon the third observation. Stories and phrases were echoed in a number of interviews that exemplified spontaneity. As in hybridisation I then searched the literature using the keyword *spontaneity* and found theory from Jacob L. Moreno that was very relevant to the data I had collected on this topic.

The realisation of resource through exchange was built upon a combination of observations one and three. In this case the two interviewees from the younger group and a teaching assistant present in one of the interviews spoke of a tradition of cultural exchange that had begun after the music project had finished and appeared to be inspired by the music project. An interviewee from the older group also mentioned exchange of a different kind inspired by the music groups. Bourdieu's writings on cultural capital link cultural capital to economic capital and the mechanisms that create economic capital (Bourdieu 1986). This heading is based upon the argument that the mechanisms that realise economic capital are also relevant for the realisation of cultural capital.

3.8 Ethics

An important part of my project was that of data protection. On both a legal and ethical level it was important I respected the privacy of my interviewees and those who took part in the project. To ensure the legality of my project in terms of data protection I had to first apply for permission to collect and publish data from NSD (Norsk Sammfunnsvitenskapelig Datatjeneste) who are the government department responsible for data protection within research in Norway. In my application I explained how I would meet the criteria for data protection in Norwegian law. This included storing the data on a password protected computer that only I had access to and not using names, places or any information that could reveal the identity of the interviewees or participants in my project. NSD approved my application and did not consider my project subject to further notification to NSD. Their answer also included advice on keeping sources anonymous when transferring electronic data which I adhered to. This involved not storing names or information that could identify my participants on the transcriptions. I therefore used pseudonyms for the interviewees and children mentioned I the interviews.

I was also faced with some ethical problems when translating excerpts of the interviews to be presented in my findings. As Norwegian was not the first language of my interviewees their speech often contained grammatical errors. Should I then try to translate this sometimes grammatically incorrect Norwegian into grammatically incorrect English? If I corrected the grammar in the translation would I be compromising the integrity of the quotes and taking away their original voice and meaning? I decided in the end that it would be appropriate to correct the grammar as this was not of large importance significance to the data and findings. I had chosen a narrative form of analysis where the language structure was not the main focus of the data. Had I chosen a linguistic form of analysis the language structure would have been of greater importance as language form and use of linguistic devices becomes an important part of the data material (Kvale & Brinkmann 2009).

3.9 Validity

There are three terms that are generally discussed within scientific research when considering the credibility, strength and transferable value of knowledge (Kvale & Brinkmann 2009). These terms are *reliability, validity* and *generalisability* (Ibid.)*.* To briefly and simply explain these terms *Reliability* relates to the factual accuracy of knowledge, *validity* relates to the soundness of method when arriving at findings and *generalisability* relates to the transferable value of the knowledge to other areas other than the specific object of research.

Considering the terms *reliability* and *validity* within qualitative research poses some important epistemological questions (Ibid.). Qualitative research and particularly qualitative interview involves interpretation of the data on the part of the researcher and this implies that different researchers or use of different methods of analysis of the same data may lead to different results. This raises questions about the objectivity of fact and truth. How can "truth" be objective if two different researchers arrive at two different "truths" when analysing the same data? The idea that different "truths" can live alongside one another taken to its most extreme can lead to a state of absolute objective relativism where every assertion is as valid as the next. In tackling these difficult and important questions it is first of all important to start by defining what we mean when we use the word "objectivity". "Objectivity" has a number of meanings and this perhaps lies at the heart of uncertainty around the nature of objectivity. Kvale & Brinkmann have described in detail the definitions of objectivity they consider relevant to qualitative research in "Det kvalitative forskningsintervju". The first definitions they consider relevant is what they describe as "free of bias" (Ibid.). This definition of objectivity is absolutely achievable within qualitative research and also uncompromised by the apparent paradox of different analyses of the same data leading to different results. It requires that the researcher carries out good, solid and

competently crafted research that is systematically controlled and verified (Ibid.). It also requires that the researcher works without bias or agenda when carrying out the research. This definition of "objectivity" is therefore first and foremost an ethical understanding of objectivity (Ibid.).

I consider that my thesis meets this first definition of objectivity in that I have throughout the project followed guidelines about how to craft a research project particularly using literature on qualitative interview by Ryen and Kvale & Brinkmann. I have also carried out the project in the spirit of investigation and desire for new knowledge without a pre-determined bias or agenda.

Bias and agenda should not be confused with pre-understanding in a hermeneutical sense. In hermeneutics it is considered impossible to interpret text without pre-understanding and but so long as the researcher has an awareness of this pre-understanding and its origins in ideology, previous experience etc. this is not considered to cross over into the area of bias and agenda. This relates to another common definition of objectivity which Kvale & Brinkmann call *reflexive objectivity* (Ibid.) I believe my project also meets this requirement. I have documented my background in theory and ideology in the theory chapter and have throughout the project held a reflected and aware attitude to my background in understanding of the subject.

Another definition Kvale & Brinkmann offer is what they call being *appropriate to the subject.* This relates to allowing subjects to speak freely and express their real nature. An important part of allowing subjects to express their real nature is considering the context in which their expression was made. In the case of my research there was a particular relationship that had been established between me and my informants before the interviews took place. To them I will have appeared as an authority figure connected with the school establishment. I will not have been considered on quite the same level of authority as an "ordinary" school teacher as I was only at the school once a week running a slightly alternative lesson to what they were used to. Our relationship could nevertheless be best described as a pupil and teacher relationship. During the interviews I struggled to get the informants to say negative things about the music lessons. The music therapist in me hoped this might be due to the fact that they enjoyed the lessons so much that there were no negative experiences on their part. The researcher in me though has to consider the possibility that this might have been due to them seeing me as an authority figure who they were eager to please or not upset. I noticed that one boy before an interview appeared particularly nervous and it occurred to me this might be because he may have felt he was in trouble and had been called to speak to a staff member. The concept of academic research is something alien to children of that age. Rather

than considering themselves interesting subjects of research for a master's thesis they may have considered themselves on trial. I did my best to explain to the boy that he was not in trouble and that I just needed his help.

Whatever the reason for the informants being reluctant to give negative experiences I considered their positive experiences to be genuine. This was due to their body language engagement and detail when talking about them. My project meets this definition of objectivity in the sense that I have given my subjects a free platform to speak and air their experiences. I gave them opportunities to speak both negatively and positively about their experiences of the music lessons. I also had a genuine curiosity about their relationship to music which they responded well to and were forthcoming about in interviews. I have also given in this chapter some reflections about the context in which the interviews took place and the potential consequences this may have had on how the children expressed themselves.

4. Findings and discussion

4.1 Identity through childhood and adolescence

As I have explained in my methodology chapter this category will contrast and compare the data from the two age groups represented in my interviewees. I will present the relevant data first under mini categories. This will be followed by a discussion on the differing musical identities of the two age groups and the significance of this for my research question.

How can music therapy be used to promote the valuing of cultural identity so that it can be used and seen as a resource in integration?

Listening tastes

In all of my interviews across both age groups I asked the children if they listened to music at home, what they listened to and how they accessed the music. There was a resounding yes from all the children when I asked if they all listened to music at home. They all listened to music on a regular basis. When it came to the question of what they were listening to, there was a clear difference between the two classes in their answers.

Younger group's listening tastes

The younger children gave surprising and varied answers when asked this question. For example one of the boys told me he listened to Amy McDonald. Surprised by this answer I asked him how he got to know the music of Amy Mcdonald to which he replied;

"Dad has lots of music, lots of good music. He has her music and others"

The other boy who was Somalian said he listened to the Somalian national anthem on his computer. He said that he also listened to music from other languages. The examples he gave where a Norwegian song "Bæ bæ lille lam" and a Thai song he could not remember the name of.

Older group's listening tastes

The older children gave perhaps less surprising answers to this question.

The popular acts of the day such as "One Direction" and "Justin Bieber" were popular amongst the children of the older class. They told me that the other children in their class listened to these artists too. The Polish boy from this older group had a love of hip hop listening to hip hop artists such as Eminen but also Polish hip hop. He also associated hip hop very strongly with Poland. The girl from Bosnia and Herzegovina told me of band she listened to from Bosnia and Herzegovina that she described as a boy band.

Singing with family

Both the children from the younger class told me that they sang together with their family. The Somalian boy sang two Somali songs for us during our sessions and I asked him where he learned the songs.

"Mum taught me them. We sang them together with dad, my little sister and my two aunts in Somalia."

The other boy from Iceland told me how he sang Norwegian songs at home together with his family

Singing *about* family

None of the older children shared similar stories of singing with their families as the younger children had done. They did share some interesting experiences about an activity in the music sessions where we encouraged the children to sing about their own families. We took the Beatles song "Come together" and rewrote the lyrics during the verses to allow the children to talk about themselves and their families by filling in gaps in the lyrics. For example "Here comes *David*, he has *3* siblings". I asked my interviewees from this group afterwards about this activity. One of the boys was very negative about this aspect of the activity.

"People don't need to know how many siblings I have"

Another interviewee was more positive to the activity but said it was "unusual" and "not every day" that she expressed personal details of her life.

Emulation

The interviews showed that the children from the older group did not just enjoy the music of pop stars and pop groups; they also showed a desire to emulate their favourite artists. They saw our music sessions and the final concert as a platform for this emulation. One of the boys said of the concert

"I enjoyed it. I got to be like Justin Bieber. I sang and everyone listened"

Another boy explained how he came up with the dance moves he performed in the concert.

"I watch the stars on the TV and learn so much from them".

Sharing songs with classmates

The boys from the younger group told stories of how the children in the class shared songs with each other from their home countries after doing it as part of the music sessions. The Somalian boy told me that the other children liked the Somalian national anthem he taught them. He also told his experiences of learning songs from the other children, describing some languages more difficult to sing than others. The boy from Iceland told me that he had learned to sing happy birthday in different languages from the other children in the class, something he described as fun.

This data represents two very different pictures of musical identity. The younger children still related very much to their origins. This can be shown by the frequency with which their musical experiences can placed in the group *family* (a sub group of Ruud's five rooms (Ruud 2013)) as I wrote about in the method chapter. Their musical identity reflected this connection to origin. Singing songs together with family and listening to music that has a connection with home are signs that music and the home share a strong connection. The younger children also engaged themselves readily in the music and languages of the other children. Their engagement in the origins and national identity of the others through song and language can be explained by the fact that they identify closely with their own origins and national identity.

The older children on the other hand seemed less willing to identify themselves with their family. Their negative experiences of singing about their family were evidence of this. Their musical experiences and musical interests were more easily associated with their peers. As I mentioned in the method section there was a higher frequency of musical experiences that could be placed in the sub group *friends.* This could be interpreted as the children beginning to seek independence from their origins and looking for outside sources in shaping their identity. They no longer want to be identified with their beginnings but with the people they admire outside of their family. Adolescence is defined as a period where children are approaching adulthood. It is a period of transformation where the children are in a constant state of becoming. By emulating their favourite artists the children are able to explore and experiment with new identities. This is all part of the process of forming their own identity independent of their parents. This stage in development of identity begins to introduce new themes and elements of identity. Wider themes such as values, sexuality and societal roles become important elements in shaping the children's identity.

What are the implications of this for music therapists or other professionals wishing to aid integration and strengthen identity in this target group? The most obvious conclusion is that age and stage of development of the children need to be considered. Younger children will more readily associate with their origins and this forms a strong part of their identity. This

means these elements of identity are readily accessible amongst younger children and can be used as a valuable resource. When encouraging the children to take initiative in expressing their resources, the themes of family and origin can be very fruitful sources to find these resources in. There is also a readiness in other children of the same age group to relate to these themes. This makes material based on these themes ideal to platform the resources of the children and for these resources to find acknowledgement amongst the children's peers. This data shows a cross cultural interest in origin and family for this age group. The children were not only interested in their own family and origin but those of the other children too. The engagement the children showed in learning songs from the other children beyond the music sessions suggests that encouraging children to share songs that represent their own origins opens them up to engaging themselves with the origins of others.

The data suggests however that we may need to have a different approach when working with children who have reached adolescence. They may be at a stage where they are starting to look outward in shaping their identities. This has immediate apparent benefits in the integration of children into new cultures. In the case of the children in my project they identify strongly with a universal pop-culture that many children in Norway of the same age identify with too. There is therefore a huge wealth of material that can be used to find common ground between children of different nationalities and cultures. Looking outwards for ways to shape identity also suggests that children of this age have a more flexible identity that can be easily adapted to new cultures and societies. The children who look outwards in forming their identities support the values of humanism and a humanistic view of identity. In humanism free will and self-autonomy are important elements of what constitutes a human being (Ruud 2008). When children reach adolescence and begin to choose the symbols that represent their identity they are exercising their free will in deciding the type of person they wish to become and in forming their identities. The symbols they choose may represent to them desires and ideals they hold. Free will and self-autonomy is something that is exercised more and more as children grow older and begin to gain independence from their parents. The increasing presence of free will amongst adolescents is important in understanding their identity.

Despite showing a desire to free themselves from their origins through the use of cultural symbols the data also shows that the older children still relate to music from their home countries. Though the music they were listening to was predominantly from universal pop culture two of the children still listened to artists from their countries of origin. The type of artists from they were listening to from their home countries were interesting. These artists were perhaps themselves looking outward rather than inward in finding an identity for their music. The styles of the artists were described by the children as hip hop and boy band

music. Hip hop has its origins from the Bronx in Manhattan and boy band music has long been associated with the boy bands from the UK and America. Interest in these artists is perhaps representative of a desire from the children to merge their national identities with their desire to look further than their origins in forming their identity. The children also related universal pop to their home countries. The Polish boy I interviewed particularly associated hip hop with Poland. Both groups had musical experiences that could be placed in one of Ruud's five rooms, "the room of time and place" (Ruud 2013). There is however a qualitative difference between the two age groups in the musical experiences that can be placed in the "room of time and place". The younger children's experiences were more directly associated with time and particularly place. The Somalian boy singing Somalian songs with his family is an example of this. The older children's experiences were not at first glance however as easily associated with time and place however. The indirect nature of the older children's musical experiences of time and place is significant. It shows that these children are beginning to choose for themselves the symbols that represent their national identity. The fact that the children relate universal pop music to their national identities means they do not necessarily see their music tastes to be compatible with other cultures. These children have not abandoned their identity with their origins but are perhaps looking to combine it with the new symbols of their identity. There is therefore still work to be done when using the wealth of universal material as an aid to integration. Work needs to be done on making children aware of the universal nature of their interests and it's compatibility with other nationalities and cultures. Care needs to be taken also in preserving the elements of identity associated with origin. In Erikson's 8 stages of development he characterises the importance of the stage of adolescence as a period of identity vs identity diffusion (Erikson 1950). As adolescents begin to look towards more universal symbols to shape and form their identity it is important that they maintain some connection to their roots and origins. To become unattached to this can result in a fragmented and confused identity or as Erikson puts it "identity diffusion" (Ibid.).

There are also certain dangers associated with the universal pop industry. Though these are not the focus of my thesis I feel it would be careless of me to simply gloss over them here. The pop industry is perfectly aware of adolescent's desire to look elsewhere to find their identity and the pop industry looks to exploit this for profit. Teenager's sexuality is an area that the pop industry particularly looks to exploit. Studies done by anti porn campaigner Gail Dines show that pornographic influence with a narrow definition of male and female sexual identities is seeping more and more into pop culture and is affecting children's sexual identities in a negative way (Dines 2014). I think care therefore needs to be taken around the issues of sexuality when using universal pop music as a tool in identity strengthening of adolescents. An important part of this care can be done through working on identity awareness. In the following category I will argue that identity awareness work is important for a number of reasons, not just the one I have highlighted here.

4.2 Identity awareness

A key part of my question is about how identity can be seen *and* used as a resource. What my research has made clear for me is just how important it is for identity and the elements of identity to be seen and valued as a resource before it may be used as one. This was made most apparent to me by the Polish boy I interviewed. He identified with hip hop and football which he related to his national identity.

"I am a typical Polish boy. I like football and hip hop"

"I think Norwegian children are very different from Polish children, because in Norway many don't like football. Many like ice hockey, skiing. Many don't like listening to hip hop, but in Poland many listen to hip hop"

In view of integrating into Norwegian society and relating to youth culture in this country this seemed at first glance very positive. Many Norwegian children also share an interest with football and hip hop. His tastes therefore ought to be compatible with his new environment, and he should easily find common ground with Norwegian children providing a basis for relationships with them. The interesting thing is that he himself did not relate these interests to Norwegian children.

"I think Norwegian children are very different from Polish children, because in Norway many don't like football. Many like ice hockey, skiing. Many don't like listening to hip hop, but in Poland many listen to hip hop"

When I asked him why he felt Norwegian children didn't like hip hop he replied.

"I don't know, because they don't have the same culture"

He therefore wasn't aware of the considerable resource he was in possession of in finding expression for his interests and identity in a Norwegian context.

His perceptions of the differences between Polish and Norwegian children are probably not entirely false. While I don't have statistics on this is it is not unreasonable to assume that more ice hockey is played in Norway than in Poland. The differing interests in hip hop on a national scale between the two countries may also have a basis in reality. Despite this there is without question a wide interest in both football and hip hop amongst Norwegian children. For this boy to realise his potential resources in relating to Norwegian children work can first and foremost be done in making him aware of the similar interests that exist in Norwegian children. As a music therapist work this could be done in this example by introducing Norwegian hip hop into the music therapy sessions. Events and projects could

also be set up to bring together children from different cultural backgrounds around a common interest such as hip hop.

There seemed to be lack of awareness in general amongst my interviewees of Norwegian pop music. My three older interviewees could only name one Norwegian pop act between them, "Erik og Kris".

I also asked the Polish boy what he thought about Norwegian music.

"Norwegian music is good but not everything. Allot of Norwegian music is for small children"

This lack of awareness of Norwegian pop music can be partly explained by the circumstance they are in. None of the children in a "mottaksklasse" are of Norwegian origin. The children's main contact with native Norwegians is with their teachers. It is therefore not surprising that they have little contact with Norwegian pop music for their age group as they have little contact with Norwegian children of their age in school time. The perception that the Polish boy has of Norwegian music, that it is mostly for small children is also not that surprising. Most of the Norwegian music he has experienced is music he has heard at school were the songs are often children's songs. Many criticize the "mottaksklasse" system for this reason. They argue that it inhibits the process of integration and increases isolation. Without wishing to delve too deep into this discussion I think it must be recognised that there is a danger for isolation and lack of exposure to Norwegian culture and this should be considered when working in the "mottaksklasse" system. Music therapy can work to alleviate these problems in the ways I described earlier. When the children from "mottaksklasse" do eventually join a class of Norwegian children it would be naïve to assume however that the problems the polish boy had of relating his identity and interests to a Norwegian context will simply disappear through exposure to Norwegian youth culture. The reasons for this relate to identity awareness or lack of it. To understand this we must go back to the Polish boy and his idea of his own Polish identity. He strongly related his interest of hip hop to his origins and Polish identity. It would however be wrong to say that hip hop is synonymous with Polish culture. National identity and culture is a myriad of cultural influences that reflect a variety of tastes, interests and opinions. Some symbols may find more common ground than others over a wide section of the populace. According to this boy hip hop is a symbol that has found common ground amongst a large number of Polish boys. His early experiences of hip hop happened in a Polish context with all the Polish flavourings that accompany it. This could easily lead him to believing that hip hop and polish identity are synonymous. A deconstruction of his association and experiences of hip hop however reveal that there is much more to his identity with hip hop than national identity. The experiences he has shared with his friends in Poland and an identity with youth are for example important elements in his identity with hip hop. These are things that are not only to be found in Poland but in Norway too. By understanding this he may be able to start to relate these things to a

Norwegian context. Deconstruction (and after reconstruction) not dismantling is key here. Indeed his inability to relate his interests outside of a Polish context may be born out of a fear that by doing so he will erase his Polish identity and connection to Poland. Helping him to deconstruct and understand the elements that form his identity will allow him decide which elements he wants to take and use in a Norwegian context whilst preserving those elements that he wishes to reserve for his identification with Poland. The process of deconstruction and reconstruction of identity finds parallels with Piaget's learning process which Piaget terms association, accommodation and equilibrium (Hundeide 1973). The boy associates hip hop with his homeland Poland. His experiences of hip hop in Norway and personal feeling towards hip hop confirm this and in this way he accommodates his association with hip to his outside world. Exposure to hip hop in Norway and an examination of his personal relationship to hip hop can cause a conflict with this association and cause him to reconstruct his association, eventually finding equilibrium with his relationship to hip hop and its compatibility in a Norwegian context. This will not happen without a conflict or break in his expectations and music therapy can play an important role in bringing about this break but also in the reconstruction process.

Earlier on in this chapter I highlighted the dangers of exploitation that children face when submerging themselves in pop culture. Work on identity awareness can equip these children against some of the dangers they face. Music therapists can explore the pop music that children listen to together with the children and ask questions about how this relates to the children's attitudes, opinions and desires. In this way pop culture becomes an arena where identity can be explored and developed rather than manipulated.

4.3 Hybridisation

My findings on the listening habits and tastes of the older children in my research project open up some interesting questions about globalisation of culture. There is a notion that culture is becoming increasingly globalised and homogenized. This notion creates fear amongst some people that pop culture, particularly from America is bulldozing its way over local cultures and creating one mass global mono-culture in its wake. There is some truth to this narrative of course. We have all witnessed how pop culture has spread across the globe and is listened to by people on every continent. The global marketing of pop artists can be traced right back to early last century and arguably had its major breakthrough with the mass global appeal of Elvis in the 50's. Recent technological advancements such as Mp3 players and online streaming have accelerated the globalisation of pop music. Pop music is now accessible at the touch of a button for millions of people worldwide.

The data from my interviews go some way to support this trend. The listening tastes of the older children, presented at the beginning of the chapter under *Identity through childhood and adolescence* show this. My interviewees from the older class came from across Europe. They are still however all fans of the biggest pop acts of the day such as Justin Bieber and one direction. They told me in their interviews that these artists were also popular amongst the whole class which contained children from Asia and Africa as well as Europe.

All the children I interviewed were also using Mp3 and online streaming to access their music, meaning that when the younger children grow up and start gaining an interest in teenage pop they will have access to all the biggest artist from across the globe at their fingertips.

This is only one side of the story however. I believe my research adds evidence to what is referred to in sociology as hybridisation (Pieterse 1994). This is when globalised culture becomes absorbed by local cultures and recreated in a way that maintains the local identity of the culture. The Polish hip hop bands and the Bosnian boy band my interviewees spoke about are very good examples of hybridisation.

The Polish boy I interviewed did not just relate polish hip hop with Poland however. He also related hip hop from America with his homeland. Universal interest in globalised pop culture doesn't mean that local identities will become forgotten and unimportant to local areas. The pop industry is itself also aware of the process of hybridisation and itself uses this in strategizing and marketing music on a global scale. Celine Dion for example uses hybridisation as a marketing tool by translating her songs into multiple languages and writing for TV shows in countries such as Japan amongst many other hybridisation strategies (Wilson 2007). Music therapists too should be aware of the process of hybridisation when working in a cross cultural environment. We should be aware of it because of how it forms an important part of people's cultural and musical identities. We should also be aware of it due to the opportunities it presents to us as music therapists. I can use myself as an example of the importance of awareness of the process of hybridisation in music therapy work. In the practice project with the "mottaksklasse" I and my colleague Anna encouraged the children to choose material to use in the project. As I have already explained the music which the older children chose was all pop music from the US or the United Kingdom. I therefore assumed that the children did not relate the music they listened to with their origins and national identities. I also felt that the material we were using with them did not give much opportunity to explore these themes with them. It was only after interviewing some of the children after the practice project had finished that I realised this was not necessarily the

case. In future work with integration I will be more open to the idea that universal tastes could also be related to a local identity.

Hybridisation therefore presents opportunities to use any kind of material to examine and explore the cultural identities of our clients. An exploration of hybridisation also shows us just how flexible localised culture can be. This should open us up to the opportunities that cultural resources of immigrants can have in becoming relevant and integrated into their host societies.

4.4 The significance of bodily experience

Dance was a popular part of the music sessions. The children also enjoyed dance outside of the music sessions. The older children all expressed an enthusiasm for dance in their interviews. The boy from Poland saw dance as an integral part of hip hop. When I asked him what music he liked he replied that he liked hip hop *and* breakdance. Similarly when I asked him to explain what he liked about dance he told me that he liked hip hop. The girl I interviewed also had a relationship to dance. She had dance classes in her native country before coming to Norway. Here she learned what she described as "classical dance", but used this training in more contemporary styles of dance during our music sessions. This is something I will go into more detail later on in the chapter under the heading *Spontaneity and performance.*

Dancing for an audience was something that generated excitement but also tension amongst the interviewees from the older class. The children described this as exciting, with one of the boys saying that he only enjoyed dancing when there were lots of people watching. Other adjectives such as "nervous" and "embarrassed" were also used however to describe how they felt when performing. I believe the children's musical and emotional experiences where heightened and intensified by the physical experiences that accompanied them.

The bodily experiences in the music sessions were not limited to those experienced in dance. The girl I interviewed also explained how the use of live instruments led to a physical experience of the music. She told me that she liked the fact that Anna and I played "correct" instruments as she described it and that the class got to play instruments too. When I asked her what she particularly enjoyed about live instruments compared to recorded music she told replied "You take in the music, you feel it more than when you hear it on a computer or an MP3 player. You hear correctly that rhythm and feel the rhythm. That makes it better". The physical dimension of the music sessions is part of what experiencing music unique and

different to how the children might experience music otherwise on Mp3 players or computers.

What is the significance of bodily experience when considering identity?

According to Merleau-Ponty (2009) all human experience is felt through the body and the experiences of the mind cannot be separated from those of the body. The physical element of identity forming experience is therefore very significant and an inseparable part of the experiences which comprise identity. In light of this the relationship the Polish boy I interviewed has to hip hop is very interesting. The way he spoke about hip hop suggested he considered the musical and dance elements of hip hop inseparable, demonstrated by the fact that he often referred to hip hop as hip hop *and* breakdance as one thing. Hip hop is a strong part of this boy's identity, his association of hip hop with dance is an example of how bodily experiences and sensations form a major part of our identities. When working with identity as a resource we have to be aware of the strong physical element of identity. This is important when understanding and acknowledging the identities of children and the resources they bring. We as music therapists have to think about how we incorporate bodily experience and sensation into our music therapy. Bodily experience is of course a natural part of music therapy, though one that is at times arguably overlooked by music therapists. I have realised through researching and writing this thesis that I have not been aware of the prevalence and importance of bodily experience in music therapy. All musical activity invokes strong physical sensation. Singing creates vibrations that resonate through the body. The increased breathing required for singing creates physical sensations in the chest and diaphragm. When playing an instrument the rhythm of music is not only experienced as sound but as physical sensation when the body comes into contact with the instrument. Even listening to music is experienced both as sound and as physical vibrations in the body, the physical sensations amplified by the fact that we often move in time to music as we listen to it. As therapists we need to have awareness of how these sensations affect the therapy. A focus on the physical elements of identity can be a powerful way to confirm, acknowledge and value the identities of our clients.

Physical experience can also make people more open to new experiences. The experience of the children opening up to and enjoying the song "Tenke Sjæl" despite it not being in a style of music they were accustomed to can have its explanation in a number of things. The aesthetic quality of music at times has the power to transcend taste, the children all commented on how they enjoyed the melody to this song. The lyrics to the song are about finding independence from parents and this speaks to adolescent's desire for independence I wrote about under the previous heading. I think the context that the children became acquainted with the song is also a factor that should be considered. The children sang the

song together as a group and we played live instruments in accompaniment. This gave the children a different physical experience of the song compared to the one they would have when listening to music on Mp3 players or streaming from the internet. The fact that they sang the song themselves from the beginning meant that their introduction to the song was accompanied by the physical sensations associated with singing. The eloquent description given by one of my interviewees of the experience of listening to live instruments may also shows how the live instruments create a different context for experiencing music than the one they were perhaps used to. As she described it, listening to live instruments makes the music seem "closer" and that the music could be "felt" more in comparison to recorded music. In this way the live instruments provided a physical experience of the music in addition as a musical one. It is important here that I stress the word "experience". Listening to music on an Mp3 player also provides the body with physical sensations in the form of vibrations through the body as does hearing live instruments. However the *experience* may be felt more physically when hearing live instruments. This was certainly true in the experience of the girl I interviewed. Playing a musical instrument is a physical process and others can perhaps relate to the physical sensations being felt by the performer. Research into mirror neurons in the brain supports this idea (http://www.apa.org/monitor/oct05/mirror.aspx 2005). Mirror neurons trigger when we watch other people undergo physical sensations (Ibid.). The mirror neurons create the physical sensation in the observer allowing the observer to relate to these sensations (Ibid.).

The physical experience of the song "Tenke Sjæl" could be part of the explanation as to why the children opened up to the song as they did. Ruud in his writing on music and identity describes how certain musical experiences can be compared with peak experience as written about by Maslow (Ruud 2013). Ruud also emphasises the importance of physical sensation in invoking these types of musical experiences (Ibid.). According to Maslow peak experiences have the ability to affect our sense of awareness (Maslow 1964). A focus on physical sensations in music therapy can invoke the kind of musical experiences that Ruud describes. It is possible that the children had a "peak experience" when singing "Tenke sjæl" with their classmates which altered their sense of awareness and allowed them to open to the song that they would not have done in other circumstances.

Another important lesson of this is just how important live instruments can be in therapy. They give clients a much more intimate and physical relationship to the music they are experiencing enhancing the pervasiveness of the music therapy.

4.5 Spontaneity

All of the children shared positive experiences of the concert we held at the end of the music project. Part of the performance involved the boys in the class doing a dance routine which they had come up with. The boys all had a part in the dance where they improvised a small dance solo alone at the front of the stage. One of my interviewees was one of the solo performers in this routine and I was particularly impressed with the confidence and ability he showed during the performance. I asked him what inspired him to dance like the way he did and he simply replied

"I like to dance like that so I danced like that!"

When I asked him what he liked about it he talked about his love of hip hop and how he identified this with being a "typical polish boy" (this is from earlier in the chapter). He also spoke about how he felt "Polish" when dancing on the stage in front of the audience.

His experiences reflected those of the girl I interviewed too. In the concert it was decided that the girls would play instruments during the song which the boys danced to so the girls did not dance during the concert. They did however create their own dance in one of the music sessions. The girls came up with a routine and I asked her where the inspiration for that dance came from. She told me that it was inspired by the classical dancing classes that she had when she was living in Bosnia and Herzegovina.

"I went to dance classes for four years in Bosnia. I remembered some of the songs and dances I learned and from this I came up with an idea we could do here. It was a waltz actually, and we did it quicker more like hip hop. My friend also went to dance classes in Lithuania and we talked about it and just came up with it that way"

Unperturbed by the idea of mixing genres she simply did what she knew and what she liked. This is a very good example of the aptitude for spontaneity that children have that Moreno speaks of in his writings on spontaneity (Rasmussen & Kristoffersen 2011). Children's aptitude for spontaneity is a huge resource amongst children. Children have not learned the social rules and patterns that govern many of the decisions made by adults. According to Piaget development theory we organise our accumulated knowledge of objects and symbols in the form of schemas. This teaches us to place the things we learn into groups. As adults have accumulated more schemas they are more conservative in how they associate schemas together. They have learned a system where things belong in their place. Children restricted by fewer schemas are not as constricted in this sense. The Bosnian girl mixing the genres of classical and hip hop dance spontaneously is a very good example of this. Her casual way of

talking about it showed she was unperturbed by this mix that adults may have found more troubling. Of course there are artists in both music and dance that look to extend the boundaries of their art forms by blending different genres. This is rarely done in the casual way described by the girl however. Fusion of styles in art is usually accompanied by a great deal of discussion and controversy about the merits of mixing different styles.

As I argued in *Identity through childhood and adolescence* a very important element of successful integration is preserving and finding voice for the parts of identity which relate to origin and relating this into a new social context. Moreno describes spontaneity as a creative and adequate response to the present situation (Rasmussen & Kristoffersen 2011). He also described a kind of spontaneity which he terms "dramatic quality" which refreshes and strengthens the identity of the performer. By being spontaneous children can both express and strengthen identity in a way which is adequate and appropriate to the present situation. In this way children can express their identity in a way that relates to their surroundings. For children integrating into a new culture and society spontaneity can be a huge resource indeed. The art of spontaneity is something that can be practiced in music therapy sessions through activities such as the dance activity described at the beginning of this section. In this way clients can learn tools to express their identities in new social contexts.

4.6 The realisation of resource through exchange

Resource is something that is mentioned a great deal in music therapy circles and in the music therapy literature. I feel that the term is sometimes used casually without a reflection of what resource really is. There is naturally a focus when speaking about resource on the capabilities and strengths of clients. Their initiatives, interests and accumulated knowledge they have gained throughout their unique lives are the untapped well of resource that is our job as music therapists to uncover and celebrate. It is of course natural and correct that there is a big focus on clients when considering resource. I feel we also need to consider the context in which our clients live when understanding resource. For something to be a resource it must have recognition in a social context. In Bourdieu's writings on cultural capital Bourdieu links our social understanding of value with value in the economic system (1986). The same mechanism of exchange that recognizes value in our economic system can also recognize value in a social context.

In the interview with the boy from Somalia I had help from an assistant teacher who spoke Somali. She told me of a tradition that had begun in the younger class.

"They sing it when they go on trips. Then they swap songs actually, in the different languages they have learned from each other. They still sing the songs you taught them, then they sing songs from their different countries that they've learned from each other. One child sings and the rest join in, as they walk down the street on trips"

These experiences are also reiterated at beginning of this chapter in the data presented under *sharing songs with classmates* where the children show engagement and enjoyment in learning song of their classmates.

An important part of my research question is about how cultural identity can be *seen* as a resource in integration. Something can be seen as a resource by both the possessor of the resource and also the social environment of the possessor. Integration is a two way process. Immigrants integrate and adapt themselves into a new society and the host society integrates and adapts itself to accommodate the newcomers to its society. It is therefore important for integration that resource is recognised both individually and socially. Through exchange of cultural resources this dual recognition of resource can take place. The music therapy sessions set in motion a culture of exchange amongst the children. This culture of exchange allowed for the children's resources to be recognised and valued both individually and socially as a group. The idea of that resources find recognition in exchange is supported by the thesis "Musikkterapi I fleirkulturelle grupper" (Music therapy in multicultural groups) written by Roaldsnes (2008). Her research in this thesis shows that children experience recognition when they take part in the process of exchange with others. Through exchange they learn to value themselves and their resources (Ibid.). This experience of exchange will give the children confidence in their own cultural resources both within their class and outside of it. It also teaches them to value and engage in the resources of other cultures. Both valuing their own resources and learning to value the resources of others will be of huge benefit to them when engaging and integrating into Norwegian society. According to Erel, *how* immigrants translate their cultural resources into their new societyvas opposed to what their cultural resources may be is the most important factor for successful integration (Erel 2010). Experience and practice in translating their resources will be of huge benefit to the children.

It was unfortunate that the project did not give us the opportunity to have a similar type of exchange between the children in the "mottaksklasse" and children who were born in Norway. The children did however get to perform for a class of Norwegian children at the end of the project. In this way they had the opportunity to share their cultural resources though there was no exchange of resources as the class of Norwegians were only there as an audience. All of the children I interviewed had a positive experience of this. The concert also served as an exchange between the two classes as they both performed their own pieces during the concert.

Despite not being able to collect data about cultural exchanges between immigrants and native Norwegians I feel that the data shows that encouraging people to share their own cultural resources both increases confidence in resources and creates a culture whereby they want to engage in the cultural resources of others. I feel that this would also be the case for people of a host society in meeting people of other societies. There is a benefit for integration in encouraging people to share their cultural resources as it will create a culture of openness and curiosity in contact with other cultures.

I would like to finish this chapter with a challenge to music therapists who have a resource orientated approach to their work to consider and reflect on the meaning of resource. Our attitudes to resource are socially constructed. Resource is only considered as such when it finds recognition in a social context. A resource orientated approach to music therapy seeks to strengthen and value the resources available to our clients so that they can use them to tackle adversity and enrich their lives (Rolvsjord 2008). Music therapists therefore have a responsibility to not only value and encourage the resources of our clients but also to consider how we can give these resources a platform in a social setting. This can be done by building our clients skills in expressing their resource but also in trying to influence the social context of our clients to be more open and accepting of our client's resources. We also have to consider the restrictions that society can place on value and resource. Cultural capital as Bourdieu calls it is linked with value in the economic system. When we consider the resources of school children for example we often relate these resources to how they will serve the children in the jobs market when they leave school. This is natural as economic concerns are part of our everyday lives. We should reflect however to what extent this influences our attitudes to resource. I feel that we need to be able to look beyond the limited definitions of value linked to economic value and consider resource as something valuable in itself, regardless of the economic value it holds. In doing this we may have to be prepared to challenge the attitudes of value and resource that are found in society for the sake of our clients.

5. Conclusion

This study has been a qualitative study that has looked to answer questions on the role of cultural identity in integration using data collected from qualitative interviews from a group of immigrant children in a "mottaksklasse". Specifically it has asked;

How can music therapy be used to promote the valuing of cultural identity so that it can be used and seen as a resource in integration?

To conclude how successfully this question has been answered it might first be important to consider a similar question to this where we remove the word *how* from the question.

Can music therapy be used to promote the valuing of cultural identity so that it can be used and seen as a resource in integration?

The answer to this question must be yes for *how* to become relevant.

I think this study has exposed a large a wealth of resources that lie within the identity. Identities are built upon important experiences and relationships to symbols. These experiences and relationships contain within them a wealth of resources. Our experiences teach us new and valuable resources. Relationships to symbols inspire a pursuit and engagement of cultural activity. Resources in these forms are evident amongst my interviewees in this study. The potential for identity to be used in integration is also shown in this study. Our relationships to cultural symbols are recognised in others and can inspire cultural exchange, a vital element in successful integration. The universal nature of our relationship to cultural symbols gives us the ability to express what is personal to us in new social contexts. It is not a given that this will happen naturally of its own accord however. Music therapy can play an important role in giving a platform for the expression of identity amongst immigrants. It can also play an important role in giving awareness to immigrants of their identity and how it can be translated into a new social context.

I believe therefore that the question *Can music therapy be used to promote the valuing of cultural identity so that it can be used and seen as a resource in integration?* has been answered by this study in the affirmative.

The question of how is more complex. This study has focused on five areas in answering this question which I would like to summarise here.

The age range of the interviewees has meant that the study focused mainly on the themes of identity, resource and integration amongst children and adolescents. The findings and

arguments are therefore presented in the context of the age group represented in the qualitative interviews. I hope however that in summing up the main findings and arguments of this thesis I will show that these arguments and findings can be applied more universally.

The first area this thesis has focused on is how age is important in how we form our identity. It affects our relationships to important cornerstones in our lives such as origin, family and future ambition. There was a marked difference in attitude to identity of the two age groups represented in my study. This will be true of other age groups too. As we get older our roles in society change and our understanding of ourselves and therefore identity change alongside this. This makes the case for music therapists to consider age and the developmental stage of our clients when attempting to understand their musical identities. In the tradition of humanism it is important to respect the will and uniqueness of our clients. Considering the context of our clients in terms of age and stage in life will help us understand better the will and uniqueness of our clients. We will also be in a better position to help our clients translate their will and individuality into their social context.

The second area I have focused on is the importance of identity awareness. For clients to understand and use the resources found within identity it is important that they have an understanding and awareness of their identity. This will make an identity more flexible and more easily applied in different social contexts. Identity has the ability to have a strong emotional pull on us. It is also multi layered and complex and not always easy to understand. In the case of immigrants a strong feeling of identity can hold them back from relating to their new environment without them even knowing why. The case of the Polish boy struggling to relate his love of hip hop into his Norwegian environment is an example of this. Music therapy gives clients a wonderful opportunity to explore and understand their identities so that they feel able to relate their identities to whatever situation they are in. A strong identity is not an inflexible one. Instead I prefer to use the metaphor of a maple tree to describe a strong identity. A maple tree has strong roots but will sway and bend in the wind. A strong identity remains in contact with fundamental ideas such as origin, ideals and aspirations but can adapt and translate these ideas into a variety of situations.

The third area I have focused on is hybridisation. The importance of this is related to identity awareness. The focus here however much like the importance of age in identity is the *therapist's* awareness of the clients identity. We are living in an increasingly globalised world and our clients are increasingly likely to identify themselves with globally recognised symbols. Hybridisation shows how these universally recognised symbols may still be closely knitted with our feelings of local or regional identity. As music therapists we must have an awareness of the complexity of relationships to universally recognised symbols and always

be curious and open minded in understanding our client's relationships with them. It is also important to be aware of the opportunity relationships to universally recognised symbols presents for immigrants to marry feelings of identity with their place of origin, with feelings of identity with their new home.

Spontaneity is the fourth area this thesis has focused on. Music therapy is an ideal place to practice the art of spontaneity. This forms an important part of a great deal of music therapy work. Spontaneity is described by Moreno as acting appropriately in the moment in a way that is true to oneself (Rasmussen Kristoffersen 2011). Acts of Spontaneity can also be identity affirming (Ibid.). This is an invaluable tool in integration where immigrants must respond to new situations but remain true to themselves. Spontaneity is a skill exemplary amongst children. Adults too can benefit hugely from the practice of spontaneity that music therapy offers.

The final area focuses on the nature of value and resource. My main argument here is that the concept of value is socially constructed. Clients recognise their value and resource through a social recognition of these resources. How we recognise value socially is linked to how we recognise value economically. Music therapists must work to find social platforms for client's resources to be recognised. The client groups of Music Therapy are often described as people who are "weak" or lacking in resources. I would like the final words of this thesis to challenge that idea. Maybe it is not the client who is weak or lacking in resources but instead society that is weak and lacking in the resources to recognise the resources of the client. Music therapy must always fight to give a platform for the recognition of the resources and value of our clients to society.

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Attachment 1:

Norsk samfunnsvitenskapelig datatjeneste AS
NORWEGIAN SOCIAL SCIENCE DATA SERVICES

NSD

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N-5007 Bergen
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Rita Strand Frisk
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0302 OSLO

Vår dato: 17.04.2013   Vår ref.33794 / 3 / AMS   Deres dato: Deres ref:

TILBAKEMELDING PÅ MELDING OM BEHANDLING AV PERSONOPPLYSNINGER

Vi viser til melding om behandling av personopplysninger, mottatt 11.03.2013. Meldingen gjelder prosjektet:
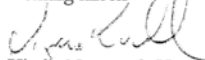
33794	*Music and Identity with immigrants in a "█████████"*
Behandlingsansvarlig	*Norges musikkhøgskole, ved institusjonens øverste leder*
Daglig ansvarlig	*Rita Strand Frisk*
Student	*Joachim Huby*

Etter gjennomgang av opplysninger gitt i meldeskjemaet og øvrig dokumentasjon, finner vi at prosjektet ikke medfører meldeplikt eller konsesjonsplikt etter personopplysningslovens §§ 31 og 33.

Dersom prosjektopplegget endres i forhold til de opplysninger som ligger til grunn for vår vurdering, skal prosjektet meldes på nytt. Endringsmeldinger gis via et eget skjema, http://www.nsd.uib.no/personvern/meldeplikt/skjema.html.

Vedlagt følger vår begrunnelse for hvorfor prosjektet ikke er meldepliktig.

Vennlig hilsen

Vigdis Namtvedt Kvalheim

Anne-Mette Somby

Kontaktperson: Anne-Mette Somby tlf: 55 58 24 10
Vedlegg: Prosjektvurdering
Kopi: Joachim Huby, Hans Ross gate 3, 0172 OSLO

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Attachment 1:

Personvernombudet for forskning

Prosjektvurdering - Kommentar

Based on the information we have received about the project, the Data Protection Official can not see that the project will entail a processing of personal data by electronic means, or an establishment of a manual personal data filing system containing sensitive personal data. The project will therefore not be subject to notification according to the Personal Data Act.

The Data Protection Official presupposes that when transcribing interviews, or when otherwise transfering data to a computer, one does not register any information that makes it possible to identify individuals, neither directly nor indirectly. All electronic processing of data in the project must be done anonymously. Anonymous information is defined as information that in no way can identify individuals in the data material, neither directly by name or social security number, indirectly through a combination of background information or a list of names referring to a reference number.

Attachment 2:

Dear parents/guardians,

We are writing to you to ask for permission for your children to take part in a music project at ********. The project will be run by Joachim Huby and Anna Margareth Breivik. Both are experienced and trained musicians and music teachers who have experience working with children. Joachim Huby is currently studying Music therapy at the Norwegian Academy of Music (Norges Musikkhøyskole). The project will focus on developing the children's Norwegian language skills and giving the children insight into Norwegian culture through the learning of traditional Norwegian songs. We also hope to use the wealth of nationalities and cultures represented in the class as a source for musical material to be used in the project. In this way the children will be able to exchange cultures and have a better understanding of each other. We view it as important that children have a platform to express their own identities and we believe that music is a very good tool for this. The project will take place in the school during school hours.

Joachim Huby will in addition be writing a Master's thesis in music therapy based on data collected from the project. No names or information that will allow the children to be identified will be included in the thesis. The data will come primarily from interviews taken at the end of the project with a selection of the children and only with their expressed consent and consent of their guardians. Both Anna Margareth Breivik and Joachim Huby will sign a confidentiality agreement (taushetserklæring) prior to the project where they will commit themselves to treating all information on the children with the strictest of confidentiality.

We hope that it will be a fun and interesting project for the children to take part in. We aim to work towards a performance for the parents and children of ******** to take place at the school if the children are willing. We hope that you will give your permission for your child to take part in this project and that you will be able to attend the concert!

Yours faithfully

Joachim Huby

Anna Margareth Breivik

Attachment 2:

Kjære foreldre/foresatte

Vi skriver til dere for å be om tillatelse til at deres barn kan delta i et musikkprosjekt ved ********. Prosjektet vil bli ledet av Joachim Huby og Anna Margareth Breivik. Begge er erfarne og skolerte musikere og musikklærere som har erfaring med å jobbe med barn. Joachim Huby er student ved masterprogrammet i musikkterapi ved Norges Musikkhøyskole. Prosjektet vil fokusere på å utvikle norsk språk og gi barna innblikk i norsk kultur gjennom å lære tradisjonelle norske sanger. Vi håper også å få bruke det mangfoldet av nasjonaliteter og kulturer som klassen representerer, som en kilde til musikalsk materiale i prosjektet. På denne måten vil barna få mulighet for å utveksle sanger de selv kan fra før og få en bedre forståelse for hverandres bakgrunn. Vi ser det som viktig at barna har en plattform hvor de kan få uttrykke sin identitet og vi tror musikk kan være et sentralt element i denne prosessen. Prosjektet vil foregå i skoletiden.

Joachim Huby vil i denne forbindelse skrive en masteroppgave i musikkterapi basert på data som innsamles underveis i prosjektet. Ingen navn eller informasjon som kan identifisere barna vil bli tatt med. Dataene vil baseres på intervjuer med noen av barna ved slutten av prosjektet, og bare hvis de selv ønsker det og med samtykke fra deres foresatte. Både Anna Margareth Breivik og Joachim Huby vil skrive under på skolens taushetserklæring, hvor de vil forplikte seg til å behandle all informasjon om barna konfidensielt.

Vi håper og tror at det vil bli et morsomt og spennende prosjekt for barna å være med på! Vi har som mål å jobbe mot en fremførelse for foreldre og barn på *********, hvis barna har lyst til det. Vi håper at dere vil gi tillatelse til at barnet deres kan være en del av prosjektet og at dere vil ha mulighet til å komme på konserten!

Med vennlig hilsen,

Joachim Huby

Anna Margareth Breivik

Attachment 3:

Informed consent

Working title

Musical identity and integration

Project is a Master's thesis for The Norwegian Academy of Music

Project leader: Joachim Huby, student

Master's Thesis supervisor: Rita Strand Frisk, University Lecturer The Norwegian Academy of Music

The purpose of this project is to learn of the informants experiences of the music project and of the informant's relationship to music outside of the music project in order to increase knowledge on how music can be used as an active part of integration.

I give permission for my child to be interviewed and for there to be a recording made of the interview. I understand that only the project leader will have access to the recording and that the recording will be deleted once the project is completed. Data from the interviews may be used according to strict rules of anonymity. The project leader may discuss the data with the thesis supervisor. This will be done in the strictest of confidence and also according to rules of anonymity.

I am aware that consent for the interview data to be used as part of the Master's project is voluntary and that I may withdraw my consent at any time.

The project has been submitted to the Norwegian Social Science Data Services (NSD) who have in turn approved that the project meets their standards of confidentiality and data protection.

Place: Place:

Date: Date:

Signature of Project leader   Signature of informant's guardian

Attachment 3:

Informert samtykke

Arbeidstittel

Musikalsk identitet og integrasjon

Prosjektet er en masteroppgave ved Norges musikkhøyskole

Prosjektleder: Joachim Huby, student

Masterveileder: Rita Strand Frisk, Universitetslektor ved Norges musikkhøyskole

Målet med prosjektet er å lære om informantens erfaringer med musikprosjektet og informantens forhold til musikk, for å øke kunnskap på hvordan musikk kan bli brukt som en viktig del av integrering.

Jeg gir tillatelse for mitt barn å bli intervjuet og for at et lydopptak bli laget under intervjuet. Jeg forstår at kun prosjektlederen skal ha tilgang til lydopptaket og at lydfilene skal slettes etter prosjektet er ferdig. Data fra intervjuene kan brukes i masteroppgaven i anonymisert form. Prosjektlederen kan diskutere dataen med masterveilederen men skal forhilde seg til reglene om anonymitet og datavern.

Jeg forstår at prosjektet er frivillig og at jeg kan trekke meg når som helst i prosessen.

Prosjektet er meldt til norsk samfunnsvitenskapelig datatjeneste (NSD) som har godkjent prosjektet.

Sted: Sted:

Dato: Dato:

Underskrift forker   Underskrift informantens foresatte

Attachment 4:

Intervjuguide

Områder

Hjemmelandet

- Hører du på musikk fra hjemmelandet?
- Har du forandret hva du lytter på siden du har flyttet til norge?

Personlig Musikksmak

- Hører du mye på musikk hjemme?
- Hva hører du på?

Universiell musikksmak

- Tror du at folk fra klassen hører på samme musikk som deg?

Evaluering av musikktimene

- Hva synes du om musikktimene?
- Er det noen du likte spesielt godt?

Gode råd

- Er det noen du savnet?
- Er det noen du kunne ønsket deg mer av?
- Hvordan kunne det ha blitt bedre?

Hendelser

- Hvordan hva det å lage en dans?
- Hvordan hva det å fremføre?
- Hvordan hva det å lage tekst om deg selv?

Egenfølelser av å være i mottaksklassen.

- Hvordan hva det å ha musikktimene sammen med klassen?
- Hvordan er det å være i klassen generelt?
- Er det veldig forskjellig fra klasser du har vært i før?

Attachment 4:

Interview guide

Subjects

Homeland

- Do you listen to music from your home country?
- Have you changed what you listen to since you moved to Norway?

Personal music taste

- Do you listen to much music at home?
- What do you listen to?

Universal music taste

- Do you think the others in the class listen to the same music as you?

Evaluation of music sessions

- What do you think of the music sessions?
- Is there something you particularly liked?

Good advice

- Was there something you missed in the classes?
- Is there something you wished there was more of?
- How could the sessions have been better?

Particular events

- How was the experience of making a dance routine?
- What was it like to perform?
- What was it like to write lyrics about yourself?

Personal feelings of being in the "mottaksklasse"

- What was it like to have the music sessions together with the class?
- What's it like being in the class generally?
- Is it very different from previous classes you have been in?