

Picturing musical accessibility

Co-creating music therapy with disabled children
and their families



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Declaration

I certify that the work presented in the thesis is my own. All material which is not my own work has been identified and acknowledged as such. No material has previously been submitted and approved for the award of a degree by this or any other University.

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ABSTRACT

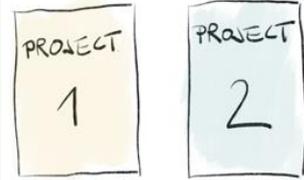
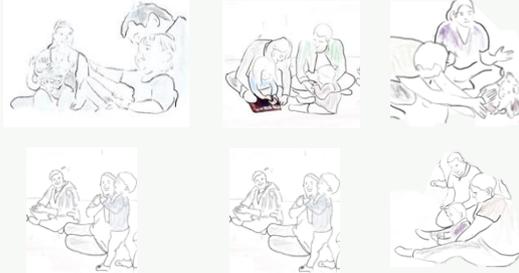
This thesis reports research that explores group music-making with disabled children and their families, with a focus on how, when, and under what preconditions music becomes fully accessible and meaningful for everyone involved.

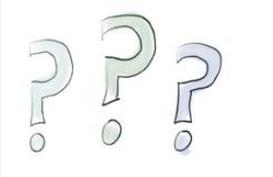
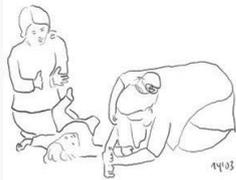
Existing research has often focused on dimensions of disability and accessibility in relation to the individual child. In contrast, this study considers accessibility and meaning as distributed across whole families and groups of families and considers disabled children and their families as co-researchers in understanding such processes.

The study draws on two projects which were informed by participatory action research, emancipatory disability research and ethnography - where doing music was both method and result. The first project took place in the home of a single family and focused on the process of collaborative knowledge development. The second project took the form of a music café, a weekly musical and social meeting space for neurodiverse families. Visual methods were used to document, analyse and represent the various practices involved in music making and tracing the trails of people, activities and objects. The drawn representations provide evidence of how accessibility and meaning is produced collaboratively by disabled children, their families, and a music therapist by showing the relationships between bodies and materials in context.

Aligned with principles from community music therapy and anti-oppressive approaches, this thesis argues that music therapy with families can be considered as collaborative action. It challenges the view that the music therapist has sole expertise in facilitating accessible musical interaction. Thinking instead of music therapy as being distributed amongst all participants points to the importance of valuing shared expertise as well as noticing the contribution of material, sensorial and environmental factors. I suggest how 'graphic music therapy' could be an alternative way of understanding and representing the complex processes involved in co-creating music therapy.

EASY-READ SUMMARY

	<p>This is a research project about music and disabled children and their families written by Maren. Maren is a music therapist.</p>
	<p>The research consists of two projects.</p>
	<p>The first project was home-based music-making with a family of four.</p>
	<p>The second project was the music café, a social and musical meeting place for families.</p>
	<p>The research was done together with the families.</p>

	<p>We used video, notes and drawings to document our work.</p>
	<p>We also created song cards and other musical resources.</p>
	<p>What did we find out?</p>
	<p>People do music with their bodies (for example, their hands and eyes).</p>
	<p>Objects and their qualities are important.</p>
	<p>Music is made by everyone together.</p>
	<p>Drawings can help us understand how music is made together.</p>

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CHAPTER ONE. INTRODUCTION: POSITIONINGS, BACKGROUND, KEY TERMS, AND RESEARCH APPROACH

My motivation to explore the accessibility and meaning of musicking together with families grew out of my personal background and professional experience. I have experienced musical interactions as a powerful space in terms of participation and recognising resources and change for families with disabled children. Because of its social and cultural dimensions, doing music is different from other activities and in previous projects, I have experienced music as a space where social rules and identity are negotiated differently, where togetherness and belonging can be experienced and where there is potential for social change.

The sociocultural context where I am writing this is Bergen, Western Norway. While acknowledging the fluidity and temporality of identities, the position I write from is privileged as a white, cisgender, straight, non-disabled woman from an academic family background in Northern Germany. For the last 14 years, I have been living mainly in Norway and for periods in Brazil: two countries that present

considerable diversity in terms of worldviews, perceptions of disability, social structures, and culture.

A few experiences have specifically impacted my motivation for this topic. These include the experience of living in a community where people with and without learning disabilities live and work together. Music was a central part of life there and while I had spent my school career in an inclusive school, the experience of equality of people and the fact that different ways of living together are possible stayed with me.

Studying music and rehabilitation sciences, I became immersed in critical approaches to education and disability (Freire, 1972; Jantzen, 1976). In Bergen, I started to train as a music therapist in an environment where resource-oriented approaches (Rolvjord, 2010) and community music therapy (Pavlicevic & Ansdell, 2004; Stige & Aarø, 2012) are central perspectives. I have been interested in exploring mutual participation in and through music therapy theoretically (Metell, 2011, Metell & Stige, 2015) and in practice, carrying out a music therapy project with blind infants and their sighted caregivers (Metell, 2015) through a Master of Education in the context of visual impairment. I became interested in better understanding how doing music together afforded experiences of joy and belonging and the preconditions for such affordances when different perceptions and styles were present. In the same project, I learned how important a specific artefact (in this case a *pandeiro*, a Brazilian frame drum) could be for the participation of a particular child.

The accessibility of things and activities has been an ongoing interest in my studies and work. I have been interested in collecting ideas for toys, instruments and activities that are designed and facilitated in a way that makes them accessible to children with a different visual perception. My experience of working with children with different ways of perceiving the world due to neurodivergent brains is that things matter, materials matter, the room with its light and resonance matters and instrumental qualities such as size, colour, and tactile qualities of rattles make a difference. A song card might invite someone to sing a song, do something else with the card, have a shared focus with someone else or play alone. Over time, I became interested in a more ecological approach, thinking about the child and its

needs and the other people around, the environments and materials and how these could be as accessible as possible for all participants.

My interest in different perception styles and the accessibility of environments led me to carry out a small action research-inspired project on echolocation (how blind people use sound for orientation and mobility) with blind children, their caregivers and the kindergarten at my former workplace. The premise was that blindness is a different way of perceiving, that the blind children were the experts in their perception style, and that together, we could learn more about recognising and facilitating orientation through sound. What I learned from this project was more understanding of how to approach children as experts for their own life in practice and that learning together with a group of people with diverse backgrounds felt important and meaningful. Understanding blindness as a different way of perception (e.g., Saerberg, 2006) also led me to the notion of neurodiversity, understanding difference as variety more broadly.

Visiting blind children at home and in other settings as an adviser for visual impairment, I often experienced that the home environment was much more accessible for the child than the kindergarten and wondered about how familiarity, design, and the people around influence accessibility. Another important experience in this work context was that the families whose homes I visited often stated that they felt isolated and alone in their situation. Sometimes because of living in the middle of nowhere, but often due to not having other neurodiverse families around them. One of these meeting points was the yearly meetings at the competence centre for vision, where music was a big part of the course. For me, leading these music sessions was exciting for many reasons: parents reacting very strongly (mostly happy, sometimes seeming a bit embarrassed) to be addressed with their name during the good morning song, children entering the room looking uncomfortable but suddenly laughing and moving to the music, caregivers watching their children looking amused and proud and during the week people starting to interact more and more with each other, and I had the impression of a growing sense of community.

These past 12 years of working together with disabled children and their families in different settings, in kindergarten and school but mostly in music groups for babies

and young children and their caregivers, have shown me how much there is to learn from working collaboratively. At the same time, my practice was closely linked to an interest in exploring disability and normativity theoretically, and I have been interested in how disability studies could and should inform music therapy (Metell, 2014, 2019; Metell & Stige, 2015; Thompson et al., 2019). Through my interest in disability studies, I also immersed myself in queer theories, exploring them as a lens to look at working together with disabled children and youth (Metell, 2019, Metell & Leza, in press). These perspectives are closely linked to a focus on social justice and an approach to music therapy that challenges an expert model of music therapy (Rolvsjord & Stige, 2015) and acknowledges disabled children and their families as experts for their own musicking.

THE TOPIC OF THIS THESIS

People are considered to be hard-wired for taking part in cultural learning in music (Procter, 2011; Trevarthen & Aitken, 1994, 2001), to be able to use music as a tool in everyday life (DeNora, 2000) and as a cultural immunogen practice (Ruud, 2020). Music is considered to be linked to health and wellbeing (MacDonald et al., 2012). However, under which preconditions is this true for neurodiverse¹ families? What makes doing music together accessible, what does that mean and how can accessibility and meaning be explored in a collaborative approach? The overall aim of this PhD project was to explore the process and meaning of co-creating spaces for collaborative musicking together with neurodiverse families. Working together with disabled children and their families through two different projects, musicking served as the method and result, providing knowledge of the importance of the material and sensory aspects of musicking.

Access to music has both a practical and a political level and involves, for instance, environments, attitudes, activities, and instruments. Neurodiverse families can often experience challenges linked to access and participation in music as in many other aspects of life (Goodley & McLaughlin, 2008). Within the family, accessibility

¹ Neurodiversity refers to the variety of human brains. I employ a broad definition of neurodiversity in this thesis that includes various types of neurodivergence, including, for instance, Down syndrome, epilepsy, and cerebral palsies.

of musicking depends, for instance, on the capability of the different family members to adapt to different perception- and communication styles. On a political level, accessibility is about structures that enable participation in culture, e.g., early childhood music groups.

Traditionally, disability has often been located solely in the individual child and not in the societal structures that sustain and support the concept of disability as a tragedy and burden for families (Lalvani & Polvere, 2013). This concept of families of disabled children in crisis and grief was, to some extent, also present in the contexts I have been working in during the last few years, and this strengthened my interest in projects with a different stance. Disability studies (Barton & Oliver, 1997; Goodley, 2017) and sociological perspectives on disabled childhoods (Curran & Runswick-Cole, 2014) are, therefore, important frameworks for this study.

The importance and meaningfulness of music in children's and families' lives have been considered by different disciplines. Trevarthen and Malloch (2000), from the fields of child psychology/biopsychology and musicology/acoustic and psychology, have researched early infant interaction between infants and caregivers and described how these interactions are 'musical' and 'dance-like'. The way caregivers talk to children has musical qualities, using gestures, pitch and repetition (e.g. Nakata & Trehub, 2004). Amodal perception (Stern, 1985), which describes the possibility of processing and translating a sensory impression across modalities, plays a central role in early interaction and points to the possibilities of interaction between pairs with different perception styles (e.g., blind child, seeing caregiver) if they adapt their interaction styles. Eckerdal and Meyer (2009) suggest that action songs and related games provide a forum for ritual performance.

Similarly, Trevarthen and Aitken (1994, 2001) point out that infants are born with what they call an intrinsic motive formation that seeks intersubjectivity and makes cultural learning in companionship possible. Following this argument, participation in musicking, understanding music as a process and socially situated action (Small, 1998) and as a form of interaction links to the acquisition of culture. This kind of argument is also present in psychology (Trevarthen & Aitken, 2001) and critical education (Freire, 1972; Jantzen, 1976), emphasising the human need for companionship.

Musicking, however, offers not only an important possibility for participation for children, but for everyone involved. Borrowing from Holzman (2010), who builds on Vygotsky (1978), children and adults alike can act 'a head taller' in music. Acting 'a head taller' might both refer to a neurotypical parent capable of having an especially enjoyable moment with their child in music and to a neurodivergent child being, for instance, able to communicate differently through music. Different from understanding Vygotsky's approach as a 'novice-expert approach' that builds on the idea that the expert builds a scaffold for the novice, this approach builds on Vygotsky's thinking about a collective zone of development where everyone is involved in co-creating the zone of development. Considering disabled children and non-disabled caregivers as developing together links to a relational understanding of both disability and accessibility.

Aiming to explore the relational dimension of accessibility of musicking, I was inspired by Nora Groce's (1985) astonishing study of Martha's Vineyard. Grace described an island with an unusual percentage of Deaf people, known as the community, where 'everyone signed'. The case of Martha's Vineyard offers an example of how differences can be mediated and, in this case, diminished from within a community, its practices and its associated material culture. It shows how people can co-create spaces where what is considered 'normality' is negotiated differently. Lubet (2004) uses the example to show that the social significance of impairment can be culturally contingent, set within a cultural meaning system that involves materials, meanings, practices and roles and argues that impairment only matters if identified within a specific context. In Martha's Vineyard, sign language was universal and Deafness, therefore, was not considered a disability nor an impairment but a normal variation. DeNora (2007) refers to Groce's study to highlight the importance of networks of practices, meanings and things that can either enhance or diminish problems in living. I have argued that community music therapy can create spaces comparable to Martha's Vineyard, where variety is the standard and barriers to participation are negotiated differently (Metell, 2011; Metell & Stige, 2015).

Martha's Vineyard provides an exemplary case study for a relational perspective on accessibility and emergent identities. Taking inspiration from this perspective, this

PhD project aimed to explore the process of co-creating music spaces with families in which diversity would be a resource for collaborative knowledge creation. That perspective is one that emphasises the importance of materiality, environment and attitudes to diversity, features that a truly accessible perspective could involve. A song card designed to be accessible, adopting universal design principles, can still be not at all accessible for a child. What interests me is the interplay between things and people in a situated context. Neurodiversity, or in general, approaches to disability that do not locate a deficit in the individual person, offer a perspective to explore accessibility together, considering those who have another way of perception as critical contributors to knowledge development.

Disabled children have often not been considered active and critical contributors to research (Goodley & Runswick-Cole, 2012), and research often involves only their caregivers or other adults. Here, the expertise of the children is critical to developing knowledge in accessibility together. Involving children in research is essential not only for the specific topic of this study but also for the sake of children participating in research that concerns them. The Convention on the Rights of the Child (CRC) (1989) highlights the importance of listening to and respecting children's experiences and voices in Articles 12 and 13. However, (music therapy) research is still rather *on* than *with* neurodivergent children and when research aims at being useful to disabled children, it is not enough only to involve the people who are around but to research together with children. Therefore, I intentionally chose to research this topic together with neurodivergent children and their families.

In summary, the project aimed at an existing gap of knowledge of collaborative research with disabled children and their families, considering the material, embodied and sensory aspects of musicking. The results can, therefore, be relevant to both neurodiverse families and practitioners and contribute to the development of theory on accessibility in music therapy. Moreover, the project can contribute to further developing music therapy within a participatory paradigm in terms of research working directly with disabled children and their families, contributing to the development of anti-oppressive approaches to practice that acknowledge the importance of sensory and material dimensions.

KEY TERMS AND FRAMEWORKS

Musicking

Musicking has been defined as 'something that people do' (Small, 1998). Small's notion of musicking refers to music as a verb, not a noun, representing a non-elitist and democratic approach to music. Small looked at music as an activity and put a focus on what happens between people when they engage in a musical activity together, but also on all other practices that somehow are linked to making musicking happen. Co-musicking emphasises the collaborative element of musicking; people who are musicking together are co-musicking, independently of their background and professional musicking expertise and experience. Co-musicking does not need to include a music therapist, but music therapy has been using the notion of musicking to emphasise the democratic and participatory dimension of doing music in a therapeutic context. Developments of the notion of musicking within the field of music therapy, community music therapy and music and health include different notions. Stige and Aarø (2012, p. 127) describe *communal musicking* as 'an eminent vehicle for collective action, collaboration and group cohesion' through the possibility for social bonding and expression of values, affording both unity and diversity. The notion of communal musicking links closely to *collaborative musicking*, a term coined by Pavlicevic and Ansdell (2009). Collaborative musicking links social and musical development.

Health musicking (Stige, 2002, 2003/2012) builds on Small's concept of musicking as an activity (1998) and music sociologist DeNora's (2000) notions of *affordance* and *appropriation*. *Affordance* is a notion coined originally by Gibson (1966). It describes what something offers, while *appropriation* describes how people locate what a thing offers and so constitute the reality of the affordance by making it manifest and pressing it into use (DeNora, 2000, 2007). The concept aims at showing how health-related meanings and effects of musical engagement are individual and context-dependent. Health musicking has been discussed by both music therapists (Bonde, 2012) and music sociologists (DeNora, 2007).

Decolonising musicking as embodied activity is a notion introduced by Stanton (2018) and defined as embodied action with transformative potential. Finally, Procter (2004) proposes that 'Music therapy – like all forms of musicking – is a political act. To deny this is simply to side with the powerful' (p. 214). Taken

together, all these notions point to musicking as an activity with a potential for change.

Disability

Disability and diversity have been and still are conceptualised in different ways. Often, models are divided into individual and social models (although there are several other models; see Goodley, 2017). Individual models (also called medical models) locate disability in the individual body. The social model, a term coined by Mike Oliver (1983) building on the disability movement, locates disability in the environment. One different approach to understanding disability is the Nordic relational view of disability, which conceptualises disability as an interaction between impairment and environment (Goodley, 2017; Gustavsson et al., 2005). Tøssebro (2004) conceptualises the relational approach as considering disability a person-environment mismatch, situational or contextual and situational. Another relevant model in this thesis is the human rights model of disability. The human rights model locates the 'problem' of disability outside the person and inside a society where there is a lack of responsiveness towards the difference disability represents by the State and society (Bruce et al., 2002). While the human rights model is often seen as complementary to the social model, Lawson and Beckett (2020) argue that the two approaches have different foci. The social model is a model of disability, and the human rights model is a model of disability policy. Both models offer important insights when considering the political dimension of musicking. Within this project, a relational view of disability is one that allows me to explore the relationships between materials and people, taking into account individual perception- and communication styles.

Neurodiversity

Neurodiversity refers to a biological fact, the diversity of human minds, a paradigm, and a social movement (Walker, 2014/2021). The neurodiversity paradigm points to the understanding of neurological variation as a natural and valuable form of human diversity, subject to the same social dynamics as other forms of diversity such as ethnicity or gender (Walker, 2014/2021). Neurodiversity as a paradigm has also been contested. The critiques include the conception that the neurodiversity paradigm considers neurodivergence as a cultural identity only and not as disability and that neurodivergent people with high support needs are

excluded. However, as den Houting (2019) points out, these critiques ignore that the neurodiversity paradigm builds on the social model of disability and, while also having been criticised for not taking individual impairments enough into account, does not exclude a group of disabled people based on their support needs. Another point of critique is that there still is a dichotomy of 'us' and 'them' by dividing people into neurotypical and neurodivergent (Runswick-Cole, 2014). However, I embrace the neurodiversity paradigm as a framework in this thesis because it offers a tool to think beyond categories while acknowledging the specific competence for co-creating knowledge on the accessibility of those who are neurodivergent in a world that is mainly designed for neurotypical people.

Knowledge

Knowledge and expertise are here considered distributed and developed in collaborative social action. I understand knowledge as including practical skills, embodied experiences, actions and theoretical arguments. However, the notion of knowledge can also be understood as an elitist construct, and I will, therefore, provide background on the use of the notion of knowledge in this thesis.

Co-creating knowledge can, among other frameworks, be traced back to critical theory² (Horkheimer, 1970), where there is a correlation between ideas, theories and social and economic structures. Furthermore, knowledge is linked to power, social and material conditions and social inquiry by emphasising the link between theory and experience. Through the systematic uncovering of the dependency on ideology, the aim is to criticise and help overcome social structures which maintain unequal societal conditions.

The approach taken here to co-create knowledge is based on Freire (1972), the Brazilian educator and advocate for critical pedagogy. Freire offers an approach to a democratic community of learners where everyone is simultaneously a teacher and a student. For Freire, knowledge emerges 'through the restless, impatient, continuing, hopeful inquiry human beings pursue in the world, with the world, and

² The term 'critical theory' is used in different ways; I refer to the Frankfurt School, which traces back to the *Institut für Sozialforschung*, founded by Horkheimer and others in 1931. A main task for critical theory is, based on Marxist theory, to uncover the dependency of ideology of thinking (*Ideologiekritik*).

with each other' (Freire, 1972, p. 46). Co-creating knowledge in this study links to a dialogical process between people, things, and environments.

Accessibility and universal design

If disability is understood as depending on the environment and as social reality (e.g., Oliver, 1990; Schillmeier, 2010): Consequently, everything that builds this environment becomes important as it determines accessibility. Accessibility is a contested term. It is often used interchangeably with 'design for all', 'universal access' and 'inclusive design' and there is no consensus about the definition (Persson et al., 2014). For the United Nations (2007), '[a]ccessibility is about giving equal access to everyone'. Accessibility gives people access to activities, facilities and services and is therefore defined as the precondition for inclusion. Universal design is defined as 'the design of products and environments to be usable by all people, to the greatest extent possible, without the need for adaption or specialised design' (The Center for Universal Design, 1997). The history of access-knowledge, as disability and critical design scholar Hamraie (2017) calls it, is interwoven with the definitions of disability through time. For Hamraie (2017), the design itself is a form of knowledge and they developed the concept of epistemic activism in access-knowledge: 'as analytics for understanding the ambivalent relationships between disability activism, scientific research about disabled users, and liberal political discourses in the project of creating a more accessible world' (p. 16).

In the context of the discussion of accessibility, a relational understanding of disablement (see above) provides an important perspective. It is the relationships between disabled people, objects, activities and environments that create accessibility. For example, sheet music in Braille can be both accessible and inaccessible, depending on the musician who wants to read them. As Schillmeier (2010) argues, through different practices and experiences, different dis/abling scenarios come into existence and the relations of bodies, things and senses construct the experience of simultaneously enabled for one activity and disabled for another activity.

AIMS AND RESEARCH QUESTIONS

This study aimed to increase the understanding of the accessibility and meaning of musicking together with neurodiverse families (families where the child or more family members are neurodivergent). I wanted to explore what kinds of materials, situations, activities and environments are experienced as accessible by whom, when and how and further, how musicking takes place in a situated context. Further, the study aimed to develop practical knowledge as experiences and musical resources such as song cards, knowledge that would be practical for the collaborating families, but also for other families and people working with neurodiverse groups and, finally, to contribute to the growing body of literature that researches together with disabled children and their families and not about them. Recognising the importance of knowledge about disabled children and their families also meant questioning the role of music therapy and especially the 'expert' model of music therapy.

The initial research questions for this study were broad, aiming at providing an idea of what this research could be about for neurodiverse families. The first project, called the home-based project, focused on developing a better understanding of the process of co-creating knowledge and the research question was formulated as:

How can a neurodivergent child, its neurotypical family, and a music therapist co-create knowledge on musicking, its meaning, and accessibility?

This first project aimed to find out (a) how participatory action research was suited to develop both practical and useful knowledge on musicking and its accessibility, (b) what kind of knowledge (resources, experiences, skills, theoretical arguments) on musicking and its accessibility is co-created through the project and considered useful, and (c) how the process of co-creating knowledge was experienced by the family members and the practitioner-researcher.

The second project, the music café, aimed at changing the context from a family home to a community context and exploring the activity of musicking and its accessibility and meaning in more depth. The focus was on exploring how

musicking turns into a resource for families where different perception- and communication styles are present. The preliminary research question was:

How, when and under which preconditions becomes musicking and its affordances accessible for disabled children and their families in a music group?

While this research question (as the one for the first project) was explicitly stated as only a starting point, the question didn't change throughout the project. To develop a better understanding of the accessibility and meaning of musicking, I considered it relevant to explore together what the different members of the group (children, other family members, and I, as music therapist and researcher) were doing to get music into action and its affordances accessible. These actions involved, for instance, taking the initiative to introduce songs, repeat certain activities and reach out for instruments or other materials. The features and qualities of activities, instruments and other resources were considered important in this project to explore what kinds of features would contribute to accessibility according to whom and how. Finally, I was interested in why and how participating in a potentially accessible co-musicking space would matter at all and, therefore, explore if such participation was linked to development and change over time.

To explore these research questions, it was necessary to trace interactions in a detailed way, look closely at specific events and trace development and transformation over time. My aim, together with the participating families, was to create music spaces where engaging in musicking would be both the method and the result of our work.

The research questions are linked to the individual, the family and the social and political dimensions and call for a theoretical framework that considers those dimensions. The project links to the community music therapy tradition, which is participatory and resource-oriented, sensitive to culture and context and looks at relations between individual and society and between music and health (Pavlicevic & Ansdell, 2004; Stige & Aarø, 2012). Stige (2012, p. 454) defines it as 'the study and learning of relationships between music and health as these develop through interactions between people and the communities they belong to'. In this project,

this means taking the social and cultural context of the participants into account, emphasising the political dimension and the significance of societal structures around the family. I understand community music therapy as linked to advocacy and activism. This is not necessarily the general understanding of community music therapy, but some music therapy approaches aim to counteract oppressive systems and are linked to activism (Baines, 2013, 2021; Vaillancourt, 2012).

Another central perspective is disability studies, where disability is explored as a social, cultural, and political phenomenon and recontextualised (Barnes & Sheldon, 2007; Goodley, 2017). Disability studies explore disability as a social, cultural and political phenomenon (Barnes & Sheldon, 2007) and challenges categories as normal – abnormal, abled – disabled. Disability theory is situated in social model perspectives, conceptualises disability as a social construct and is intentionally political. For this project, this means that I located the ‘problem’ of accessibility outside the individual people and inside the relationships, the organisation, structures and qualities of musicking and the broader structures around.

Additionally, the field of disabled children’s childhood studies (Curran & Runswick-Cole, 2014) adds a perspective based on three premises: (a) a shift away from talking ‘about’ disabled children, (b) to position the voices and experiences of disabled children at the centre of research approaches and (c) aim to trouble the hegemony of the ‘norm’. The focus is centring on disabled children’s voices and considering them not as ‘necessarily having problems or being problems, but as having childhoods’ studies (Curran & Runswick-Cole, 2014). A disabled children’s childhood studies perspective on disabled children’s access to music focuses on the musical life words of disabled children and centres their perspectives. The following section introduces the research approach in more detail.

RESEARCHING MUSICKING COLLABORATIVELY

The approach taken in this study is a collaborative, participatory one. By taking a collaborative research approach, I emphasise that I consider the knowledge of the different family members as critical for co-creating knowledge. Moreover, I want to co-create knowledge relevant to the family (for instance, skills or resources they

could use at home). The aims of this project are closely related to producing practical and useful knowledge (here defined broadly as resources, experiences, skills and theoretical and practical ideas).

The research approach is grounded in critical theory, where the notion of knowledge and whose knowledge counts is central³ and guided by the idea that research should promote emancipation and take into account the primacy of the voices and goals of the participants (Barnes, 2003; Stige & Skewes McFerran, 2016).

The implications of this stance inform the methodological approach, research methods and frameworks. Critical theory frames discussions of structures of power and provides a foundation for co-constructing knowledge with a diverse group of people. One central influence in this thesis is Freire's (1972) perspectives on action and reflection in collaboration. Freire's emphasis on equality and dialogue provides a framework for discussing research together with families within an emancipatory paradigm.

For Horkheimer (1937/1970), critical theory relativises the separation between individual and society that makes people consider their limitation in activity as natural. This perspective provides a possibility to look at the activity and its restriction differently and to discuss the structures that make people see opportunities and restrictions of action as given. Given that environments, activities, and musical resources are based on what is considered the norm for perception and communication, critical theory gives the background to discuss structures of power. It provides a foundation for co-constructing knowledge with a diverse group of people, taking into account different kinds of knowledge and experience.

Critical theory has influenced different theoretical fields and methodological approaches such as critical pedagogy and psychology, community music therapy and disability studies. Paulo Freire's work has been influential in the development

of participatory approaches to inquiry. Freire (1972) emphasises a dialogic process between people and defends the idea that all have equal capacity to contribute with their different experiences and expertise.

Three methodological approaches build the methodological frameworks for this study: action research, emancipatory disability research and ethnography. Reason and Bradbury (2006, p. 1) characterise action research as offering practical solutions to issues of concern to people and in general, the flourishing of individuals and communities. Action research centres on the collaborative development of practical knowledge, which in this study includes both practical skills to make musicking more accessible, for instance, the use of tactile signing and the development of musical resources such as song cards.

Disability activists have argued since the 1970's that research does not serve them, but instead contributes to their oppression. Disabled and/or neurodivergent children have been associated with vulnerability and passivity and research has contributed to their marginalisation (Goodley & Runswick-Cole, 2012). Activist and researcher Mike Oliver (1992) coined the term 'emancipatory disability research', which aims to facilitate the process of empowerment through research. This means that the social relations of research production have to be fundamentally changed; researchers have to learn how to put their knowledge and skills at the disposal of their research subjects for them to use in whatever ways they choose (Oliver, 1992). This is parallel with community music therapy qualities, which Stige and Aarø (2012) offer through the acronym PREPARE (Participatory, Resource-Oriented, Ecological, Performative, Activist, Reflective and Ethics-driven) (p. 18). One aim for emancipatory disability research, as for action research, is to create something practical and useful for the participants. Barnes and Sheldon (2007) argue that research must seek to understand and counteract economic, political, and cultural forces that create and sustain disability: 'If we aren't, then what's the point in doing it?' (Barnes & Sheldon, 2007, p. 243).

Choosing ethnography as one of the frameworks is linked to how to do such research, approach fieldwork and analyse data material. Exploring how, when and for whom musicking can be accessible and meaningful requires a framework that addresses the complexity of social action in a situated context. Atkinson et al.

(2008) emphasise the significance of analytic attention to the various forms and modes of everyday life and point to complexity as one of the guiding principles. A critical resource for attending to the complexity of this project was drawing. Drawing moments within musical encounters offered an approach to document, represent, and most importantly, explore and reflect on how musicking gets into action between people, things and environments through creating detailed accounts. My research is an attempt to provide detailed accounts of what happens in musicking, what kind of role the objects and the environment play and how both expertise and knowledge are co-created.

OUTLINE OF THE THESIS

This first chapter has introduced my background, the topic, research questions and research approach. The second chapter presents relevant literature and the rationale for the study divided into different dimensions of musicking: the political, the material, the embodied, the sociocultural and the transformative dimensions of musicking. The third chapter describes the methodological approach with its philosophical and ethical considerations and methods of data collection and analysis.

The fourth chapter presents the home-based project and the learnings and decisions from this project that led to the main music café project. The presentation of the music café project in Chapter Five is followed by three chapters that analyse different dimensions through tracing objects (Chapter Six), people (Chapter Seven) and songs (Chapter Eight) throughout the project. These dimensions are linked to the material, the embodied and social nature of musicking and the affordances of environments, activities and artefacts such as song cards. Chapter Eight draws the findings together across the different trails of people, things and activities and offers reflections on the data material. The discussion in Chapter Nine conceptualises the findings of both projects in the field of music therapy and discusses music therapy as distributed. Based on the projects, I discuss what people and what things do to get music into action, evaluate the research process and suggest the implications of thinking of music therapy as

distributed. Finally, I evaluate the study by critiquing its methodology and organisation and sharing the learnings of the process.



CHAPTER TWO. MUSICKING WITH NEURODIVERSE FAMILIES AS A SOCIALLY SITUATED ACTIVITY

This project is a study of musicking in action. In this chapter, I provide my rationale for focusing on the accessibility and meaning of musicking in the context of neurodiverse families, while in the next, I account for my choice of participatory and emancipatory approaches and ethnography as a way of exploring musicking in action.

I have briefly introduced the notion of musicking in Chapter One, and in this chapter, I will explore musicking in depth. The chapter consists of five parts and is divided into different dimensions of musicking that I consider critical for discussing the accessibility and meaning of neurodiverse musicking. The first part presents the political dimension, and I will consider disabling and enabling structures of musicking. Accessibility is discussed as both a right and a practice, which leads to a discussion of considering musicking as a human, disability and a children's right. The final section of this part considers how power is negotiated in musicking in the context of music therapy.

The second part of the chapter explores the material dimension of musicking. I introduce the field of material culture and its relevance for music therapy, discuss sensory aspects of music therapy, the accessibility and universal design of musicking material and features for neurodiverse musickers.

How neurodiverse musickers engage in musicking is explored further in the third part, which considers the embodied dimension of musicking. Embodiment is closely linked to meaning-making and a central yet not very much researched dimension of music therapy. I will explore sociologist Goffman's and interaction theorist Goodwin's approaches to developing an understanding of embodied practices and explore neurodivergent perspectives on musicking.

The fourth part of the chapter provides an overview of the social-cultural dimension of musicking. I present different perspectives on the relevance of engaging in music and play for (disabled) children and their families and provide an overview of current music therapy approaches to neurodiverse family musicking.

Finally, the fifth part of the chapter explores the transformative dimension of musicking. I will present musicking as a structure and affordance for change and explore how to develop an understanding of musicking through musicking. Collaboration is a central aspect of co-creating knowledge on musicking through musicking. I, therefore, explore how collaboration has been addressed in music therapy literature and how such an approach can be linked to transformation.

A note on the literature and search strategies: I searched databases, including Google Scholar, ERIC, PubMed and Oria. In addition, I searched the archives of relevant journals (e.g., Nordic Journal of Music Therapy, Disability Studies Quarterly). I used combinations of the following words: families, music (therapy), musicking, disability, neurodiversity, collaboration, knowledge, co-creation, accessibility and universal design in English, German, Norwegian and Brazilian Portuguese. In addition, I carried out ad hoc searches for action research with disabled children and music therapeutic work with families, accessibility and universal design. The chapter also draws on blog posts and infographics from neurodivergent authors and online platforms for neurodiverse families.

This chapter aims to build on what exists, map that territory and find the gaps and needs in theory and practice that this project might contribute to filling. This will prepare the ground for the following chapter, in which I will suggest that a

combination of elements of participatory action research, emancipatory disability research and ethnography will be useful in researching this topic.

THE POLITICAL DIMENSION OF MUSICKING

This part of the chapter introduces the political dimension of musicking in the context of families with disabled children. The political dimension of musicking raises questions about the possibility of participating in musicking on a systemic level, including exclusionary and inclusive mechanisms in society. Musicking is situated within enabling and disabling structures and I will provide an overview of current reports on disabled children's access to music and play. This leads to a discussion of music(ing) as a human and disability right, children's rights to music and participation, and the right to accessible environments and activities. The political dimension of musicking includes the power relations in musicking in a music therapeutic context, between children and adults, disabled and non-disabled participants, professional musicians and non-professional musicians. Moreover, the different aspects of power that come into play in musicking, such as ableism and epistemic injustice.

Disabling and enabling structures and narratives: who can take part?

As one woman said to me, 'You know, we didn't think anything special about them. They were just like anyone else. When you think about it, the Island was an awfully nice place to live'. (Groce, 1985, p. 110)

The political dimension of musicking includes the question of accessibility and possibilities for participation. Who can take part in music as a social activity? There are structures around musicking on a political level that enable and disable access to musicking. These structures can be reflected and produced within musicking, but also counteracted. This section of the chapter addresses how disability has been conceptualised concerning musicking, what the literature says about disabled children's and their family's access to music, what a rights-based perspective offers, and finally, how issues of power are negotiated in music therapy literature.

Different approaches to disability and the consequence of locating disability in either the individual, the environment, or the interaction influence how structures for participation for disabled children and their families are described. Disabled children and their families can experience exclusion from musicking for different reasons. Children with complex health issues during pregnancy and/or early childhood can experience being hospitalised with and without their parents over more extended periods. Access to musicking during these times can also be limited due to the caregivers' personal resources. Music is not necessarily perceived as a priority and the lack of adaptive skills to individual body-mind differences might form an additional barrier to musical interaction.

As to other activities, limited access can be caused by the lack of physical accessibility, lack of public transport, socio-economic issues, lack of assistive technologies and attitudes toward disability (United Nations, 2013). Access to musicking needs to be seen in the context of exclusionary structures in general. Locally in Bergen, early childhood music groups can be perceived as less accessible for families with disabled children (Metell & Larsson, 2018).

Internationally, disabled children and their families are more likely to experience poverty and lack of access to healthcare and education (United Nations, 2013). The Nordic countries are internationally known for their welfare system and disability policies and, generally, low levels of inequality (Egilson et al., 2015). Within a Norwegian context, the effect of having a disabled child on labour participation is less pervasive, but also here, having a disabled child impacts at least the mother's employment rate (Tøssebro & Wendelborg, 2015). The policy in Norway is that families with disabled children should get support to enable an ordinary life. However, this policy level is contrasted by media coverage of families that share their perspectives on their situation, using up to 20 hours a week to deal with applications and paperwork (e.g., Sørenes, 2022). Tøssebrø and Wendelborg (2015) ask how ordinary the lives of families with disabled children are, given that they are likely to meet different challenges and provide more care and the less ordinary aspect of their lives is having extensive contact with services that should enable them to have an ordinary life.

The process of getting access to services is described as burdensome due to lack of access to information, fragmentation of services, the arbitrariness of procedural work, restrictive provisions and, therefore, penalty rounds and, linked to these denials, the experienced suspiciousness (Tøssebrø & Wendelborg, 2015). Through interviews, Lundeby and Tøssebro (2008) explored the experiences of 'not being listened to' of parents with disabled children. What the parents viewed as the underlying process of not being listened to was that their knowledge was not valued. These experiences point to a lack of acknowledgement of knowledge.

The situation of neurodiverse families or families that consist of disabled and non-disabled members is complex. Ryan and Runswick-Cole (2008, 2019) have described the position of non-disabled mothers (but I would assume that their description applies to all caregivers) as liminal as they are not disabled themselves, but experience disablism. Runswick-Cole and Ryan (2019) describe, referring to Thomas' (2007, as cited in Runswick-Cole, 2019) 'agents of disablism', how disabled parents have been described as complicit in the oppression of disabled children. As Read (2000) points out, families raising disabled children are also often represented through hero narratives that are equally problematic as such a conceptualisation is based on ableism.

However, a growing number of research projects explore narratives beyond tragedy and hero narratives, and in the following, I will present one example. Taylor (2000) describes a family in which almost all family members, as well as friends and other people in their network had diagnostic labels. There, the family and the social network around created a structure in which disability was not stigmatising, but where it was possible to hold positive identities. The family is an example of a family consisting of disabled and non-disabled members creating structures that support flourishing and participation.

Aiming to explore the current situation of disabled children and their perspectives of disabled children on their participation in music, I will share the findings from reports from different organisations in the following. One central topic is the Convention on the Rights of People with Disabilities (CRPD), which is still not incorporated into law in Norway. The report from the Committee on the Rights of Persons with Disabilities (2019) criticises the slow process of transitioning from the

medical model to the human rights model of disability. Moreover, the Committee is concerned that disabled people, particularly children, face barriers to participating in cultural life on an equal basis with others (which is a right I will come back to later).

In national reports of disability advocacy organisations, these concerns are shared and confirmed. In a survey of the Funksjonhemmedes Felles Organisasjon [FFO, Norwegian Federation of Organisations of Disabled People] (2019), people share that they participate in cultural life but also experience barriers. These barriers include the lack of information about the accessibility of cultural venues, the lack of universal design, the lack of transport and access to assistance and attitudes toward disability. They refer to a study by Ram and Otnes (as cited in FFO, 2019), which reports that 90% of disabled people wish to participate more in cultural life, compared to 9% of non-disabled people. One aspect emphasised by the respondents is the lack of information about accessibility, as not knowing if a venue is accessible forms a barrier in itself.

The report 'Barriers' of the organisation Unge Funksjonshemmede [Disabled Youth] (2017) points to a lack of accessibility, transport and assistance as central barriers to participation in cultural life. They suggest local authorities should report what they have done to make their cultural activities accessible and what is left to do to meet the needs of disabled children and youth.

The findings of Fritid for ALLE [Leisure for ALL] (Redd Barna, 2021), a study carried out together with disabled children and youth are similar. The study was part of a campaign based on the CRC: All children have the right to play and leisure. Disabled children and youth report how they experience not being listened to, lack accessible venues and transport, lack assistance to be able to join leisure activities and that the assistance is linked to the municipality where the children live and varies geographically. Moreover, they experience being infantilised and are met with low expectations, resulting in less access to cultural activities.

There is a discrepancy between the commitment to the rights of disabled children on a policy level and the actions taken in the everyday practice of building accessible opportunities for participation in musicking. Enabling and disabling

structures are built upon attitudes towards disability and diversity and the narratives on disabled children and their families that are effective in literature and media. Reports show several barriers to disabled children's and adults' participation in cultural life. Accessibility is the main component of these barriers and will be further explored in the next section.

Depending on how disability is conceptualised by the system around, music can be transformed into a site for surveillance and a mechanism for intervention, as it has been highlighted for play (Mallett & Runswick-Cole, 2014; McLaughlin et al., 2016). Children with differences in their mind-bodies are often drawn into a cycle of support and intervention that marks them as different from other children. Music therapy can be a part of this system and families are sometimes pointed to music therapy when asking for music lessons (Skogdal, 2015). While some disabled children and families might indeed benefit from meeting a music therapist, others might not, and the automatic link between disability and music therapy should be challenged (e.g., Honisch, 2014). At the same time, disabled children who want music therapy and would benefit from it should have access, which is not always the case, depending on where they live. Locally in Western Norway, it is difficult to have access to music therapy outside bigger cities (Widding et al., 2020).

One response to social injustice and exclusion is resistance. Scrine (2021; Scrine & McFerran, 2018) points to the potential of repositioning people by focusing on their acts of resistance. For hooks (1991, p.341), the lived experience of those 'at the margins' can be considered a 'site of radical possibility, a space of resistance. (...). It offers the possibility of radical perspectives from which to see and create, to imagine alternatives, new worlds'.

Accessibility and universal design

The concepts of accessibility and universal design are closely linked. Accessibility is often considered the minimum requirement. The concept of 'universal design' was coined by Ron Mace in the 1970s and referred to the idea that design, products, environments, and services should be usable by all people to the greatest extent possible (Mace, 1985). The Center for Universal Design (1997) developed seven principles that are often cited as the basis of UD: 1. Equitable use; 2. Flexibility in

use; 3. Simple and intuitive; 4. Perceptible information; 5. Tolerance for error; 6. Low physical effort; and 7. Size and space for approach and use.

Although universal design was initially related to architecture and product design, it has since been adapted to other contexts such as learning (e.g., Bowe, 2000) and feminist disability theory (e.g., Wendell, 1996). The idea of universal design resonates with the critical pedagogy concept *Allgemeine Pädagogik* [general education] (Jantzen, 1987), which argues for learning environments and practices directed at all children in all their diversity. Jantzen (1987) considers general education as an intermediate room characterised by dialogue. As Hamraie (2017) outlines for universal design, such rooms or environments do not refer to an abstract ideal but to a situated phenomenon and the social relations, expertise and design involved.

One objection to the concept of universal design is that one design cannot meet the needs of people in all their diversity (e.g., Imrie, 2004). Moreover, attempts at universal design can benefit one group of people and be dangerous for another (for instance, sidewalk curb cuts that are essential for wheelchair users but dangerous for blind people if they are not tactile paved).

As emphasised above, normality and normativity are not neutral concepts but are closely linked to political power structures. Universal design is often used to argue that disability is a product of the built and social environments rather than an individual condition (Wendell, 1996) and thus to prove the validity of relational and social models of disability that locates disability in relationships and environments and not in the individual. Universal design, with its claim for accessibility, is, therefore, closely linked to the understanding of disability and diversity. For disability scholar Hamraie (2017), alternations to the environment, such as curbs, represent 'epistemic activism' providing a fundamental change to the knowledge about for whom and what something is designed.

Hamraie (2013, 2017) argues for a theory of accessible design that takes a social justice activism approach. Universal design is value-explicit/value-laden (D'Souza, 2004; Hamraie, 2013). For Hamraie (2013), value-explicit design has material-discursive qualities. Environments that are only accessible for the most common

bodies are not neutral, but value implicit. D'Souza (2004) argues that universal design can be seen in a critical theory paradigm in terms of knowledge generation. Referring to Newman, D'Souza (2004) states that critical theory is about seeking to offer a resource that will help people to understand and change their world. The resources can be used to change social relations and grow and interact. According to D'Souza, this kind of knowledge generation has been the case in universal design, where the seven principles emerged from a variety of sources made available in society. The generated knowledge then became a resource for further development: 'knowledge generation occurs through the resources being made public and constantly deliberated' (D'Souza, 2004, p. 7).

Accessibility is a recurrent theme in the discussion of musicking's political dimension. One dimension in the context of music therapy is how knowledge of music and health and music therapy is at all accessible. Examples of making music therapy knowledge accessible are the increasing focus on open-access publications and initiatives like the Massive Open Online Course 'How music can change your life and the world' (McFerran, 2016). Musicking's accessibility has both practical and legal dimensions, including the accessibility of public venues, public transport, the human right to take part in musicking and the right to be not discriminated against (see also next section on rights).

Accessibility standards are found in laws such as The Americans with Disabilities Act (ADA) that present a standard for accessible design signed into law in 1991 (latest revision September 2010) and prohibit discrimination.

No individual shall be discriminated against on the basis of disability in the full and equal enjoyment of the goods, services, facilities, privileges, advantages, or accommodations of any place of public accommodation by any private entity who owns, leases (or leases to), or operates a place of public accommodation.

(https://www.ada.gov/regs2010/titleIII_2010/titleIII_2010_withbold.htm)

Accessibility is also a central theme in the United Nations CRPD (2007). Article 9 points to the responsibility of the States Parties to enable disabled people by taking appropriate measures to identify and eliminate barriers to access, for example, transport, communication, houses, schools and medical facilities. Further, to take appropriate measures, for instance, to ensure training for

stakeholders on accessibility issues and to provide assistance and support to ensure access to information.

Accessibility is also central in the Guides of The International Organization for Standardization (www.iso.org), a non-governmental organisation that develops technical, commercial and industrial standards. This organisation focuses on usability and maximising the number of people who can use a building, environment or product.

Contrasting the legal perspective, several reports document the inaccessibility of buildings, transport and products, internationally and locally in Bergen. One recent example in Norway is the lack of universally designed teaching materials after adopting a new curriculum (Barneombudet, 2022) and a report that shows a general lack of accessibility to schools (Fuglesang, 2021). Another example is that the Munch Museum in Oslo has received criticism for having built too small elevators, doors that close too fast and a floor that causes friction for wheelchairs (Dagbladet, 2021).

Alice Sheppard (2019), an artist, academic and disabled dancer, emphasises the importance of the aesthetic dimension of accessibility, describing access as art and aesthetic. Aesthetics concerning accessibility is a topic I consider widely absent in the music therapy discourse, where accessibility is (if at all) about practical, pragmatic solutions. The aesthetics of accessibility solutions do, however, matter as they reflect the value given to disabled people and the idea of accessibility itself.

Viewing access as both a relational and epistemic practice (Hamraie, 2016, 2017) points to the relevance of situated knowledge and the activity of building access and to the power that lies within accessibility:

Meaningful access, then, is relational accountability. It materialises from a commitment to enact, iterate, and re-iterate our answer to the questions of who belongs, where, and how. (Hamraie, 2016, p. 265)

One specific aspect that links to relational accountability, as mentioned by Hamraie, is its collaborative nature. Branham and Kane (2015) interviewed ten

pairs of blind and sighted companions. Their findings show how the partners were co-creating an accessible environment by engaging in what they call *collaborative accessibility*. They point to the social situatedness and temporality of accessibility and how inaccessibility made it difficult to maintain an equal relationship and had the potential to cause conflicts.

Together, critical disability theories, design methodology, and approaches to universal design support the notion that accessibility is a relational, aesthetic and epistemic practice. Access is not about keeping disabled people in mind (Hamraie, 2017), but, in the context of music, about continuously learning new ways of knowing and making through musicking together.

Musicking as a right

Taking part in music as part of cultural life is considered a human right. Together with accessibility, this perspective represents another aspect of the political dimension of musicking with neurodiverse families. The right to take part in the activity of doing music can be found in both the United Nations CRC and CRPD. The CRC states in Article 31 that:

States Parties recognise the right of the child to rest and leisure, to engage in play and recreational activities appropriate to the age of the child and to participate freely in cultural life and the arts. (CRC, 1989)

The CRC (1989) sees children as subjects in their own right, neither property of their parents nor objects of charity, as individuals with rights and responsibilities. The Convention acknowledges children's rights to be heard, to feel safe and protected, to have access to resources and opportunities and participate. However, as pointed out in the previous sections, children, especially children with different neurocognitive perception styles are often excluded. The CRPD includes in Article 2 both the right to accessibility and the right to accommodation:

necessary and appropriate modification and adjustments not imposing a disproportionate or undue burden, where needed in a particular case, to ensure persons with disabilities the enjoyment or exercise on an equal basis with others of all human rights and fundamental freedoms. (CRPD, 2007)

The CRPD states in Article 30 that: 'States Parties recognise the right of persons with disabilities to take part on an equal basis with others in cultural life (...)'. Music as a human right is also a disability right (Lubet, 2011). As Lubet (2011) points out, participating in music is important for its own sake, but as music takes place in a social context, music also links to human rights in general and disability rights in particular.

Consequently, music offers people to claim and perform other rights while engaging in music. Claiming and performing other rights, for instance, participation can be linked to how people take into use musicking's affordances that come into play when there is an active engagement of people and things with music in a situated context. Moving the focus to rights rather than to needs is related to a rights-based model in favour of an individual model, as discussed above. It involves recognising disabled children as having the same rights as others (UNICEF, 2013).

As discussed above, music therapy can be both part of oppressive structures and counteract such structures. Community music therapy has been considered a rights-based practice that aims to create structures to ensure the right to music (Stige & Aarø, 2012). A growing emphasis on rights-based perspectives in music therapy with children and youth (Krüger, 2020; Krüger & Stige, 2015; Metell, in press) legitimises music therapy beyond a deficit-oriented approach to disabled children's lives.

Negotiating disability, (neuro)diversity and power in music therapy

Negotiating disability and diversity is closely related to a broader discussion of power relations in music therapy that has been addressed through decolonial perspectives (Hutchings, 2021), queer theory (Bain et al., 2016) and black aesthetics (Norris et al., 2021).

Counteracting unequal power relations is also a central aspect of thinking of music therapy as 'anti-oppressive practice', a term coined by Sue Baines (2013, 2021) but with roots in various models and approaches as community music therapy (Pavlicevic & Ansdell, 2004; Stige & Aarø, 2012), resource-oriented music therapy (Rolvsjord, 2010), and feminist music therapy (Edwards & Hadley, 2007).

How are disability and diversity conceptualised and negotiated in music therapy, and how are neurodiverse musickers considered? Within the last ten years, there has been a growing interest in a disability studies perspective on and within music therapy (e.g., the special issue on disability studies edited by Hadley, 2014, Pickard et al., 2020; Shaw, 2019; Tsiris, 2013). At the same time, the individual or medical model, conceptualised as music therapy's grand narrative by Rolvsjord (2010), is still a dominant influence in the field. One reason for the dominance of the individual model of disability can be the challenge to achieve legitimisation beyond a problem-based approach that links to the process of professionalisation (Procter, 2004, 2013). A problem-based approach might provide funding and explain the impact of music therapy in a way that satisfies those thinking from a medical model perspective. Also, people might have an interest in keeping the current meaning of the notion of disability within its structures, as Linton (1998) describes:

because it is consistent with the practices and policies that are central to their livelihood or their ideologies. People may not be driven as much by economic imperatives as by a personal investment in their own beliefs and practices, in metaphors they hold dear, or in their own professional roles.
(p.10)

Not surprisingly, disability scholars have criticised music therapy as supporting the medical model of disability and contributing to the oppression of disabled people. Straus (2011), referring to the American Music Therapy Association's definition of music therapy, concludes, 'music therapy is a normalising enterprise, bound up with the medicalisation and remediation of disability' (p.158). Cameron (2014) states that music therapists are 'complicit in the oppression of the very people they intend to help' (para. 55) by supporting an individualising, normalising ideology, although they might have good intentions.

Both Straus (2014), Cameron (2014) and Honisch (2014) have contributed to the Special Issue on Music Therapy and Disability Studies (Hadley, 2014), which marks a point for more profound engagement with disability studies from music therapists.

Over the last few years, there has been growing interest in the concept of neurodiversity within music therapy, and the implications of the neurodiversity movement have been considered from both autistic and allistic perspectives. The neurodiversity paradigm has been proposed as both a challenge for individual model approaches and a possibility for the development of music therapy (Davies, 2022; Leza, 2020; Pickard et al., 2020; Thompson et al., 2019).

Fairchild and Bibb (2016) published a 'call to action' regarding the representation of people in music therapy research and practice. They ask whether the problem-focused language aligns with the strengths-based way music therapists work and argue for a better balance. Ansdell (2003) and Rolvsjord (2010) have emphasised that the discourse of music therapy matters as it informs practice and thinking. Using terminology linked to a medicalised view of disability will influence how we interact with people and think about what we do. Just as Fairchild and Bibb (2016) describe concerning children in child welfare, disabled children are too often described by focusing on their weaknesses in music therapy (Metell, 2019).

At the same time, some changes are visible in the way music therapists describe their practice. For instance, music therapists seem increasingly to be adopting identity-first language and locating themselves in a neurodiversity paradigm (see, for instance, Devlin, 2022). A considerable number of disabled/autistic music therapists are sharing their work and providing critical perspectives on how music therapy can move away from a pathologising paradigm of disability, but they also show how music therapy is still often an exclusionary, ableist practice (e.g. Shaw, 2019). These developments show that at least parts of the music therapy field are developing in a direction that can change the discourse on disabled children.

However, ableism continues to be an issue in music therapy. Campbell (2001) defines ableism as:

[...] a network of beliefs, processes, and practices that produces a particular kind of self and body (the corporeal standard) that is projected as the perfect, species-typical and therefore essential and fully human. Disability is cast as a diminished state of being human. (p. 44)

Thus, ableism is rooted in the assumption that disabled people require fixing and non-disabled people are somehow superior. In the current situation of Covid-19, ableism is visible in the discussion around whose life is valued, who gets which kind of medical treatment and how people are affected differently based on their bodily differences (see, for instance, Nolan, 2021). As disability justice activist Mia Mingus (2011) writes: 'Ableism is connected to all of our struggles because it undergirds notions of whose bodies are considered valuable, desirable and disposable' (n.p.).

The experiences of neurodivergent music therapists and music therapy participants show that the field of music therapy needs to challenge ableist structures within the profession. Shaw (2019) suggests post-ableism as a strategy and practice. For Shaw (2019), challenging ableist structures entails embracing posthumanism as a foundation for practice. Humanism has ableist tendencies through its focus on self-actualisation, autonomy, control and choice, which consequently exclude disabled ways of being. Posthumanism is, therefore, the foundation for Shaw's (2019; 2022) model of Post-Ableist Music Therapy, valuing the interdependent connections between humans, non-human entities and technologies.

Ableism can be about attitudes, structures, or systems, expressed either implicitly or explicitly and have a similar function as cisgenderism, heterosexism and other systems of oppression. Ableism also influences who is considered to have the capacity to know. The philosopher and feminist Miranda Fricker developed a concept called *epistemic injustice*, 'a wrong done to someone specifically in their capacity as a knower' (Fricker, 2007, p. 1). Fricker identifies two forms of epistemic injustice, *testimonial justice* and *hermeneutical justice*. Within music therapy, the concept has been discussed in the context of children in mental health care by Klyve Parr (2019). Klyve Parr (2019) points to the need for the researcher to be critically reflexive about their prejudices and not rely on spoken language only. Chapman and Carel (2022) discuss how epistemic injustice takes place in the context of neurodivergence and how these power relations (a) make people dismiss the testimony of autistic people due to negative stereotypes of autism (testimonial injustice) and (b) prevent people from thinking that a 'good autistic life' is possible (hermeneutical injustice). Disabled children are, therefore, vulnerable to suffering epistemic injustice both to their status as children and as disabled people.

Just as community music therapy has been considered a threat to the profession of music therapy for parts of the field (e.g., Erkillä, 2003), understanding diversity as something natural might be experienced as threatening for part of the profession. Music therapy as a profession has in many countries close links to an individual model of disability for legitimisation. The material presented here shows however how there is a legitimisation of music therapy and making musicking accessible beyond an individual model.

THE MATERIAL DIMENSION OF MUSICKING

The material dimension includes things and their features, qualities as well as their accessibility. This part of the chapter gives a background on material culture and the role of objects and explores how they play a role in constituting practices. This perspective links back to accessibility and environments that depend on the person who takes them into use as enabling or disabling. This part of the chapter is also about sensory aspects of musicking and how music therapy takes these aspects into account. I explore universal design as a perspective further and review how universal design is used as a concept in music therapy.

Material culture

Material culture includes all types of things people use in their everyday life. Woodward (2007) describes material culture as emphasising 'how apparently inanimate things within the environment act on people and are acted upon by people for the purposes of carrying out social functions, regulating social relations and giving symbolic meaning to human activity' (p. 3). Studies of material culture explore the relations between objects and people, exploring how people use objects and what objects do for people (Woodward, 2007). In music therapy, material culture includes all kinds of instruments and other objects used as microphones, iPads, paper and the room itself. For Appadurai (1986), objects have a *social life*. Bates (2012) argues for the study of the social life of musical instruments. For Bates (2012), musical instruments are 'entangled in webs of complex relationships—between humans and objects, between humans and humans, and between objects and other objects'. In the context of music therapy, an example could be the career or trajectory of a rattle that first is a commodity

(being a 'good' that can be exchanged for money or something else) and then changes meaning over time through its use in music therapy. Through its use, the rattle becomes an artefact, carrying the different meanings and stories that emerge in its life within the relationships to other musical objects, the individual music therapy participants and a music therapist using it.

From a post-human perspective, the divide between humans and non-humans is challenged, calling for a 'trans-species solidarity' (Braidotti, 2013, p. 67). As Shaw (2022; 2019) points out, posthumanism has the potential to challenge ableist structures. Different from Ansdell and Stige (2018), Shaw (2019) does not consider posthumanism as too radical as a foundation for music therapy.

The material culture of music therapy is an area that has not been researched extensively. In a pioneering study, Halstead and Rolvsjord (2015) questioned the gendering of music instruments. They proposed that exploring the material culture of music therapy affords to explore how 'issues of culture and everyday life flow into music therapy contexts' (p.4). For me, a focus on the material culture of music therapy includes a focus on the sensorial aspects of music therapy. These sensory aspects include how music interacts with the different senses, such as vision, audition, proprioception, and touch. Which visual aspects are important? What is it like to touch, can it be chewed on, does it break when thrown on the floor and what about the aesthetics? Exploring the objects involved in music therapy can contribute to understanding what happens in music therapy as a disabling and enabling practice. For Schillmeier (2010),

dis/ability refers to complex sets of heterogeneous practices that (re-) associate bodies, material objects, and technologies with sensory practices. These practices draw attention to the multiple, material, spatial, and temporal processes that (re-) concatenate the conduct of human affairs in contemporary visual cultures. (p.127)

Material objects thus play a role in constituting practices. Schillmeier (2010) points to the links between bodies, objects and sensory practices and exemplifies these practices with handling money, which makes visual impairment, but also learning disability or dyslexia, visible. An analogue example in music would be sheet music that makes visual impairment visible (if not in Braille or electronic), or a music

instrument that makes limited motor functioning visible.

Mapping universal design and accessibility in music therapy

While the political dimension of universal design has been described in the first section of this chapter, the focus here is on the material aspects of universal design. For Hamraie (2017), there is a tension between rehabilitation science and disability activism – and depending on the approach, music therapy can be both. In this part of the chapter, I explore different dimensions of music therapy. First, I offer the example of an inaccessible event in the music therapy field. Building on this structural challenge for the universal design of music therapy and its accessibility, I explore the current status of accessibility and universal design as notions in the field of music therapy.

In 2020, the music therapy conference of the American Association took place, and an ‘urgent call to action’ from the disabled music therapists collective (DMTC) was expressed. The conference turned out to be an inaccessible online conference: a group of disabled music therapists had provided knowledge to improve conference accessibility, but their recommendations were not implemented. For the collective, not implementing the suggested adapt links to systemic ableism in the field of music therapy (DMTC, 2020). Other music therapists who define themselves as disabled or neurodivergent report experiences of exclusion and inaccessibility and ableism (see, for instance, Kalenderidis, 2020 and Shaw, 2019). So, one dimension here is how professional music therapy organisations and music therapy colleagues approach diversity and access and how ableism comes into play.

The praxis of music therapy can contribute to both accessibility and inaccessibility and probably does often both simultaneously for different people. Music therapists presumably have special expertise in creating and facilitating spaces for musical participation. Music therapists often adapt instruments, activities and environments for the people they work with, and perhaps this is taken for granted as part of the skills a music therapist should have. The music therapy discourse features little direct reference to accessibility, but at the same time, the interest in electronically accessible devices seems to be growing. Examples of organisations or projects that are dedicated to such instruments are the *Adaptive Use Musical Instrument Project* (AUMI) (<http://aumiapp.com/>) and the *Drake Music Project*

(<https://www.drakemusic.org/>). Instruments include Soundbeam (<https://www.soundbeam.co.uk/>) and Skoog (<https://skoogmusic.com/>) (see Ward et al., 2019 for an overview of music technology and alternate controllers).

AUMI is a software device that turns devices (computers, iPads) into instruments for capturing movement over the camera. Finch et al. (2016) explored the implementation of AUMI within a community music therapy context in Canada. They suggest that 'its flexibility enables it to adapt to divergent artistic whims and individual bodies—even those with minimal movement capacity—and in the process, challenges conventional notions of independence, creativity, and collaboration' (para 3). Their work is relevant here in many ways, as this is a collaborative research project between a music therapist, a music ethnologist and disabled children and youth. Further, they link their work directly to the principles of universal design. One critical aspect they point to, which is also relevant in the context of the projects presented here, is the reliance on helpers, which challenges the idea of universal design. From a posthumanist perspective (Shaw, 2019), autonomy is however not a goal. Dvorak and Boresov (2019) discuss using AUMI in clinical practice across several cases. They point to the many possibilities for the use of AUMI across settings and locations. One aspect they point out is that AUMI can also be used at home (access to devices might, however, vary a lot internationally).

RHYME (<http://rhyme.no/>) was an interdisciplinary research project with a research team from the fields of interaction design, tangible design, industrial design, universal design and music and health. The aim was to develop 'Internet-based, tangible interactions and multimedia resources that have a potential for promoting health and life quality' (Cappellen & Andersson, 2014, p.6) for families with disabled children. Further, to reduce passivity and isolation and promote health and wellbeing. Four generations of 'musicking tangibles' (Cappellen & Andersson, 2014) have been developed in user-oriented research. The ways the RHYME project has involved disabled children and their families, and the actual instruments created align with the aims to make both research processes and instruments accessible. One argument against accessibility for all is that these tangible objects are not on sale and would not be financially accessible, either.

Finally, music therapist Gadberry (2015) has published a podcast called 'communication toolkit: a universal design approach to inclusion in the preschool classroom'. Her approach to universal design seems to be about providing special solutions (ramps in addition to stairs) rather than addressing design that is broadly accessible. However, the idea of a communication toolkit in an early childhood environment is useful. Gadberry provides many ideas and highlights the need for music therapists to educate themselves in augmentative and alternative communication systems.

Also linked to environments, but as much to activities, is the work of The Musical Autist, which is to my knowledge, one of the first projects published that actively employs ideas from the neurodiversity paradigm. Their activities include 'Sensory-Friendly Concerts' (Shiloh & LaGasse, 2014) and 'Empowerment Jam Sessions' (www.musicalautist.com). These concerts and jam sessions are facilitated by community music therapists in collaboration with neurodivergent activists and musicians and are based on the premises of the autistic community. The accommodations include noise-cancelling headphones, a sensory calm room with nonfluorescent light, scarves and foam blocks for tactile stimulation. Concert visitors are encouraged to move for sensory input or self-expression and to come to the front of the room if they are hypo-sensitive to sound or to the back of the room for those who are hypersensitive (Shiloh & LaGasse, 2014). These kinds of accommodations are becoming more common in broader society, and several orchestras, music, theatre and dance groups offer sensory-friendly orchestras (see, for instance, <https://www.bso.org/learn/children-families/sensory-friendly-performances>). The availability of such performances depends on the sociocultural context but does influence music therapy practices.

In summary, universal design and accessibility in music therapy link to instruments, communication, environments and activities. The examples show the concept's relevance to music therapy and that universal design in music therapy is a field under development.

THE EMBODIED DIMENSION OF MUSICKING

While the material dimension points to the role of objects, embodiment is the dimension of musicking that helps to understand how people with their bodies put music into action. Embodiment links bodies, materials, and meaning.

Embodiment, therefore, is a link between accessibility and meaning-making in action and a lens to explore how this happens. To look at musicking as embodied action turns the focus to the interaction, to how bodies interact with and respond to music in a situated context. Neurodivergent embodiment can, therefore, provide different kinds of knowledge than neurotypical embodiment, which links back to power relations as neurodivergent perspectives might often be less present. Finally, this part of the chapter introduces Goffman's and Goodwin's work as perspectives on embodiment.

Embodiment and meaning-making

Musicking together in a group inevitably involves bodies, gestures and smaller and bigger actions, independently of whether musicking happens in the same physical room or digital space. Musicking is intrinsically multimodal and links to material (described in the previous section) and sense-making: 'the body partly determines how we interact with the world' (De Jaegher, 2013). Embodiment, therefore, is a link between accessibility and meaning-making in action and a lens to explore how this happens. To look at musicking as embodied action turns the focus to the action, to how bodies interact with and respond to music in a situated context.

Embodied musicking also involves tacit knowledge (Polanyi, 1983), the implicit knowing and the embodiment of all different kinds of learning and knowing. For Polanyi (1983), 'we know more than we can tell' (p. 4). Tacit knowledge becomes visible in bodily acts (Adloff et al., 2015, p. 13) and following Loenhoff (2015), *tacit knowledge is collective knowledge*. It is socially shared because it results from the agent's successfully coordinated and co-produced action (p. 24). Tacit knowledge plays a vital role in the embodiment of musicking and the co-creation of knowledge and points to the limits of translating some kinds of knowing into, for instance, verbal or written accounts.

Therefore, the embodied dimension of musicking might require approaches that help to understand how this activity takes place in time and space. In sociology, Goffman calls 'the natural unit of social organisation in which focused interaction occurs a *focused gathering*, or an *encounter*, or a *situated activity system*' (1961, p.7-8). These encounters can involve a visual and cognitive focus, a mutual openness to verbal communication and mutual relevance of acts (Goffman, 1961). This approach offers to understand how interactions are constructed collaboratively by the participants. One specific term Goffman (1961) uses to describe such encounters is the *ecological huddle*, which demonstrates a mutual orientation of the participants' bodies or towards objects. Musicking can be an activity that involves these kinds of ecological huddles, and the notion might help to understand what people do with their bodies in interactions with each other and their environment when they get music into action.

Goodwin (2018) and other conversation analysts have been building on Goffman's approach and offer ways of analysing embodied action. As Goodwin puts it,

Such systems constitute an environment within which the analyst can investigate how participants deploy the diverse resources provided by talk (...), sequential organisation, posture, gaze, gesture, and consequential phenomena in the environment that is the focus of their work in order to accomplish the courses of action that constitute their lifeworld. (Goodwin, 2018, p.187)

Goodwin (2000) argues that talk and gesture mutually elaborate on each other. As Goodwin describes it, the participation framework is built through mutual orientation between 'speaker and addressee'. Co-orientation does not need to be face-to-face or visible co-orientation, but might be, in the context of musicking, the orientation towards joint musical interaction or an instrument. Given the embodied dimension of musicking, Goodwin's work provides frameworks for analysing the activity of embodied musicking in a situated context.

Within disability studies, the consideration of the body has been changing over time. Snyder and Mitchell (2001) argue that not considering the body might have been a strategic choice to move disability away from medical cultures and institutions. For instance, Goodley and colleagues argue that disability is 'not a stigmatising embodiment of an individual but a social portal that leads to an

investigation of exclusionary practices in society at large' (Goodley et al., 2012, p.4).

There have, however, also been calls for a return of consideration of disabled bodies (Linton, 1998) and in the next section of the chapter, I will return to the close link between disabled embodiment and access. What I want to focus on here is considering disabled bodies as a source of knowledge. For Garland-Thomson (2017), disability can be understood as an epistemic resource, the knowledge shaped by embodiment and different from the ways of knowing of non-disabled embodiment. Having a neurodivergent perspective provides authorial power (Couser, 2010). In the next section of the chapter, I will present some neurodivergent insights on (embodied) musicking and how this links to the research approach taken in the next chapter.

Disabled and neurodivergent embodied perspectives on musicking

Neurodiversity involves the diversity of ways to perceive and engage in musicking. I will offer a few examples of neurodivergent perspectives on musicking that highlight different aspects of neurodivergent musicking.

Andrew Dell'Antonio and Elisabeth J. "Ibby" Grace (2016) interviewed autistic activists for their project "Autistics, musicking". Their approach to conducting these interviews, asking autistic people about their thoughts on musicking as 'a component of Autistic experience and culture' (Dell'Antonio & Grace, 2016, p. 556), is based on the conviction that autistic people as a marginalised group should themselves define their own identity and agency. One of the specific neurodivergent musicking practices they discuss is synaesthesia: 'My sensory channels are not separate, it's all part of one complex multifaceted experience, so the soundtrack has to work in harmony with everything else', says one of their interviewees (Dell'Antonio & Grace, 2016, p. 557).

The experience of synaesthesia when listening to music is also described by Amy Sequenzia in an interview with Michael Bakan (Bakan et al., 2018). Sequenzia identifies as a non-speaking, autistic, multiply disabled activist, writer and poet. They describe that they can see colours coming from the orchestra or choir, that words dance in front of them if someone sings and that music can enter their

bloodstream (preferably live music). Sequenzia (<https://ollibean.com/synesthesia>) describes their experience in a poem, which ends as follows:

Music and colors and movement
In my nearly motionless body
I revel in them
I celebrate
I discover
Colors
Sounds
Feelings
Joy

Music, Sequenzia describes, makes everything prettier, which points to the aesthetic dimension of neurodivergent perception of musicking. Sequenzia (Bakan et al., 2018) also describes another dimension of their musicking experience that is relevant here: music's possibility to offer being social and being able to connect different from 'societal-imposed traditional or usual ways'.

At other times music can also be linked to inaccessible experiences and environments:

loud music plus all the lights can be a sensory nightmare, and there is always the risk of seizures, even if lights usually don't trigger mine. Too many people standing, yelling and jumping, all very close to one another makes me shiver with anxiety. (Sequenzia, 2015)

On the one hand, this is another experience of musicking and, on the other hand, an example of spaces that, through accommodations, can become accessible, as Sequenzia (2015) describes linked to a concert: accommodations make all the difference for full and proud disabled participation. Disabled scholars such as Hamraie (2013) and Garland-Thompson (2011) have drawn on the concept of universal design in criticising the notion and concept of accommodation as enforcing an individualised approach and requiring that disabled people who do not have access ask for accommodation. However, Sequenzia's (2015) account shows

how much difference it can make when a concert venue makes an effort to accommodate individual needs.

Michael Bakan's (Bakan et al., 2018) interviews with autistic people about their experiences with music include two conversations with children who have participated in the Artism (**A**utism: **R**esponding **T**ogether In **S**ound and **M**ovement) Ensemble, a music performance collective (see e.g. Bakan, 2014). Mara, a 12-year-old participant in the Artism Ensemble, says about participating:

Mara: It's the fact that I'm allowed to bang on drums for a while – and any instrument I want (as long as I don't break it or it's not meant to be banged) – without anybody telling me I'm supposed to do it *this* way, or I'm supposed to do it *that* way, or I'm supposed to put *this* there or *that* THERE, or I'm doing it wrong.

Bakan: Is that the most important one (...) the one about not being told you're doing it wrong?

Mara: Yeah.

Bakan: Why is that so important, not to be told you're doing it wrong?

Mara: Because I'm told that every day. I want a break from it. (Bakan et al., 2018, p. 37) (names added for clarity)

The focus for Mara seems to be on music or, more specifically, the Artism Ensemble as a space where it is possible to engage freely with music and a space free from being told she is wrong. The experience of being told to do things differently is common for autistic or neurodivergent people, and this often involves stimming, repetitive practices that neurodivergent and non-neurodivergent people engage in for diverse reasons (e.g., Sutton, 2015).

Felepchuk (2021), an autistic musician, describes stimming as an embodied, repetitive, sensory improvisatory practice expressing autistic culture. Countering pathological approaches to stimming, Felepchuk argues that stimming links to embodiment, autistic aesthetics, and sensory preferences:

Our stories are told not only through our words but through our body-minds in moment-by-moment spontaneous interactions with ourselves, our environment, our communities, and our cultures. Stimming in both life

and art is a collectively improvised 'psychological story'. (Felepchuk, 2021, para. 7)

Within the context of music therapy, autistic music therapist Gottschewski (2019) describes the interactive and social aspects of stimming, countering perspectives that stimming is something people do on their own and prevents them from interacting.

Neurodivergent perspectives on musicking are diverse, and the small selection of accounts presented here represent different dimensions of musicking. These dimensions include different ways of perceiving music (e.g., linked to synaesthesia, embodiment), thinking about musicking as a refuge and a space for social interaction and cultural expression.

THE SOCIAL-CULTURAL DIMENSION OF MUSICKING

The political and the social-cultural dimensions of musicking are closely linked. While the political dimension provides a perspective on what structures effectively make musicking either accessible or inaccessible, this part of the chapter focuses on why and how musicking is important for children and their families.

What is social about musicking?

It is above all necessary to avoid postulating 'society' once again as an abstraction confronting the individual. The individual *is* the *social being*. (Marx, 1961, p. 130)

Human beings are social: They need companionship for development (Buber, 1965). Researching early infant interaction, Trevarthen and Malloch (2000) have shown that children are born sociable, communicate, and share meaning (Trevarthen & Malloch, 2000). Further, human beings are born with what they call a system for intrinsic motive formation, a system that seeks intersubjectivity and makes cultural learning in companionship possible (Trevarthen & Aitken, 2001; Trevarthen & Aitken, 1994). In Procter's (2011) words, we are 'hard-wired for participation'. What has been considered a rationale for music therapy (Trevarthen

& Malloch, 2000) has also been described as ‘a necessary, but not sufficient, theoretical platform’ for music therapy (Pavlicevic & Ansdell, 2009, p. 158). While arguments based on everyone’s innate capacity for communicative musicality show one aspect of the democratic dimension of musicking, other aspects, such as the social-cultural context, have traditionally been paid less attention to (Pavlicevic & Ansdell, 2009). As Pavlicevic and Ansdell (2009), based on Stige’s (2003/2012) work, propose, *collaborative musicing*⁴ connects cultural learning (musicianship) and social participation (musicianship in action). The relationship between the musical and social experience activates two functions: music in the service of communication and collaboration. Collaborative musicking is ‘the outward and audible sign of musical community [and] builds community through making music together’ (Pavlicevic & Ansdell, 2009, p. 364). This collaborative process constitutes itself through the process of musicking.

Eckerdal and Mercer (2009) examine action songs from a ritual perspective. Based on theories of communicative musicality, they characterise action songs as combining melody, words and bodily action (such as hand clapping and pantomime) in a narrative sequence that provides a predictable structure for participation. Eckerdal and Meyer (2009) suggest that

the infant’s primary gate of admission to the ritual of human culture is the action song and related games with a formal structure. They provide a first forum for the infant’s inclusion in and sharing of ritual performance, beginning with things like clapping hands as a ritual sign of approval and excitement. (p. 251)

The social-cultural dimension of musicking involves social relationships and how people interact with each other, how they use their bodies, materials and the physical environment. Co-creating meaning through musicking is a collaborative process that takes shape through a range of modalities and the use of materials, or in Goodwin’s (2018, p. 1) words, through ‘practices that human beings use to build action in concert with each other’. Goodwin’s (2018) concept of co-operative action describes the progressive accumulation of social action and knowledge that people create together by re-using and transforming resources inherited from

⁴ Pavlicevic and Ansdell (2009) use a different spelling of musicking that I have maintained in direct quotes.

earlier actions of others. Goodwin (2018) hyphenates co-operative to mark the difference to *cooperation* as conceptualised in biological anthropology, focusing on mutual benefit. Instead, co-operative action emphasises the use of shared resources carried out through specific *operations*. 'Co-operative action constitutes a powerful, indeed almost intimate, form of sociality. By building our actions with the very same resources used by others 'we inhabit each other's action' (Goodwin, 2018, p. 11). In the context of musicking, this could be gestures and signs, musical materials and practices. Goodwin's framework makes it possible to discuss the multiple resources that construct action and the competence, power, privilege, and equity of all people involved.

The importance of play and fun

In play a child always behaves beyond his average age, above his daily behavior; in play it is as though he were a head taller than himself.
(Vygotsky, 1978, p. 102)

Children have the right to play (*Barnehageloven [The Kindergarten Act]*, 2005; *United Nations*, 1989). Play is not only how children develop, but also matters for the sake of play (Besio et al., 2017). The UN CRC Committee (2013) emphasise in their General Comment 17 on Article 31 the importance of play for children's wellbeing. They point out, based on their reviews of the implementation of the CRC, that disabled children are among the groups that face difficulties in the enjoyment of their rights. The authors point to the importance of creating time and space for spontaneous play and creativity and the need to promote societal attitudes that facilitate such activity (CRC Committee, 2013).

Barriers to play can be located in the built environment, educational settings, at home, and in the natural environment and are often defined by attitudinal barriers and lack of access (Beckett et al., 2016). Beckett et al. (2016) emphasise that individual body-mind differences need to be considered, but that the disablism that affects disabled children for play needs to be addressed through external barriers. Music matters, therefore, not only for fostering bonds between a child and their family but also as a structure for play and having fun together. Holzman (2010) links play to appropriating and creating a culture and for me, her ideas can easily be linked to musicking as play. Play itself is an important theme here, both through its

transformational affordance and its link to development for everyone. Disabled children's play is often pathologised and judged as either appropriate or not and a tool for assessment and intervention (Goodley & Runswick-Cole, 2010). For Goodley and Runswick-Cole (2010), [d]isabled children's play has been colonised by adults seeking to support their learning and development at the expense of its intrinsic value (p. 500). Referring to Porter (2008, as cited in Goodley & Runswick-Cole, 2010), Goodley and Runswick-Cole (2010) argue for the emancipation of play, opposing an instrumental approach to play and severing the links to development and normality.

In the following, I will present two examples of studies that explore play from a sociological, disability studies perspective. Burke and Cloughton (2019) explored play as a fundamental activity of children with a focus on the skills and competencies of children with impairments; (they use the notion of impairment to differentiate the individual functional dimension from the social oppression). They explore data material from two ethnographic studies, one at a playground and the other in a 'play-based learning in a special education setting' (p. 1071). Looking at purposeful and intentional play situations, they argue that children with impairments are 'active, creative agents who self-monitor, make choices and exert control over their play within unique play cultures that they construct for and between themselves' (p. 1078).

Beckett et al. (2020) explored parents' perspectives on their disabled children's play in the context of Taiwan and Hongkong. They were interested in developing an understanding of the parent's perspectives on the value of play for their child, their child's experiences of play and of any barriers in/to play. Beckett et al. (2020) argue that their findings show that disabled children living in Taiwan and Hongkong face many of the same barriers as children in other parts of the world, but are also shaped by local contexts such as stigma and density of population. One interesting finding is that many parents (around 75%) in both countries report that they would like more advice on how to support their child in or to play. This need or interest experienced by the parents points to a potential role for people that can offer such advice. Beckett et al. (2020) recognise that the children's perspectives might differ from the parental perspective and point to the need to consult with disabled children.

Considering disabled children as active and creative agents and addressing the barriers in and to play that are both located in environments and attitudes are central when thinking about children's possibilities for play. Goodley (2007), drawing on Deleuze and Guattari's work, invites us to consider both teachers and students and parents 'becomings' rather than 'beings' and discusses the concept of 'lines of flight'. Following Goodley's understanding, music as play could offer 'lines of flight' for both disabled children and people around them, always becoming an aspect that I will come back to in the last part of this chapter.

Neurodiverse family musicking in music therapy

Neurodiversity as a notion and perspective only entered music therapy in the last ten years and is, if at all, mainly used in connection to autistic people in music therapy at the moment. This section, therefore, includes literature that uses different terms such as 'special needs', 'children with disability' and 'children with autism'.

Music therapy in the context of disabled children and their families takes place within professional contexts and institutions based on their ideologies and frameworks of understanding. Music therapy in the context of families with disabled children is, therefore, diverse and highly dependent on geographical context (Jacobsen & Thompson, 2017; Metell et al., 2020, Tuomi, 2021).

A growing body of literature conceptualises work as family-centred, family-integrated and family-based. The approaches include parent counselling using a resource-oriented approach (Gottfried, 2017), group work with parent-infant dyads, promoting musical parenting that supports attachment and development in neonatal contexts and emphasising empowerment and a resource-oriented perspective (Ettenberger, 2017; Gaden et al., 2022a).

The different conceptualisations of disability are also present in music therapy. Music therapists describe their practice both as treatment (e.g., Gottfried, 2017) and as a way of promoting musical parenting (Abad & Barrett, 2017; Teggelove, 2017). More traditional approaches often focus on the development of specific skills of the children (Yoo & Kim, 2018; Yum et al., 2020). Those approaches can sometimes be described as what Ansdell (2002) describes as the consensus model

of music therapy, characterised by private spaces and closed doors, aims directed towards the individual, focusing on the client's individual problems. In contrast to this perspective, approaches aligned with community music therapy focus on providing experiences of empowerment and mobilising capacities to re-establish and/or celebrate musicking in everyday life (e.g. Thompson, 2017).

For Flower (2019), music therapy with children and parents is characterised by emergent, complex activity and interactivity. Flower argues for a radical re-alignment of practice, challenging the traditional boundaries of the music therapy room and defending an ecological attitude. Flower's (2019) work inspired this project by considering families' use music outside music therapy.

These examples show the various approaches and contexts in which music therapy with families takes place. Several music therapists link their work to a resource-oriented approach and empowerment (Jacobsen & Thompson, 2017); however, what this means in practice remains often unclear. Other times the practice seems to be based on values such as participation and flourishing, but the language used is linked to a deficit-oriented discourse (e.g., Gottfried, 2017).

Considering the diversity of approaches and foci of music therapists, it seems important to look at families' perspectives on music therapy. Families associated with the neurodiversity movement often have very clear ideas about what therapy (not specifically music therapy here) should be.

When considering whether you have made a wise choice in what therapy you are providing your child or not, you want to always remember a few cardinal rules: behavior is communication and/or means of self-regulation. Communication is more important than speech. Human connection is more important than forced eye-contact. Trust is easy to shatter and painfully difficult to re-build. It is more important for a child to be comfortable and functional than "to look normal". (Jones, 2015, p.54)

Following Jones (2015), music therapy in the context of disabled children and their families is problematic if the focus is on normalising and not on the quality of life and socio-musical flourishing and arguments that music therapists can support

families to find their ways to musicking. It seems in this context important to consider what kind of role the neurodivergent children, the other family members, and the music therapist as part of the neurodiverse co-musickers should have, how goals for work are created, where expertise is assumed and how collaborative the work is.

THE TRANSFORMATIVE DIMENSION OF MUSICKING

The transformative dimension links closely to the sociocultural dimension and how musicking is both the tool and the result and a way of developing knowledge. Considering musicking not only as social but also as a space with transformative potential, this section focuses on how musicking can be understood as a space for collective development. Taking inspiration from Holzman's (2010) lead on Vygotsky, musicking can be understood as the collective activity of creating zones of proximal development (ZPDs). I explore musicking as a space for collective development and how developing knowledge on musicking through musicking is meaningful and necessary. Drawing on the literature on utopia, I will explore how the transformative potential of musicking has been addressed and criticised in music therapy.

The transformative potential of musicking working with families with disabled children is linked to collaborative action. Collaboration involves equal relationships and, therefore, questions on how knowledge and expertise are considered. I will explore how collaboration has been explored practically and theoretically and, building on this, discuss how music therapy can be a potentially transformative practice.

Musicking as a space for collective development

This section focuses on how musicking might provide a structure for change and transformation. In the following section, I will introduce Holzman's and Newman's (Holzman, 2010, 2014, 2018c) perspective on collective zones of development and, in a second step, explore what this perspective offers in the discussion of musicking.

Holzman (2010, 2018b) builds on a collective understanding of the ZPD, which for Holzman, is not a zone, but an activity. The key to the ZPD is that people are doing something together, not the individual characteristics of people. Holzman builds on a comment of the ZPD being a 'collective form of working together' and reads Vygotsky as saying that the ZPD is actively and socially created. Holzman (2010) takes inspiration from Vygotsky's view on how very young and disabled children go beyond themselves in ZPD activity, where they create the environment for 'learning-leading development' and simultaneously engage in the activity of learning-leading development'.

The notion of 'more capable peers' (Vygotsky, 1978, p. 86) has often been used as inspiration and justification for theories around scaffolding, considering the child the novice and the teacher the expert, also in music therapy (e.g., Krüger, 2020). Scaffolding builds on the idea that the 'more capable' participant leads the 'less capable' participant through a learning process. However, as Holzman (2018b) points out, Vygotsky uses the word 'peers', which does not necessarily mean someone older or more capable. Therefore, the interpretation that the ZPD is about individual learning processes has been contested. Understanding the ZPD as a collective one means that everyone, baby or adult, disabled or non-disabled, with or without musical training, can simultaneously be both the more and less capable one depending on temporality and context.

This perspective provides, therefore, a background to argue how co-creating the activity of musicking is a shared and collaborative activity where everyone can develop as the 'head taller' experience applies to people across the lifespan and allows, invites and guides them to create ZPDs (Holzman, 2010). Moreover, the concept of the collective ZPD points to the potentially transformative dialectical potential of musicking, simultaneously creating the zone and what is created within the zone: 'people collectively constructing environments in which to act on the world' (Holzman, 2009 p.26).

The emphasis on musicking being an activity that is collaboratively created leads to the suggestion that developing knowledge about musicking needs to take place through musicking. I will come back to this idea in the third section of this part.

Musicking affordances for transformation

Considering the transformative potential is not to be understood as an idealising endeavour of musicking. As pointed out in previous sections, several aspects enable and disable musicking as a complex social activity. The focus of this section is on the activity of musicking and what this activity potentially affords. The notion of affordance points to potential, not a linear relationship between musicking and transformation. Instead, musicking might offer a structure for collaborative, transformative development for some people in some social context at some time.

Considering musicking as potentially transformative involves considering musicking as providing something different from other activities. The previous section presented one perspective on what this 'something different' could be. Holzman (2018b) presents the ZPD as a radical concept, being both magic and mundane, as families of young children create ZPDs without knowing that they are creating them and without knowing how to create them.

For Holzman (2018b), here, building on earlier works together with Newman,

we are able to become who we are not because we always are who we are not. People are not merely who they are at a particular moment (developmental level, age, identity, etc.). People are simultaneously and dialectically who they are (which includes who they were before this moment) and who they are becoming or can become. (p.45)

The multimodal nature of musicking and building and people's innate capacity to take part in musicking makes musicking an activity that appears particularly well suited to be created as a 'learning-leading-development environment'.

Musicking could also be considered a 'Zwischenraum' [in-between-space], a notion coined by feminist philosopher von Redecker (2020). Von Redecker (2020) proposes in-between spaces as spaces where we can create something new from something old. Von Redecker's (2020) work builds on a critique of dominating (property), exhausting (labour) and destroying (life). To counteract these, von Redecker suggests not building on exploitation and hierarchies, but on keeping natural and social resources.

From a utopian pedagogy perspective (Cote et al., 2007), musicking can be considered a space where utopia-in-progress can take place, or in other words, a space where hope is performed and experienced in action. As I think about it, Utopia is not an idealistic, perfect musicking world, but a space for becoming that allows for what Torres (2013) calls 'transformative social justice learning'.

As described in the social-cultural dimension section of this chapter, everyone has, theoretically, an innate capacity to communicate through music. It could be argued that musicking has some utopian character as musicking provides a space where everyone, in theory, has equal capacities and, therefore, can be considered a model for mutual participation. However, in real life, a musicking utopia is complex. While some people in some moments might have experiences of a better world in music, this will depend on the setting, the accessibility of materials and environments and the attitudes of everyone involved.

Considering musicking a utopia has, therefore, been contested. Ansdell (2014) warns against presenting idealised versions of projects (for instance, El Sistema) by not taking into account the paradoxes and tensions that take place in real-life settings. For Ansdell, there is a danger in abstracting 'musical utopia' from its original scope. Building on Buber, Ansdell (2014) suggests we think about the affordances of musical community as *paratopia*, which Ansdell (2014) describes as 'a space alongside the immediate here and now, a parallel region that side-steps immediate problems and limitations yet stays with their particularity and locality' (p. 243). This idea reminds me of von Redecker's (2020) in-between space described above. However, unlike Ansdell, von Redecker considers these spaces more than (only) 'the moment's answer to the moment's question and nothing more' (Buber in Ansdell, 2014, p. 243), but with potential for transformation. Another perspective to consider musicking as an alternative space is Foucault's (1986) concept of *heterotopia*, literary 'other spaces'. In contrast to utopia, Foucault (1986) describes heterotopia as 'a sort of simultaneously mythic and real contestation of the space in which we live' (1986, p. 24). As Dehaene and De Cauter (2008) argue, Foucault introduced the term to refer to 'various institutions and places that interrupt the apparent continuity and normality of ordinary everyday space' (p. 3-4). Foucault (1986) describes principles of heterotopias, including that all cultures create heterotopias, have different functions, can

juxtapose several spaces in one space, are heterochronic, and are isolated and permeable. Heterotopia has been interpreted and discussed in different ways and in different fields, including music therapy (Honig, 2017) and disability studies (Meininger, 2013). In this thesis, heterotopia can be an analytic tool to consider musicking as a space with multiple meanings embedded in culture, can have different functions and is a space where time and space both exist and do not exist. A space which is both isolated and open. Similarly, as Redecker's in-between spaces, heterotopias can be considered intermediary spaces between being and becoming.

Co-creating knowledge on neurodiverse co-musicking through co-musicking

But I also know that *without practice there's no knowledge*; at least it's difficult to know without practice. We have to have a certain theoretical kind of practice in order to know also. But practice in itself is not its theory. It creates knowledge, but it is not its own theory. (Freire in Horton et al., 1990, p. 98).

This chapter, so far, has argued that meaning, accessibility and disability can be considered distributed and co-created. In what follows, I will argue that knowledge as expertise and competence are also distributed and that the activity of research, therefore, needs to be distributed too. I also argue for musicking as a particularly suitable approach to doing this.

In the context of neurodiverse musicking, knowledge includes the skills needed to interact musically, musical resources, such as instruments and objects, and experiences: It refers to both practical ideas and theoretical arguments.

Consequently, it is important to look back at power relations and knowledge. The idea of co-creating knowledge can be linked to the theoretical framework of distributed creativity (Sawyer & DeZutter, 2009) as 'situations where collaborating groups of individuals collectively generate a shared creative product' (p. 82). The term is analogous to distributed cognition – the idea that knowledge and intelligence are distributed across situated social practices with multiple participants in complex social systems. In contrast to distributed cognition,

collaborative emergence characterises improvisational social encounters that can lead to which makes something novel (Sawyer & DeZutter, 2009).

When groups of individuals work together to generate a collective creative product, the interactions among group members often become a more substantial source of creativity than the inner mental processes of anyone participating individual. (Sawyer & DeZutter, 2009, p. 84)

I see their understanding as related to von Redecker's (2020) concept of in-between spaces and Holzman's (2010) collective activity of creating ZPDs. All these approaches to human collaborative action share the idea that people together can create more than they would be able to alone. In Holzman's (1999) words:

human beings have the capacity to 'do dialectics'. We transform totalities; we create 'tools-and-results'. (...) In contemporary language, we human beings create our development; it doesn't happen to us. The evidence? Our capacity for dialectics: From infancy through old age we are 'who we are' and, at the very same time, 'who we are not' (p.52)

Musicking, as collaborative activity, appears as a powerful tool-and-result technology. Participatory and collaborative approaches to practice and research have been emphasised over the last decade (Bolger, 2013; Bolger et al., 2018; McFerran & Hunt, 2022; Rolvsjord, 2010; Stige et al., 2010; Stige & Aarø, 2012) and will be further discussed in Chapter Three. In the following section, I will refer to a few examples where the concept of collaboration is addressed, and which help to work out the collaborative stance for this project.

Considering music therapy as a collaborative and potentially transformative process

The concept of collaboration is widely used and yet remains under-explored. Collaboration appears as a central characteristic of both resource-oriented and community music therapy. Within other approaches to music therapy, collaboration is not a central theme and seems mainly related to interaction. In the following, I will present examples of literature and research that consider collaboration a process involving shared ownership and equal relationships.

Rolvjord (2010) defines three characteristics of collaboration: equality, mutuality, and active participation in decision making. For Rolvjord (2010), collaboration is a shared, dialogic process that includes the negotiation of the purpose of the music therapy process. Rolvjord (2015), researching what clients in the context of mental health contribute to the therapeutic relationship, suggests that music therapy participants actively contribute and are committed to the therapeutic relationship. It is consequently not (only) the music therapist who makes music therapy work but, to a very high degree, the music therapy participant.

Collaboration is also part of Stige's (2003/2012) definition of music therapy as a professional practice that Stige describes as a process of collaboration. The notion of collaboration is not part of the qualities of community music therapy that Stige and Aarø (2012) offer through the acronym PREPARE - Participatory, Resource-Oriented, Ecological, Performative, Activist, Reflective, and Ethics-driven (p.18). However, collaboration is reflected implicitly in the participatory quality, which 'is linked to the issue of human rights and requests a focus on mutual empowerment and democracy in processes of decision making' (p.21).

Bolger (2013) studied the process of collaboration in participatory music projects with marginalised youth and their communities. Based on the learnings of her study, she proposes the understanding of collaboration in music therapy as a positive growth practice. Building on Bolger's PhD study, Bolger et al. (2018) published a paper exploring relationship building as one important aspect of collaboration. They propose two aspects of relationship building. The first aspect is *hanging out*: 'In the hangout period, players are participants, but not yet involved as mutual, engaged decision-makers who share power and responsibility for the CoMT process' (p. 261). The second aspect is *buying in*: 'as a critical transition point that is uniquely vital to music projects striving for collaboration' (p. 261). Buy-in reflects a choice by players to share power and responsibility for their music project with the music therapist, creating the mutual dynamic necessary for collaboration. Bolger et al. (2018) see these two aspects as critical for relationship building. Further, they point to the danger of developing a tokenistic attitude towards developing collaborative processes in music therapy, which is relevant in the context of young and disabled children.

Fairchild's PhD focused on collaborative songwriting with children experiencing homelessness and family violence. Fairchild (music therapist) and Mraz (11-year-old music therapy participant) published a paper together exploring the experiences and actions in their engagement in music therapy (Fairchild & Mraz, 2018). By co-authoring the article, Fairchild and Mraz attempt to 'challenge and expand upon the traditional discourse by representing both of our perspectives as the therapist and the participant involved in music therapy' (2018). To think about not only practising collaboratively but also about presenting and reflecting on practice together adds another dimension to collaborative work: communication about these processes (see, for example, Hibben, 2004, Hooper & Procter, 2013). These works reflect more mutual ownership of processes and stories about collaborative processes. Shared ownership also links to emancipatory research practices, which will be explored in Chapter Three.

The literature reviewed here shows that collaboration can be understood as a 'positive growth practice' (Bolger, 2013), can develop over time through hanging out and buying in (Bolger et al., 2018), frames what clients contribute to the relationship (Rolvsjord, 2016), challenge and expand the discourse of music therapy by sharing the process of reflecting about music therapy processes and communicating the results (Fairchild & Mraz, 2018). Understanding music therapy as a collaborative practice is useful in general but necessary for developing an understanding of music therapy as a potentially transformative practice.

Thinking about all people participating in musicking (both those with and without formal education and those with various degrees of lived experience) as owning knowledge challenges the understanding that music therapists are the experts. Instead, everyone is developing continuously and together, creating new understandings. For Goodley (2007), drawing on Deleuze and Guattari, constructing 'socially just pedagogies' (and I would argue that this is true for therapy as well) as 'becoming' rather than 'being' means to open up resistant spaces and define new territories. Within the context of music therapy, this means constantly re-examining one's assumptions, to understand music therapy as an ever-evolving collaborative practice, centring the lived experience of disabled children as an epistemic resource (Metell & Leza, in press).

Therefore, part of co-creating knowledge on musicking is about developing knowledge on how to re-imagine music therapy in the context of neurodivergent or disabled children. Re-thinking music therapy involves re-thinking the role of the music therapist. For Ruud (2020), the concept of health musicking takes us beyond the practice of music therapy. For Pavlicevic and Ansdell (2009), the music therapist's role is to facilitate access to musicking, understanding musicking and its health affordance as something that is not only linked to music therapy but also changes the music therapist's role. If music therapists understand their role, not as the people who own the musicking expertise and health affordances, we can learn more about accessibility and systemic oppression within music therapy. By learning more about how people use music for comfort, fun and regulation within the continuum of musicking in different contexts, we can learn more about music therapists' potential role and usefulness. Music therapy could still be considered evidence-based, but the evidence is the documentation of musicking processes in a socially situated context.

SUMMARISING KEY IDEAS

In this chapter, I have provided background on musicking as a socially situated action. I have explored literature linked to the political dimension of musicking and its relevance for neurodiverse families entering and maintaining community. I have argued that musicking is a space where everyone can be equipped to participate, that disabled children have the right to participate in music, but that accessibility is a precondition and that musicking at the same time can be an exclusionary space. I have reviewed theory on the embodied and material dimensions of musicking as these dimensions are important to observe when researching how music gets into action between people and materials in time and space. The aim has been to clarify the links between accessibility, musicking and ontological understandings of disability and normativity. I have argued that accessibility and accommodations and the broader field of universal design play an important role in understanding neurodiverse musicking, but that theorising from a music therapy perspective is lacking. I have offered background on musicking as a social-cultural activity and what that means in both music therapy and everyday musicking of neurodiverse co-musicking of families. Finally, I have pointed to the transformative dimension of

musicking, the relevance of developing knowledge on musicking through musicking and how this is necessarily a social and collaborative process.

What is the gap then? For me, there is a lack of collaborative research approaches devoted to working with neurodiverse families. Moreover, little research shows what is currently happening in music therapy, taking embodiment and materials into account, while the literature points to the relevance of both dimensions. The literature shows the meaning of music and music therapy in the context of families, but there has been little focus on accessibility and universal design in music therapy. While some approaches are ecological, there is still a tendency to pathologise disabled children and their families. I see a need for a different discourse in music therapy where the children's and families' expertise is recognised. Positioning the study in a Freirian approach to collaborative learning and considering Holzman's approach as a relevant perspective, I argue that these topics must be researched together.



CHAPTER THREE: METHODOLOGY, ETHICS AND METHODS OF DATA GATHERING AND ANALYSIS

The search for method becomes one of the most important problems of the entire enterprise of understanding the uniquely human forms of psychological activity. In this case, the method is simultaneously prerequisite and product, the tool and the result of the study. (Vygotsky, 1978 p. 65)

While Chapter Two described the rationale for carrying out this study, this chapter describes the methodological approach and the methods chosen to research musicking's accessibility and meaning together with families. In the first part of the chapter, I describe the philosophical underpinnings and the rationale for combining elements of action research, emancipatory disability research and ethnography. In the second part, I introduce the co-researching families, the organisation of the two projects, the recruitment processes and initial collaborations and ethical considerations. The methods of co-creating data material have been developed throughout the two projects. This process is described in the third part of the

chapter. Similarly, the approaches to analysing the data material emerged over time and the fourth part of the chapter offers an account of how the data material was analysed.

WHY COMBINE ACTION RESEARCH, EMANCIPATORY DISABILITY RESEARCH AND ETHNOGRAPHY?

In the previous chapter, I argued that musicking and its accessibility and meaning needs to be researched collaboratively. The participatory, collaborative ethos informs both the methodological frameworks, the structure, organisation and design of the projects. I briefly outlined my stance in the first chapter and will here give a background on methodological considerations for combining different, but related frameworks: action research, emancipatory disability research and ethnography.

Action research and the co-creation of knowing

Action research is a pragmatic co-creation of knowing *with*, not *about*, people. (Bradbury, 2015, p. 1)

Action research, particularly participatory action research, is closely linked to the aim of researching collaboratively to address societal challenges by collaboratively co-creating knowledge. Reason and Bradbury (2006, p. 1) characterise action research as offering practical solutions to issues of concern to people and, in general, the flourishing of individuals and communities. Historically, action research has often been associated with Kurt Lewin, who in 1946 published a paper called *Action research and minority problems*. Lewin (1946/1948) asks, 'When, where and by whom should social research be done?' (p. 37). Lewin (1946/1948) describes action research as a spiral of steps consisting of repeated cycles of planning, action and evaluating the action. There is a strong emphasis on the interdependence of action and reflection. In contrast to dualisms that can be effective in what Bradbury (2015) calls 'conventional science' (e.g., the separation between action and reflection and expert and 'lay' persons), action research is characterised by being an emergent and developmental, participative and democratic approach to developing knowledge in action that concerns human

flourishing (Bradbury, 2015). Discussing power, knowledge and social change in participatory research, Gaventa and Cornwall (2015) describe three dimensions of change: knowledge, action and consciousness. While knowledge affects decisions, action considers who is involved in the process of producing knowledge and consciousness, which considers how the awareness of those involved changes through the production of knowledge.

Besides Lewin, other scholars had a particular influence on developing participatory action research, such as Freire's (1972) dialogic approach to learning, where educators, students, and analogue, researchers and research participants participate actively in a democratic and collaborative process for emancipation and social change. The Columbian sociologist Fals-Borda (2006) defines participatory research as a *vivencia* (life experience) necessary for progress and democracy, considering participatory research not only a methodology but a philosophy of life with a complex of attitudes and values.

The interest in collaboratively creating knowledge made action research a natural choice as a methodological framework for this project, especially as action research involves a broad understanding of the concept of knowledge and recognising different kinds of knowledge, including tacit knowledge.

In music therapy, Stige and McFerran (2016) suggest acknowledging extended epistemological positions to value nonverbal performances and expressions equally. In practice, an extended epistemological position means that everyone taking part has the competence and expertise to share knowledge and there is no hierarchical understanding of knowledge. Knowledge might be shown through a gesture or body expression, through musical action and sometimes through talking about what would make music accessible. However, this is not a straightforward process but requires commitment and sensitivity by all people taking part.

On the one hand, such an extended position seems to fit well with music therapy, where music is such an important part. On the other hand, (music therapy) research still often seems to privilege verbal expression as interview data. However, examples of adopting extended epistemological positions are Warner (2005) and Noone (2018), who, in their respective PhD research projects, carried

out action research together with adults with learning disabilities. Warner's (2005) research is fascinating as it includes disabled people communicating nonverbally, points to the challenges and possibilities of collaboration and uses music as the primary means of inquiry. Noone (2018) explored, together with co-researchers, the possibilities of music technology and explicitly incorporated an extended epistemology to acknowledge different ways of knowing.

A limited number of research projects consider disabled people as co-researchers. A few examples involve staff members or parents (McFerran et al., 2016; Pavlicevic et al., 2014). A recent example of positioning disabled co-researchers is the study by McFerran et al. (2022) exploring the creation of online music groups during the Covid-19 pandemic.

Within this PhD project, the influence of action research refers to the aim of researching collaboratively, producing useful knowledge for the co-researching families, the community of neurodiverse families and people working in the context of music, health and diversity. Usefulness refers here to what Reason and Bradbury (2006, p. 2) call practical knowledge 'that is useful to people in the everyday conduct of their lives'. Such knowledge includes material resources such as specific instruments or adaptations, songs that families experience they can use on their own and knowledge about how to do certain activities. Useful describes what people choose to repeat and consider meaningful. This can be knowledge about what makes musicking accessible for different family members, about barriers to participation both within the family and within the broader community context, about perception styles and accommodation and a better understanding of music's affordances and the roles of the family members and the music therapist in facilitating these affordances.

The home-based study focused on understanding the process of co-creating knowledge of a neurodiverse family and myself. Using action research as a framework allowed for considering everyone involved as co-researchers and understanding expertise as belonging to those interested in exploring the topic. While this is an ideal and turned out more complex in the real-life setting of carrying out the research, action research was important on a conceptual level of both studies and to position especially the children as competent contributors to

the development of knowledge. Sharing the ownership (a shared interest and responsibility) of the focus and the process with everyone involved was also an important aim for the music café project. In both projects, there was no formalised process of having cycles of action and reflection. Action and reflection were interwoven processes.

In summary, action research has been important for some aspects and processes of the study but had less influence on other aspects. Action research provided a framework for approaching everyone involved as an equal contributor to the process of creating the projects and the content and organisation of the projects. Further, it gave a background for considering different kinds of knowledge equally and focusing on producing practical and useful knowledge. Within the data analysis stage, action research has had less influence, although there have been attempts to involve the families in these aspects of the study.

Emancipatory disability research and social justice in research

While action research emphasises social change and emancipation in general, 'emancipatory disability research', a term coined by disability activist and researcher Mike Oliver (1992), centres specifically on the contribution of disabled people. In line with feminist perspectives, a disability studies perspective challenges the values of research production, especially the question of who benefits from the research.

For Oliver (1992), emancipatory research is about handing power over to the people that are involved in research as participants:

The social relations of research production do have to be fundamentally changed; researchers have to learn how to put their knowledge and skills at the disposal of their research subjects, for them to use in whatever ways they choose. (p. 111)

As Barnes (2003) acknowledges, there have been changes in disability research, increased funding for disability research where user-led initiatives and concerns are prioritised and an emphasis on user participation within the programmes of research councils. Barnes refers to the National Health Service (NHS) and the Social Care Institute for Excellence (SCIE); the same applies to the Research

Council of Norway. However, it is not clear how much these developments challenge the power relations and the reality of disability research.

One contested aspect that needs to be considered in emancipatory disability research is the position of the non-disabled researcher researching disability. Stone and Priestley (1996) identified in their article 'Parasites, pawns and partners: disability research and the role of non-disabled researchers' six principles of emancipatory disability research. In the following, I will use these six principles to reflect upon how emancipatory research does (not) relate to my project.

1. 'the adoption of a social model of disablement as the epistemological basis for research production'

Considering the social model as a tool for thinking about disability on an epistemological basis (disability located in environments and attitudes) influences *what* to research and *how* to do that. As pointed out in the previous chapter, I consider the Nordic relational approach a useful model for thinking about materials and individual and collective preconditions for participation in the context of this thesis and the sociocultural context of the projects. However, I recognise the value of the social model both as a tool to think with (Oliver, 2013) and as an 'oppositional device' (Beckett & Campbell, 2015) facilitating resistance practices which is relevant considering that music therapy research that often excluded disabled people from research production.

2. 'the surrender of claims to objectivity through overt political commitment to the struggles of disabled people for self-emancipation'

This principle critiques the positivist research paradigm, which is part of action research, emancipatory disability research and ethnography. Barnes (2003) points to the complexity of accountability for researchers as it is impossible to be accountable for the entire group of disabled people in their diversity. One possibility Barnes points to is the accountability of the researcher for user-led disability organisations. The majority of user organisations in Norway are rather organisations *for* than *of* disabled people. This is also the case for the Norwegian Association for People with Learning Disabilities NFU, with which I have collaborated.

The focus, however, is clearly on the barriers to musicking that disabled children and their families can meet and the aim to develop collaboratively knowledge on how to co-create accessible spaces in a situated context.

Within this project, I consider it important to reflect upon how the struggle for self-emancipation looks for disabled children, given that their communication often can be misinterpreted by those around them, including myself.

3. 'the willingness only to undertake research where it will be of practical benefit to the self-empowerment of disabled people and/or the removal of disabling barriers'

As this project aimed to produce practical and useful knowledge, this one seemed to fit well at the outset of the project. However, a practical benefit for whom? There are different aspects here that make producing 'practical benefit' complicated. The various family members in both projects had different needs and experienced different barriers. Consequently, removing a barrier for one could mean putting one up for another. As not all children could use musical resources on their own, producing resources that also were of practical benefit to the non-disabled family members has been a precondition for making them of practical benefit for the children.

4. 'the evolution of control over research production to ensure full accountability to disabled people and their organisations'

Emancipatory disability research involves ideally shared ownership of the topic, data collection and analysis, while a PhD requires an individual product. This principle needs, therefore, to be adapted to this project. As Stone and Priestley (1996) highlight, handing over the control to the participants/co-researcher is not an easy task anyway, as participants are not a homogeneous group and can have very different agendas. This project aimed to work together, all with different, valuable skills and developing knowledge. However, I sympathise with Garbutt and Seymour's (1998) question in their research paper on emancipatory research processes: 'Do we all get a PhD?' Their question points to the imbalance of being co-researchers, where people get very different 'outcomes' from joint projects. This question also relates to the challenge of sharing responsibility and ownership

of data analysis and interpretation. Why would people who will not get a PhD for that bother to invest time in that lengthy process? One attempt to counteract this imbalance in this project is that I actively aimed at making the research project not only something I benefit from, but that creates both practical resources for both the community of families, but also for music therapists and other professionals, which in turn can potentially create accessible resources.

5. 'giving voice to the personal as political whilst endeavouring to collectivise the political commonality of individual experiences'

The home-based project only involved one family, while the music café project involved several families. Through the representation of what happened in the projects aided by drawings and detailed descriptions, individual voices and stories were shared, while the analysis of the whole picture aimed at collectivising the experiences and learnings.

6. 'the willingness to adopt a plurality of methods for data collection and analysis in response to the changing needs of disabled people'

The projects involved young children and one crucial aspect was, therefore, to find methods of data collection that would make sense of different types of communication, including changes in positioning, body posture and other expressions. Video recordings and participant observation had, therefore, a central role. Musicking itself as a research activity needed to be constantly adapted to the changing needs of the group and individual different group members. The projects also involved a range of adults with varying degrees of experience sharing their thoughts on music and meaning. I, therefore, needed to find approaches that made the projects accessible to different family members (see a discussion about testing different ways for data representation on p. 113).

Emancipatory research provides a framework for thinking critically about the ethical dimensions of collaborative research and how real-life settings often are not ideal when researching together with disabled children. I consider emancipatory research an aspiration, an ideal and a set of values important for this project. The approach resonates with my thinking on how research should be. As described in the previous section, in this study, this meant collaboratively planning what we

were doing together and how. While this project has not been as emancipatory and collaborative as aimed, emancipatory disability research has been a reminder to stay with the unease of not being able to research in an ideal way, but to try to do what was possible in the context of the two projects.

Ethnography as a way of exploring what happens in action

Ethnographies undoubtedly display the significance of the *local* the *concrete* and the *practical*; they display the multiple means whereby everyday life is enacted and brought into being in specific settings. (Atkinson, 2015, p. 14)

While action research created the framework for the design of the projects, ethnography formed the framework to explore, represent and analyse what happened between people, things, and music. Ethnography provided an important perspective in the home-based project when I realised that I needed to find a framework that would help me understand the complexity of interactions and create richer data material. Ethnography developed, therefore, an even more important role during the second stage of the project. Within the music café, an ethnographically informed account of social-musical space, people, materials, and activities seemed to afford the in-depth exploration needed. Exploring how, when and for whom musicking could be accessible and meaningful required a framework that would address the complexity of social life in a situated context. For Atkinson et al. (2008), ethnographic fieldwork does that through being committed to understanding everyday life in a situated social context and recognising the complexity of the organisation and conduct of everyday life (pp. 31-32).

By being committed to a situated social context, ethnographic fieldwork is more likely to produce *ecologically valid* findings. It refers to the transferability of findings gathered in research situations to real-life situations (Cicourel, 1996). Ecological validity, therefore, also points back to the usefulness of research for the people co-creating it. Ethnography gives a background for doing research rigorously by providing detailed accounts faithful to the social world that is being explored, preserving its complexity (Atkinson, 2015, 2017). This involves considering how knowledge is formed and how it is distributed. This study included tracing people's actions with each other, with (musical) materials and the

environment to see how knowledge was co-created. As participatory action research, ethnography recognises knowledge and competence as embodied. To Atkinson (2017), 'We need to account for *what* forms of knowledge constitute the local culture, *what* skills social actors use, and how they are socially distributed, *how* such knowledge is acquired and evaluated' (p. 15). An example in this study for this process was to follow how one specific activity was first introduced as a favourite song of one group member, then collaboratively created and negotiated with the other group members as people knew different versions of the song (see "The Wheels on the Bus" in Chapter Five). Ethnographic strategies such as the musical event scheme (DeNora, 2003) and the choice to use drawings were linked to the aim to document, represent and analyse what happened in detail, but also over time in a situated context.

Choosing ethnography as one of the frameworks and specifically as an approach to fieldwork was also inspired by existing ethnographies as the ethnographic accounts of Stige et al. in diverse contexts (2010), Procter's (2013) study of a community mental health resource centre and Ansdell and DeNora's (2016) research on SMART. All these studies consider music therapy a social practice.

In summary, the relation of my project to ethnography was the approach to fieldwork and the data material, exploring the micro-level of interactions and tracing those interactions, people and ideas in a situated context over time.

Being a practitioner-researcher informed by action research, emancipatory disability research and ethnography

There are apparent similarities between the three frameworks presented here. Both action research and emancipatory disability research challenge the dualism between experts and lay people. All three approaches value extended definitions of knowledge and the lived experience of people as a source of knowledge.

Combining different frameworks with being a practitioner-researcher, doing research with children, and being non-disabled researching disability are all aspects that ask for a reflexive approach. Alvesson and Sköldberg (2009, p. 9)

define reflective⁵ research as 'careful interpretation and reflection'. Ruud (1998) describes reflexivity as an awareness of how the researcher's pre-understandings inform the interpretation. In this study, being reflexive involved actively challenging my thinking, reflecting on my assumptions through keeping field notes, and discussing with the families involved in the projects, colleagues and supervisors.

My role as a researcher and co-creator of the projects and a parent in the same community made me an insider and an outsider to different aspects. My first two children were born while working with the two projects and I share a similar socio-economic background to the families. I am, however, German and my partner Brazilian and our children are (to our knowledge at this point) not neurodivergent. We don't find ourselves in a constant struggle to gain access to support. As I have studied music therapy and worked with music and families in Norway for the last decade, I share some musical background with the families, but was not familiar with all songs brought to the projects by the families.

Reflexivity is a tool against overlooking power relationships and social mechanisms and was especially important concerning the children's participation. Skivenes and Strandbu (2006) point to the tension in simultaneously conceptualising children as sensitive, immature, and able participants. Gallacher and Gallagher (2008) state that 'the advocates of participatory methods risk perpetuating the very model that they purport to oppose' (Gallacher & Gallagher, 2008, p. 503).

Following their argument, basing research on the assumption that adult-designed participatory activities are required to make children's engagement possible might put barriers to children's initiatives. I would argue that researching in and through musicking may favour children's initiative and participation, but only if these initiatives and participation are taken seriously. Another point of critique is that children were, to a minimal degree, involved in the design of the projects (only through previous music groups I conducted). Therefore, I considered the suggestion of Gallacher and Gallagher (2008) to keep an 'attitude of

⁵ While Alvesson and Skjöldberg later distinguish between reflexive and reflective, they use the words synonymously here.

methodological immaturity' valuable. Such an attitude of methodological immaturity corresponds with the conviction to 'follow where people and music lead' (Pavlicevic & Ansdell, 2004, p. 30) and to maintain flexibility and openness to adapt and change approaches.

To summarise, this research approach is informed by action research, emancipatory disability research and ethnography to explore the meaning and accessibility of musicking in a collaborative, ethical and rigorous way. All three frameworks ask for reflexivity and consideration of the perspectives of those involved in musicking. All three encourage an emergent design open to various ways to gather data material, including arts-based methods. The next part of the chapter will outline how the projects were carried out in practice and will show how the three perspectives have informed the organisation of the project, the co-creation of data material and the analysis.

SETTING UP THE PROJECTS: PROCESSES OF RECRUITMENT AND INITIAL COLLABORATIONS

While the first part of this chapter has outlined the methodology, the following part will describe the processes to initiate the projects and introduce families and settings. This study was divided into two research phases. The home-based project was the first project I carried out together with one family in their own home on an island 1.5 hours from Bergen. We worked together for three months, and the focus was on developing knowledge of how we could collaboratively develop knowledge on musicking and its accessibility and meaning. The music café project forms the second phase and took place in the city centre of Bergen and involved several families. We worked together for ten months.

Recruitment processes

For the home-based project, I aimed to contact families through my former working place, Statped, part of the governmental education system in Norway that provides services for disabled people from ages 0 to 70. Because I wanted to continue to use my previous experience with young disabled children and their

families, I was hoping to work with a neurodiverse family with a child between 0 and 4 years that would be interested in the collaborative development of knowledge on the use of music. I was especially interested in working together with a blind or visually impaired child. This choice was based on my background in early childhood and vision and because I considered the first years of a family particularly interesting in terms of music and its accessibility. The recruitment through Statped was not successful, however, and I approached an additional site, HABU, a centre that supports disabled children and youth from the local university hospital. As the recruitment phase took longer than expected, I started to think about alternative ways of approaching families, such as putting up flyers and contacting more user organisations. However, before I could distribute my flyer, I got a call from the centre from the university hospital service, saying that they had talked to a family interested in participating. I spoke to the mother, first on the phone and then in person. She was interested, and we decided to meet and work together.

For the music café project, recruitment of the families took place through the public health nurses at the health stations, a centre that provides services to disabled children and youth at the local university hospital and different user organisations for disabled children and their families (primarily parent-led in Norway). I created different versions of a poster to share on social platforms and to hang up in the primary health care centres and the city centre of Bergen.



Figure 1 Music café recruitment poster

Although almost all families got to know about the project through Facebook groups, some did additionally get a call from the primary health centre or saw a flyer. While three families contacted me relatively soon after I published the flyer on social media, reaching out to more families took a while. A few families were interested but could not come to the city centre for various reasons. As the music café was designed as a drop-in project, it was also difficult to know how many families to recruit. The room was not very big and too many families would have made it hard to adapt activities to different children. However, I wanted to ensure that there would be more than one family every Saturday. We started with three families.

Preparing the music café – a collaboration with the municipality

My experience from the home-based project and former music groups was that I found it challenging when projects just end and an offer stops due to lack of funding. Therefore, I looked for possibilities to collaborate with the municipality of Bergen, hoping the project could be implemented somewhere to facilitate recruitment and continuity. I chose, therefore, to contact the municipality, which in December 2017 published a report on a new service called 'Barne og familiehjelpen' [Children's and families' help], where they suggested music therapy as a new profession in their service. 2018 the new service started but had no budget for music therapy.

My dialogue with the municipality started in December 2017. However, as the service was still being created, it took several months before I got a more concrete answer that they would like to collaborate on the project. We met in August 2018 and discussed how the project could be organised, which group of families could participate and where it could take place. They were initially interested in offering the music café to a group of children they consider having 'lasting and complex needs', which include a variety of diagnoses and families that live with challenges linked to former drug use or bonding and interaction. It turned out that it was the latter group they were most interested in. We agreed, however, to focus on families where the child is either disabled and/or has complex health needs, as I knew there were families interested in such a group. We agreed to evaluate the project in the middle of the project and to think about changing the group of

families and maybe expanding it⁶. As funding was important for the municipality, we worked together on an application for Polyfon, kunnskapsklynge (Polyfon knowledge cluster for music therapy), granted in December 2018.



Figure 2 The building where the music café took place

The picture in the figure above shows the entrance of the building where the primary health care centre is based. The fact that the centre is closed to the public on Saturdays was the reason we could be there, but it was also unfortunate as there was not much opportunity for collaboration with the staff there.

Reflections on collaboration and ethics

Within action research, the aim is to share the ownership (shared interest in the topic, but also shared control) from the project's outset. As Stige and McFerran (2016) describe, the optimal way to select participants is to be selected yourself. However, as in many other research projects, I was the one identifying the research focus. Based on that, I looked for families interested in joining the project and other aspects that made collaborative processes complex. Ethical approval procedures expect the researcher to describe the research questions, the methodological approach and the methods of data collaboration. In the application for ethics approval from the Nordoff Robbins Research Ethics Committee (NRREC), I, therefore, tried to find a balance between providing enough clarity for the Ethics

⁶ I tried to recruit families for a second group in autumn 2019 but had to rely on the primary health care centres for recruitment. These do not meet families frequently and there were not enough families to start.

Committee, but also keeping it open enough to make changes to the focus and the methods of co-creating the data material.

Both phases of the study required ethical approval from NRREC. Approval for both projects was granted after a resubmission with minor amendments, including requests for more clarity about what kind of families were invited and my dual role as a practitioner-researcher. I also agreed to supply updates on important stages of the project (for instance, decisions about how to collect data) and sent updates twice during the music café project.

I applied to the Norwegian Data Collection Agency (NSD) for permission to collect and store data, but as an institution in another European country approved the projects, they informed me that I did not need approval from NSD.

In both projects, I found the starting phase challenging in terms of ethics and collaboration. As I got in contact with interested families, I found myself asking questions such as, 'How do I interact with families who are interested but not officially taking part yet?', 'How do I communicate participatory approaches by doing?' 'How do I document their participation before they have agreed to take part?' and 'How do I do justice to the beginning of developing the project together?' I chose to consider the families as collaborators from the moment they approached me, and we talked about initial meetings and focus, but for these ethical issues, I did not formally keep track of this phase.

I also found it challenging to balance giving enough initial information to the families for them to decide if they would like to join in and keeping the project so open that they could feel they could influence what we were doing. Collaborating with the children at this point was about observing them and closely watching how they reacted to musical instruments, activities, and me.

In both projects, an information sheet explaining the project's aim was developed and shared during the first meeting (both verbally and physically/digitally so people could read or hear it after the meeting). Initial informed consent was sought through written consent forms from the older family members (see appendix). As the project emerged in collaboration with the participants, consent

was not one event, but a process that needed to be negotiated throughout the project. This meant process involved frequent discussions about decisions, for example, if what we had decided on initially was still what we should do or if we should change something. Similarly, the assent of the children was a process throughout the project. I constantly aimed to be aware of the children's expressions, which is also one of the safeguarding principles. Disabled children can be considered vulnerable as the people around them might have limitations in understanding their expressions and may silence their voices and violate their rights to participate. The safeguarding principles involved a focus on facilitating the children's participation, defending their right to choose to be there and join or not join. In practice, this involved careful observation of their initiatives and the promotion of an attitude to put their actions at the centre and acknowledge their initiatives. Any expressions of discomfort were taken seriously and discussed with the parents. If the children showed that they did not want to take part in activities, this was respected. For example, we experienced that the younger child in the home-based project always showed discomfort at a certain point of a song linked to a physiotherapy exercise the mother wanted to integrate. After a few times when the mother tried different adjustments, we watched a recording of the activity. We discussed dropping that exercise and the child reacted with smiles and giggles to the changed focus.

Farrant et al. (2014) point out the importance of anonymity and the confidentiality of information in research. However, the participatory stance involved discussing these aspects with the families, which challenges the traditional approach to taking care of these aspects. What is ethical in a participatory research project is different and needs to be different if the ownership of the research is shared. A few families asked me to use their actual names, which are used in this thesis. I also presented together with one mother at a conference. Anonymity was, therefore, not maintained fully in this project by the choice of the group members.

At the end of both projects, I started discussing the video material and the possibility of sharing it. We agreed that video material everyone consented to could be shared and kept by the families, privately and safely. We discussed what we should do with the video material and the possibility that the families could

keep it if everyone on the video agreed and if we all agreed to keep it private and safe.

For the second project, I received funding from Norsk Forening for Utviklingshemmede [Norwegian Association for people with learning disability] through Stiftelsen DAM [Dam Foundation] (<https://dam.no/prosjekter/musikalske-ressurser-for-barnefamilier/>). While I applied for funding based on the project idea and they were positive about the focus and methodology of the project, receiving funding added one collaborative dimension to the project and, therefore, ethical challenges. For example, did the connection to NFU possibly limit who would be interested in the project and, therefore, determine the group of families? The project was open to all families with a disabled child, independent of a diagnosis. Still, I suspected that the link to the association for people with learning disabilities made it more difficult for families that did not have a formal diagnosis at the time, although one was not necessary.

THE CO-RESEARCHING FAMILIES AND THE SETTINGS

In the following, I will introduce the families that decided to collaborate with me and give an overview of all participating families and the settings in which the two projects took place.



Figure 3 Drawing of the family in the home-based project

The family in the home-based project

The co-researching family in the home-based project consists of the mother, Christine⁷, the father, Rune and two children: Adrian was one year old and Even four when we started to meet. Adrian is neurodivergent due to a postnatal stroke resulting in cerebral palsy and visual impairment. Even the four-year-old might be neurodivergent, and the mother and kindergarten suspect ADHD. Stine, a friend of the mother and her one-year-old daughter Oda joined us once. The family also has a medium-sized dog that was sometimes in the living room during our meetings, either sleeping or joining us on the floor.

All our meetings happened in the living room of the family's home in a rural area in Western Norway, on an island connected to the mainland through a bridge, 1.5 hours by bus from the next city. It is a quiet area, close to the sea. The neighbourhood consists of houses with gardens, and my way from the bus stop to the house went through a football field and a small wood. The living room is an open space with a kitchen integrated and ends in a corridor leading to the bathroom, the bedrooms, and the main entrance door. There are big windows and a door to the small garden. Apart from dog barking or car passing, the living room is quiet.



Figure 4 Picture of the area and a few song cards we produced

The organisation of the project

The home-based project lasted four months. On my first visit, we discussed the frequency of my visits and decided to meet approximately once a week. It turned

⁷ I discussed with the family whether they would like to choose different names, but they decided that I should use their actual names.

out that this was not always possible, and we met 11 times during this period. When we met for the first time, and I said we could include other people if they would like, the mother immediately thought of one friend who had a child the same age as Adrian. They joined us at the second meeting, but could not join us anymore for practical reasons.

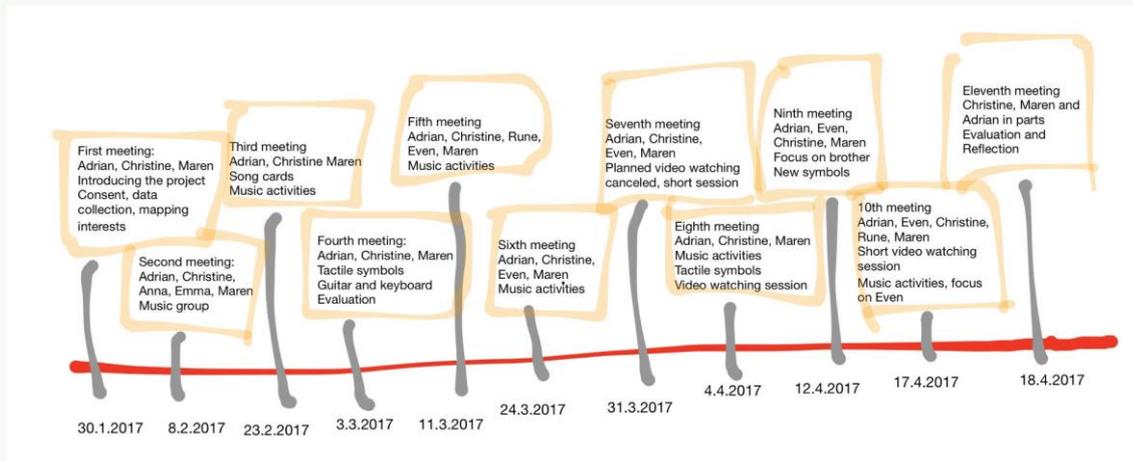


Figure 5 Meetings and participants in the home-based project

The meetings lasted from 45 minutes to 2.5 hours. We mostly played music together for around 30 to 60 minutes. Starting with the third session, we wrote a note together at the end of each session, and depending on the bus timetable, I spent more time with them after the session. Field notes were mainly written on the long bus rides (1.5 hours) back to the city centre. Our evaluations primarily happened on the floor or the sofa.

The co-researching families in the music café project

Here I will present the families that participated in the music café over time.



Jenny (five months old when the music café started) and her parents Torleiv and Sarah joined the music café in May. Jenny has Down syndrome. They were interested in meeting other families.



Mia (2.5 years) and her parents, Lina and Andreas, joined the music café from the start. Vilde, Mia's older sister (ten years old), joined a few times. Mia did not have a diagnosis at the time of the music café but was under assessment for better control of her epilepsy. We knew each other from the project described above. They wanted to participate in an activity where they could feel they belonged.



Ava (eight months old when the music café started) and Ida (2.5 years) and their parents Siv and Audun, participated in the whole music café project period. Ava has Down's syndrome. Ava likes music and Siv and Audun were eager to meet other families in similar situations.



Jonathan (2 years old when they joined) and his parents Fredrik and Frida joined the music café after the summer break in August. Jonathan did not have a formal diagnosis other than a delay in development and was under assessment. Jonathan enjoyed music, and they wanted to learn more about music.



Mikael (2.5 years when the music café started), his mother Rita, and his father Olav took part in the music café from the beginning. Mikael communicates through body language and an assistive technology device for communication and has a cerebral palsy diagnosis. Rita commented on how important such offers for people with younger children are and that they wished to learn more about using music together.

Three other families only came to the music café once and chose not to return.

An overview of the music café project from February to December

The music café started at the end of February 2019, and we met (in various constellations, see below) on 25 Saturdays until the middle of December 2019.



February 22



March 2



March 9



March 16



March 23



April 6



April 13



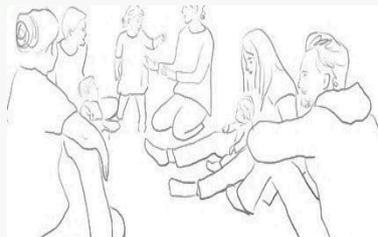
April 27



May 4



May 11



May 18



May 25



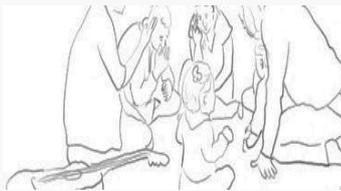
June 1



June 15



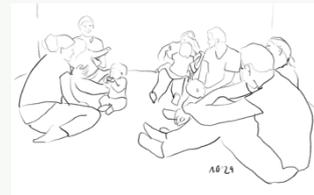
June 22



July 6



August 10



August 17



August 31



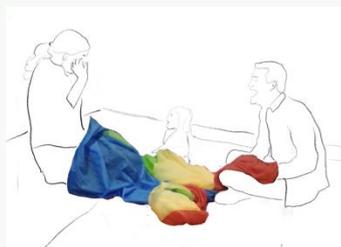
September 14



September 21



October 26



November 2



November 9



November 16



November 30



December 14

Figure 6 The music café - overview

Saturday mornings at the music café

We agreed to meet around 10 am for our first meeting. I usually arrived around 9 am to make coffee, put biscuits and fruit on the table in the sofa area, and prepare the room by getting yoga mats from other rooms and organising the instruments. Our first meeting was in the sofa corner. However, the space on the floor was limited and we, therefore, agreed to test out the room where the strollers are kept on workdays.

My initial idea for the organisation of the music café was very open. I thought there could be some time to meet individually before and after the music group, but it turned out to be more structured than initially planned.

During the first few weeks, we had music activities for around 40 to 60 minutes, but when evaluating after eight weeks, we wrote down that 40 to 45 minutes was a reasonable time frame as the children got tired. When we planned the music café, the families wished to use familiar and new songs.

After doing music, we moved to the sofa corner in the corridor. Ida was usually the first one at the table, but would soon ask her father to go to the 'playroom', a corner at the other end of the corridor where there are a few books and a child's

kitchen with pans, plastic plates, spoons and glasses. Sometimes someone would stay a bit longer in the music room or return to the music room, but people would mostly gather around the table for something to eat for the children, coffee, biscuits and fruit.

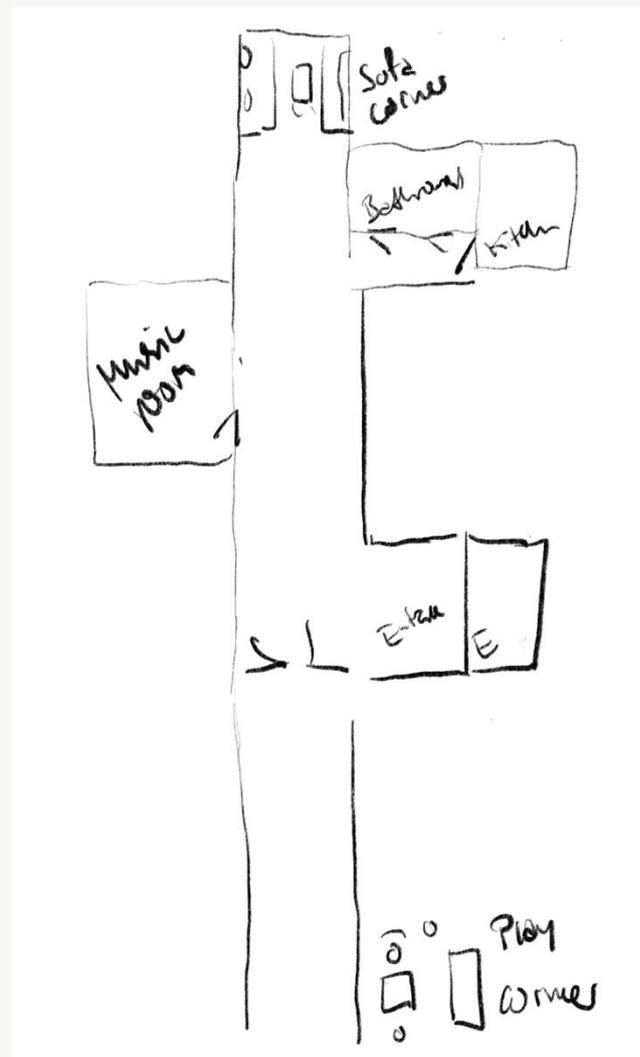


Figure 7 Map of the music café space



Figure 8 Pictures of the music café space

I decided to see one family additionally outside the music café. There was, therefore, an additional setting which was Mia's home and once Mia's hospital room. The decision was mainly based on our focus on song cards with sign language not accessible for Mia and the need for creating different ones, but also on discussions with Mia's parents, who wondered if the music café environment was a bit crowded for them (see Mia's trail).

CO-CREATING DATA MATERIAL

As outlined in the first part of the chapter, I understood action research as aligned with the idea to co-create knowledge together with the family. I identified emancipatory research as an approach that would challenge possible power structures and binaries (such as children and adults, musicians and not musicians, disabled and non-disabled). An ethnographic approach was considered important to address socio-musical realities' complexity.

Co-creating data material was an ongoing process where people needed to decide what to do while already doing it. In Goodwin's (2018) words, a task where the members of a community need to be 'building competent members with the skills and knowledge required to see and act in the world in just the ways that make possible the ongoing accomplishment of the activities of that specific community' (p. 12).

In both projects, doing music together was the main activity. The first time we met, we discussed a few options for co-creating data, such as taking notes, group discussions and audio and video recordings. We discussed what would serve the families that chose to join the projects, what would fit the purpose and be possible in terms of time and context. Other methods related to everyday sense-making in given situations include different types of notetaking and drawings. I had some approaches to data analysis, such as microanalysis, in mind from the outset but learned different approaches along the way. The methods used in the projects overlapped; some developed through the first home-based project, and some were abandoned in the music café project. Therefore, the presentation of methods follows the chronology of the two projects to make the processes transparent to the reader. In the following, I will provide a background of the methods used for co-creating data and then address the methods of data analysis, although the processes were linked.

Musicking together

In both projects, doing music together was the primary method of co-creating data. Using musical interaction as a method for data collection can be conceptualised as arts-based research (Viega & Forinash, 2016). Like Vaillancourt

(2009), I consider musicking a form of knowledge. Interacting musically allowed for exploring different kinds of activities, instruments and resources in practice. Musicking, therefore, provides a form of ethnographic evidence.

Video recordings

Video recordings have been a central method in both projects. In the home-based project, Christine and I discussed how we would gather data material, and Christine argued that we should use video as 'this for sure would be much more informative than audio'. We recorded all sessions, apart from one where something went wrong, and the recording stopped after 5 minutes. Based on the experiences from the home-based project, I shared how we had been using video with the music café group and the group agreed to use video recordings. It was, however, possible to take part in the music café without being visible on video (see information sheet in appendix), but no one opted for sitting outside the scope of the camera.

The video recordings were important in representing all family members. As Stensæth (2008) points out, video recording in research is an observation tool – it is the closest someone can get into a live setting not being present. Nordoff and Robbins (2007, p. 182) argue that recordings can augment the first-hand experience and reveal events and processes that were only partly or not recognised in the actual session. Indexing recordings can, therefore, 'serve to broaden, supplement or even correct, impressions gained from the session itself'. Being interested in the knowledge a group of people with different ways of perception and communication could create the possibility of revisiting events and processes was important.

Participant observation

Participant observation is often described as a feature of ethnography (Hammersley & Atkinson, 2019) and refers to acting in the social world and being able to reflect on it.

In the context of this project, participant observation was something everyone was involved in, taking part in musical and para-musical interactions and spending time together before, during, and after doing music. Participant observation also formed

the basis for the notes described in the next section. In the home-based project, meetings depended on the bus timetable: I often spent time with the family after the music session, and sometimes one of the parents would give me a lift to the bus or boat. In the music café project, there was often a bit of time before the music group started, and when the music session ended, we sat down in the sofa corner for coffee, fruit and biscuits.

Collaborative notes and field notes

In the first meeting of the home-based project, the mother, the child and I discussed how we could keep track of what we were doing and agreed on keeping notes. I said I would write notes after every meeting to remember, and the mother suggested writing notes if something extraordinary happened. I wrote field notes on my way back to town (a journey of 1.5 hours) and sometimes between meetings. As Stige and Aarø put it, field notes can outline the ‘researcher’s impressions, ideas, and provisional interpretations’ (2012, p. 244). For me, the notes were important to capture upcoming themes in our work and to reflect upon how to interpret what was happening. They also include descriptions of conversations we had before or after we did the video recording.

In the home-based project, we often wrote short collaborative notes at the end of the sessions. These notes include what had worked well and what had not, ideas for song cards and thoughts about what to do next.

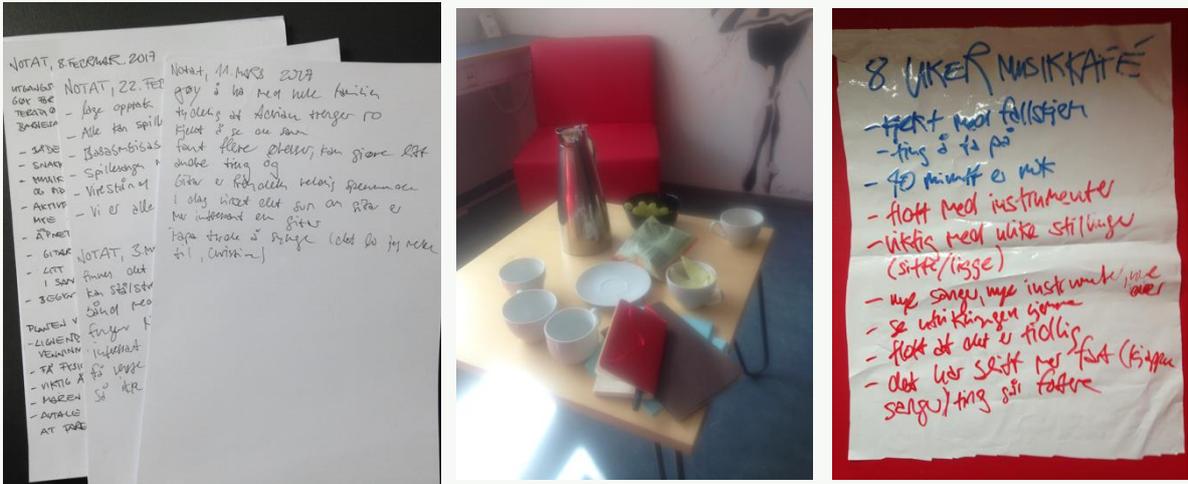


Figure 9 Picture of different kinds of notes

In the music café project, we (the three families who were at the first meeting and I) discussed that we would take collaborative notes and I would take my own notes, to keep track of what happened. Our decisions were noted in the brown book on the table while the families were still present. A few times, we used paper on the wall to write down what we discussed or proposed topics to discuss. However, this was not a very common practice during the music café. I began writing notes right after the last family left (in the red book on the table in Figure 8). As we did not do video recording in the sofa corner, I usually first wrote down anything I wanted to remember from these conversations. I also wrote down songs or things I needed to look up (such as an app for sign language), any specific moments I wanted to remember, and any thoughts related to the material we had developed. In both projects, I transcribed field notes to a Word document, often expanding them and adding more context and detail.

Musical things

Things and objects in general and musical things played an important role in both projects. One aim of the projects was to create useful and practical resources for the families and around 40 song cards, five books, ten instruments and one CD was produced. The process of producing these *musical things* (Ansdell & DeNora, 2016) is described in the following data chapters. Other artefacts relevant to the research included instruments, scores, and texts.



Figure 10 Song symbols based on joint planning

The musical things refer to song cards we used during the group to make song choices more accessible, small rattles, song cards with the lyrics and sign language on the backs and books gathering these song cards. These song cards also

represented songs that became important for the project, either because they were part of the families' musical life or because they chose to repeat them. Songs



Figure 11 Homemade rattles based on children's preferences

and instruments travelled from the music café to homes and the other way around. In the music café project, musical things included songbooks that I sewed based on the collaborative choices for songs and materials. These books were an opportunity to create something practical and useful for the families, created for them based on their ideas that they could take home.



Figure 12 Songbooks based on musical, visual and tactile preferences

Musical things emerged in the process of co-creating both the home-based project and the music café project together and played a central role in the collaborative processes. At the same time, the musical things played a central role in co-creating the projects.

Drawings 1

Drawing became a central approach and a tool for recording memories, thinking about what happened, analysing, and representing musicking scenes. Using drawings as a way of collaboratively developing ideas and bringing back material in the form of drawings to the families was closely related to the commitment to involve the families in thinking about the process and sharing ideas about what was happening.

The link between the act of drawing and the construction of knowledge is well established in anthropology (Kuschnir, 2011, 2016; Taussig, 2011) and visual ethnography (Pink, 2013). Taussig (2009, 2011) puts his drawings and their production at the centre of knowledge production.

For Pink (2013):

Visual ethnography does not necessarily involve simply recording what we can see, but also offers ethnographers routes through which to come to understand those very things we cannot see. (p. 38)

Similarly, for Causey (2017), we are 'drawn to see', which is an active part of observing and thinking about things. Like Causey (2017), through drawing, I experienced that I could see more than I had seen, noted down or video recorded. Drawing was a way of learning to see.

I started to use drawings in the home-based project, mainly in the analysis process, thinking about the data material. My first drawings were done in the app Notability using my index finger on an iPad mini. Switching later on to a bigger iPad and an iPad pencil made it possible to draw in more detail. As I started to draw on video stills, I began to use the app Procreate, which makes it possible to draw on different layers, having one layer with a video while still being able to draw on subsequent layers. Layers made it possible to draw things that overlap without changing the existing picture, making it easy to correct or change details in the process. I often had the video still on one layer (a layer can be imagined as one transparent page), the outlines/contours of people's environment and instruments on the next layer, colouring on the third layer and eventual text or details on the fourth layer (see Figure 13).

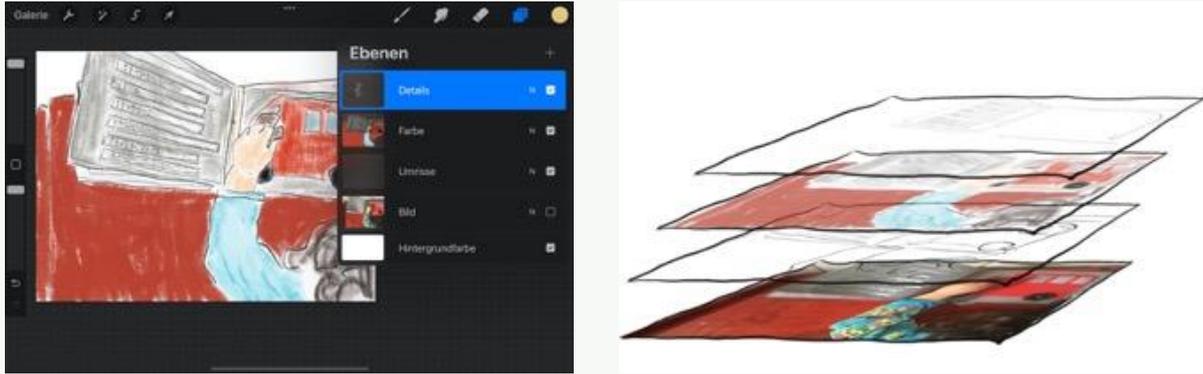


Figure 13 A screenshot of Procreate and an illustration of the different layers

I experimented with different drawing styles, different levels of detail, text and drawing and other approaches to display developments in time in search of ways to represent what I considered significant based on the research focus on the figures and illustrations.

In the music café project, drawings had an important role from the start and offered help to reflect on the music café and represent what was happening there. The first drawings (Figure 14) aimed at capturing moments that stayed with me from every meeting we had, for instance, a joyful moment playing with the parachute or an intimate moment between a baby and its grandmother. Later on, I mostly drew on video stills, and these drawings helped my understanding of what was happening and aided my analysis (see Drawing 2).



Figure 14 Illustration of moments in the first music café

Drawing was also part of the development of the song cards as this provided the possibility to either record ideas or provide ideas. We could discuss and make sure that the symbols were meaningful for the people using them. As outlined above, visual and tactile song cards were important in both projects. Using drawings in the process of creating them provided a possibility to discuss how they could look collaboratively. By asking the families what we should have on the symbol side of the card and then discussing, we could develop ideas together. Using pictures was an important way to include the children and made it possible to talk about the design of resources in groups. At the same time, the drawings were not accessible to all the children and tactile materials, therefore, played an important role in involving everyone. Two children were under a year old during the project and contributed to the design by showing interest and reaching out for cards or not.

Figure 15 shows a bit of the process of planning the first music café song cards focusing on songs about animals. The photo also shows a drawing of Mikael (three years), who joined me in drawing at this time. While I often had paper and pencils around and sometimes asked if someone would like to join drawing, this rarely happened.

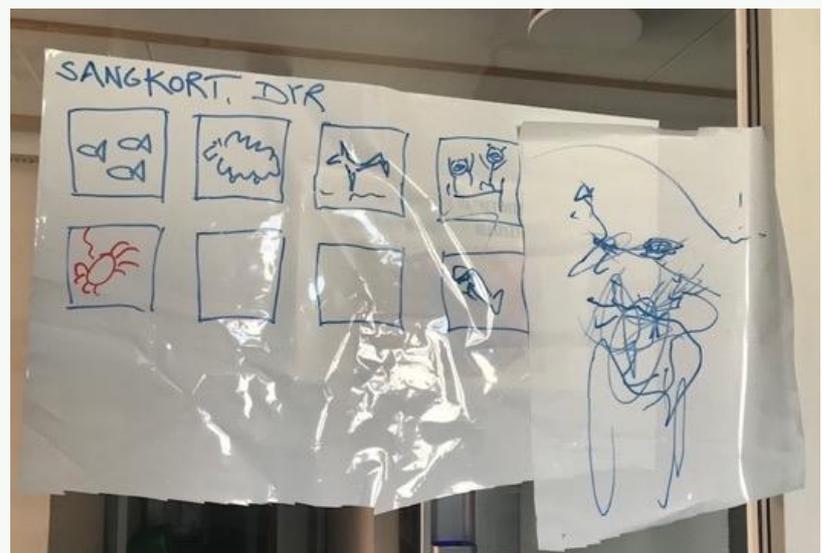


Figure 15 Photo of song card drawings and Mikael's drawing

Besides the collaborative aspect of planning the song cards together, creating the song cards had an aesthetic and a perceptual dimension. Their aesthetic and perceptual affordances were important to facilitate that the song cards and books would be used. The drawings were transferred to different tactile materials and sewn onto washable paper.

Overview of data

The home-based project data consists of video recordings, field notes, collaborative notes starting at the third meeting, 15 song cards and four instruments or adaptations of instruments and one CD with the songs the mother wanted to learn. Other artefacts include instruments, scores and texts. The artefacts also include physiotherapy exercises and photographs of the production of the song cards and instruments. In addition, there are two sessions where we watched a few recordings, one with Christine and a very short one with the whole family. These sessions were video recorded (40 minutes and ten minutes). An evaluation session with the mother was audio-recorded (2.5 hours). The table below provides an overview of the data material.

Table 1 Overview of data material from the home-based project

Data material	Number
Field notes	18 pages
Collaborative notes	5 pages
Video recordings	735 minutes
Artefacts – song cards	15
Artefacts – CD	1
Artefacts – instruments	3
Drawings	7

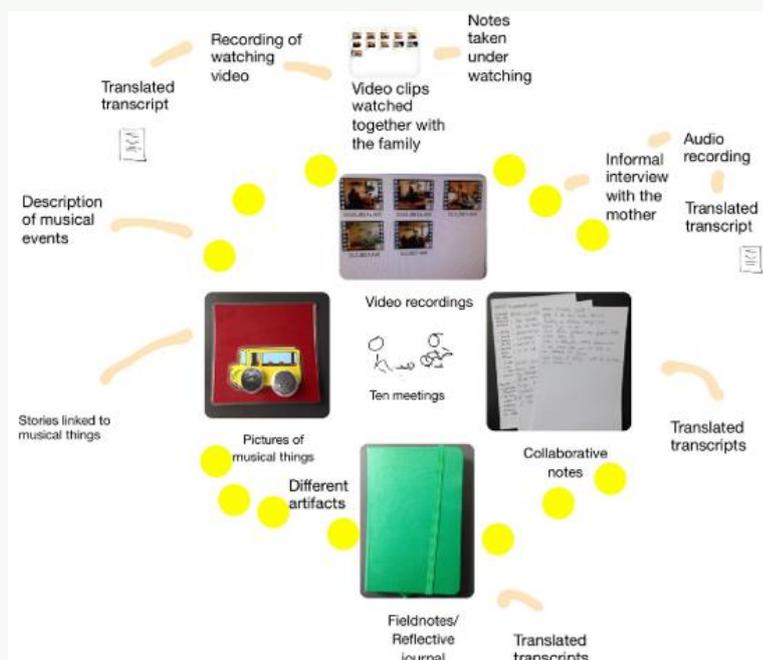


Figure 16 shows the different types of data material in the home-based project.

Figure 16 Different types of data material in the home-based project

The data material of the music café project consists of about 20 hours of video recordings, field notes (36 pages of Word pages), collaborative notes (three Word pages), five tactile or visual songbooks, around 20 song cards, six small instruments, about 60 drawings and artefacts such as the parachute and a flyer one child was very interested in.

Table 2 Overview of data material from the music café project

Data material	Number
Field notes	36 Word pages
Collaborative notes	3 Word pages
Video recordings	20 hours
Artefacts - books	5
Artefacts – song cards	21
Artefacts - instruments	6
Drawings	60

The figure below shows the different kinds of data material in the music café.

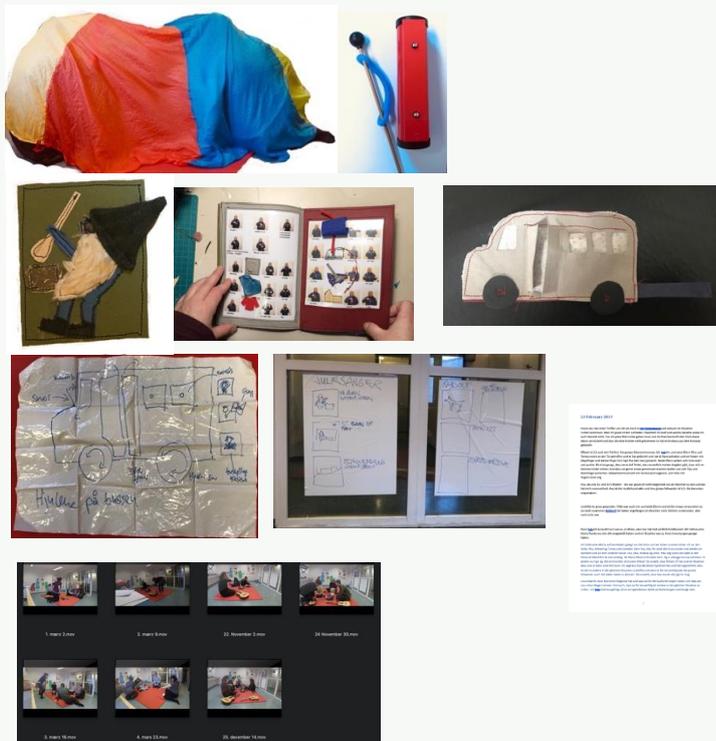


Figure 17 Different types of data material in the music café project

WORKING WITH THE DATA MATERIAL

In keeping with the emergent design of the two projects, there were no predefined methods for data analysis. Co-creating data material and analysing the data were not separate processes but continuous processes. There were many overlaps between the analysis processes of the two projects, as the home-based project also had the aim of testing and developing methods for analysis and representation of data material, but there also developed new approaches during the music café project.

During the home-based project, I also got experience with different forms of capturing data. I wrote my notes on my way back from the family home, we wrote notes together after the sessions, and we recorded all the sessions on video. I considered all these strategies important for the second project. Still, not everything worked as I expected in the home-based project, and I, therefore, felt the need to revisit all strategies and reflect upon what to keep and what to do differently. Using video turned out to be a decisive strategy in the pilot. I used illustrations and stills from the videos when searching for ways to transcribe the data material, as it provided the possibility to go back to look at what was happening and as a tool for us to look at and reflect upon together.

A preliminary form of data analysis started immediately and went on parallel to the ongoing projects, typing field notes into Word documents, transcribing musical material, and micro-analysing selected events. In the following, I will describe the processes of working with the data material and explain what I did and why. The figure below shows an overview of the process in the home-based project.

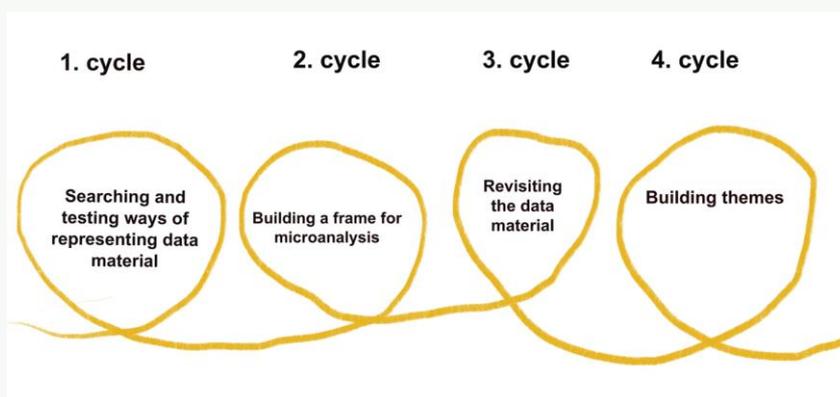


Figure 18 Cycles of working with the data material

Similarly, the analysis process in the music café was ongoing, consisting of transcribing, drawing, bringing back material to the families and working towards exploring the material through three different lenses: objects, people and activities.

Searching for ways of transcribing and representing data

Finding ways of representing material was an essential theme in all phases of both projects, from representing initial ideas to communicating findings. The search for new modes of representation started when Christine expressed that she would not have time to join the analysis and would like me to take responsibility for this part. We agreed that I could share the analysis at important points, and I was interested in finding ways of representing data that would be transparent and easy to understand for someone not involved in any research activity. Moreover, this approach would make it possible to include different types of qualitative data and do justice to the complexity of the data material and its context.

Indexing recordings allowed to keep track of what happened in detail during the music sessions and over time. While still from my perspective, indexing has allowed me to distance myself from my participation, actively focus on other people’s actions and revisit events and processes. The index below (Figure 19) is one example of how an index can provide an overview of simultaneous actions.

Minute/ second	Rita	Mikael (2,5)	Audun	Ava (10 months)	Ida (2,5)	Siv	Jenny (6 months)	Sarah	Torleiv	Maren	Musical things
00:00	Is covered by Maren, only her right arm and parts of her leg are visible. Her arm lies over Mikael’s arm which sits on her lap.	Sits on Rita’s lap and is partly covered by her and the guitar. His head is turned to a red chime bar. He holds a mallet with help of Rita.	Sits on the end of the oval and behind Ava. He sits cross legged and holds onto Ava with his right hand, his left-hand rests on his left knee. His head is turned to the floor and Siv’s hand.	Ava sits cross legged, tuned to the left. Her face is not visible, her head is turned towards Siv.	Sits beside Jan and holds onto a small bell rattle. The frog (a big, green soft toy) sits on her lap. Looks like she is looking on the rattle. Moves the bell rattle in right hand to the left watching the frog.	Sits on her knees and has an aubergine rattle in her left hand. Her head is turned to Ava. She is leaned forward reaching out for a blue rattle on the floor close to Ava’s left leg	Lies on her back next to Nina, her head in opposite direction from the camera.	Sits between Tina and Øystein. Her legs are angled, and she holds onto her left leg with her left hand. In her right hand she holds a rattle with a red top in her right hand. Turn her head towards Maren as she starts to sing.	Is turned to Nina, with his back to the camera. Seems to be facing Mikael. His left hand holds a tambourine which he raises as soon as Maren starts to sing	Sits a bit outside the mat, facing in the direction of Ida and Ava. Guitar on the lap, sitting on the knees, the right on the strings the left hand on the way to form a c accord. Starts to sing “ååh” rising	Guitar Mallett with holder, chime bar, Aubergine rattle,

Figure 19 Indexing example

While these two attempts were mainly aimed at representing the material to the co-researchers, I was also searching for a method for transcription and representation of my thinking and analysis. From my perspective, these two aims would preferably overlap as I would have liked to share more of the analysis process with the families. Still, due to the limited time for talking about the research bits to the families in the music café, I experienced the need to do different versions of same data extracts.

My attempts to find transcription methods first led me to test graphic musical notation. Graphic notation is often used in microanalysis (Wosch & Wigram, 2007) and I had an idea that microanalysis would be a helpful approach to understanding the process of co-creation. The example below shows the transcription of the ten first seconds of “Bababmbibaboo”.

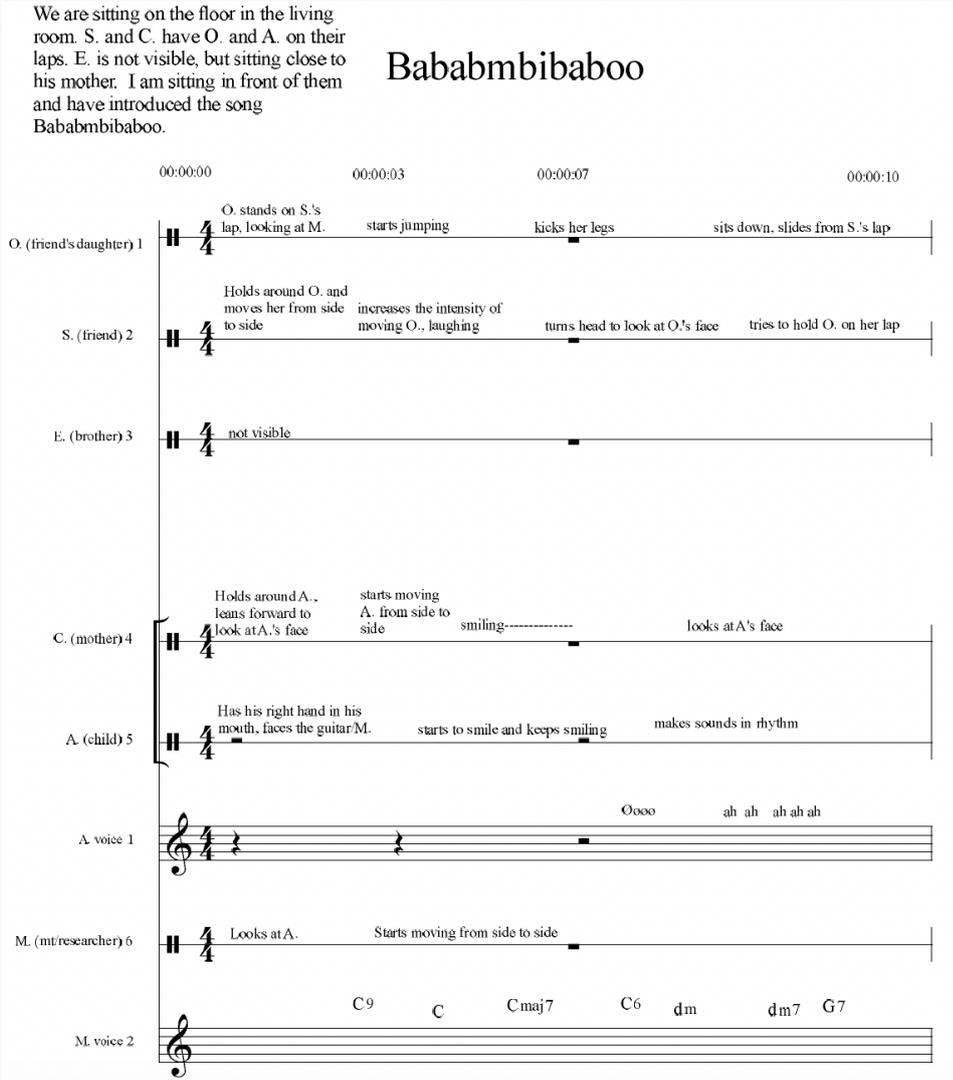


Figure 21 Testing graphic notation

While graphic notation felt useful in some ways, being able to locate the action in time, there was not enough space to add all information I wanted to add, such as gaze, gestures and how people oriented toward each other. The different people's actions felt fragmented. While I occasionally notated moments musically, this did not turn out to be the primary method for transcription and representation. I, therefore, moved on to testing the musical event scheme.

The musical event scheme (DeNora, 2003) is 'a scheme for considering how we might begin to situate music as it is mobilised in action and as it is associated with social effects' (p. 49). The analysis of 'musical events' makes it possible to closely examine music as situated activity and what kind of transformational engagement in music can be seen over time. The scheme provides a framework for looking at three different times: 1. before the event, 2. during the event, 3. after the event and the different features of the event: actors, music, the act of engagement with music, local conditions and environment (DeNora, 2003). It makes it possible to track changes in relations, patterns and identities over time and to observe how features from the first time are drawn into the second and third times, creating a red thread through time. Considering music as a situated activity, I experienced this as a helpful framework for microanalysis (see next section), zooming into specific moments within the event and tracing developments in time.

Musical event scheme

Time A:

It is the second meeting between A. (a 1-year-old child) and C. (his mother) and me. From the first meeting, I know that C thinks that A. likes music. I don't know much about what kind of music yet, only that the C. wants to have traditional Norwegian songs in our project. From our first meeting, I know that C. sings. They don't have any previous experience with early childhood music groups or music therapy. It is the first time I meet S. (a friend of C.), her 1-year-old daughter O. and E., A.'s brother who is sick and therefore not in nursery school today. C. has told me that O. likes music a lot and uses to dance to music.

Time B

Actors:

A. and M. are playing guitar. Other actors are C., E., S. and O. who are listening, commenting and interacting between them.

Music:

The music consists of improvised guitar play, humming and drumming on the guitar body. It is the first time that A. sees (but what he perceives visually is unclear), hears and touches a guitar from close hold. It is also our first intimate musical interaction.

C. has laid down A. on the floor after the last activity. He is laying on his back with an egg shaker in his right hand. I play an e-minor chord on the guitar and A. rolls over on his stomach and reaches out for the guitar. He looks very attentive and excited. I move closer to him. "He is very strong in his fingers" says C. as A. puts his fingers on the guitar strings. A. pulls the guitar towards him and I move closer and our heads almost meet. He looks very concentrated. I start to play a riff, humming a calm melody. A. continues to explore the guitar with his right hand, moving both legs and his whole body seems in movement and attention. S. and C. are watching A., looking fascinated. A. raises his head, more facing me than the guitar now. It seems to me that we are sharing something very meaningful at that moment.

E. plays with the egg shaker, lifting it up over his head, banging it at the gymnastic ball in rhythm of the guitar play. C. is watching A. very interested and turns to S. saying, "this is very fascinating" and S. nods and then turns her head back to O. who is shaking the egg shaker.

Local conditions:

The minutes described below happen in the middle of our session. We have been singing a hello song, Bæ bæ lille lam a traditional Norwegian song and the favorite song of E. and Bababmbibaboo a music therapy activity song.

Environment:

The environment is the living room of the house where A., E. and C. are living. We sit on the floor on a black gymnastic mat in a space between the stairs and the sofa.

Time C

A few moments later, S. said to O: "you have to tell that R. (her husband who has a guitar, but doesn't play anymore they said), then he can play and you can train with him". We talk also about the possibility me coming at a time where R. is at home. And C. says to A. "this has been so exciting" when he sits on her lap just after playing. The guitar got a very important place in our project as A. continued to be very interested and fascinated about both listening and playing the guitar.

Figure 22 First attempt to use the musical event scheme

In both projects, I felt the need to gather the data visually. In the home-based project, I decided to use a flexible approach, depending on the focus of analysis for the different video clips, combining different types of data material and reflections. I then created the form in Table 3 below.

Table 3 Form for data analysis sheet

Video description	Reflections on the video	Field notes, collaborative notes, video-watching notes	Reflections on the notes	Pictures, drawings, graphics
Time				

I found it meaningful to gather the different data material linked to one specific event or artefact. This meant gathering different dimensions of a particular event

(narrative description of the video recording, collaborative notes, my notes, reflections on the video and linked artefacts) and helped me get a richer and more complete picture of one event. Figure 23 below shows an extract of the “Babambibaboo” analysis sheet consisting of three columns: (a) video description, (b) field notes, collaborative notes and reflections on the video and (c) pictures, drawings and musical notation.

2017_June24_Videodescription Bababmbibaboo_Version2 MM

Video description	Fieldnotes, collaborative notes and reflections on the video	Pictures, drawings, musical notation
<p>Bababmbibaboo, video recorded 8.2.2017</p> <p>C.: mother, A.: child, E.: brother, S.: friend O.: friend's daughter</p> <p>We are in the living room of the house where C., E., and A. live. We are sitting on a black gymnastic mat on the floor between the stairs and a space furniture with a sofa, a couch table and a TV on the wall. On the same wall are two shelves with plants. Under the TV there is a bench and between the bench and the couch the dog of the family has his place (she is not there today). Behind the sofa there are big windows to the small garden. There is sunlight coming in through the windows which makes the light warm and comfortable. The camera lies on a dresser on the opposite wall. The living room is an open space with the kitchen on one side and a corridor to two of the sleeping rooms, the bathroom and the outer door.</p> <p>What the camera is capturing is a kind of triangle- we have moved a bit through the first songs and S. and O. sit now on the left side, O. sitting on S.'s lap. C. and A. sitting on the right side and me sitting in front of them, with my back to the camera. What the camera isn't capturing is E. that has moved away. The quality of the video is not very high and the sunlight through the window makes it difficult to see facial expressions.</p>	<p>Collaborative notes 8.2. (this first one was only written by me and read to the mother)</p> <p>“Our starting point was: to find music activities that are joyful for the family (especially for the two children together) and to find activities where physiotherapy exercises can be integrated, preferably traditional children songs.” (p.1/3-5)</p> <p>“The activity songs (especially Bababmbibaboo) with a lot of movements were fun!” (p.1/11)</p> <p>Field notes 8.2.</p> <p>“After that I introduced Bababmbibaboo (later the friend said, that we maybe could start quietly and then have more action in the middle and calm down again). Bababmbibaboo worked very well – both babies enjoyed a lot to jump – laughing and making sounds and we sang the song with variations of movements for quite a while. Then the friend's daughter got more interested in her shoes and the CDs in a shelf on her side” (p.1/41-47)</p> <p>Reflections on the video 24.6</p> <p>I chose to not check on the camera and its position as I wanted us to forget the camera, but I realize that it would be much better for analysis to have all faces – and all persons visible. The videos got much better when I changed the camera in the middle of the project, but I need to keep in mind how important good quality is for representing what happened.</p>	<p>The setting:</p>  <p>Ressources, produced linked to Bababmbibaboo</p> <p>Bababmbibaboo was one of the first songcards. First in the finger paint version, then laminated:</p>  <p>Babmbibao is also on the CD that I recorded</p>

Figure 23 Extract from the analysis sheet

I then had four analysis sheets that drew together video analysis and other types of data material.

Transcribing and translating data material

Processes of translating data material include translations into different languages, video recordings into drawings, tacit knowledge into explicit knowledge, musical material into notation and ideas into song cards.

Within the home-based project, the data preparation process started with translating field notes. I wrote the first notes in English as I thought this would be meaningful, but I realised that I felt limited, especially as I often wrote notes on the bus. Therefore, I switched to my mother tongue, German, and occasionally Norwegian, translating the German field notes and the Norwegian collaborative

notes into English, and writing them into Word documents. I chose to translate all material in the home-based project, transcribing them from handwritten notes into Word.

I have been unsure about the translation process as I often found it challenging to be sure how to translate certain expressions. Especially translating children's language did not feel natural and I suspected I had changed how the children talked. Translating what people say was also problematic because not everyone in the project can read English easily and distances the written account from those involved. In the first project, I considered it, however, important to be able to share the data material with my supervisors. In the music café project, I only translated selected material and experienced this as a more responsible way to keep the data close to the real-world context.

While translating data from one language into another seemed somewhat problematic in maintaining meaning, doing drawings seemed to add meaning. Not in the sense of adding meaning that was not intended, but drawing attention to details that were easy to oversee in the video recording.

Microanalysis of four video clips – building an analysis frame in the home-based project

The video analysis aimed to investigate the process of co-creation of knowledge as it appears in action. Starting the analysis process, I was especially interested in the children's participation to be able to represent their perspectives in our work. Video made it possible to observe and review minor initiatives and interactions I was not involved in and/or did not notice properly. It was, for example, often difficult to understand some children's movements. Latency, a slow response to, for instance, the presentation of a song card or an instrument, made it hard to understand them in context. Re-watching the video made it possible to test different ideas on what the movement could be linked to and detect patterns. Video provided an opportunity to look more closely at how one action could lead to another and how these actions were linked to both objects, the environment (for example pointing gestures) and how they were embodied. In the music café project, where several families were present, and multiple interactions simultaneously happened, video recordings made it possible to keep track of those

interactions that I did not pay attention to when being there. Examples of such interactions could be small movements, such as a foot that moves in the rhythm of a song or a gaze exchange between two children.

'What did actually happen'? (Wosch & Wigram, 2007, p. 15) is a central question in both practice and research. Focusing on what happens and what it means in a particular context led me to microanalysis and ethnographic approaches to video material. Wosch and Wigram (Wosch & Wigram, 2007, p. 14) define the 'objects' of microanalysis as 'minimal changes in relationships or interactions between people or minimal changes in the music and dynamic forces'. Holck's approach to video analysis is useful in this project as she links microanalysis with an ethnographic, descriptive approach. Knowledge, Holck (2007) states, is related to implicit knowledge and procedural experience, which seemed meaningful for this project.

My approach to analysing the video material is what Holck (2007) calls for an open analysis approach. Here one is interested in all kinds of patterns/practices the participants have created together. I have drawn on both Holck's (2007) and Ridder's (2007) approaches to microanalysis but adapted them to fit the purpose of this project. As a first step, I superficially indexed all data, indicating what happens when as a scaffold for my memory and to be aware of the contexts in which musicking events occur. The selected video clips were indexed in more detail. In a second step, I selected musical events. Those moments were selected based on the research questions, looking for moments particularly meaningful for illustrating or contradicting key aspects of the projects. In a third step, I transcribed the musicking scene, using the musical event scheme, graphic notation, pictures, or drawings. The interpretation of the video material was not an isolated step but integrated into all steps. In the last step, I used open coding, looking for emerging themes.

I used the same approach within the music café project but used significantly more drawings.

Tracing objects, ideas, people and activities

Considering all the dimensions of musicking (see Chapter Two), it seems necessary to explore musicking moments in-depth and developments over time. The concept of tracing trails was inspired by Ansdell and DeNora (2016), who in turn were inspired by an anthropologist (Finnegan, 2007) who studied the (hidden) musical practices and interactions in Milton Keynes, an English town, ethnographically, gives the possibility to trace the interwoven practices, artefacts and musicking people. Just as the amateur musicians are hidden in some ways in Milton Keynes and Finnegan (2007) wanted 'to reveal something of a reality that has too often remained unnoticed' (p. 11); there are different aspects of music therapy practice that are often less visible, including the embodied nature of musicking and the parents' musicking. Another source of inspiration was Aasgaard's (2000, 2008) work on the 'geography of songs'. Aasgaard explored the life of songs at an oncological hospital and beyond, tracing their different creation and performance locations.

Analysing the data material from the pilot project, I became interested in the development and career of one specific artefact (the "Bababmbibaboo" activity). This activity was one of the activities that we did a lot during the project, and it seemed to involve a lot of fun, but also the challenge of balancing between training (putting exercises into the activity) and focusing on having a good time. I then tentatively traced the guitar and Even, the older brother, through the data of the home-based project. Doing this offered an opportunity to zoom in and out to micro-analyse events and see development in time throughout the project (Stige, 2015). Both Aasgaard's (2000) and DeNora and Ansdell's (2016) work have influenced my approach as they offer accounts that show how music gets into action both in-depth and over time.

Selecting data material

In the home-based project, the video material selected to be analysed in more depth were the video clips that had been watched together with the family. This choice was based on the fact that more data material was linked to those videos and that the family members' perspectives were more represented in these.

Table 4 The video clips in the home-based project

Videos selected for sharing with C	Videos based on what C wanted to look	Video clips chosen to show the brother	Videos linked to the artefacts
<u>Bababmbibaboo</u> (2 nd meeting)	<u>Alle kan spille</u> (4 th meeting)	<u>Bababmbibaboo</u> (5 th meeting)	<u>Kazoo</u> (9 th meeting)
Guitar (2 nd meeting)	<u>Keyboard 2</u> (4 th meeting)	Video-watching session (10 th meeting)	<u>Vaskeviser</u> (9 th meeting)
Song cards 1 (3 rd meeting)	Heiheihei (5 th meeting)	Lille petter edderkopp (6 th meeting)	
C. plays the guitar (4 th meeting)	Hjulene på bussen (7 th meeting)	Bæbæ lille lamm (9 th meeting)	
Keyboard (4 th meeting)		Hvor er egget (9 th meeting)	
Bababmbibaboo (5 th meeting)			
Hvor er egget (5 th meeting)			
Bababmbibaboo/Whip (6 th meeting)			

Note. The selected videos are underlined.

There were a few videos that Christine, the mother, wanted to watch. I selected one video because I wanted to discuss with the mother how she interpreted what was happening. A few clips were chosen to watch with Even, the older brother. The hope was that he would join a discussion about what was happening, but he was more eager to play music that day. Finally, a few were selected to illustrate different dimensions linked to artefacts (see Table 4).

The video material consists of 19 clips lasting from about 20 seconds to about two minutes. Two video clips are recordings of testing, discussing and evaluating different generations of song cards and do not involve music. This is important to consider in the analysis approach as the production of practical resources, and the process around is as important as active musicking within the context of this project.

I selected then one video clip from each group. "Bababmbibaboo" is a video of the whole family starting the activity "Bababmbibaboo". Of the videos Christine wanted to watch, I chose a keyboard clip from a day she felt was meaningful and important. The footage selected from the clips to look together with Even shows us watching "Bababmbibaboo" on an iPad. "Vaskevisen" [washing song] is linked to a song card and a song that was also interesting in terms of the participation of both children.

Within the music café project, I looked for moments that I had noted as important and relevant for the music café process, for children's participation, or moments that I considered providing perspectives on accessibility and meaning. After watching the video and indexing it roughly, I found other moments I then analysed in more detail. This was, therefore, not a systematic method, but a selection guided by my interest in specific themes based on the focus of this project. However, my interest in a particular moment could lead to finding other moments to analyse. Looking at a moment labelled 'Ava acts like a maestro', a moment in "Vi er alle elleville" (see Figure 20) led me to look closely at the beginning of the activity. I indexed the first ten seconds, which helped me to understand how the situation in which Ava could act as maestro was co-created. Tracing specific people, activities and objects offers the same possibility to approach the data in both selective and random moments that I had not chosen from my memory.

The selection of whose story to tell and whose story not to tell has, however, been challenging and I found it hard to decide how to do justice to all the people and their participation simultaneously. Choosing Ida and Mia meant, for instance, not telling the stories of Mikael or Ava in detail and choosing two children (one of them a non-disabled sibling), not caregivers or other relatives. The participatory nature of the research approach demands the challenging of dominant narratives and asking about in whose interest stories are told (Ledwith, 2017). Selecting two children was, therefore, also a political decision, favouring the voices of children and not adults. Selecting "Lille Petter" and "Bababmbibaboo" meant excluding other songs, as choosing the parachute and the song card meant excluding instruments. When selecting, I carefully considered who and what was present in the other trails. For instance, Ava played a role in the "Vi er alle elleville" trail. Both Mia's and Ida's trails involved several other objects, and the trail about the

“The Wheels on the Bus” card is also about the song. The selection of artefacts, people and activities happened because the trails of these would tell something important about the music café project and make it possible to discuss different aspects of accessibility and meaningfulness in and through musicking at the music café. Simultaneously, I aimed to create a picture of the music café that I consider complete in the sense that it represents our work.

The figure below shows everyone who participated at the music café more than once, so four grandmothers, a journalist and three families that only came once are not represented. While some of the grandmothers will show up in other stories, I preferred those who have been creating the music café together over time (this is a few months for a few families and the whole project period for other families).



Figure 24 People and artefacts

Drawings 2



Figure 25 Picture of an iPad with a drawing of a family

I experienced the act of drawing to enhance my understanding and add context and depth to the written account. Drawing on video stills turned out to be a strategy for me to reflect on the data material and develop ideas. For instance, I could be interested in how one child was moving a rattle and, through drawing, realise that the child's action was witnessed by several people at this moment, visible through gaze and orientation of bodies. Spending time with particular moments of the

data, I discovered that this was useful not only for making micro-actions and interactions visible but also for my understanding of our interactions. Through drawing, I saw small details such as tiny changes of postures, gaze exchanges and ways of holding and handling instruments and song cards.

The use of drawings developed over time. Starting with single pictures and focusing on specific moments, I realised that I wanted to add what happened before and later on. One attempt was to add descriptions of what people do (see Figure 26) to provide more context.



Figure 26 Drawing on a video still with descriptions of people's actions

Subsequently, I started doing several drawings of the same event to observe the change of positions, gaze and actions (see Figure 27) as I wanted to try out what several pictures compared to one image with descriptions.

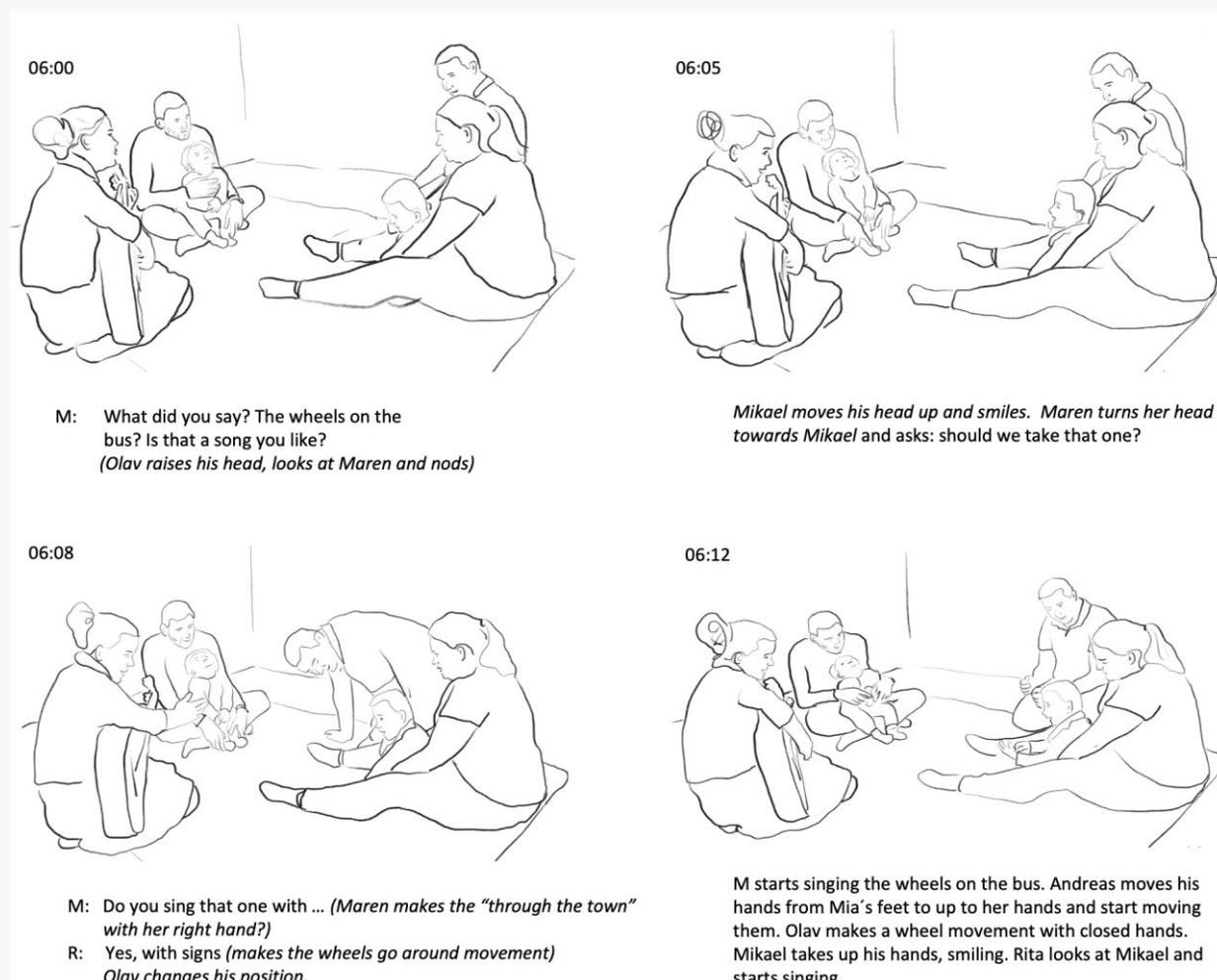


Figure 27 Four drawings with description ("Lille Petter")

For interaction in time, several pictures provided much more information and made the material more alive. I noticed myself looking into details I had not noted while watching the video several times, such as tiny, synchronised movements in time or a gaze exchange I had not been aware of. I chose (more or less consciously) to leave out almost everything surrounding the people on the floor, only focusing on the people, their positions and actions and the musical instrument. To help the reader know where to look, I sometimes added colours and/or arrows, for instance, to indicate the direction of gaze. Another way of drawing attention to the objects or interaction between people and objects was to keep the original still picture of the objects from the video and draw anything else (see Figure 28).



Figure 28 A combination of drawing and original footage elements

Within a participatory research framework, drawings also had the function of sharing thoughts about our research process and initial findings. Pictures offer more immediate access to ideas than, for instance, a written narrative. One of the attempts to include the music café co-researchers in the analytic process is presented in Figure 29 below, showing a representation of the first ten weeks of the music café and material linked to “The Wheels on the Bus” (“WOTB”) that I had been preparing for a conference presentation.



Figure 29 Picture of the window in the music room with WOTB materials

Being able to share findings also points to the function of drawings as evidence. Goodwin (2018) refers to Tufte's (2006) mapped pictures 'where the images provide in a single visual field both evidence and explanation' (Goodwin, 2018, p. 19) and this perspective was the guiding idea for the drawings presented in the data chapters. A drawing that not only provides evidence for, for instance, a joyful moment but also shows how this happens by providing details on everything linked to this moment and its production can provide a lot of information at once. Consequently, drawings (as musicking) can also be considered a tool-and-result methodology, being part of the analysis process but simultaneously the result.

In the project's second phase, trying to learn more about how other people use drawings, I got to know the field of graphic medicine. The *Graphic Medicine Manifesto* (Czerwiec et al., 2015) describes graphic medicine as the intersection between the discourse of healthcare and the medium of comics but also aims at challenging conventions of scholarship by offering a more inclusive perspective. Participating and presenting at a Graphic Medicine Unconvention (#GraphMed2021) made me realise how much drawings provide for analysis and for presenting work to people with different backgrounds. I have subsequently experimented with other formats, drawing short comics and making short stop-motion films with drawings and Lego.

Using drawings provided different affordances during the process: (a) an approach to reflect on the data material and its meanings, (b) a possibility to represent a video index in a situated context that makes the connections of actions visible, shows the orientation of bodies and gaze, and, therefore, (b) being able to share findings with both the co-researchers but also people outside the projects, and (c) doing this in an anonymised way, maintaining privacy for especially the children that could not decide on whether they want to be recognised.

Other analytic strategies

My first attempt to analyse and categorise the data in greater depth was some tentative (and turned out superficial) coding of one video index and a few field notes. This felt unsatisfactory as the field notes were not rich enough to know what happened and extracting actions and things as codes did not give enough context. In my previous experience with this kind of procedure, in this case, thematic

analysis (Braun & Clarke, 2006), I felt tempted to prioritise interview data and notes that were easy to code and categorise. Based on that experience, I aimed to treat all kinds of data with the same attention. I realised that I had to learn more about analysing data in-depth (and writing field notes) and turned to ethnographic approaches. Ethnographic perspectives on analysis seemed to do justice to the complexity of the data material and its context and to resonate with the theoretical framework.

Atkinson (2015) argues that analysis does not necessarily mean 'obsessive sorting and inspection of "the data"' (p. 71). Instead, Atkinson (2015) argues moving between detailed accounts of situations and events and broad analytic issues guides the most productive analysis. Initially, I was focused on what Atkinson calls obsessive inspection of the data, partly because I thought this was where the analysis should start and partly because this was the material I wanted to bring back to the participating families. However, I also experienced a need to 'zoom out' of actual events and try to understand them in a broader context.

One way of getting an overview, distancing myself from the data and seeing what themes were present in the data, was to attach a research commentary to the analysis sheets (see example in Figure 23). This commentary aimed at identifying patterns and emerging themes. The idea was to develop a framework for looking at the rest of the data material and work as a coding procedure. I included my reflections on what was happening, links to theoretical ideas and broader themes in the commentary.

Research commentary

5th meeting Bababmbibaboo, March 11

5.a Bababmbibaboo: What makes a song accessible? Is it This is not an attempt to state that there exist “one size fits all” activities, but curiosity why this song seems to be so accessible. It is one of the songs I have both used in Norway, Israel and Brazil and it just doesn’t fail to engage people in activity and fun. Same with “Vi er alle elleville” – both are songs that create expectation, include movement and are catchy, but I need to look more into this,

5.b Roles in research: - how does this link to emancipatory research and participatory idea and shared ownership of the research? In emancipatory research is often claimed that the researcher should transfer the power over the research process to the participants. But how to negotiate this with a whole family? In this session, C. took very much responsibility. Her way of participating that day contrasts what she said about her being totally relaxed and just being there taking what I will propose, I think he she had a strong wish to get the father into the project. It is also an example of collaboration. The mother wants to help the father, making exercises accessible for him. However, how was this for the other three family members? It would have been very helpful if the father would have been with us in the planning phase as well and not suddenly join in something he feels he isn’t a part of. The same with the brother.

5.c Accessibility for the father: I have been mainly thinking about how to make the project accessible for the children – and not so much about the parents. Looking at his participation and comparing it with the participation in the session in April, this session seemed difficult for him to join. Somehow unpredictable, unfamiliar and unstructured. All in all, this session shows how complex it is to work with a whole family with its own dynamics and roles.

5.d Brother’s participation: This is interesting in terms looking at the development of participation over time. In the first session he was watching us, but didn’t want to join us and stayed a few steps away. What made the activity more accessible for him the second time?

5.e The children’s participation in project: Look up epistemic injustice. What does this say about doing research together with families with the aim to include all equally? Disability as oppression. How does this challenge the idea of collaborating with a family as a unit and expecting that all of them can contribute equally? On the other hand – how does this point to the necessity of doing such projects to change oppressing family dynamics?

5.f Negotiation of roles and skills and performance: the mother wants the father to do training, the brother wants the father and A to play with eggs. This is a good example for how creating a space where everyone can participate can go wrong. The co-creation of bad experiences? What if children don’t feel heard and parents get upset? However, it is very interesting to compare this moment with the moment where all four of them are happy ca. one minute later. In music, it seems possible to have different roles, which fits very good into the argument that we can act “a head taller” (borrowing from Holzman, borrowing from Vygotsky) in music. (Musical) play as *performed activity*. The zone of proximal development for the father?

Figure 30 Research commentary, thematic analysis (chronologically)

I then organised the research commentary thematically.

Accessibility of activities, artifacts

5.a Bababmbibaboo: What makes a song accessible? Is it This is not an attempt to state that there exist “one size fits all” activities, but curiosity why this song seems to be so accessible. It is one of the songs I have both used in Norway, Israel and Brazil and it just doesn’t fail to engage people in activity and fun. Same with “Vi er alle elleville” – both are songs that create expectation, include movement and are catchy, but I need to look more into this,

5.c Accessibility for the father: I have been mainly thinking about how to make the project accessible for the children – and not so much about the parents. Looking at his participation and comparing it with the participation in the session in April, this session seemed difficult for him to join. Somehow unpredictable, unfamiliar, and unstructured. All in all, this session shows how complex it is to work with a whole family with its own dynamics and roles.

5.j Access to good experiences in music. Link neuroplasticity and Vygotsky? Example for musicking as an accessible music space comparable to Martha’s Vineyard where diversity is the standard? This leads back to the question of how music (therapy) can create these spaces. “These moments” there is a tradition in music therapy to circle around such moments and to look at what they mean – look up the different concepts.

8/9.b Accessibility and affordances. This card seems rich in terms of affordances. For A. it seems the card is both visually and tactile interesting, he looks at it, turns it around (uses both hands – important for C) and explores the flannel. It is one of the few cards immediately engaging for him. But why exactly? C recognizes the song immediately and starts singing (she didn’t do this with other cards). The card affords also to play with it hiding the bear. Just as the card for “Hvor er egget” the card invites to engagement also apart from music. Link to the importance of shared attention of people with different perception styles?

8/9.e Negotiating design. As my background is rather working with children that can’t see at all I am more used to tactile representations on song cards. When the mother asked for lyrics and suggestions for movements, I just decided that I would like to try to combine both things – also thinking about the accessibility of the song cards for all family members at the same time. So, in this case, I just decided what to do and we tested it and evaluated it together. However, it took us a while to find out how to collaborate on the production. When we watched the video of testing the first generation of song cards and she laughed about herself and said “sounds like I am the expert” and I say “yes, but you are”. But she doesn’t feel like it and often either says that she can’t think of anything. The focus has been on producing things that are easy to do and a bit less on aesthetics, but maybe just putting time into this from my part seemed intimidating for her in the beginning? I got more conscious about the co-creation during the first weeks and learned to ask more explicitly on ideas and the last ones feel therefore more co-created than the first ones.

8/9.g The song as a cultural artefact. The importance of songs that the family has a relationship to. Link to | culture-centred music therapy?

4/8.d Accessibility of instruments. One topic of this project was to make music more accessible. I am curious if C got her room upstairs as planned and if the instruments are in a place where they can be played spontaneously.

Figure 31 Extract from “Bababmbibaboo” research commentary

In the music café project, I added a commentary to the chronologically organised index of trails of people, objects and activities. These commentaries were then thematically organised.

Developing themes took place recursively, testing (organising codes/commentaries together) what themes would capture and represent the collaborative work. I gathered the research commentary and worked on an overview of themes and patterns in the data material. Themes got redefined, collapsed and separated a few times and got a short description. The figure below shows an example from the analysis of the home-based project, showing one sub-theme (negotiating the design of song cards) and extracts from the data.

Table 5 Extracts from data and sub-themes

Extracts from data	Sub-themes
<p>M brings lyrics and recommendations for movements (Collaborative field notes, p. 1/20/21)</p>	<p>NEGOTIATING THE DESIGN OF SONG CARDS</p> <p>Negotiating (as part of a collaboration) design refers to the process of co-creating practical knowledge of musical things and resources together. The main topic is the co-creation of the song cards, as they were the most important resource created through the project. We had to learn how to work together on this and how to find our roles in this process.</p>
 <p>Picture, prototype, 3rd session</p>	
<p>M: "I only had thought that it shouldn't be toxic, but I wasn't aware that water-based paint would bleed so much." C: "Yes, (laughs) for such things to last you need to laminate them".</p>	
 <p>(Video data, third meeting)</p>	
<p>Maren will do laminated song cards (Collaborative field notes, p. 1/26)</p>	
<p>'Mikkel Rev' could be represented through the letter, the fox and the moon and 'Hjulene på bussen' through wheels that go around (Collaborative field notes, p. 3/73-74)</p>	



The complete overview of themes (collaborative processes in the development of musical artefacts, collaboration in, through and around musicking, music affordances, researching together, co-creating knowledge together and accessibility of musical resources and activities) with their sub-themes are displayed in Figure 32.

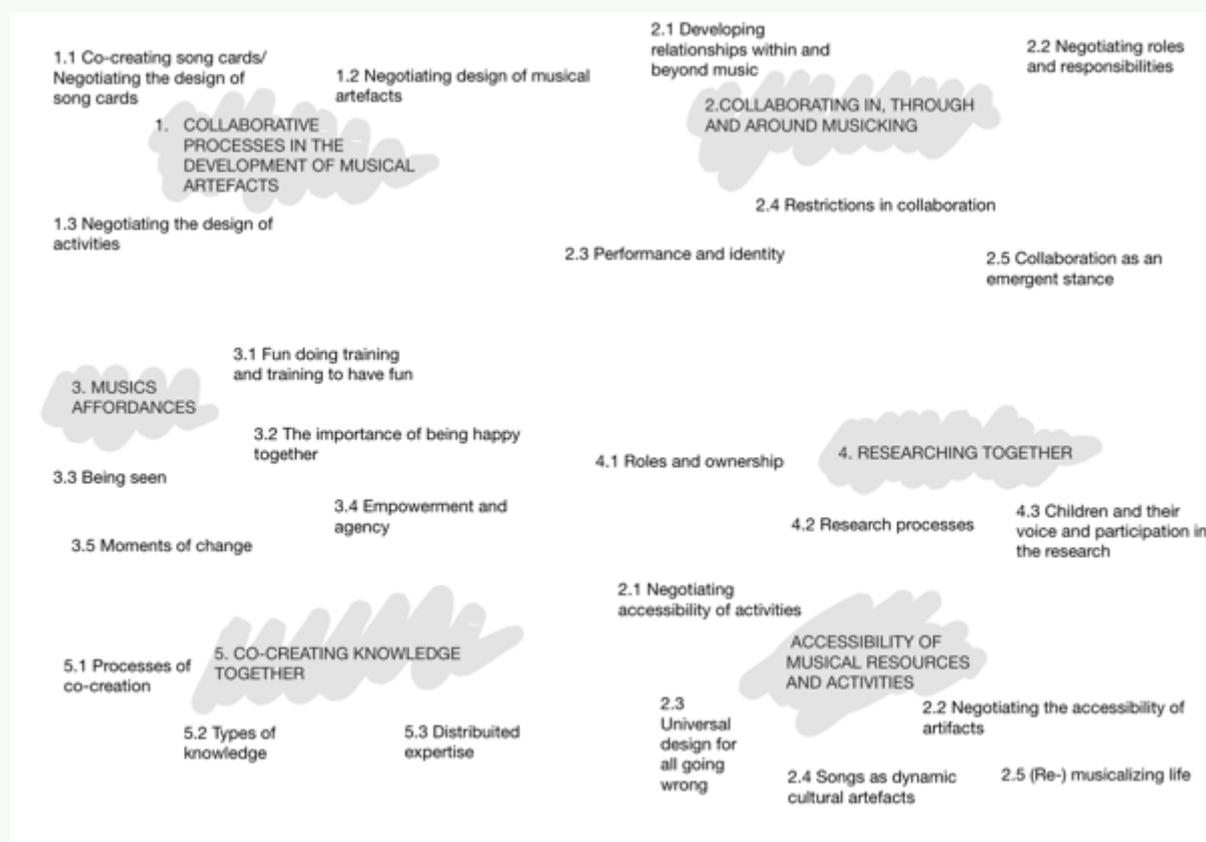


Figure 32 Themes in the home-based project

The analytical strategies in both projects developed through testing and failing and my learning about analysing data material.

ABOUT PRESENTING THE FINDINGS OF THIS STUDY

In this chapter, I have explained my rationale for conducting research informed by participatory action research, emancipatory disability research and ethnography. I have introduced the two projects and the co-researchers and described the organisation and the processes involved in creating and carrying out the two projects. The ways material was co-created and the decisions about what and how to document were described. The final part of the chapter outlined the ways data analysis was approached. In the last part of the chapter, I have given an account of the chronology of working with the data. I have described and illustrated in which ways I engaged with the data material. This involved preparing the data material, testing out different transcription methods and developing drawing as a method.

In keeping with the action research thinking, I choose to present the findings of the two projects separately. While they are thematically closely related, they represent different phases, and the first project's learnings influenced the second project. As described in the present chapter, drawings and visual representations played an important role in documenting and thinking about the material. Drawings will also play a significant role in presenting the findings, mainly as numbered series. Where I have used stills from the videos in the home-based project, I have replaced these with drawings in this final version of the thesis for anonymisation. There are provided alt texts for the figures; their content is also described in the text. Field notes and vignettes are italicised and indented.

I have not reanalysed the data of the home-based project since doing the music café project. However, based on the learnings from the second project, I have reorganised the material into three broader themes (developing relationships, material and ideas).



CHAPTER FOUR: THE HOME-BASED PROJECT. DEVELOPING IDEAS AND METHODS THROUGH CO- CREATING KNOWLEDGE AND MUSICKING TOGETHER

This first of four data chapters describes the findings and their analysis of the first stage of the study, the home-based project. The home-based project took place in the living room of the house of Adrian and Even and their parents, Christine and Rune. The focus was on learning more about the activity of co-creating knowledge and ideas and methods through and while co-musicking.

I have introduced the co-researching family and the setting in the previous chapter but will briefly describe the people and context in this introduction. The subsequent parts of the chapter offer examples and discussions of how relationships, materials and ideas have been developed through the project.

Some of the protagonists are visible in the figure above. The illustration shows Christine, Adrian, and her friend Stine with her child Oda on the left and me on the right. Additional contributors not in the picture are Rune, the father, and Even, the older brother. The illustration also shows where the project mainly took place, on the floor of the family's living room.

I will present the findings linked to three broader themes: (a) developing relationships, which involves how collaborative processes developed, (b) developing materials, exploring how activities changed over time and how musical resources such as song cards were created and (c) developing ideas, exploring musicking as a zone of collective development of knowledge. Together, these three themes offer insights into how a group of neurodiverse people co-created knowledge together, what knowledge was created and how the process of developing knowledge can be conceptualised. The last section of the chapter summarises the learnings of the first stage of the study and how they relate to creating the music café, the second stage of the study.

DEVELOPING RELATIONSHIPS, NEGOTIATING EXPERTISE

In participatory action research approaches, people are considered experts in their own experiences (Bradbury, 2015). How, though, do people with different backgrounds, of different ages and in different relationships negotiate when co-creating knowledge?

While relationships in the project include relationships between people, activities and materials, the focus in this part of the chapter will be on the relationships between people and how these relations interact with the co-creation of knowledge.

Musicking relationships

The main collaborative activity in the project was to do music together and discuss what we could do, what kind of activities and materials we would need and reflect on the experience. Building relationships and negotiating roles were essential parts of musicking. In the following, I will illustrate this theme with two examples. The

first example concerns an event during our third meeting involving Christine, Adrian and me playing the keyboard. The events in the second example occurred in the first and fifth session and included the whole family, Adrian, Christine, Even, Rune, and me.



Figure 33 Music session, keyboard (March 3, 2017, 01:40)

Adrian sits on Christine's lap in front of the keyboard. Christine is leaning forward to support his back and is holding him around his chest. Adrian plays with his right hand. After a few moments, Christine takes his left arm, supports the arm by putting her arm under Adrian's, and assists him in playing by moving her arm. Christine changes the sound into a flute sound, and Adrian gets interested in all the buttons. He explores them with his right hand and then bangs with his right hand on the upper part of the keyboard five times. Adrian plays a few notes in a descending line, and I respond with an ascending line.

Adrian continues to play with his right hand in a percussive movement, and I respond by playing on the lower part of the keyboard, aiming to match the intensity. Christine again reaches for Adrian's left arm and plays percussively on the middle keys. I try to match the clusters the two of them are playing. Adrian looks attentive and continues to play with his right hand as well.

Christine comments on this with an 'øi' sound. Christine plays with Adrian's hand, and I respond, mirroring the rhythm of the cluster they are playing. Then Christine moves his hand in an ascending line on the keys, and I respond with a descending

line. Adrian turns to his mother by moving his head to the left. 'Was that fun?' asks Christine and laughs. 'Looks like it', I say, smiling at both. Christine says, 'I see there is a structure in it and there comes a response', and I nod.

A few minutes later, Christine puts her hand on the keys and starts to play "Chopsticks". Adrian changes his posture, looking very eager, moving and putting his hands on Christine's hands. I smile at them. Adrian giggles and starts to clap on Christine's hands, laughing and saying 'uiiiiiiiiii', and I begin to laugh too. Christine stops playing, and Christine and I join Adrian's clapping.



Figure 34 Adrian, Christine and Maren clapping

What is visible in this example is that roles change over these few minutes. Christine first provides a framework for the interaction, taking the lead and simultaneously providing support for Adrian sitting and choosing sounds and then Adrian leads the interaction. There is a short interaction between Adrian and me and at the end, Christine takes the musical lead when performing, and Adrian and I take an audience role, applauding. For me, this example shows how roles become fluid in music. The whole sequence on the keyboard is interesting in terms of roles and performance. Partly, this example reminds us of a consultation setting – the music therapist modelling for the mother what she can do (Strand-Frisk, 2008). Then, however, Adrian takes an active part, which surprises Christine, and

later on, Christine starts to play a tune which surprises both Adrian and me. In my view, this is an example of re-discovering musicianship (Pavlicevic & Ansdell, 2009), a theme that I called re-musicalising life in the home-based project. Christine had not been playing the keyboard for many months and here played a tune drawing on her musicianship. The whole situation of Adrian and Christine performing in this example could also be considered an example of seeing the other acting 'one head taller', apparently doing something the other did not expect. Negotiating roles and responsibilities involves how these processes are mediated by others. In the example above, Christine repeatedly takes Adrian's arm or hand to play with it. This can provide support on one side but, on the other, prevent him from participating independently. Does he need help to know what to do, or is this intrusive? Is this sharing of knowledge on performance, or not respecting a child's way of performing?

Even the older brother joined the project in six sessions. The first few times, Even's participation was not planned; we met when he was in kindergarten, as Christine considered this the best time for the family. However, Even needed to stay home a few times when he was sick and could not attend kindergarten. The first example, which includes Even, Christine's friend Stine and her daughter Oda, is from our first session

We are sitting in a kind of circle. Oda and Stine to the left, Adrian in the middle, lying on his back with a green egg shaker in his right hand, Christine sitting behind him. Even is lying on a big, yellow gymnastic egg ball. I am sitting between Even and Oda with a guitar on my lap. 'Do you want to join us'? I ask, offering Even an egg shaker. Even does not answer and moves a bit away. He observes us from a distance during the next song. (Video data, 1st session)

In the following two sessions, Even joined us in some activities and in others not. Even came to the door when I arrived and seemed to enjoy it when I came, but it seemed a bit unclear to us which role he had in the project. For me, it was difficult to know if he was feeling too sick to join us or just was not interested in joining, or if we were not doing a good job in including him. Over time Even's participation changed, and it is visible in the data that Even is increasingly involved in musicking. In the following example, Even expresses a clear wish to do the song

activity Christine suggests. At the same time, the example shows how interactions are complex when different agendas meet.

Christine: 'Are you playing, Even? Or should we jump and dance'? Even turns to his mother and says, 'jump and dance'! I look very serious. Christine asks: 'jump and dance'? Even nods enthusiastically. Christine: 'Ok, then we have to take the jumping song...do you join us, Rune?' Rune stays quiet, plays a few notes on the keyboard (four notes downwards, repeating the first note), but then turns to Christine and asks, 'jump and dance song?' I say to Even: 'Ok, let's jump extra high today'! Even gets into a jumping position and nods determinedly.

'You join us? Then you have to listen to what Maren sings. Mama will also try to sing – are you ready?' asks Christine. Rune looks unhappy but turns away from the keyboard, lifting Adrian. Christine tells Rune that this is the song where he can add physiotherapy training exercises and introduces him to the song, advising him on what to do.

Even takes out the eggs from the whip and turns to Adrian with two eggs in his hands. 'One to Adrian and one to Papa', he says. 'No, but Even...' says Rune. Christine says: 'Even, come and sit with me'. Adrian shakes the egg with his right hand a few times, looking satisfied, before Rune takes it from him and says twice, 'Even, you have to be careful'. I turn my head away, looking both surprised and discomforted. Even crawls back to Christine with the yellow egg in his right hand and gives it to Christine. She asks, 'Should we play? You can take the other one and play a bit.' Even takes the red egg in his left hand and starts playing and I start to play and sing Babambibaboo. (Video data, 5th meeting)

Christine wanted Rune to do exercises with Adrian, but Rune looked like he would rather go away. Even wanted Rune and Adrian to play with eggs and I wanted all of them to play happily together. I see this as an example of how attempting to create a space where 'everyone can participate' is complex. There seemed to be created tension about the expectations involved. Christine seemed to be expecting Even to listen to Rune and me to join (asking him twice) even though he did not seem comfortable doing so. While Even turned away from Rune when he did not want to play egg shaker with him, Adrian and Even seemed most interested in playing with the eggs. When Even offered the egg to Christine and she accepted,

and they played together, there seemed to be more mutual agreement about what everyone wanted to do again. A few moments later, as we started to sing “Bababmbibaboo”, the four seemed happy together, active in music, which seemed to provide a possibility to redirect focus. Musicking and all activities related to getting a song started might help understand family dynamics and experiences of going in and out of more and less enjoyable moments and building relationships. At the same time, taking part in interactions that did not involve active musicking felt very relevant to me. I got the impression that something important was shared in these moments and we got to know each other better, which will be further explored in the next section.

Troll dolls and handicrafts

The setting being in the family’s house with their things around and often me staying a bit beyond our music session time due to the bus timetables made it natural to take part in their non-musical activity, as in the example below.

We have been playing for half an hour and Even seems to have lost interest in joining us and gets a few troll dolls. I comment on how many he has, and Christine talks about the troll movie they have been watching. Even takes the DVD and shows it to me. I ask: ‘Can I look?’ Even nods and I take the DVD that he offers me and look at it: ‘I had a lot of troll dolls when I was a child – they looked a bit different but very similar’. Christine: ‘They are very musical and extremely happy’. Even turns to the TV tables, takes one troll doll and returns to show it to me. I ask: ‘What is his name?’ And Even says: ‘DJ!’ (Video data, 7th session)

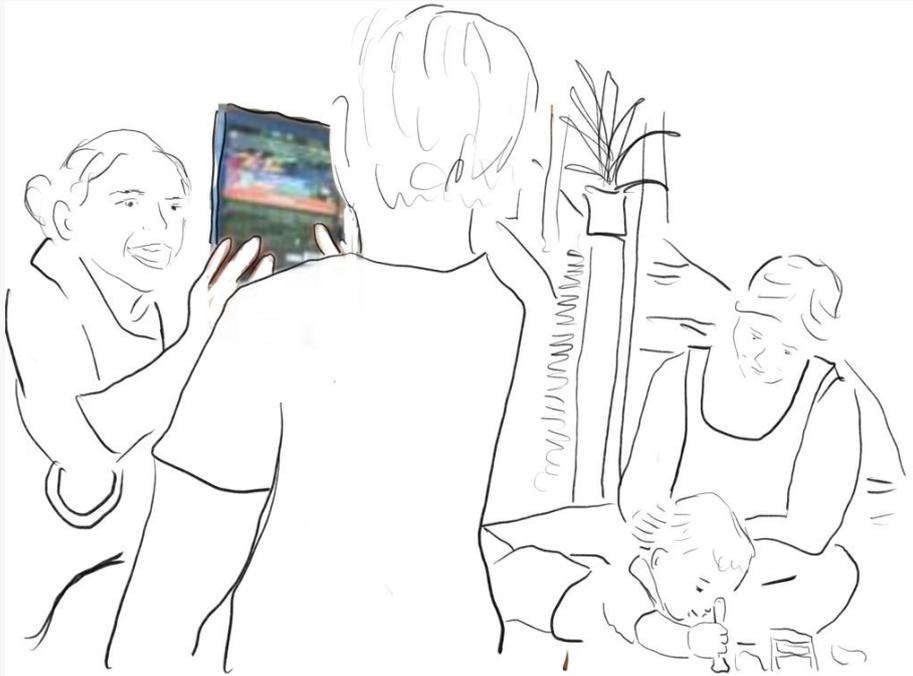


Figure 35 Even and the troll DVD

Talking about and playing with Lego and trolls with Even, talking about parenting, dogs, and baby-wearing with Christine, riding in a car with Rune and lying on the floor with Adrian felt an essential part of building relationships. Within ethnographic research, hanging out (Geertz, 2000) is often linked to gaining access to local knowledge. While my hanging around was mainly due to the circumstances of bus timetables, these times seemed to allow us to get to know each other better.

Being together also involved a certain degree of sharing thoughts and experiences, which involved self-disclosure from everyone involved. As this project was conceptualised as a collaborative research project, perspectives from psychotherapy, where self-disclosure is considered the therapist revealing personal information to clients (e.g., Constantine & Kwan, 2003), do not fully apply. However, self-disclosure in a more distributed sense, everyone sharing, has, from my perspective, contributed to our collaborative practice. For Bolger et al. (2018), notions of relationship-building need to expand when practices extend beyond a closed therapy room. This refers, on the one hand, to the broader community and, on the other hand, to relationships that develop in and around musicking, which constitute equal dimensions of growing together.

Who is an expert?

The idea that we all could be considered experts for this project was more complex than I had imagined and was challenged by different power dynamics. At the same time, collaboratively exploring what we were doing and how that should look was part of what we were doing. The following example illustrates what happened in our first evaluation of the song cards we had decided to create.



Figure 36 Exploring the first generation of song cards

The three of us have a song card in our hands, and Adrian is putting one in his mouth. I say: 'I only had thought that the paint shouldn't be toxic but wasn't aware that water-based paint would bleed so much.' 'Yes,' laughs Christine, 'for such things to last, you need to laminate them'. Adrian is turning the yellow card around in his hands and bringing it to his mouth. 'I was wondering if they should have a tactile element – if this is exciting for him, or if contrasts and colours are most important.' Adrian is still turning the card, putting it in front of his face and then moving it away again. (Video data, 3rd session)

A few weeks later, we watched the video clip of the situation described above, testing the first generation of song cards that were colour bleeding, in which Christine suggested that I would need to laminate the cards. After watching the clip, Christine laughed and said, 'sounds like I am the expert', and I said, 'yes, you are, and you have so many good ideas' (video-watching data, 23.2). Christine, though, did not seem to feel like it at that moment. What is visible in the data material is that Christine became more confident about contributing ideas and I became more confident about asking for her ideas. Time to develop and build relationships and practices to co-create musicking and knowledge about it seemed critical for working together.

Adrian performed being an expert by choices of instruments, song cards and activities, as in the transcript above. Adrian explored the cards with varying levels of interest depending on the card and showed through the intensity and length of this exploration which ones were more enjoyable to interact with than others. For instance, he was much more interested in those with visual and tactile elements.

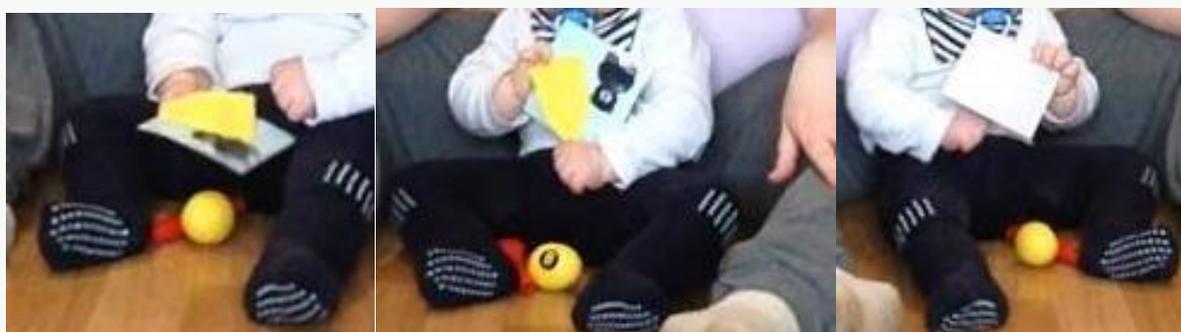


Figure 37 Adrian exploring song cards

Even participated in the design of a few song cards by sharing ideas and also by showing that we had attached different meanings to some of the song cards:

Even takes the 'Vaske, vesle brumlemann' song card and lifts the flannel to look at the bear. 'We can sing "Bjørnen sover",' says Even, looking expectantly at Christine. 'Is this "Bjørnen sover"?' asks Christine. 'Yes!' confirms Even. Christine continues: 'I thought that this was "Vaske bjørn".' (Video data, 9th meeting)

This example shows that developing song cards collaboratively in groups is not always straightforward and involves negotiation. For Christine, the small piece of

the towel clearly references the “washing bear” song; for Adrian, the bear was the primary reference and maybe the towel got a small blanket from his perspective. I suggested that the card absolutely could be both (while unsure if this was a good idea) and we sang “Bjørnen sover”.

Expertise, or being considered an expert, was also discussed in the evaluation session.

Maren: At the beginning of the project, we talked a bit about how the support system was putting so much responsibility on you – considering you the experts, knowing everything about Adrian and his and your needs.

Christine: Yes!

Maren: ..and what you would need, and I got a bit concerned because this was how I had planned this project as well – because it was aimed at doing something that matters to you.

Christine: Mmm.

Maren: How did you experience this within this project?

Christine: Again, this was more for fun. It wasn't...I got motivated to look into Pinterest and look at tactile handicrafts – it was not like sitting down and reading a lot of paper. So, I haven't got...I didn't think about this here so very hard. I took it a bit less seriously. Not less seriously, but I didn't feel I had to do something...like, 'this is what you have to do until next time!'

Maren: No, that's true.

Christine: No, it was more relaxing. I think I said in the beginning that I would take notes during the project sometimes and didn't.

Maren: Yes, I wrote up that I should ask about that!

Christine: No, I didn't. So, we didn't do what we planned, but I suppose there was no plan to follow a plan. (Evaluation session, p. 10/352-370)

So, being an expert in this project seemed different from what Christine had experienced otherwise, more 'fun', but being more 'fun' and 'relaxed' seems to be linked to a different form of commitment that is more creative than paperwork. If

being considered an expert is not necessarily something positive but might be connected to being overwhelmed and something not fun, this calls for sensitivity around these terms and assumptions that might be linked to them. While Christine acknowledged in the evaluation session that the emergent way of working challenged her as a person, the flexibility to adapt methods of co-creating data might have helped to make this project and the role of being an expert more accessible to Christine. What Christine said also points to some affordances of the project for her. Getting motivated to look into Pinterest for inspiration for other tactile handicraft projects indicates that our work on song cards and adapted instruments sparked an interest in doing more creative things. This seems both to be something that Christine likes to do and an approach to making Adrian's environment more accessible to him. As Christine described the first year of Adrian's life as very stressful, having fun together seems an affordance.

In the evaluation session, Christine expressed that she would have liked a better plan and a more structured way of working. For her, the last sessions where we focused on Even felt more meaningful (which is interesting, given the initial exclusive focus on Adrian and making training more fun). On the one hand, I took this as a hint that I did not make clear enough how much power she had to take part and form the project. On the other hand, I think this is because it took until this point of the project for her to 'buy-in' and perceive it as something she could do and participate in actively. According to Bolger et al. (2018), 'buy-in' reflects the choice to share power and responsibility, creating the necessary mutual dynamic, providing a collaborative attitude. This is important as building relationships is reciprocal and not something I could decide to do. For instance, my attempts to include Even in the first session failed. Based on the data, I want to argue that only towards the end did we reach a point where shared responsibility for the project became possible.

This part of the chapter has looked into processes of developing relationships while getting to know each other through musicking and paramusicking interactions, developing ideas together and negotiating and expertise. In the next section, I will turn to the material objects and the activities.

DEVELOPING MATERIAL, EXPLORING THE ROLES OF MUSICAL ACTIVITIES AND THINGS

From the outset, there was an interest in exploring activities, objects, their tactile qualities and their accessibility to the family. Throughout the project, material objects such as the song cards, the keyboard and the guitar were important in our work and revealed different dimensions of co-musicking within the project. I will, therefore, present material linked to the song cards we created, focusing on their material qualities, the affordances of one specific song activity called "Bababmbibaboo", and the affordances related to the guitar.

Developing song cards

Overall, the project produced 15 song cards. Most are linked to traditional Norwegian childhood songs and a few to music therapy activity songs. The focus here is on how they are co-created and their qualities. At the end of our second meeting, Christine asked for lyrics and suggestions for movements to be written down and I thought I would try to combine this with song cards.



Figure 38 Song cards for "Bababmbibaboo"

Thinking about the accessibility of the song cards for all family members simultaneously, I thought this could be a useful resource. This was not negotiated

at this stage; I made tentative cards to take to our next meeting to test and evaluate them together. As Christine and Adrian seemed excited about the cards, Christine confirming verbally and Adrian reaching out and engaging with them over time, as illustrated in the figure below, we continued using them, modified the design and created new ones.



Figure 39 Adrian explores song cards

We are sitting on the floor in the living room. Adrian sits in front of Christine; the dog is lying to their left, and I am sitting on the right. We have been looking at new song cards.

Maren: 'I wanted to make the wheels go around but haven't found out how to do this yet.'

Christine: 'Yes, when you said wheels that go around, I have been imagining these... (...) I see you have used elastic-plastic thread... if it is a bit loose, it would be possible to wind the wheel up and when you let it go it turns around' (accompanying with her hands winding the wheel up and letting it go). I look excited. 'This was a very good idea!'

Christine laughs and says: 'I should get a job like you!' She laughs.

Maren: 'Yes, and this is how it was supposed to be – that we can share ideas.' (Video data, 8th session)

Some of the cards we planned together and wrote down how they should be designed:

"Mikkel Rev" could be represented through the hat, the fox and the moon and "Hjulene på bussen" through wheels that go around. (Collaborative field notes, p. 3/73-74)

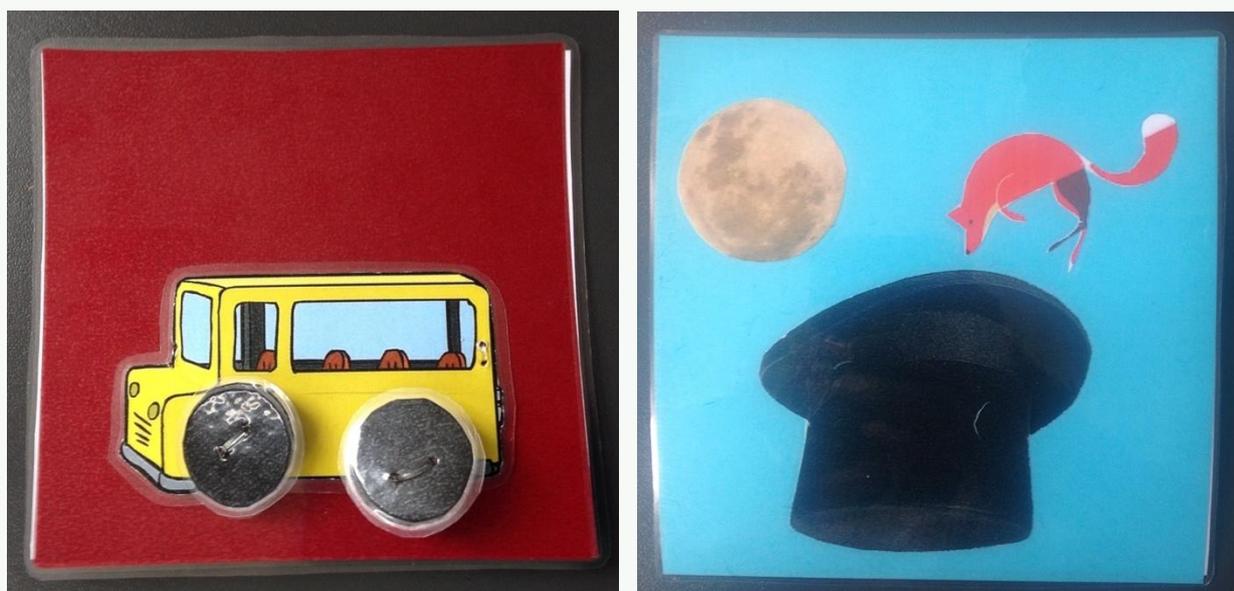


Figure 40 Song cards based on collaborative notes

When we meet a few weeks after the project has ended to discuss my initial ideas of making meaning of the data, Christine says that the cards are still around in the living room, and they have been using them the day before.

“Babambibaboo” affordances

“Babambibaboo” is a song by Tom Næss, a Norwegian music therapist. It is an activity song with different movements and consists of two parts. The first part establishes a movement, and the second part celebrates it with a bigger version of the movement (which is jumping in the original verse and the one we perform here).

It is our last session, and the atmosphere is relaxed. There is no sun, but it is light in the living room. As in all previous sessions, we sit on the floor in the living room.

We are singing “Babambibaboo”, and in the middle of the first refrain, Even turns to Christine: ‘Can you throw me up in the air, as papa just did

with Adrian'? He illustrates this with his arms pretending to throw up Adrian, pointing at Adrian. 'If I can throw you up in the air? – I am not sure if I manage', says Christine to Even, smiling. 'Swap?' asks Rune, laughing, offering Adrian to Christine, who looks confused. It is the end of the refrain, and I slow down the tempo, waiting for what they figure out. 'No, we can try!' says Christine, getting on her feet.

The verse starts again, and Rune is joining the singing now. He is moving Adrian in a jumping movement on his lap. He lifts him, turns him around moving and places him on his head - the two smiling broadly. Rune sings with more confidence now and his voice is hearable.

The refrain is about to start and Even and Christine are getting ready to jump while Rune is already hopping with Adrian on the three ascending notes, singing along. On 'we do a biiiiig' Christine takes Even under his arms and stands up as she throws him in the air – they are laughing as they go on their knees again. Rune throws Adrian up in the air a moment later, both laughing. The next three jumps are synchronised. Christine and Rune throw up Adrian and Even in time with the "jump" together. The movements in this refrain are bigger than in the first, and there is more energy. All of us are laughing, and there is a rhythmical structure to jumping and laughing (Biiiiig jump! – 'hahaha'). (Video data, 10th session)

Even clearly expressed something that he wanted (being thrown into the air just like Adrian) while earlier in the project, several times, he had rather seemed to withdraw and play alone. Christine had often expressed that this project was mainly for Adrian. Moreover, she has problems with her back, which probably made it difficult to do this; nonetheless, she agreed to try. Rune was singing, smiling, and moving around with Adrian freely, acting spontaneously and looking like he was having fun. Adrian seemed very happy and did not express discomfort as he had in the verse of this song almost every time. For me, this specific situation offered an example to think about the accessibility of this activity, to discuss how people might act 'a head taller' in musicking and how musicking offers different affordances for the other family members, but at the same time, they do something together.

That musicking might offer opportunities to be together in different and maybe better ways is not a new idea (e.g., Stige et al., 2010), and examples for this type

of argument range from working together with Palestinian and Israeli youth (Gottesman, 2016) to students and cleaning workers at a Brazilian university (Cunha, 2017). In the context of this project, being together in different ways links to the idea that music provides a structure to have joyful experiences together and experience mutual interaction. As I mostly have seen the family interacting in music, I do not have much insight into interactions outside our meetings. However, what I could observe were the changes in interaction once we started to interact in music. The family members' posture would change; they would orient towards each other, smile more and often appear more relaxed.

Doing music together seemed to offer something or to afford something (DeNora, 2000) that made a change possible. One dimension of looking at musicking affordances is considering how affordances become accessible. One possible perspective based on the example above is to look at the musical structure, which in this case can be conceptualised as an action song with a formal structure that can be thought of as a ritual (Eckerdal & Merker, 2009). What is visible in the data material is how both the two children and the two adults move to the song in rhythm, sing and negotiate what kind of movement to do. There is a sense of them being comfortable, performing intuitively through smiles and relaxed body positions.

I want to argue that the formal and ritual structure is not only crucial for the children by offering an arena for sharing ritual performances, but might also offer an accessible structure for the adults. However, this was also a song that developed over time. Adrian and Christine had participated in this song eight times and chose to repeat some movements every time and a shared understanding and expectation about what this song includes grew. The song was still newer for Rune, but he also engaged more in singing and improvising this last time.

How affordances come into action is one dimension here; what is afforded by different people in a situated moment is another. One affordance that the song "Bababmbibaboo" seems to offer here is an experience of joint or shared happiness. At one of the first meetings, we wrote a note on "Babambibaboo":

The activity songs (especially "Bababmbibaboo") with a lot of movements were fun! (Collaborative note, p. 1/11)

Fun is often somewhat underestimated in clinical/conventional music therapy, but is emphasised by some music therapists working with children (Aasgaard, 2000; Klyve & Rolvsjord, 2022; Metell, 2015). However, there is a clear sense of the relevance of fun and enjoyment here. I consider fun an important factor for choosing to repeat an activity, which in turn creates memories of enjoyable experiences that could create the basis for new ones. As we watched the video clip of “Bababmbibaboo” together (see Figure 41 below), performing the song live to the video clip turned out to be a musicking and fun activity.



(00:08, video watching video)



(00:08, original clip)

Figure 41 Watching “Bababmbibaboo”

My presumptions before reviewing the data were that the activity has some musical features that make it easy to join and stick in the memory, that it appeals to different senses through the strong movements and that it involves the basic structure of creating expectation and releasing it and that it invites the co-creation of lyrics- either through verbal suggestions or movements picked up by someone. The example of the “Bababmbibaboo” activity shows what one specific activity offered within the home-based project as a song often chosen by the family and was both a source of frustration and fun.

Tracing the guitar

I have chosen to trace the role of the guitar throughout the project as I was fascinated by the different dimensions of the interaction with the guitar. The first example from the guitar trail describes Adrian’s first interaction with the guitar from our first music session, where Stine and Oda joined us:

Christine lays Adrian on the floor after the last activity. He is lying on his back with an egg shaker in his right hand. I play a G major chord on the

guitar and continue to play, plucking the strings calmly, and Adrian rolls over on his belly and reaches out for the guitar with his right hand. He looks attentive and excited. I move closer to him. 'He is very strong in his fingers'; says Christine and I say, 'this is fine' as Adrian puts his fingers on the guitar strings. Adrian pulls the guitar towards him, and I move closer, and our heads almost meet. Adrian looks concentrated. He starts to bang on the guitar body and the strings, and I begin to play a riff of an e-minor and an Asus9 chord, humming. Adrian continues to explore the guitar with his right hand, moving both legs, and his whole body seems active in movement and attention. Christine leans forward to look at Adrian, and both she and Stine watch Adrian, looking fascinated. Adrian raises his head, facing me more than the guitar now. It feels to me that we are sharing something meaningful at that moment and it is equally meaningful that Christine is witnessing this moment. She looks both proud and slightly surprised and turns to Stine, saying, 'this is very fascinating,' and Stine nods. (Video data, 2nd session)

Adrian was excited about the guitar, moving towards it, playing with the strings and the guitar body. As Adrian is about the size of the guitar body, that was probably an intensive experience. It was also the first time that Adrian showed a clear interest in interacting with me and it was the guitar that offered this space for interaction. For Christine, seeing Adrian playing appeared to be meaningful, 'very fascinating' as she said. Knowing that Christine perceived Adrian as not playing very much in his first year, I consider seeing him as a guitar player powerful.

Jumping to the third session, I was asked if I could tune a guitar the moment I arrived. Christine and Rune had brought down Rune's guitar, stored away upstairs and not played on for many years. The extract below happened in the middle of the session.

Christine adjusts the guitar on her lap, putting her left hand on the fretboard. Adrian turns over on his left side - close enough to touch the guitar with his feet. 'Oh, there you are', comments Christine. I stand up to adjust the camera as we have moved during the last song. Adrian knocks a few times on the guitar's body with his right hand, moving his feet against the guitar's body. Christine plays an e-minor arpeggio, starting from the low E, and as we have talked about Metallica in the meeting

before, I think it is the intro to "Nothing else matters" that Christine is playing. Adrian puts the finger of his right hand under the strings, taps on the body a few times and then joints his hands on his chest. 'Ooi,' says Christine: 'are you going to play, too'? Adrian turns away for a moment, then turns back to the guitar, tapping the guitar body with his feet and right hand. I sit down again, watching them smiling. 'You can use this as well', says Christine to Adrian, taking the song card in her right hand and playing the strings. 'There, you got a homemade plectrum!' Christine says, and Adrian repeatedly uses the song card to tap on the guitar body and then on the e-string and laughs. There is a lot of energy in his play. 'Ooii, so cool', says Christine and Adrian continue to play. (Video data, 3rd session)

Like the keyboard, the guitar stayed in the living room throughout the project. Therefore, one affordance of doing music together seems to be being reminded of personal musical resources as both Rune and Christine had played instruments earlier in their life. The project seemed to offer to re-musicalise life a bit, returning the instruments they had stored to the living room. One session later, Rune joined us for the first time. I asked him if he wanted me to show him a few chords in case he had forgotten (thinking that this might get him more into the project), but Rune mumbled that this was something he could do by himself). Instead, the session ended with me showing Christine the "Vi er alle elleville" chords.

Tracing the guitar through the project highlights different kinds of knowledge co-created and how material objects mediate this knowledge and the interactions involved. For example, Christine handing over the song card to Adrian as a 'homemade plectrum' showed both her musical knowledge and her skills to make playing strings more accessible for Adrian. The examples highlight affordances as experiences of participation, joint attention, and practical skills in playing for both Christine and Adrian. Moreover, tracing the guitar made bits of development and reactivation of musicianship visible and how instruments got moved in the house to more accessible spots.

DEVELOPING IDEAS, EXPLORING CO-CREATION

Developing ideas refers to what kind of themes became important in our collaborative work and to conceptual ideas about the co-creation of knowledge that builds on how these themes are co-created through our work.

Co-creating knowledge together

Fun and training were two themes present from the outset of the project. The training they had to carry out with Adrian was why Christine was interested in joining the project. Her idea was that music could make training easier or more fun.

'Why has your mother not thought about that earlier? Because I am only thinking of training, training, training....irritating!' says Christine in our fourth session when she had carried down the keyboard and watched Adrian playing. At the same time, Rune and Christine have been actively trying to integrate training bits into activities, but Adrian would show discomfort in the example below.

Adrian is showing discomfort with his face and makes sounds of moaning/sobbing (pitched?). He looks downwards and shows with his whole body that he does not like what he is experiencing. He seems to be more comfortable again when his father adjusts the position and opens his arms a bit. (Field notes, 3rd session)

Christine, Adrian and I watched this video a few weeks later:

Christine: But he doesn't want to train here. It seems like every time I try to put him in a training position. He doesn't want to be on his knees.

Maren: Mmh.

Christine: He just wants to have fun.

Maren: And maybe this is fine that this should just be fun?

Christine: Mmh (affirming).

Christine: Mm yes, because this happened almost every time



Figure 42 Video watching session

The next time we performed “Bababmbibaboo”, Christine only did movements Adrian enjoyed. Adrian’s communication of discomfort and our watching of this seemed to change Christine’s perspective on what the song should be about. At the same time, making training more fun seemed to be important and a valid focus. While the aim of focusing on training can be linked to ableist approaches and an understanding of disability that relates to individual physical functioning above everything else, physical activity also can be important for upholding mobility and preventing pain and Christine, therefore, experiences the need to integrate training elements.

Training...so many things at once. I am glad that they asked us... that you were looking for a family right now- because this is so much more fun – this is about sitting down and having a good time, but at the same time, I feel I have to try...I need to hold him this way. (Video data, 3rd session)

This quote shows Christine’s dilemma, where she experienced that doing music was fun and that it felt meaningful to have a good time. Still, she also experienced pressure not to forget her role facilitating positions they should use. Watching the video allowed me to reflect upon these two conflicting needs. One perspective to look at the collaborative development of experiences and knowledge is the action research approach process itself with its cycles of action and reflection. In the following example, something happened between Adrian and Even that I perceived

but did not understand in the session: that Even turned away from us and went to play on his own.

Even lies on the floor on his belly with the egg shaker in the whisk in his hands in front of him. Adrian moves the egg shaker a few times, then it falls; and Christine picks it up and gives it back to him. Even is exploring the whisk, turning it around and moving the metal parts. I start to play "Vi er alle elleville". Adrian turns to Even and seems interested in the egg shaker in the whisk. He leans forward, and with Christine's support, he reaches out for the whisk. Adrian manages to get hold of the handle, but Even does not want to let it go and holds on to the upper part. Christine looks at them and says, 'Even' (smiling), 'let it go'. Even lets it go, looks at me and then turns away, takes a bus from the floor and starts to play behind Christine's back. (Video data, 6th session)

This was one of the clips I selected to show the mother because I was not sure what had happened in the session, only that we lost Even for a part of the session.

Maren: I was wondering about the whisk here; Adrian wants it and gets it and after this, Even is not with us anymore. He hides behind your back, and I was wondering if this was what caused it

Christine: Yes, there, my attention is on Adrian, and I didn't see, I didn't look at Even, but it is like - now he wanted to have this, but he doesn't tell, because I know that this is Adrian's time and then he stays a bit away to not get angry at Adrian in a way.

Maren: Mmh.

Christine: It is a difficult exercise to see them both.

Maren: Yes, for sure, and I haven't seen it at this moment either. I just noticed that he was not participating anymore and was wondering what was happening because he didn't turn back to us until we sang "Mikkel Rev". Because after this, he started playing with Lego.

*Christine: 'I find something to do on my own because they don't have time for me; this is about Adrian'. (Christine is talking for Even here)
(Video-watching session 1, p. 5)*

We then decided to focus on Even's participation the next week:

We do a brother's day: with "Lille Petter Edderkopp" and the kindergarten version – Store "Petter Edderkopp", "Bæbæ lille lamm", "Mikkel Rev", "Ro", ro til fiskeskjær". (Collaborative note, p. 4/101-105)

The example with Even and the whisk showed Christine taking action for Adrian getting the whisk, my absence of action to find an alternative solution, Even taking action by stepping back and Adrian taking the whisk. I then reflected on what happened and decided to discuss it with Christine. Together we reflected on what Even might be feeling about this project, which led to action. This action involved re-organising our music sessions, putting Even and his song preferences at the centre of a session. This was reflected by the four of us participating in this action and co-creating the experience that this was a good way for us to work together. So, action and reflection are understood broadly as cognitive and embodied activities that are distributed processes and can happen simultaneously.

This is also an example where Adrian and Even contributed to changing what we were doing. However, there were also several examples in the data material where the children did not have the same opportunity to contribute. Even though I looked at Adrian and Even as equal partners, I questioned whether they had the same possibility to participate in forming the project. Partly because Christine and Rune did not necessarily share this view, but also due to my uncertainty about how to facilitate their participation in the best possible way. As described in the second chapter, children can be vulnerable to epistemic injustice as adults might not consider them knowledgeable people. There are several examples in the data material where Adrian and Even are not heard. For instance, often when I would ask Even something, Christine would answer for him.

As in the example above, the processes of action and reflection did not seem like two distinct processes but often happened simultaneously through different people. A video-watching session aimed at reflecting upon action turned out to be action by performing the song being watched. I find the concept of collaborative emergence a good framework for this process. Sawyer and DeZutter (2009) describe this as a process where a group of individuals works together, and the interactions among the members 'become a more substantial source of creativity than the inner mental processes of anyone participating individual' (Sawyer & DeZutter, 2009 p. 84). Taking this lead, co-creation happens *among* as much as *in*

the participants, which then links back to co-musicking as both tool and result, which will be explored further in the next section.

Acting a 'head taller' when musicking

The dialectical nature of being both tool and result (Vygotsky, 1987) provides a background for discussing how co-musicking affords development and how development affords co-musicking. I want to argue that musicking can provide a space where people seem to be more courageous and act differently than expected. I want to link this to Vygotsky's argument that people can act 'a head taller' in play.

As Holzman (2018b) points out, the tendency has been to interpret the ZPD as an individual characteristic of a child, or as something to measure the child's potential. Other writings of Vygotsky have been associated with scaffolding - a space where the child learns something from a more skilful older person, often conceptualised as more capable. Taking Holzman's (2018b) lead, the ZPD is created collectively. Further, it is not only children who co-create ZPDs. Holzman (2014) suggests that people co-construct zones as a space between being who they are and who they are becoming, allowing them to become. The idea of using this concept arose from one extract of the data where Rune, after being dismissive of Even's invitation to play with egg-shakers, engages joyfully with Even and Adrian in music only a few minutes later. I, therefore, initially thought about this moment as a zone for proximal development for Rune. As there is often an expectation for disabled children to change, it feels meaningful to turn this around and instead expect adults to change to become better play partners for their children. Simultaneously, all our engagement at this moment was closely related and, therefore, seemed useful to consider musicking a collective zone of development where everyone involved could develop.

Developing ideas around what we could do, what we could focus on and what materials we would need was closely linked to developing relationships. Watching the video together played a central role in revisiting scenes and rethinking approaches to what we were doing.

SUMMARY AND A TRANSITION TO THE MUSIC CAFÉ PROJECT

This first project aimed to find out (a) how participatory action research was suited to develop both practical and useful knowledge on musicking and its accessibility, (b) what kind of knowledge (resources, experiences, skills, theoretical arguments) on musicking and its accessibility was co-created through the project and considered useful, and (c) how the family members and the practitioner-researcher experienced the process of co-creating knowledge. The project created practical skills, such as making sounds on the kazoo, learning chords, learning new songs, learning how to do song cards and collaborating. Experiences linked to relationships and roles were created (Rune starting to sing, Christine showing that she can have fun with Adrian and Even asking for attention and space and Adrian being a musician). We co-created knowledge linked to musicianship. Both Christine and Rune were reminded of their musical resources. Adrian learned many songs, and Christine expressed that she used music more consciously with the children during and after the project. Together we experienced how to share good moments, how to negotiate different agendas and how to work together to a certain degree. I learned more about families and music-making and how challenging it is when several people with different agendas are present.

Moreover, I realised that being a practitioner-researcher is challenging but valuable for developing more understanding of the complexity of researching together. I developed a better understanding of the processes of negotiation that happen through co-musicking in the context of a family home. Some aspects challenged professional boundaries and conventions (for instance, inviting friends, using their names and sharing video material). I want to argue that it is necessary to challenge some conventions if the aim is to work collaboratively.

The home-based project allowed me to think about the research approach I had chosen and reflect on changing or keeping the same approach for the second stage of the study. I knew I wanted to hold onto the activist, collaborative stance and do another project in collaboration with neurodiverse families. I wanted to hold on to a participatory approach because I believed this is how research needs to be done in the context of disabled children. However, I also learned from this project that action research is challenging for different reasons. Taking part in some research

aspects (especially data analysis) can be challenging and not necessarily interesting for a family. While I was welcome to share what I had discovered at different points of the project, Christine wanted me to take responsibility for the analysis. There were, at least at the outset, very different agendas present as Christine, at least partly, wanted to use the project to make training more fun. Christine also showed how she didn't feel like an expert and challenged my idea that we all would be responsible for our actions. However, the data material also shows how Christine's focus changed through reflection on a video clip and the various ways the different family members perform expertise. Adrian and Even seemed genuinely interested in musicking, developing, and testing musical resources. Thinking in action and reflection processes made it natural to reflect together on situations where Adrian or Even seemed uncomfortable, leading to change. I, therefore, experienced action research as a valuable structure to learn together.

The home-based project reinforced my interest in studying how musicking happens, what roles musical things and their accessibility play and how musicking relates to change. I also wanted to continue to explore the idea of musicking as a collective zone of proximal development and musicking being both tool and result.

I planned the music café, as I was interested in doing a project on more of a community level than the project at the first stage project was able to be. Based on the experience of the home-based project and the interest to extend the group of people researching together and the practical reason that such an offer, a music group for families with disabled children, was missing in Bergen. The following three chapters present the analysis of the findings of the music café.



INTRODUCING THE MUSIC CAFÉ

In the following three chapters, I will present a selection of data, telling the stories of artefacts, people and activities I chose to trace throughout the music café project. Chapter Five focuses on artefacts and the trails of a song card for “The Wheels on the Bus” and the parachute and discusses the role of objects in co-creating actions. Chapter Six discusses what people do to make music work by focusing on Mia’s and Ida’s participation; Chapter Seven focuses on two songs and their specific affordances: “Lille Petter” and “Vi er alle elleville”. There are overlaps between the trails. For instance, the parachute plays a role in the children’s trails, and Mia and Ida appear in the “Lille Petter” trail. The aim is not to separate the dimensions of the music café artificially but to offer different lenses on what happens by focusing on objects, people and activities.



CHAPTER FIVE: OBJECTS AND THEIR ROLE IN CO-CREATING ACTION

This first of three data chapters explores the role of objects through song cards linked to the song “The Wheels on the Bus” and the parachute. To provide a framework, the first part of the chapter offers some background on the importance of the material dimension.

Why things, why objects? My interest in objects and especially instruments and their qualities and visual/tactile symbols for objects stems from my background in education in the context of visual impairment. I have been drawn to tactile and visual materials and the idea that objects have qualities that make them accessible, depending on context and person. When working together with families in Rio de Janeiro, a *pandeiro*, a Brazilian frame drum, suddenly took on an important role when a girl became known as the girl who likes the *pandeiro* in the local neighbourhood. At my former workplace at the department for vision, I started to collect objects with interesting tactile and/or high contrast and intensely coloured visual qualities. I began to create my own objects, such as song cards and bespoke books for children. I also learned that things are more useful when they afford different actions when they are played with. For instance, a song card that has both visual and tactile elements and something that can be actively done with it (for example, hiding the egg in the "Hvor er egget" card in the home-based project described above), providing more possibilities for action than a card with only a visual or tactile representation. While tactile elements are decisive for the perception of blind children, multimodal design is considered beneficial for 'everyone', although not everyone might enjoy or be able engaging to engage with all dimensions.

In my former workplace, a colleague was researching how autistic, blind children use tactile symbols that offered possibilities for communication through choice and overview of everyday life activities by touch, mainly by providing an overview of activities during the day (Aasen, 2015) and this is how I was introduced to tactile symbols and started to use them. Tactile symbols were one way of communicating in the music café with those without verbal language. Choice was one factor in introducing song symbols since Jenny and Ava were five and seven months old when they started coming to the music café. There is also a tradition for song cards in Norway and buying them with sign language is possible. Song cards, as tactile symbols, are a form of low-tech augmentative and alternative communication. Song cards, as picture cards in general, are, however, also used in behavioural approaches such as applied behaviour analysis. Therefore, I received surprising feedback from colleagues who could not bring together my work approach and song cards. This shows how objects can be part of forming disabling and enabling practice depending on the approach taken.

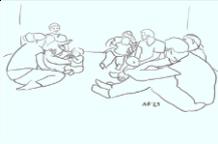
The idea for all things produced through the project is that they facilitate access to do something through their tactile and visual affordances. By being moved, thrown, and chewed on, they might eventually invite people to do music. For Woodward (2007), objects matter as they are recognised as containing meaning and acquiring a social life through narrative and performance. As Norman (2013) points out, the interplay between humans and non-humans is essential for considering affordances which are relationships between physical objects and a person. The music café group is diverse in age, background, communication and perception styles. If disability is understood as depending on the environment and its materials (Oliver, 1990; Schillmeier, 2010), everything that builds this environment determines accessibility. This can be attitudes, relationships, the room and the music. All kinds of different objects become important and can offer a better understanding of disabling and enabling processes and activities.

THE “WHEELS ON THE BUS” CARDS TRAILS

“WOTB” is a card that represents the song in its Norwegian version, “Hjulene på bussen”. I chose this song card from the 11 song cards we used because it was an exceptionally popular song card. The card was often in the hands of the children for longer than just choosing the song, got turned around, chewed on (and, therefore, got a bit wavy). The card evolved into a bigger bus card and a book for the song.

While the focus here is on the song cards, the song entering and becoming an essential part of the music café repertoire, the collaborative aspects of moving in and out of the song activity, negotiating how to do the movements and which lyrics to use are linked to the production of the song cards and, therefore, represented here as well. Table 6 locates the song, the cards and the rattle in time within the project.

Table 6 Locating “WOTB” in the project

Music café	Illustration of moment where WOTB takes place	Artefact
February 23		
March 2		
March 9		
March 16		
March 23		
March 30		
April 6		
April 13		
April 27		
May 4		
May 11		
May 18		
May 25		
June 1		
June 15		
June 22		
July 6		
August 10		
August 17		

August 31		
September 14		
September 21		
October 26		
November 2		
November 16		
November 23		
November 30		
December 14		

“WOTB” entering the music café – the affordances of familiar songs

Two of the families suggested “WOTB” at different times during the project. Before the song came to the music café project together with Torleiv, Sarah and their daughter Jenny more permanently, it had popped up twice, the first time in the fourth music café. There were two families at the music café that day and Olav, Mikael’s father, suggested singing “WOTB” in another song (“What should we do with Mikael”). The event below took place a few minutes after we finished that song.

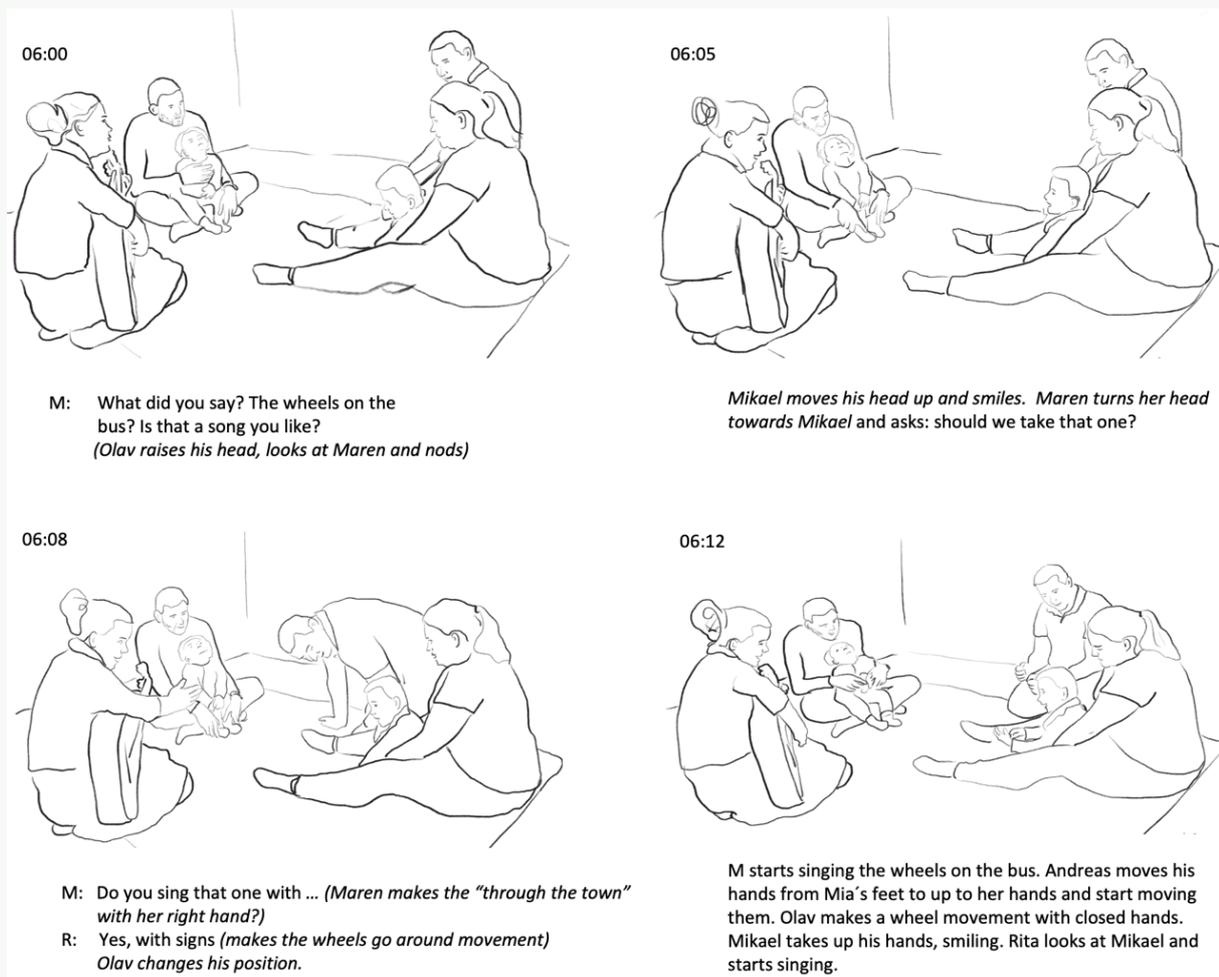


Figure 43 "WOTB" getting into action

There were a few signs in this event that people were familiar with the song. Olav suggested the song (and I would expect that he did that because of earlier experiences). Rita (Mikael's mother), Olav and Andreas (Mia's father) were moving, seeming to get ready as we started to sing. These movements seemed familiar to them as everyone was performing independently and I suspected they had done them before. Mikael showed by smiling and looking up when hearing the song's name that this was a song he knew and had expectations about. I noticed that Olav participated actively, singing along – different from other songs. For me, it seemed that the fact that this was an activity that he had suggested was important. He performed body movements supporting the lyrics and confidently sang, so he knew what to do. There was a sense that this was an activity he had a personal history of doing together with Mikael. This points to the relevance of familiar songs that are part of people's socio-musical history together. From the example shared above, it seems that Olav's personal history with the song made

him comfortable sharing his expertise in doing this activity with the music café people.

A few weeks later, five-month-old Jenny and her parents, Torleiv and Sarah, started to join the music café. When I asked Sarah if there was any song Jenny liked especially, she said without hesitation, "WOTB". There were four families at the café this day. When we finished the hello song, I suggested singing "WOTB", and the following event unfolded:

Rita takes Mikael on her lap and starts to make 'wheel movements' in front of him. Lina takes Mia's hand and moves it in circles, and Ida turns her body towards Lina as we start to sing. Siv moves her hands in front of her body for Ava, who sits beside her, and Audun, who sits behind her, moves his arms in front of her. Sarah and Torleiv watch the group as we start, but then join singing and doing movements. After every verse, there is a bit of uncertainty about the next verse, and people look up and around. Mikael smiles and moves in the verse about the mammas saying, 'blah blah' and the verse about the babies crying, turning his head back to look at his mother's face and raising the Mickey Mouse rattle. After that verse, I ask - 'Is there more?' Audun answers, 'depends on which YouTube video you look at,' and Lina, Sarah, Torstein and Rita look up, laugh and nod. (Video material, May 4, music café 8, 04:26 - 06:22)

As in the first event, I thought this was an activity that family members already knew. People seemed to do what they were used to when getting ready to sing "WOTB". Rita, Siv and Audun (Ava's parents) and Lina (Mia's mother) got ready simultaneously by repositioning themselves and re-orienting their own and their children's bodies to make movements in front of Mikael, Mia and Ava. Mikael reacted to that by smiling at Rita. As everyone seemed to know the song but seemed used to different collections of verses, people looked up and interacted so we could decide what to sing next. In my view, through the practice of singing this song together, negotiating what to do and sharing which verses they were singing, "WOTB" was one of a few songs that all the families had a history with and an activity they could do and laugh about together, as illustrated in the conversation below:

Maren: 'Is there a song you have often been singing in summer?' Sarah: 'That would be "The Wheels on the Bus"'. 'That one, yes', says Frida and laughs. (Video material, August 10, Music café 16, 18:47)

When Jonathan, Frida and Fredrik joined us after the summer break, "WOTB" became more meaningful through their and especially Jonathan's interest in it.

Jenny has the basket in front of her (but not visible in the video). I ask 'Do you want to choose "Lille Petter" or "WOTB"?' (her favourites in previous sessions), but she picks "Lille Petter". 'How fascinated he (Jonathan) looked at you the whole song', I say to Frida as we finish the song. 'Yes, that's his favourite; we have a lot of contact with that one. That one and "WOTB",' says Fredrik. 'Yes, that's the favourite now,' says Frida (Video material, September 14, 10:35.)

As we talked about the design of the bigger bus (see below) and Jonathan crawled away towards the door, Fredrik and Frida looked a bit uncomfortable (they had said that they were worried that he did not even want to sit, and I had told them that he could move as much he wanted to.) I picked up the guitar and said, 'Ok, let's sing'. What happened when we started to sing is illustrated in Figure 47 and described below the figure.





Figure 44 Jonathan joins WOTB

Jonathan (the child coloured blue) had crawled from his mother's lap and was on his way towards the door but stopped when we started singing. He turned towards his mother and got up, supporting himself on his mother. Fredrik, his father, who had been reaching out, drew his hand back and joined in the singing. Jonathan smiled toward the group and his parents watched him smiling. Jonathan then turned to his mother, holding around her face, looking happy. The figure also illustrates how the other members of the music café got "WOTB" into action, changing positions, moving their hands in front of their children, and shifting attention.

In terms of accessibility, it could be observed that a few people participated differently in "WOTB" than in new activities, with caregivers singing more loudly and children showing anticipation. "WOTB" became part of the music café repertoire, and this is how and why the song cards and the rattles were developed.

"WOTB" song card materials

Testing and developing different materials was part of the home-based project and an important part of the preparations for the music café. Within the home-based project, I mainly used laminated cards to make them safe for chewing. I attached other materials to them, mostly by sewing by hand but found their tactile qualities still frustrating. I searched for a material that would be easy to work with and possible to sew, as I did not want to depend on glue for health issues. I found washable paper, which has tactile qualities comparable to cardboard but is slightly

elastic. It is made of cellulose and latex, is free of pentachlorophenol, PVC and BPA and is nontoxic (important as a few children in the project would chew on the song cards). The material can be sewn and is machine-washable and resistant.

However, it is hard to sew by hand, so I started using a sewing machine. While the process of creating these materials is described further below, in this section, the aim is only to present the materials. There is a small song card used to offer a choice of songs to the children, made of washable paper and a yellow string and finally, the bigger bus with pictures of the family members and, in one case, two additional animal passengers.



Figure 45 "WOTB" bus rattle for Jenny

The first object linked to "WOTB" was a rattle for Jenny (Figure 46). As Jenny was only about five months old and could not hold onto small instruments, I sewed a rattle for her in the shape of a bus. This rattle is about ten cm long and four cm high. It is made of grey washable paper and flowered fabric inside the door that can be opened. A strap attached to it can go around the wrist or ankle or be held onto to make a sound.



Figure 46 The WOTB song card

The song card is off-white and has a red bus on it. The other side is red. The wheels are black, and the yellow elastic attached to them allows them to move, providing a clear tactile clue. Behind the windows, there is light blue fabric. The rest of the card is made of washable paper. It's around four cm x four cm – a size that makes it easy for young children to hold but provides enough space for symbols. The wheels go around, using the same trick as in the home-based project (using Christine's idea with the elastic string).



Figure 47 The bigger "WOTB" card

The bigger card has the shape of a bus. It measures ca. 25 cm x 20 cm and has wheels that go around and doors that open. There are windows and separate cards for all family members (additionally, a pig and a bear for one family) that can attach to the windows with a hook-and-loop fastener. There are also wipers made of cord.

Taking the song cards into use/affordances

Throughout the project, the cards were used by different people for different purposes. I was interested in what kind of affordances they provided – apart from giving a choice for a song by picking up one card. As pointed out above, the "WOTB" bus card was one of the cards used more than others, witnessed by its wavy appearance and, therefore, the card with more diverse uses.

Audun, his daughters Ava (ten months) and Ida (2.5 years), Frida, Fredrik and their son Jonathan (2.5 years), Sarah, Torleiv and their daughter Jenny (eight

months) attended our second music café after the summer break, and the following event took place right after the hello song.

Ava jumps forwards (lying down to crawl towards the basket to get the song cards). 'I will choose', comments Frida and Audun says something about cards and laughs. The first card she takes is "Alle killebukkene" and we sing that one. Ava keeps playing with the cards as we sing and discovers the bus card, turning it in her hands, putting it in her mouth and waving with it in a fast back-and-forth movement at shoulder height, then turning it around again, looking at it, waving it (Figure 47). As the "Alle killebukkene" song ends, Maren smiles at Ava and comments 'I have done a few more, so this is "The Wheels on the Bus"'. "The Wheels on the Bus" is fun', says Audun. (Video material, August 17, music cafe 17, 05:36 – 07:30)



Figure 48 Ava exploring the "WOTB" song card

Ava took the card without looking at it, and I am unsure if she could recognise the bus; however, it was evident that she found the card attractive. She explored it for around ten minutes and probably would have held it longer if I had not asked for it, as I wanted to give Jenny a chance to choose "WOTB". Reasons for this card being particularly fascinating can be that this card has high contrast with the dark-red bus on the white card and a tactile element with the wheels that are more prominent and can be moved. Apart from the specific features, there are differences in the thickness of the washable paper, which I suppose influences chewability. Vision and what the brain can make of the visual input can be determined by age and brain structures, and high contrast can be helpful for many people. Children can also often be interested in using their mouths alone or in combination with their hands to explore objects. This suggests that music therapists and other people who work with people and music should ideally provide materials with features that offer these possibilities for exploring and engaging.

The event continued:

*I pick up the basket from Jonathan and Frida, sit down with Ava, and ask her: 'Can you put that card in here? (the basket) Jenny likes that one so much'. Ava lets me take the card in exchange for another. 'Oh yes', says Sarah and takes the basket. Sarah watches the cards with Jenny, picking up the "WOTB" card and saying, 'that one was wet' and Audun and Frida and I laugh and smile at Ava. Sarah takes the card by the corner and lets it fall on the mat, smiling - 'that one we take'.
(Video material, August 17, 10:35-10:59)*



Figure 49 The wet song card

The event shows how the card prompted interactions. First, it was Ava who interacted with the card, and then Ava and I negotiated about it. Frida commented on Ava's action, laughing and smiling, and finally, Sarah commented on the wetness, making us all laugh.

A few weeks later, it was Jenny who explored the song card. It is the beginning of the session, and we have just sung the hello song. Today only Jenny and Sarah were at the music café (Torleiv is parking the car at this point). I offered Jenny the basket with the cards by holding it in front of her, and she took three cards without looking at them carefully: the cards for "WOTB", "Bæbæ lille lam", and "Tøffe, tøffe toget".

The WOTB card is lying close to Jenny's feet and falls as she tries to take it. Sarah pushes it closer, and I pick it up and give it to Jenny, who puts it in her mouth. 'So, let's start with that one', says Sarah and I pick up the guitar. We start to sing, and Jenny watches me, the card in her mouth. Sarah makes wheel movements behind her back. At that moment, the "The Wheels on the Bus" card falls, and Jenny tries to get hold of it but then lets it slide down and lie on her right foot.

After the first verse, I stand up and say, 'maybe it's nicer for her if she sees both of us' and move to Sarah's side, and Sarah turns Jenny around. Sarah picks up the card and puts it in front of Jenny, who starts chewing on it, and we start singing again. As we sing 'the children on the bus', Torleiv calls, and Sarah opens the door downstairs. I sing, 'the fathers on the bus sing "Go Liverpool!"' (Torleiv's club) while Jenny waves the card and puts it on the floor. 'Uam', she says as I finish the verse. I respond by imitating the sound and starting a new verse: 'the children on the bus say uam uam uam'. As we finish the song, I take up the basket from behind my back and ask, 'Would you like to choose another song?' She reaches out for the basket and picks a few cards, then picks up the bus again and smiles. (Video material 04:29-08:21)

Providing the possibility to choose songs that do not rely on verbal speech was the main idea of introducing symbols. However, the cards do afford different types of actions, and not all are related to music, as the event below illustrates:

Ava reaches out for the WOTB card with her right hand.



Ava lifts up the yoga mat, looking at the card sliding down. Siv and Maren turn their heads towards her, smiling.



Figure 50 "WOTB" card sliding down

In this example, Ava played with the card, sliding it down the mat and picking it up repeatedly. Here the card shows some of its practicability, being able to be played with in different ways. Another important aspect of this example is that nobody stopped Ava, but Siv returned the card to Ava as it landed out of reach and Ava could continue.

Ava lifts the yoga mat up even higher. Maren leans forward, Kai turns his head toward Ida.



Siv reaches out for the WOTB card that has slid out of reach for Ava.



Siv hands over the card to Ava and Ava takes it.

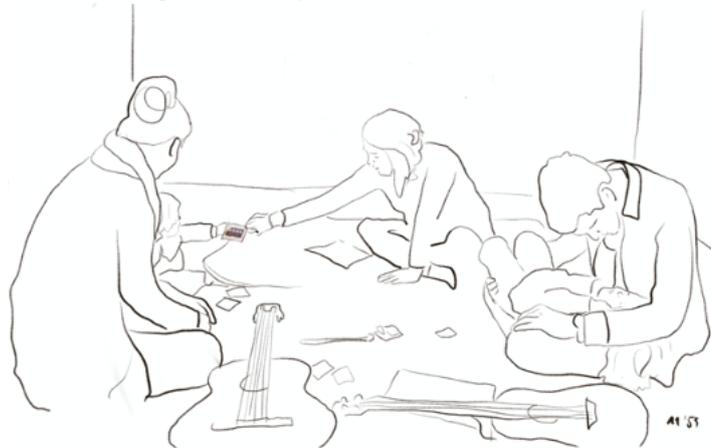


Figure 51 Interaction with "WOTB" song card

Relatedly, Audun had told me that Ava liked the first songbook we did. What she wanted most to do with it was to throw it away as far as she could and then crawl after it, he said. While testing how a song card slides or throwing a book could be considered inappropriate for these objects, it demonstrates their usability as playful objects. It shows in practice that materials afford different actions. That the songbook can hold up to being thrown around and is resistant to rough handling seems to make different actions with it possible. That people do not need to worry

about the book being destroyed easily makes it less likely that they will interfere in what Ava is doing with it. They do not need to worry about what is safe or considered appropriate to do with the book. Musical resources that are designed in a way that affords action without simultaneously creating barriers contribute to enabling environments.

Another critical dimension in co-creating action with material objects is how they afford shared attention. In the figure below, Jenny, Torleiv, Sarah and I are oriented towards the same object, the big bus card.

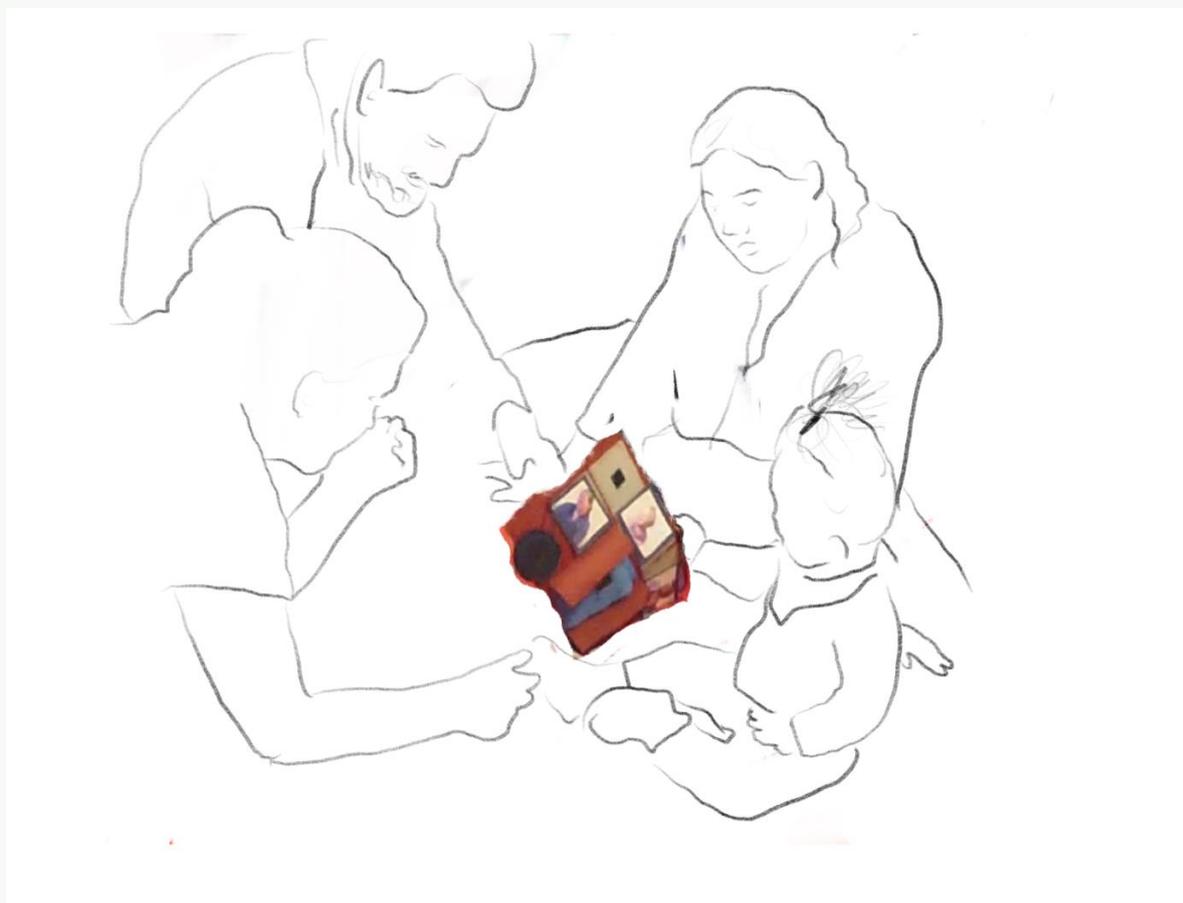


Figure 52 Looking at the bigger song card

In this picture, we see what Goffman (1962) calls an *ecological huddle*, a mutual orientation of the participants' bodies towards each other or a common object. One precondition for this to happen is that the activity and/or the object is at least temporarily accessible for the people involved. Sharing attention is a precondition for developing and co-creating musicking and, as described in the following section, creating "WOTB" together.

Creating “WOTB” together

Closely linked to the affordances of the “WOTB” cards is how people used them and how everyone contributed to making “WOTB” work. As outlined above, different people took the initiative to sing the song – mostly the older ones in the beginning and gradually the younger ones. What I want to describe here is how the lyrics were negotiated at different times in the project, as this impacted the design of the song cards.

We start singing in a faster version, and Audun, Frida and Torleiv make movements. We sing the verse with the father doing 'shh shh shh' and then the babies saying 'wuawuwua' and then Ida, with a frown and gesturing with her right index finger, says something. Audun asks, 'Hm? What do the babies say?' 'No! They sing "Heia Brann"', 'Oh yes, babies say "Heia Brann"' says Audun. 'No, daddies!' Maren starts singing 'daddies on the bus say "Heia Brann"' and the others join in, and Ida moves her feet and her right hand as she has a flag. 'Is that a flag'? Maren asks Ida imitating the arm movement. 'That's cool; we need to remember this.' (Video material, August 17, Music Café 17, 05:36-13:14)

Acknowledging everyone's contribution, especially the children's, was essential to creating a music café culture where ideas could be shared. At the next music café, I presented the “WOTB” card to Jenny together with the “Alle killebukkene” card in the middle of the session, and Jenny took the “WOTB” card.

We start singing. We sing about the babies and the mothers and then Maren says (to Siv, who was not there the last time), 'We have learned from Ida that daddies say "Heia Brann"' and Siv smiles at Ida and joins flag movements. (Video material, August 31, Music café 18, 18:13- 19:46)

Focusing on the children's contributions and amplifying them was important to me and while people might have been surprised in some situations, this became a shared and acknowledged practice over time.

The idea to do a bigger song card came up on the day I brought the little card to the music café:

I have been lying on the floor together with Jenny as Torleiv was getting the car and Sarah packing their things. Sarah comes back, and we laugh as Jenny chews enthusiastically on her sock and I take up the "WOTB" card I have with me for the first time today. Maren: 'Now I have been doing this card, and here it is only possible to move the wheels – I was wondering if it would be nice to do a bigger one where it would be possible to do all the things – open the doors and so on?' Sarah nods and says, "Yes, I think it would be cool with something more concrete", and we discuss which size would be good (something around a DIN A4 page, Sarah suggests). (Field notes, September 23)

The event above illustrates the start of this collaborative process, where I had been bringing something in by sharing a thought I had, and Sarah took up the idea and concretises it by bringing in her expertise, pointing out that something more concrete would be good, and this develops into a discussion about size. There is a sense of mutuality to this idea exchange, where we both bring something in and share an interest in developing this. The process continued at the next music café two weeks later. At the end of the music session, we discussed what this bigger bus card could look like in the group. Figure 54 shows the paper I used to note down the suggestions of the different families, and the added comments represent the different suggestions from that session.

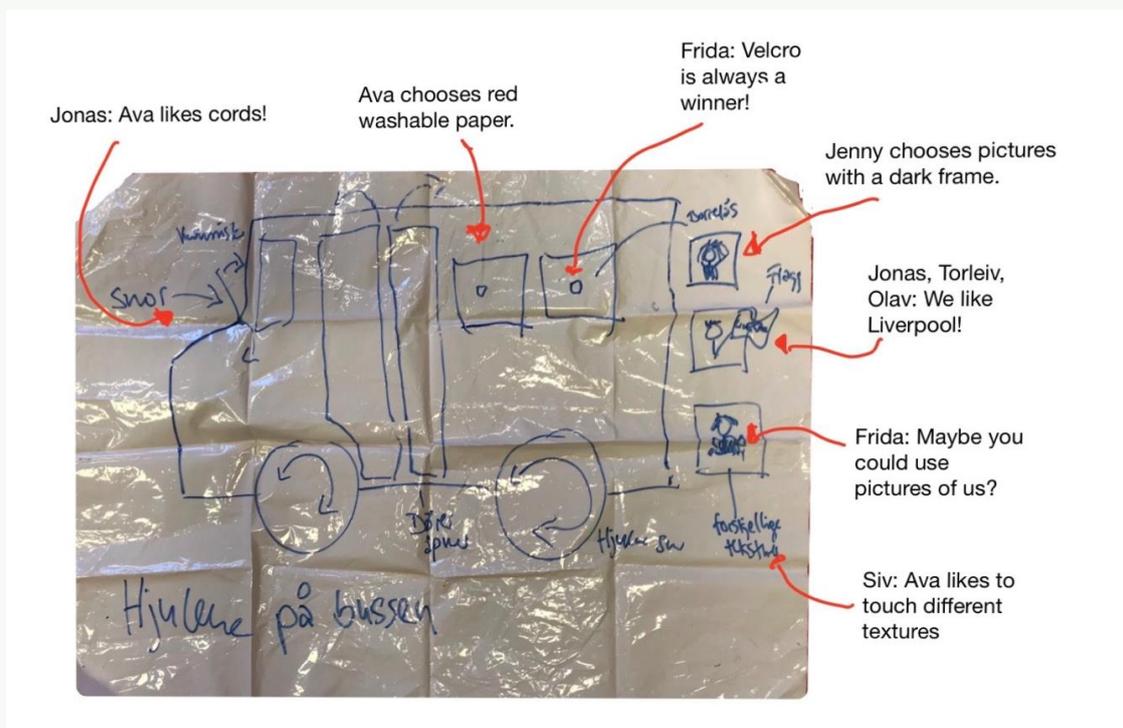


Figure 53 Planning the bigger bus

This planning process involved showing different materials to Ava and Jenny (see Figure 55) and discussing with the parents what could be most interesting for their families to include.



Figure 54 Exploring the Skyss (local bus company) bus and materials

Maren says, 'And you have to look at the first...local patriot version of the bus' (I have picked up a bus where I have printed the local bus company bus on faux washable paper). Sarah and Torleiv smile. 'You have to say if it would be nice to have it like a Skyss bus, but is it Skyss all places or are there other companies where you live?' 'Yes, it's Skyss in whole Hordaland', says Siv. 'Hi, you shouldn't eat the shoe', says Fredrik to Jonathan, who has crawled into the corridor, picks up the bus and laughs loud as she sees that it is Jenny in the picture – 'Yes, you have to see what works best. There are two versions of the card with Jenny on' – one is a print on washable paper, and the other is a laminated picture sewed on fabric. Andreas observes us smiling and Frida comes in again, followed by Jonathan. 'Cool that you just come again – you need to join the decision on what kind of wheels we should use', I say to Jonathan – but Jonathan makes impatient sounds, and Maren says, 'Or we can do that later.' 'It looks very cool', says Sarah. (Video material, September 14, 45:46)

What follows then is the event described above, where Jonathan turned back to the group and started singing (Figure 45). Later that day, after finishing the goodbye song, the discussion about the bus design continued.

I pick up the Skyss bus test version once more and show it to Jenny. 'Jenny, what do you think is best' I ask, showing the two different versions of the card with Jenny's picture in her hand. Sarah is looking over Jenny's shoulder. Jenny reaches out for the card with the laminated picture, takes it up and puts it in her mouth. 'It can be that that's the best version', 'Yes! Is that Jenny on both?' asks Sarah. 'Yes, it's the same picture', I say and show it to Sarah. Sarah smiles, looks at the pictures of Jenny and kisses Jenny on the cheek.

Jenny has reached out for the card with a laminated picture and a dark frame, which looks like not a random but an intentional choice as she first looked at it and then reached out for it. The alternative one was the same picture printed on washable paper, and the contrast is low through the paper's structure. High contrast might therefore be important for Jenny.

Ava had a look at the wheels and pictures when we sat around the coffee table and chose the same version of the picture. She was not so interested in the wheels, and Audun said that probably the most important was to have one that could be chewed on. In the following discussion, the design of the bus was decided collaboratively.

'There need to be more places for all the children to fit', says Torleiv. 'Yes, and I thought that every family could get their own', says Maren. 'Oh! Ok', says Torleiv, smiling and nodding. 'There are four windows, and one could stay in the door opening, but this is a decision you must make – do you want the Skyss bus, or do you want another one'? Siv says, 'We can take another bus because we never take the bus, so we don't have any relation to the Skyss bus'. 'Same for us', says Frida. 'He just knows songs about buses but hasn't any experience with buses. What would be the difference - it could be bigger'? asks Frida. 'Yes', I say, picking up the small song card with the bus. 'It could be such type of a bus'. 'Yes, and maybe with better tactile qualities', Frida says. 'Yes, we can attach more materials'. 'Yes, I think that could be good', says Frida. 'What do you think'? Maren asks Torleiv. 'Do you have any relation to Skyss buses'? He smiles and shakes his head 'no, not really. A colourful one, maybe. Big and colourful.' (Video material, September 14 – 51:22)

What I consider interesting in this discussion is the enthusiasm for discussing and negotiating details. The discussion also points to the necessity of checking for details – I thought that making it look like a bus in Bergen could be helpful, but

that was not the case. This example reveals the importance of the families' knowledge of what matters to them.

Based on these discussions, I created the buses (see Figure 48). At the music café, I brought the "WOTB" bigger bus card to Audun, Siv, Ava and Ida. We also learned that they would need additional passengers. Ava introduced these passengers and the first part of this event unfolded like this:

Ida makes the wheel movement twice with the card in her hand, then puts it down on her right. We sing "The Wheels on the Bus", and after we have sung the first verse (doors that open and shut) with Ida joining the open/shut movement with her arms, Ava makes a sound and Siv and Audun laugh. 'Pig'? asks Siv. 'Is it the pig on the bus?' I ask. We sing the pigs on the bus make...and make grunting sounds. Ava raises her hands and waves them rapidly. The journalist visiting us today moves a bit to the right quietly (maybe to be able to take pictures of Ava from the front), and Ava says 'hi' to her as the verse ends. 'What now, Ida, the babies'? Asks Siv. Ida nods, and we sing the baby verse. The next verse is about the fathers, and we start to sing 'hysh, hysh', but Ida says 'no, heia Brann' and we join her. Ava takes the "Lille måltrost" card. 'Were there pigs on the bus, Ava? They have never been there before,' I say. (Video data, October 26)



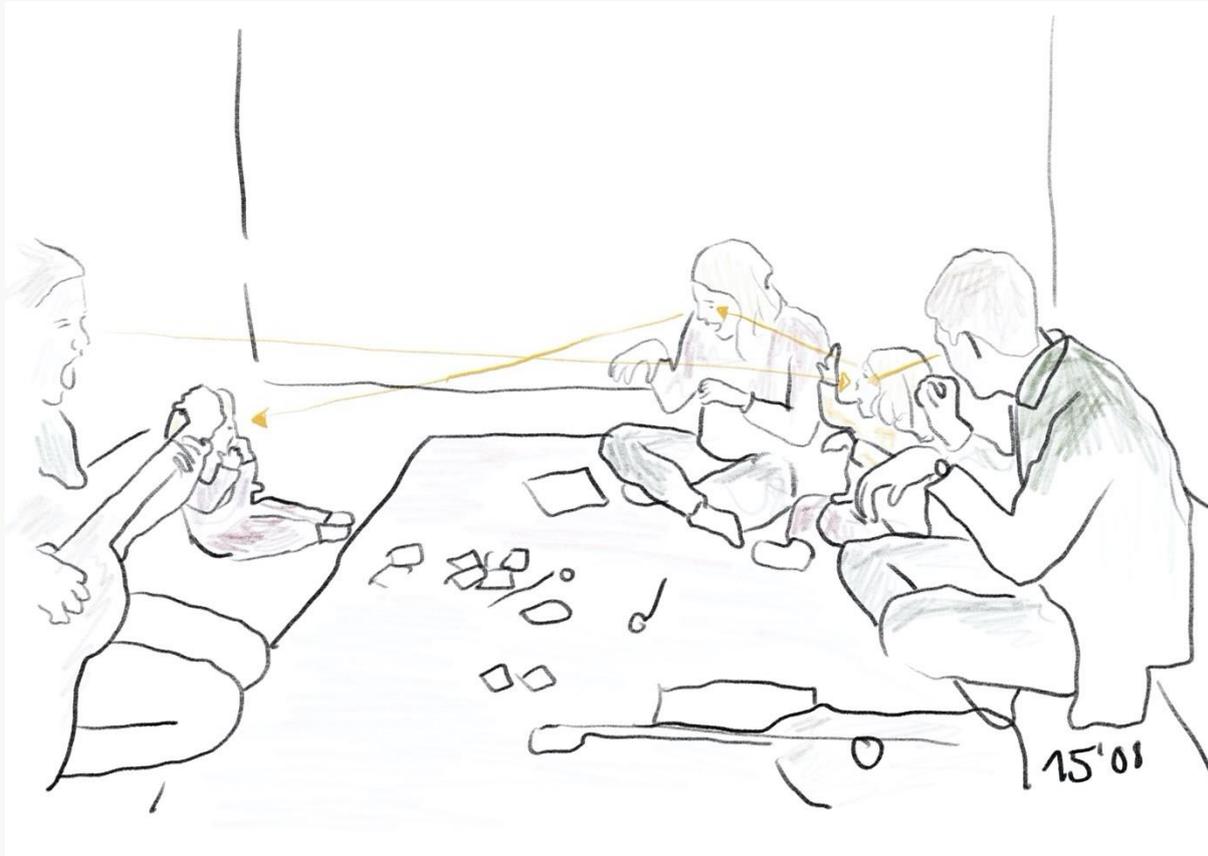


Figure 56 The pig and the bear

The upper picture shows Ava making a pig sound, looking at me, and Ida, Siv and Audun signing “pig”. The illustration in Figure 56 shows Siv, Ida and Audun signing “bear” and Ava and me facing them, making bear sounds. They offer two examples of the exchange of ideas, how ideas are picked up across the group, developed, expanded and performed in a new verse.

The event continued as we looked at the prototype of the bigger bus card.

That’s a proto version as the screenshots get blurry, so you could send me pictures if you would like to, Maren says, handing over the “WOTB” bus. ‘Yes, maybe we do that’, says Siv while they look at the bus on the mat now. Ida has stood up and looks at the bus, then picks it up and sits on Siv’s lap. Siv takes it out of her hand, puts it on the mat again and tests the pictures.



Figure 57 The bigger bus

Ava doesn't look at the bus; she leans forward and pulls Siv's hair. Siv: 'Yes, there is actually space for a pig; we need a pig. Should we have a pig on the bus, Ava?' Ava makes a pig sound and Siv and Audun laugh. 'Ok, I will write that down', I say, standing up and picking up my notebook. Siv says: 'Could be a bear as well, because a bear makes those sounds, right?' 'Ooh yes', I say – 'what's better, a bear or a pig?' 'Maybe I can sit in the front', says Audun. Ava first says 'Hi' to Audun, then turns around to the journalist again and says 'Hi'. 'Ida, is there something you would like on the bus'? Something else that should be there? 'Aaaaaehm, a bear', says Ida and makes a bear movement with her hands. 'A bear, yes', says Siv. 'A bear, ok', I say and write down 'a bear and a pig'. 'Open and shut', says Siv playing with the door, 'and there are the wheels that go round, do you see that?' (to Ida, who now sits in front of her). Siv tests if the bus drives on the wheels (it does). 'It drives, Ida, have you seen it?' she says. I pick up my notebook and say, 'You'll test how it works!' 'It drives, Ava', Ida says while she drives the bus back and forth (Video material, October 26, 09:41).

While this is a messy situation with several interactions going on simultaneously, what I want to point to here is that Ava's sound gets into a playful interaction around sounds and movements. Ava's sound is immediately taken up by the other people around, who not only notice it but also offer interpretation and

development. As Ava makes the 'pig sound', both Siv and Audun react to that by smiling and laughing, and Siv offers an interpretation by asking, 'A pig?' I build on that and ask if there is a pig on the bus, which leads to a new verse about the pig on the bus. Ida, Siv and Audun sign 'pig' and make sounds. Ava comments on that by waving her arms and smiling. As we finish the song, Ava's idea is acknowledged once more, and as we look at the big bus, Siv says that they need a pig and a bear. Ultimately, Ava's sound led to a new verse and two additional passengers (Figure 56) for the big bus. This example shows how Ava is a mutual contributor to the music café and introduces ideas to the group. Ava's sound could easily be overheard as it was not part of the song until then, but it is not, as there is a shared value of taking initiatives seriously and building on each other's ideas. Figure 58 shows the pig and the bear cards created for the bigger bus.



Figure 58 The bear and the pig

“WOTB” drawing people into action - a summary

The data material presented here shows the various ways the “WOTB” song cards played a role in the music café. The development of the materials linked to “WOTB” (the rattle and the song cards) is closely related to the development of the practice of the song in the music café. “WOTB” as a cultural artefact is a familiar activity for most families and different families had their local versions and sang it in Norwegian, Swedish or Danish. “WOTB” is a multimodal activity, including movements. “WOTB” is an example of a song artefact that allows the music café members to participate actively, providing opportunities for performing a familiar song and engaging in negotiations about how it should be performed in the music café. The different co-creators explore the cards and use them to interact in and

with “WOTB”. Creating the “WOTB” bus card involved various dialogues around design, testing of materials and negotiations of qualities. The big bus card was developed collaboratively, involving children and other family members in deciding how it should look. While these activities are interesting as they tell something about material culture in music in the music café, they also make collaborative processes visible. Different family members sharing their ideas and preferences for design contribute to developing relationships within the group, making it easier to develop ideas together. The “WOTB” cards have contributed to co-creating the music café by drawing people into interactions, making them share ideas and initiating musical interactions.

THE PARACHUTE TRAIL

The parachute as a cultural artefact has been part of children’s play in Norway since the 1970s. Most music café members had previous experience with parachutes, the children through kindergarten or physiotherapy, and so had their parents, from their childhoods and/or through their children.

The parachute was part of the music café from the start. I had it with me on the first day we met, and people immediately commented on it, and the children showed interest in it by orienting towards and reaching out for it. There were only a few times we did not use the parachute (3 out of 29). We usually used it for different activities for about ten minutes (see Table 7). Our parachute activities included some structured activities such as “Bjørnen sover” [sleeping bear] and “Hokus and Pokus”. We were introduced to “Hvem er borte” [who is away] by Siv – all these activities involve hiding. We got a wind song, “Blås, vinden blås” [blow, wind blow] and a ship song that involved making wind and waves. Additionally, we created a frog activity where a frog hops into a lake and jumps to the children.

Playing with the parachute also involved a lot of spontaneous play – either evolving from the other activities or the moment. One reason is probably the previous parachute expertise people brought to the music café. Looking at all data material involving the parachute, a few themes seemed vital as they occurred frequently and more when using the parachute than otherwise. I will now describe

the material and the sensory affordances of the parachute and present data linked to the themes of “taking action”, “movement”, “play”, “joy”, and “negotiation of activities”.

Table 7 The parachute in the music café

Music café dates	Time parachute used	What we did
February 23	No video	- Moving it up and down - Hokus og pokus
March 2	34:44-44:57	- Sitting under - Blås, vinden blås - Hokus og Pokus - Hvem er borte - Children playing
March 9		- No parachute
March 16	29:14 – 46:01	- Mia explores the parachute - Hokus og Pokus - Froskedamm – Mikael waving goodbye to the frog - Hvile i vinden – children under parachute
March 23	22:15- fail on video from 32	- Going around, children under parachute - Sitting under the parachute for about 10 minutes - Hokus and Pokus - Hiding egg
March 30		- No parachute
April 6	19:53 – 34:28	- Hokus og Pokus - Froskedamm - Store bølger, liten bølger - Ava exploring the parachute with her hands
April 13	30:17-45:40	- Mikael, Mia lying under the parachute, we go around, Mia smiles - Blås, vinden blås
April 27	31:11-43:41	- going in circles - Hokus og Pokus, shifting roles - Froskedammen, with the ball as well (Ava enjoyed that)
May 4	30:54-41:00	- Hokus og Pokus - Froskedammen
May 11	45:10-54:11	- Froskedammen - Under the parachute - Blås, vinden blås - Hokus og pokus

		<ul style="list-style-type: none"> - Hvem er borte - Children wrapping themselves
May 18	26:44-32:10	<ul style="list-style-type: none"> - Ava wants to sit on the parachute - Hokus og pokus - Hvem er borte
May 25	16:16-25:29	<ul style="list-style-type: none"> - Mia hides herself
June 1	20:53-34:23	<ul style="list-style-type: none"> - Froskedammen - Parachute as a swing
June 15	32:18-45:36	<ul style="list-style-type: none"> - Hokus og Pokus - Froskedammen
June 22	37:28-48:56	<ul style="list-style-type: none"> - Froskedamm - Hokus og pokus - Hvem er borte - Blås, vinden blås
July 6	24:07-40:48	<ul style="list-style-type: none"> - Hokus og pokus - Hvem er borte - Blås, vinden blås - Bjørnen sover
August 10	32:12-41:10	<ul style="list-style-type: none"> - Hokus og pokus - Hvem er borte
August 17	36:05-43:41	<ul style="list-style-type: none"> - Blås, vinden blås
August 31	38:02-45:40	<ul style="list-style-type: none"> - Bjørnen sover
September 14	33:20-41:42	<ul style="list-style-type: none"> - Bjørnen sover
September 21	47:42-53:27	<ul style="list-style-type: none"> - Hvem er borte
October 26	28:41-35:16	<ul style="list-style-type: none"> - Bjørnen sover - Going in circles - Hvem er borte
November 2	30:06- 39:01	<ul style="list-style-type: none"> - Moving the parachute up and down - Jenny laughing
November 9	27:25 – 39:19	<ul style="list-style-type: none"> - Bjørnen sover
November 16	34:52-44:21	<ul style="list-style-type: none"> - Hvem er borte - Bjørnen sover - Hokus og Pokus
November 23		<ul style="list-style-type: none"> - No parachute
November 30	33:29-43:43	<ul style="list-style-type: none"> - Bjørnen sover - Hokus og Pokus
December 14	43:45-54:56	<ul style="list-style-type: none"> - Hvem er borte - Bjørnen sover

The parachute, materiality and sensory affordances

The parachute measures 3.5m, a size recommended for around seven to 14 people and filled the room in its breadth when we spread it out. The one we used was yellow, red, blue and green. The material was nylon and light, and it was easy to make waves with it, making it go up and down. The parachute did not make much noise but rustled a bit when moving.

Doing movements with the parachute also involved a sensory experience on the skin. When sitting under it, the parachute provided a tent atmosphere, and while it got a bit too warm too fast, this created a different sensory experience as the light shone through the different colours. In German, I would say that parachutes have an 'Aufforderungscharakter', a 'prompting character': there seems to be something about parachutes that made the people in the music café want to play with them.

One of the children at the music café has a cortical visual impairment, which means that the brain treats visual input differently and the child's vision depends a lot on context and can vary throughout the day. Two children were very young (five and seven months) when they joined us. Strong colours and high contrasts are potentially helpful for visual perception. It was visible that both Ava and Jenny (the youngest children) and Mia and Mikael (who have different visual perceptions styles) were very interested in lying on their backs and looking upwards at the parachute (Figure 59).



Figure 59 Mia and Mikael looking up

The material of the parachute seemed to be inviting to touch for people at the music café. There are certainly people who do not like the touch of nylon as people have different sensory preferences and sensitivity to materials, but what I could observe in this project were children reaching out for it, playing around with it, wrapping themselves in it and hiding under it.

Negotiating what to do and how to do it – shifting roles

Playing with the parachute has involved people introducing new activities and ideas on what to do from the outset. The first event presented here took place at the second music café.

On this day, there are two families at the music café. Mikael (three years old), his parents Rita and Olav and Ava (seven months), her sister Ida (2.8 years) and their parents Siv and Audun. Mikael smiles as he sees the parachute and Rita says, 'the parachute' and does a moving parachute up and down movement with both hands. Ida and Audun, who have been putting back instruments, return to the circle.

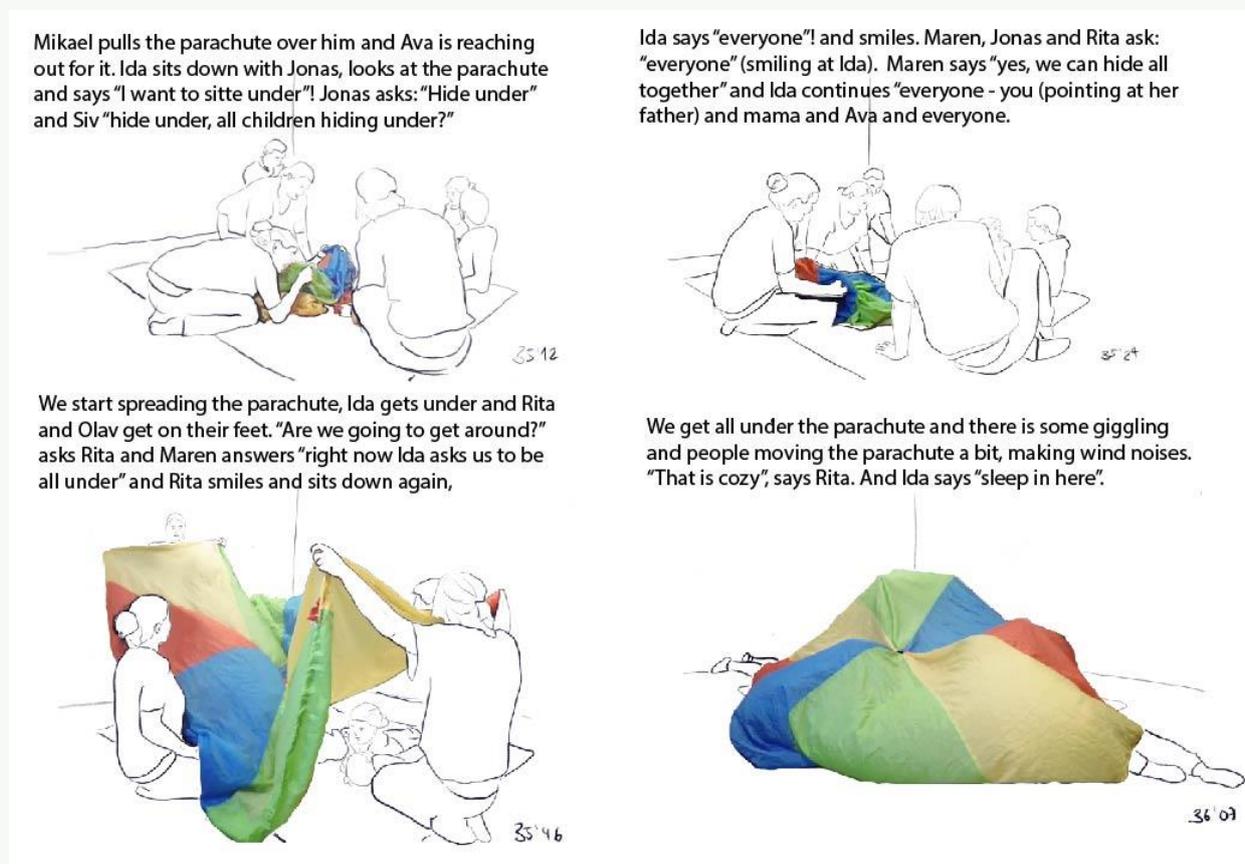


Figure 60 'I want to sit under'

Ida had a clear idea of what she wanted to do, and that she wanted to do it together with us and while Siv suggested that only the children should lie under the parachute, we all moved under it. Rita's suggestion to go around puzzled me. In a later session, Rita and Olav told us they always do that in the physiotherapy group.

We continue under the parachute for about three more minutes and then play "Hokus and Pokus" (a hiding activity). We sing the song three times, and as we end, Mikael hides again under the parachute. He smiles as he uncovers himself when Rita says, 'Mikael, where is Mikael'. He laughs, hides once more, then turns to the right and lies close to Ava so that their heads almost touch. 'They are crashing', comments Ida. Siv says, 'Yes, almost, but there is a bit of space; I think it's fine'. 'Now Ava is hiding too', says Ida watching Ava playing with the parachute. Rita and Siv say, 'Is Ava hiding too?' and Ida confirms 'Yes!' Siv asks 'Should we do "Hvem er borte"' (who is away)? 'Yes!' says Ida and Siv start to sing as she hides Ava under the parachute: 'Who is away, who is away, who is away for us, who is away, who is away, who is away for us...ummmmm is it ...Ava?' and then takes away the parachute, smiling at Ava. The melody resembles an old Austrian folk song ("Kommt ein Vogel geflogen"). As Siv sings to Ava, Ida hides; the next verse is to her. Mikael watches her hiding, laughs, then rolls over and helps find her under the parachute laughing.



Figure 61 "Who is away" Mikael on his way to find Ida

In both activities presented here, the children had a central role in negotiating what we should do. Siv introduced a song that I was unfamiliar with, but that they had experience with (Ida knew what song Siv was asking about and showed by hiding that she knew it). "Hvem er borte" became a main activity we did almost every Saturday. Shifting roles, as in the example with Siv sharing a song, was an essential part of parachute activities and happened not only, but mostly during parachute activities. This might be linked to the kind of activity we were doing, but also that the parachute helped create an atmosphere where shifting roles was possible.

A few weeks later, only Ida, Ava, Audun and Siv are at the music café. Ida has picked up the parachute, and we do the frog song. As we finish, Ida gets up, and I ask her if she wants to lie under the parachute. I tell her what we did last time (going around the children moving it up and down), and we do that. Ida and Ava lie on their backs and stretch their arms towards the parachute, laughing.

The figure below shows what happens after we sing "Hokus and Pokus".

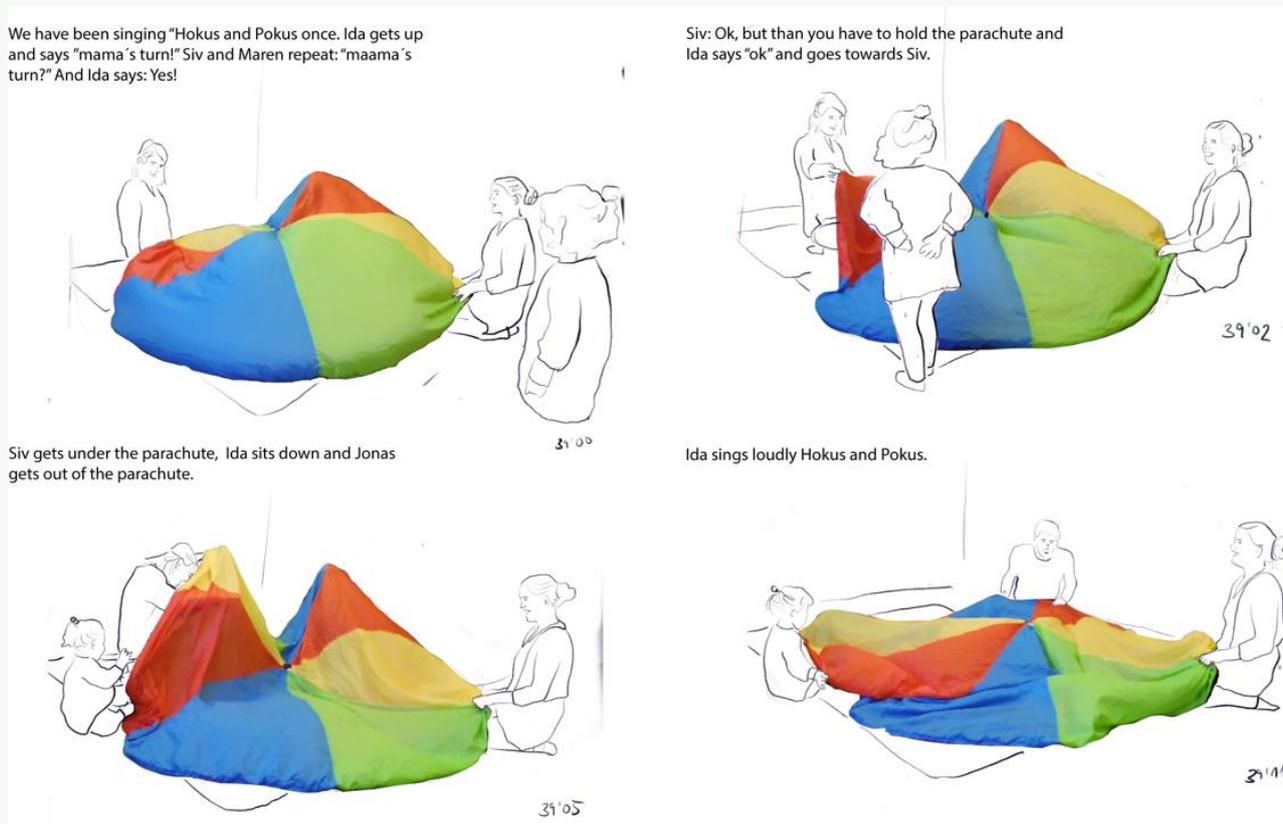


Figure 62 'Your turn, mama'

Playing with the parachute here provides a frame for Ida to take the lead and decide that Siv should now get under the parachute. Siv then negotiates with Ida that Ida needs to hold the parachute and Ida assumes that role and sings loudly (not something Ida would usually do). While such a change of roles could happen in other contexts, it is visible in the data material that the parachute seems to facilitate such fluidity between leading and being led in an activity.

Taking action – parachute affordances for participation

One theme that goes through the data material is that playing with the parachute seemed to facilitate that, especially the children that communicate through body language (gestures, gaze, orientation), initiate new activities when playing with the parachute.

Today there are only Mia and Andreas at the music café. Mia seems tired and is coughing a lot. We have been singing songs Mia has shown response to earlier by bringing her hands together and pointing with her index fingers to her face. After 15 minutes, I get the parachute and put it close to Mia, commenting on what she is doing. Mia moves her left hand and touches the parachute. She takes her hand away to touch it again. Then she pulls the parachute over her head, and I ask, 'Are you hiding?' and Andreas and I start singing "Hvem er borte", both oriented towards Mia. (Music café, video data)

At this time, Mia had very few movements that people around could interpret as intentional. Especially on this day, Mia was not doing very well. She showed however interest in the parachute, touching it repeatedly and pulling it towards her, saying something about how much it was offering.

It is November and one of the last music café meetings. Today, only Ava and Audun are present. We have been playing together for about half an hour and as we finish the song "Kua mi", Ava takes my hands with her hands and makes a roaring sound. I ask, 'Are you a bear? Should we sing "Bjørnen sover"?' She smiles, and I get the parachute.

Ava hides under the parachute, and as we take away the parachute, Ava waits a moment and then makes a roaring sound. I lift my hands, acting afraid, but I am surprised as this is the first time she has done that, and both Audun and I smile.



Figure 63 Ava and the parachute

Both examples take place at music café days where only one child and one parent are present. They are, therefore, examples of specific preconditions in addition to the parachute with its affordances.

The parachute room – a room for play

The parachute room refers to the actual room the parachute creates when sitting under it and a more abstract notion of room, symbolising a space where it is possible to act differently.

The moment illustrated below (Figure 64) took place at the 4th music café. There are two families at the music café that day: three-year-old Mikael with his parents Rita and Olav and 2.5-year-old Mia with her father, Andreas. We had been going around the children lying under the parachute (a suggestion from Rita; they do this in a physiotherapy group). We then joined the children sitting under the parachute and stayed there for around 11 minutes (I got out once to pick up the kalimba). While the sensory experience is strongest when the parachute goes down to the floor, it also gets warm.

It is a tent-like atmosphere and probably a bit too close for some people, but both Rita and Olav commented on different occasions that being under the parachute is 'cosy'.



Figure 64 The parachute room

We have spent a lot of time under the parachute today. In the beginning, we were going around the children waving the parachute up and down (Mia and Mikael lying under it) and then we stopped going, and I started to sing "Blås, vinden blås" [blow, wind blow]. We then joined Mikael and Mia under the parachute, Mia and Mikael lying side by side, both looking up at the parachute, attentive and relaxed. Mia made a few sounds (for the first time in the music café, I think). I had the impression that Mikael and Mia enjoyed being there together and that Rita, Olav and Andreas enjoyed watching them. (Notes, March 23)

Play with the parachute is closely related to the theme of "taking action" and the affordances that seem to be linked to the parachute.

Laughing while making a frog jump – a room for playfulness and joy

Watching all the video material, I perceived that people were smiling and laughing more often during parachute activities than other activities. At the same time,

there was a joint rhythm, people holding the same parachute synchronised in the movement of the parachute. While the group might play together in rhythm in other songs, I consider this a distinctive affordance of the parachute, to connect people through movement and rhythm as an object people hold together.

The frog activity was often an activity where people laughed. There was a bit of unpredictability in making something jump with a parachute, as it was hard to get control of the frog on the parachute. There were also quieter moments of happiness and joy, often related to the parents watching their children playing.

This Saturday there are two families at the music café. Mia (two years), her mother, Lina and her grandmother Lilly. Lilly is at the music café for the first time. We have played "Vi er alle elleville" (see Chapter Seven) for a while, and Mia has been very active. When I get the parachute, Mikael starts smiling and moves towards it, turning onto his left side and helping me to pull it out of its bag. As Rita spreads the parachute out and pushes it close to Mia, Mia moves her right hand and pulls it towards her chest.

We spread the parachute above Mia and Mikael, moving it up and down, making 'uiiii' sounds and smiling in response to Mikael and Mia's smiles and movements.

We start to go around with the parachute moving up and down over Mikael and Mia, making wind sounds. Rita lies down between Mikael and Mia as Mikael makes sounds of discomfort and rolls onto his belly. Mikael smiles, and we start singing "Blås, vinden blås" [blow, wind blow], still going slowly around. Lina knees down at Mia's side and smiles at her, making 'shhhhh' sounds and then lying down, saying 'uui'. We stop going and move the parachute up and down, accompanied by 'uuii' sounds and Mia starts smiling. 'See, Mia is smiling,' says Lilly with excitement, and we all watch Mia smiling, smiling ourselves and continuing to move the parachute, saying 'uuii'.

I remember that I was very touched by witnessing this moment. I had known Mia for over a year, but this was the first time I saw her smiling.

Parachute affordances – a summary

The parachute was a substantial part of the music café, and the data shows different dimensions of parachute affordances. Sensory qualities for touch and

vision make the parachute different from other objects. Other affordances are linked to the parachute in action, such as gathering around it, often orienting towards each other in a ring, moving in synchrony, moving the parachute up and down, sensing the air moving and being under the parachute together. The parachute seems to be a co-creator of playfulness, contributing to an ecology where music café members take the initiative, pay attention to other members' initiatives and build on each other's actions. There are several examples of music café members taking different roles when interacting with the parachute; joy and playfulness are often involved. The data show the parachute as an artefact that draws music café members into action and affords playfulness to the group.

WHAT OBJECTS DO

This chapter has traced the trail of artefacts linked to "WOTB" and the parachute. The analysis of these trails shows how the objects themselves are actors that co-create the music café. As Woodward (2007, p.3) states, objects' act on people and are acted upon by people for the purposes of carrying out social functions'. Examples of what objects do are the small "WOTB" card prompting different interactions, chewing, verbal interaction between the music café co-creators, and letting it slide down the mat. The parachute seemed to draw people together, allowing them to be together in rhythm.

The "WOTB" cards and the parachute reveal how the music café was co-created. The collaborative work of planning the bigger bus card shows how people hold expertise both about preferred features (such as strong colours and Velcro moving the pictures of the passengers around) and how important the families' experience is as my idea of the local bus company bus was not so useful as I thought. The parachute seemed to offer a space for changing roles, a more democratic space for people taking the lead, for instance, Ida leading an activity, Mia initiating an activity, and Siv introducing a new song. The objects traced in this chapter prompt interactions; they make people talk, share ideas and sing and contribute, therefore, actively to creating the music café.

Both trails highlight the importance of the qualities and features of objects. The “WOTB” card was used more than other cards, being chosen more often by both children and parents. One reason can be what the song symbolises, and the importance that the song had in different families and the music café, but the tactile explorations of both Ava and Jenny show that there were also features to the card that were important for its popularity. The parachute has strong sensory affordances and especially Mikael and Mia showed how being under the parachute and looking up offered possibilities for rich sensory experiences.

The trails show what the objects offer people and reveal how people use them. Tracing the object’s trails makes the collaborative aspects of the music café visible. The dimension of what people do will be explored further in the next chapter, where the trails of Ida and Mia are explored.



CHAPTER SIX: PEOPLE AND WHAT THEY DO

The previous chapter showed what kind of role objects play in co-musicking. This chapter will centre around the people at the music café and present the trails of Ida and Mia.

With this, I choose to present the pathways of two children as I consider that their trails can provide a rich picture of the music café. Other people around Mia and Ida will also be part of the chapter. Still, the main focus will be on how Mia and Ida moved through the music café, what they did to put music into action, how they interacted with other people at the music café and how they interacted with the materials available there. Mia's and Ida's trails provide different perspectives on the music café and challenge the organisation and content in different ways as they had different needs and interests in activities.

What people do, specifically what music therapy participants do to make music therapy 'work' has been explored in the field of mental health (Procter, 2013; Rolvsjord, 2010, 2016), challenging the perspective that the music therapist is the one who brings change. In the context of music therapeutic work together with families, Flower (2019) has argued for repositioning the child and parent and

centring them as conductors, considering the child and parent leading the music therapy. However, the craft involved, as Flower (2019) points out, often remains unnoticed. This chapter aims to trace what Mia and Ida and the people around them do and, through tracing their actions, develop a better understanding of the accessibility and meaningfulness of musicking.

The chapter is not only about what people do, but also about how we can conceptualise and try to understand what they do. One important perspective is embodied communication, such as gestures, facial expressions, and gazes.

Both trails follow roughly the same structure, first introducing the child and giving an overview of their presence at the music café and then presenting the trails through themes that emerged through the work with all data connected with Ida and Mia.

MIA'S MUSIC CAFÉ TRAIL

Mia was 2.5 years old when the music café started. Mia's family were the only family that I knew through another project. Before the music café started, Lina and I had discussed the idea of the music café together. However, while the music café was designed with Mia in mind, the group turned out differently than we thought when planning and Mia was the only child with high support needs. I, therefore, visited Mia outside the music café a few times.

Mia was part of the music café from its start until she moved from Bergen in October. Mia, with her mother Lina or her father Andreas, came to the music café eight times. Additionally, I visited Mia three times, one time at the hospital and twice at home.

I got to know Mia as a child who usually looked content and happy. Mia seemed to enjoy being close to her parents, being held and moved gently. Through their participation in the former project, I also knew that Mia appreciates music and would listen attentively, but also the challenges of interpreting Mia's communication, to know what she interprets from what she sees and how she

expresses joy and discomfort. Mia did not yet have a diagnosis when participating at the music café; the family was in constant search of an efficient medicine for epilepsy and for ways to understand how Mia communicates. Due to latency, movement and sounds were often not easily interpreted as connected to her surroundings. I will present Mia's pathway related to three themes: (a) accessibility of practices and environments, (b) embodied communication, and (c) musical resources.

Co-creating accessibility of practices and environments

Linked to the discussion of embodied interaction below, this section will explore some examples of the co-creation of musicking between Mia, Andreas, Lina, and me. The following example takes place in the third music café where only Mia and Lina were present.

Mia lies on the floor on her left side, oriented toward Lina. I sing, 'Hi hi hi, Mia is here, hi hi hi, Lina is here...' accompanying on the guitar. As the song ends, Mia turns towards me and the guitar and puts her hand on the guitar, and I say, 'Hi Mia', and Lina says, 'Yes, there you are', and comments that she looks exhausted. Mia turns towards her mother again, and I ask Lina, 'Do you want to sing "Pippi Longstocking"?' and Lina answers, 'Yes!' I say, 'And then I can learn the Swedish text!' Mia moves her left hand with her index finger stretched out. Lina says, 'Yes, let's do that!'



We start singing «Her kommer Pippi...

Figure 65 Pippi Longstocking



”tjolahopp tjolahej tjolahoppsan-sa”, Mia turns over slowly towards the guitar, raises her right hand and places it on the strings.

Mia moves her legs and arms, opens and closes her hands and orients toward Lina, then to the guitar and back again. As we continue to sing, Lina and I move in synchrony first, in tiny movements and then in a bigger movement. We have difficulty remembering the third verse, but figure it out and laugh. Mia turns her head towards the floor, and Lina asks, 'You want to turn around?' and assists her in turning onto her belly. As we end, Lina says, 'Var du Pippi? Den var fiiin' [Were you Pippi? This one was great], holding her hand and adding 'We need to remember that lyrics', and Mia turns to the guitar and drums with her hand on it as if confirming.

I made a note of the song after this session as there was such a change in the atmosphere for me from talking about the difficult situation in kindergarten to a relaxed and joyous moment in music. Mia looked focused and reached out for the guitar a few times, and her turn from Lina to me and the guitar made me interested in looking closer into the moments when she turned and moved. Lina seemed to enjoy singing this song a lot and a sense of togetherness. I related this partly to the fact that this is a song they have a relationship to and that the song co-created the space where they and we could be together, but equally important that the three of us were, in Goodwin's (2000) words, building on each other's actions.

I suspect that the Pippi Longstocking song played a role in the continuous interaction as an atmosphere was created that I suppose had importance for the continuation:

Mia stays a few more seconds with her hand close to the guitar, oriented towards the guitar strings and the head of the guitar. Then she moves her left arm, and Lina takes the initiative to turn her over onto her back. I sing 'Mia she turns; she turns around' to the melody of "Alle kan spille" [everyone can play]. Mia then draws up her knees and moves her feet up and down; there is a distinct rhythm.



Figure 66 Mia, Lina and Maren co-creating "Alle kan spille"

The interactions documented here offer examples of how an action is co-created. When reading my notes and watching the videos, I became interested in the communicative dimension of Mia's movements and gestures. Mia used her body in these interactions and her movements directly influenced what we did, or rather, there seemed to be a shared responsibility and flow in the interaction between the three of us where Mia's movements and changes in orientation played a central role, and we appeared as three mutual contributors.

These are examples from a Saturday when Mia and Lina were the only people at the music café. It is visible in the data from Saturdays when the music café was more crowded, and musicking was less accessible then. While there are exceptions from this visible in the data material, overall, it is visible that accessibility for Mia is linked to a quiet space and interaction closely related to Mia's initiatives. These might be overlooked when attention is shared with multiple people, and Mia also

would show less initiative, but probably instead use her energy on the surroundings.

Another critical dimension for accessibility was time and the challenge of a fixed time for the music sessions. Mia's possibilities for participation would vary a lot based on how the night was and how much epileptic activity there had been before or during the music café. Visiting Mia at home was, therefore, a possibility to musick where Mia felt safe and did not have to use energy on the environment and also be a bit more flexible depending on Mia's condition.

Mia's participation - embodied interaction as a perspective

Looking at musicking as embodied action turns the focus to the interaction, to how Mia interacted with and responded to people and materials in the music café as a situated context. Goodwin (2000) uses the notion of 'semiotic fields' to refer to the process of building signs through sub-systems. One of these fields is the body and how it is used through gestures, posture and orientation. Goodwin (2000) states:

action that occurs here is built through the visible, public deployment of multiple semiotic fields that mutually elaborate each other (p. 1494).

In the interaction with Mia, people (myself included) were not always aware of how Mia's gestures and sounds were related to their musicking. However, as visible in Figure 59 above, where Mia played on the strings and then moved her arm, ending one activity (playing the guitar) and starting a new song, Mia's movements initiate interaction and change interaction. If we understand Mia's embodiment as an epistemic resource, what do we learn about the musical (material) resources?

In one of the first music café meetings, something about Mia's leg movements caught my attention. There was something joyful about them and some kind of expressive quality, and I started to wonder about their communicative dimension and, in general, what changes in position and movements mean for Mia. Andreas and Lina shared this curiosity when I asked them about these movements, and we agreed to watch the movements more closely and would try to trace them. I, therefore, started to look at the video recordings with a focus on how Mia was using her body, curious if we could learn more about how our all interaction is intertwined.

What can we learn from looking at micro-interactions and how they take place in a situated context? In one of the first music café sessions, Mia lifted her index finger during the hello song. When I watched the video afterwards, I saw Mia repeatedly lifting her left index finger during the song. With some latency, it is hard to link the movement to her name in real time, but there is a clear link when tracing it in time in the video material.

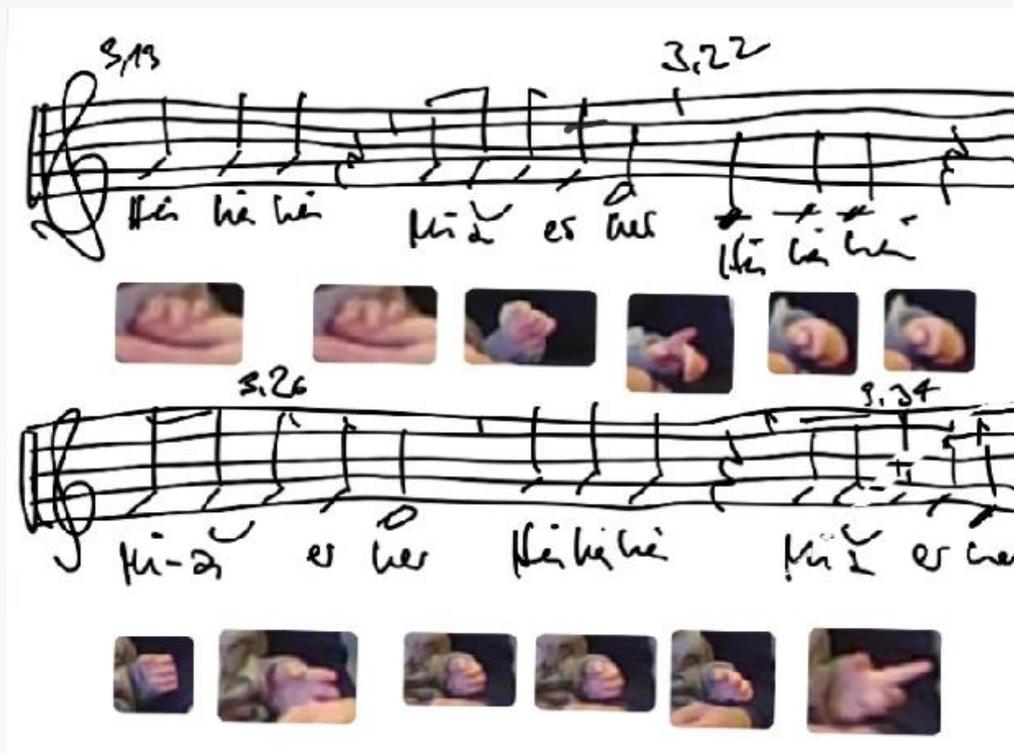


Figure 67 Mia's index finger in "Heiheihei"

I created a figure that visualised the link between Mia's index finger movement and the group singing her name, as I wanted to share it with Lina and Andreas. At this time, Mia's parents had to fight for an augmentative and alternative communication (AAC) device, which was first denied because the kindergarten stated that Mia 'could not communicate'. Hence, I used this transcript to write a note on how Mia communicates in the music café.

The figure below shows the scene where I showed Andreas the video and the picture in Figure 67 above. When Andreas sees what Mia does, he lifts his index fingers, saying Mia's name.



Figure 68 Watching and performing Mia's index finger movement

Aiming to learn more about tactile communication, I contacted two colleagues working with tactile communication. I watched a video together with them (with the parent's consent) where I had the impression that Mia was doing some of the "Itsy bitsy spider" movements. They confirmed this impression and immediately recognised what Mia was doing in the "Itsy bitsy spider" scene. This was important for Mia's parents and me and helped me to understand Mia's actions and the limitations and possibilities of people to recognise Mia's craft in making musicking work better.

Affordances of familiar songs for Mia

Familiar songs seemed to afford something to Mia (although in a different sense than to Olav) – there were often tiny observable changes in orientation and facial expressions. In the transcript below (Figure 69), where we sing "Alle killebukkene", Lilly is witnessing Mia smiling slightly (which did not often happen at that time).



Lilly points to Mia's face and smiles at Lina, who also smiles, looking at Mia's face. I am also smiling and oriented towards Mia while we continue to sing the song.

Figure 69 Mia smiling and Lilly pointing

One reason for Mia taking part actively in this song can be that it is a song she had heard many times before as it is one of the songs Lina and her mother like to sing for Mia. Mia, therefore, knew the song's structure, which might help her spend less energy listening. Familiar songs seemed to provide a structure for participation for Mia, enabling her to do things or/and the other people to perceive them.

The same day Mia smiled even more when we were moving the parachute. As described above, these were the first smiles I had witnessed after knowing Mia for a year. While her family had seen her smiling, their reactions showed that this was still special to them.

Musicking can be considered a space where people can interact even when interaction and communication styles differ from what (neurotypical) people often would expect or rely on, such as eye contact and smiles. However, smiling as a sign of 'wow, this is something Mia seems to enjoy' was powerful to witness, especially the ripple effect of her smiling, encouraging and confirming for people around that specific activity or material was important to her.

The same song ("Alle killebukkene") led to another interaction a few weeks later and contributed to cultivating the song as one of the songs we would sing when Mia was there. "Alle killebukkene" is a song about small goats jumping on a hill.

The mother/father/whoever asks if the child the song is for is at home and the child/someone assisting the child says, 'yes' or 'no', which leads to one of two different endings. A few weeks later, again only Mia and, this time, her father was at the music café. We sang "Alle killebukkene" as one of the first songs. Mia and her father lay on the mat, and I sat in front of them. Andreas and I were singing, and I was accompanying on the guitar. As we sang the song for the second time, Mia said, 'yes' in time as we sang 'Mia's father answered' and, surprised and smiling, Andreas, and I echoed her 'yes,' first to Mia and then to each other. "VEAEV" was another song that, through the project, seemed to become familiar to Mia and provide a space for participation (see Chapter Eight). This was a song where Mia reached out for instruments to play in contrast to other songs.

While some familiar songs seemed to allow Mia to mobilise her resources for participation, other songs (and activities with the parachute as described in the next chapter) seemed to offer experiences of being together. "Babambibaboo", the song that also played a significant role in the home-based project, is a song that involves practices that facilitate accessibility by giving space for improvisatory elements by singing about and doing movements that the child wants to do or does at the moment. In its original verse, the song asks for jumping, which is often fun for other children. This is not such an accessible movement for Mia (see p. 212 for how Andreas adapts it), but movements such as swinging or dancing seemed fun.

The transcript below shows a moment where Andreas moved Mia towards the other children after we had been singing and rolling on the floor, with the children rolling over from left to right with some assistance (something Jenny enjoys). As Andreas moved Mia towards the other children, I started singing, 'We meet on the floor, we meet on the floor', joined by the parents and Vilde, Mia's older sister. There was a clear sense of interest in one another among the children. They oriented towards each other, and Mikael and Ava shifted their attention to Mia. Mia, too, is oriented toward the other children.



Figure 70 "Bababmbibaboo" children gathering

The activity of "Bababmbibaboo" allows reactions to what people do and frames them into the song. It is also a song that we have been singing at every music café, which might contribute to the active participation of music café members, including Mia. The four children's orientation towards each other was exceptional as they were often oriented towards their caregivers. That all the children, including Mia, were together led Rita, Siv, Torleiv and Andreas to move together. There seemed to be a mutual acknowledgement of each other on the floor through their orientation and gaze exchanges and everyone else looked smilingly and attentively at them.

Familiar songs seemed to offer a structure where Mia could participate and where she apparently could do other things than outside music at the music café. At the same time, familiar songs seemed to provide a structure where people around Mia could recognise Mia's participation. Based on my observations of the data, this happened more likely in music than outside music. From my understanding, musicking offers a Vygotskyan collective zone for development where Mia and the people around are involved in musicking as an activity that facilitates mutual engagement.

The role of Mia's parents

In various instances, Andreas and Lina took an active role in supporting Mia. This might include sensitivity to when Mia wanted to turn around to help her upper body and head, but also when she was tired or having epileptic activity. I often

sought advice to understand how Mia was doing, whether she was tired or still happy to be in the activity or had to rest.

In addition to Mia's parents, the other people in the music café cared for Mia socio-musically (for instance, by offering her instruments, talking to or touching her gently).

There are many ways Mia's parents supported accessibility. For instance, Andreas supported Mia's neck when singing "Bababmbibaboo", which involves a bit of jumping. This is not only a small gesture that shows Andreas' knowledge of Mia's body differences but also reveals Andreas' competence to accommodate an activity that could be difficult for Mia. Andreas also held Mia towards him and not outwards, which would probably create more insecurity for Mia. For me, this was a moment that reveals practices of care as Andreas showed his concern about Mia's wellbeing and created a variant of the jumping that was more intimate by being positioned facing one another and still being able to take part in the joint activity.

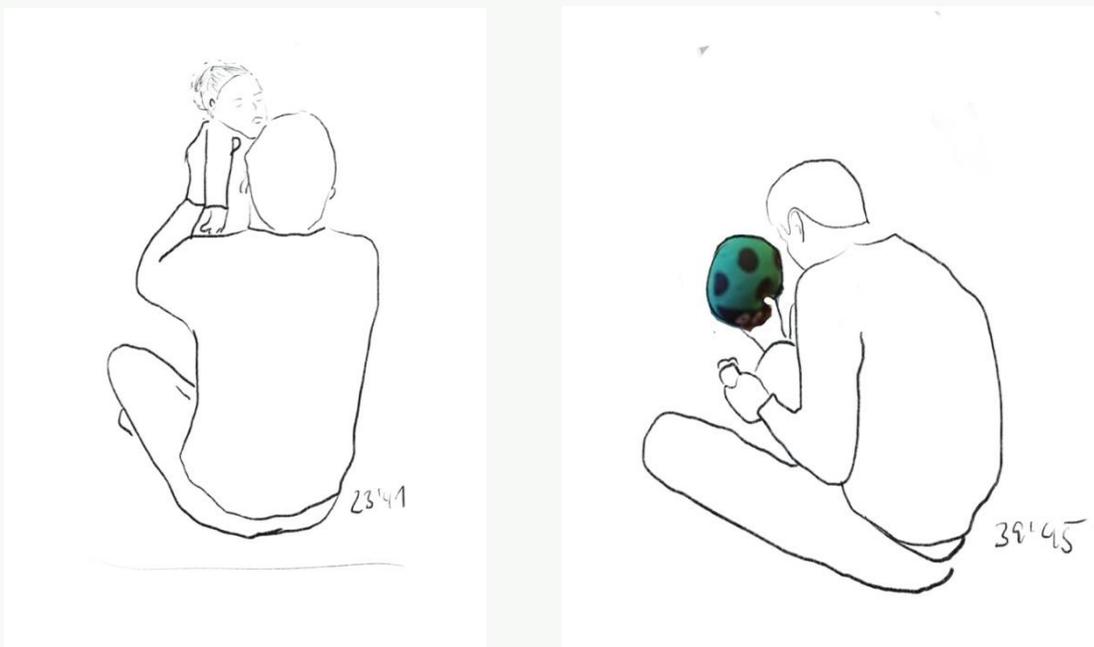


Figure 71 Andreas' ways of creating accessibility

Later in this session, Andreas positioned the round pillow that we used as a frog that day at eye level to facilitate Mia's perception (just as Lina did with the egg shaker in Figure 72 below). However, facilitating accessibility is a complex issue, and it is not always clear what encourages participation and what might put up

some barriers. Providing access and creating barriers to participation can also be simultaneous practices. For instance, moving Mia’s hand to play an instrument might help accessibility in some moments, but might take away the opportunity to do it herself in other moments where she can do it herself.

Andreas and Lina had different perspectives on music at the time of the music café. While Andreas said that he preferred doing physical activities at the moment (notes, May 25), there were often moments where it looked like music provided something for Andreas and Mia (which does not necessarily mean that they do not have these interactions or even better ones outside music). Lina said that music was a space where they (she and Mia) could do something together (notes, June 1).

Affordances of objects for Mia

Some objects seemed to be more accessible for Mia than others. In the figure below, Mia directs her attention to the red egg shaker as we sing, “Where is the egg”.



Figure 72 Mia and Lina and the red egg

Lina positions the egg in the distance, which facilitates Mia perceiving visual impressions. As described in the parachute section, Mia seemed to have a particular interest in the parachute and would often reach out to it, touch it gently and eventually push it towards her. The parachute also seemed to prompt

interactions and make it possible for others to interact in playful activities with Mia, as illustrated below by Andreas playing hide with Mia.



Figure 73 Mia under the parachute

The parachute seemed to be a space where Mia could be attentive, and it looked like it facilitated her visual perception. The moment illustrated above took place in the third music café. We spent about ten minutes under the parachute. Mia was looking upward with eyes open, and I had the impression that she was focusing on the parachute and enjoyed being there as her face was relaxed and looked happy. While there was also sound, it was clear that the parachute had an important function in providing a sensory environment.

Another object that developed an important role was the 'speilkarussel' [mirror carousel], a wooden toy with bells and mirrors that turns and makes a sound when it is touched. I knew about this toy from my time working with the assessment of visual functioning, and I also knew that Mia and her family had seen one at the hospital. I was, therefore, very happy when I found a used one to buy. The mirror carousel seemed to be an instrument that allowed Mia to play more independently

without assistance and developed a unique role for “VEAEV” (see Chapter Seven). The speilkarussel also had a value for playing together with other children like Mikael. In the moment below, they play for quite a while, orienting towards each other, sometimes taking turns and sometimes playing simultaneously. Mia looks very attentive and reaches out for the speilkarussel with both hands.



Figure 74 Mia and Mikael playing with the mirror carousel

Co-creating new objects

One dimension of the music café was co-creating objects: the pictures below show all the objects created around Mia. The idea of the rattle came up when we sang “Vi er alle elleville” on one of the first Saturdays, and the egg shaker repeatedly fell out of Mia’s hand. The rattle, therefore, has a string to prevent it from vanishing.



Figure 75 Song card and rattle

We talked in the first session about tactile song cards (more specifically, I asked if this sounded interesting and meaningful and Lina said it sounded like a good idea) as I showed Mia one of the song cards I had prepared. As we talked about possible songs, Lina suggested three Norwegian songs (“Historien om tre små fisk”, “Alle

killebukkene”, and “Fem små apekatter”). I remember that I was first surprised that we had not sung any of these songs in the previous groups and then surprised by my assumption that the songs we had sung together would be the most important ones. The week after, Andreas started to sing “Historien om de tre små fisk”, prompted by the song card.

A few weeks later, the day I brought the Mickey Mouse rattle for Mikael, I suggested doing a Pippi Longstocking for Mia. Lina liked the idea, and I brought it one week later.



Figure 76 Pippi Longstocking rattle

Maren: We can think about what she could wear. She has that yellow piece in her hand as Mia likes to touch the parachute, but are there other materials she likes to touch?

Lina: Maybe wool and felt.

Maren: Yes, a knitted dress would be great!

Lina: Maren can do that!

Creating resources together based on what we thought could work and testing them helped us understand what materials Mia liked and interacted with. When the other families shared an interest in having signs on the song cards, we talked about doing song cards with tactile signs. It was complicated to develop these signs collaboratively during the music café, so we agreed that I could visit Mia at home. Lina thought that such cards could be good for the assistants in kindergarten as well and we decided that pictures and descriptions of how to do the activity could be helpful. I visited them twice at home and one time at the hospital, where they had to stay for a few days.

When we met, we decided to make song cards for two common Norwegian nursery rhymes (“Det var en gang en mus” [once there was a mouse] and “Gå i skogen” [go in the woods]). I did a test version to see if printing pictures on washable paper would work (it worked for this one as no one would chew on it) and discussed what the cards should look like. We tried out different signs during the first visit, watching Mia closely. We figured out that there should be different tactile qualities, wooden elements, and textures in the house and the plant. There was a string attached to the mouse that could be hidden behind the plant and in the house. The back of the card showed Lina’s hand moving, ‘searching the mouse’ and a description of how to introduce and facilitate doing the rhyme together, waiting for signs of expectation.



Figure 77 Song card for “Det var en gang en mus”



Figure 78 Song card for “Gå i skogen”

Lina thought that the card for “go in the woods” should have materials from the environment around (not actually from the woods, but a stick, chestnut shell, a stone and laminated leaves are attached). Additionally, a book for Mia consisting of songs important to Lina and Mia was designed to be tactile and visually accessible.



Figure 79 Two pages of Mia's songbook

These materials point to the importance of providing such materials with different textures and tactile affordances and creating these materials based on Mia's and Lina's interests and needs, having access to a sewing machine and having the time and skills to develop such materials.

Mia's trail – a summary

Mia's trail shows her competence in co-creating musicking and the capacity and incapacity of everyone else to interpret and interact with embodied expressions that we do not necessarily understand. While Mia's and other people's actions elaborate on each other, this did not always appear to be a conscious process, and the possibility to re-watch video recordings was, therefore, important. Micro-analysis of interactions was important in recognising how co-creation happens. Mia's trail shows the importance of other music café members considering Mia's expressions as communicative and reveals the practices of care by Andreas and Lina. For Mia, the music café environment at times was not accessible and this points to the role of the environment in co-creating accessible spaces. Mia contributed a lot of knowledge about the accessibility of both instruments and activities by showing what worked for her in a situated context and what did not. The collaboratively developed musical resources point to the importance of the material dimension in music therapy. Different tactile and visual materials were necessary, but so was developing these based on Mia's preferences and experiences. Creating such resources requires time, material, and competence that might be difficult to access in a music therapy context. However, having access to materials that facilitate participation, in Mia's case, the parachute, the mirror carousel, and the different resources we co-created might contribute significantly to accessible practices.

IDA'S MUSIC CAFÉ TRAIL

Ida was 2.5 years old when the music café started. She is Ava's older sister. Ida and her family took part in the music café throughout the whole project period (13 Saturdays).

Ida participated enthusiastically, bringing many ideas and energy into the group. She talked about the music café at home (and still did a few months after we finished), played music café at home, and when she got a ukulele, the first thing she said was, 'I have to bring this to the music café!' Ida was a very active member and was missed when she was absent. However, there was a lot of ambivalence in Ida's participation in the music café. She left the room several times and often said 'finished', 'I want to go and eat biscuits', or 'I want to go to the playing corner'. Ida's pathway is presented here in four themes that reflect the ambivalence of Ida's participation and represent the different dimensions: (a) 'finished' the temporality of accessible activities discusses how activities for Ida can be accessible and inaccessible, (b) action and movement as accessibility, which refers to specific qualities of activities as decisive for participation (c) negotiation of the performance of activities and lyrics, discussing Ida's role in co-creating music café practices and (d) outside the music room, which refers to interactions that happened outside the music sessions, but had a relation to it. The first two themes reflect different dimensions of accessibility by pointing to temporality, action and movement as factors. The third theme centres on the issue of how people (and here mostly Ida) decided how to do music and lyrics together. Finally, the fourth one explores how interactions outside the music room impacted what happened in the music café and the other way around.

'Finished': The temporality of the music café's accessibility for Ida

From the outset of the music café, Ida showed that the music café was a place where she enjoyed taking part actively. Still, there were also many moments when Ida showed that she did not want to be there, either by hiding, going outside the room, or stating that she was ready to go. Often, there would be rapid changes from Ida being happily playing to wanting to go out, as in the following example.



Audun: 'Do you want to sing "Kua mi"? Because you just showed me that one signing outside.'

Ida nods.

Siv: 'Should we sing that one?' Ida nods and lifts her left index finger to her head (the sign for cow).



Siv: 'Then everybody needs to be ready, right'? She moves her index fingers towards her head and the other group members join.

Siv: 'Does it look like we are ready, Ida?' Ida nods, we start singing, and Ida looks happy and sings along.



Towards the end of the song, Ida stops singing and signing, and as the song finishes, she stands up and says "finished" while going towards the door, clearly communicating that we are done with this song right now.

Figure 80 Ida is leading "Kua mi"

Several different explanations for Ida wanting to leave are possible. Ida agreeing to perform the song might not have meant wanting to do it right then; a lot of attention was on her as we were singing, which might have been uncomfortable, or it was ok to do that song, but she needed a break afterwards.

It was often difficult to tell why activities or practices changed their accessibility for Ida, as in the example above. Sometimes, however, these changes in accessibility were traceable and linked to different factors such as tempo, action and movement, which will be explored in the following sections.

Movement and action as accessibility

One of the aspects or factors that seemed to create accessibility was increased tempo. Ida seemed to enjoy songs with a certain level of energy and a faster tempo and often seemed to lose interest when the tempo of songs was slow. Ida's need for tempo and action could sometimes collide with the needs of Mia and Jenny and sometimes Ava, who would drop out when the tempo would get too fast. In the example transcribed below, Ida was initially enthusiastic about singing "Bababmbibaboo" and jumping but seemed to be losing interest in the verse. She became interested again when we accelerated the tempo in the second verse. This points out that it is not only about increased tempo, but also about tempo dynamics.

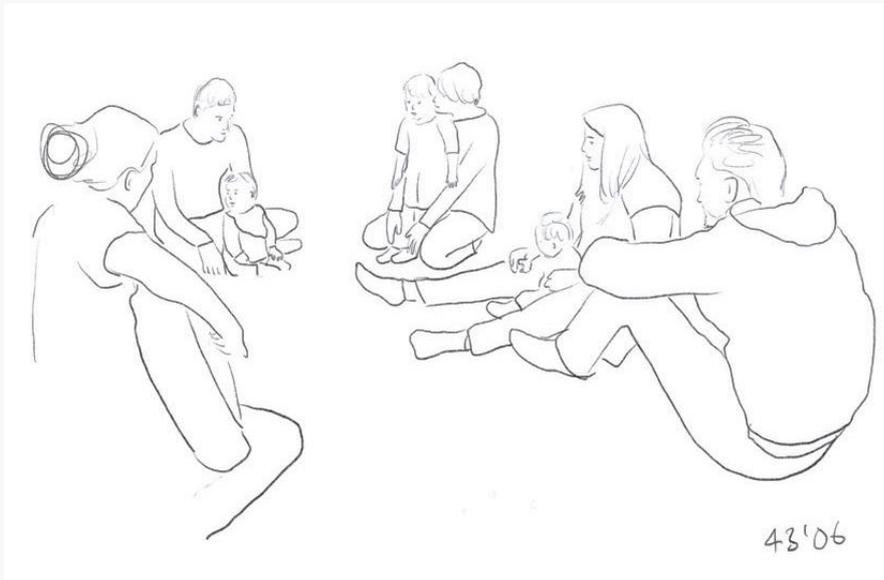


Maren: 'Should we jump and dance?'

Audun: 'Jump and dance? Jumping is great!'

Ida: 'Jump a lot!'

Ida moves from Audun to Siv.



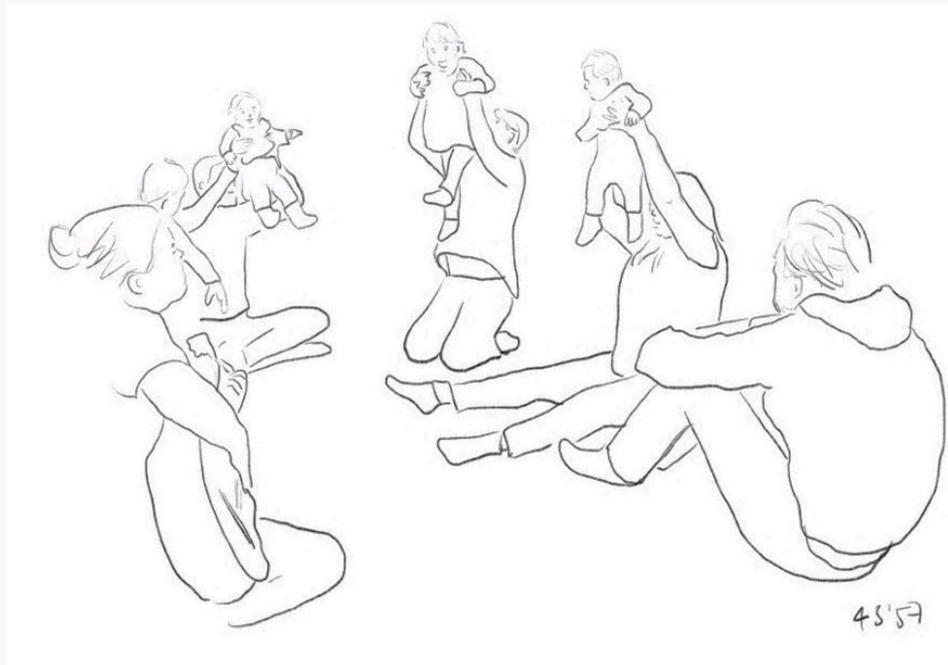
As we start to sing, Ida looks uncomfortable and leans toward her mother, holding her arms.



Ida's expression changes a bit while jumping. She smiles and seems to enjoy the movement.



There is a significant change when I wonder if the tempo is too slow and accelerate the tempo. Ida starts dancing on Siv's lap and smiling at Mikael.



As we continue singing, Ida starts to dance differently, now waving her arms and smiling. She smiles very much in the second jumping part.

Figure 81 "Bababmbibaboo": 'Jump and dance'!

Here, tempo seemed to make all difference from boring to fun. I do not think that a faster tempo would always improve accessibility, but it seemed important on this day and in this song.

The importance of tempo also comes up in the "Lille Petter" pathway in the next chapter. Also, gestures, signing and movement seemed to afford Ida the possibility to join, and there was a relationship between movement and increased tempo. Songs with more action were often the songs we did faster. I often wrote that Ida played enthusiastically in "Elleville" (Ida's favourite, says Audun). Ida also signed along to various songs, as this was something they did at home and in kindergarten and it often seemed to make singing more fun for her.

The figures below show two moments of "Baby Shark" and exemplify a song that Ida chose several times and was often an active participant in, where gestures and movement play an important role.



Figure 82 Transcript "Baby Shark"

Ida chose "Baby Shark" and looked happy, singing loudly and signing through the whole song. Ida sat beside Siv for almost the entire song, singing and doing the movements. As we sang 'run away', she jumped up and ran around in the room and afterwards came back and sat down again, smiling.



Figure 83 Baby Shark: run away

Here Ida performed a much more active variation of "run away" the rest of the group imitated running with their hands. Her smile and energy suggest that she enjoyed this variant a lot. Here movement seems a medium for the expression of joyful participation and could also be interpreted as a form of taking the lead, which is the topic of the next section.

Taking the lead

It frequently happened that Ida suggested a change in practice, like saying 'we have to stand up' in "VEAEV" or saying, 'the dads do like this' in "WOTB", as described in the previous chapter. While this example is about Ida leading "Baby Shark", the example shows another dimension that was a component of the music café. There is often humour when Ida appears to be thriving. In the transcript below, Audun asks, 'is "Baby Shark" like this?' and starts lifting his feet from the ground and clapping with his feet. 'Noooo, it's like this,' says Ida, laughing, and shows how she does the "Baby Shark" movement with her thumb and her index finger. As we continue to sing, Ida leads the change of movements.



Figure 84 Co-creating "Baby shark"

In contrast to the example shared above where Ida sings “Kua mi”, Ida looks comfortable leading “Baby Shark.” However, this time Ida has chosen the song and it is also only her family present (and the journalist). Another example of Ida leading is part of the parachute pathway in Chapter Six. It appears that these moments where Ida is in charge of what happens are closely related to her enjoying being there.

What Ida and other people do to make the music café accessible for her

One factor in making activities temporarily accessible seemed to be the process of co-creation and the interplay between Ida, Siv, Audun, myself and other music café members.

On the day the example below takes place, Ida’s family was alone at the music café and I, therefore, said after the hello song that we could do what they thought would be the most fun:

Siv: ‘Play a lot of instruments?’

Ida: ‘Ice cream!’ (‘Is’ in Norwegian)

Siv: ‘Istruments!’ (laughing) reaches out for the chimes and starts playing a bit. In the middle of the session, Ida and Siv return from the bathroom and sit down again, and Ida takes the bass ukulele on her lap.

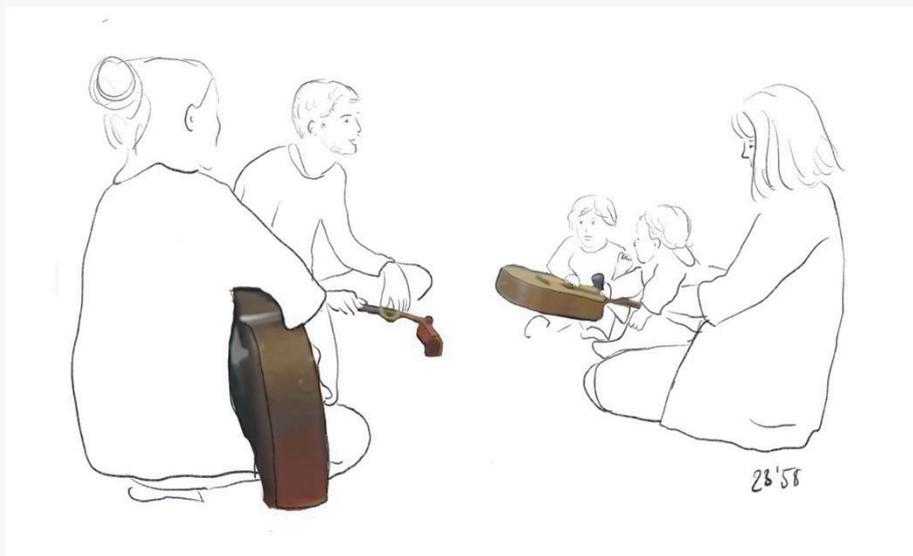


Siv: ‘How was the song you just made up: mama, mama, mama is?’

I start to sing 'Mama, mama, mama is' and accompany the melody on C F G.' Like this?' I ask, and Ida nods.



*Ida: 'And you!'
(Gives Siv a rattle.)
We play the song
several times, and
everyone seems to
enjoy it, playing and
moving.*



*Audun: 'Ok, Maren
plays the guitar, you
play bass, I play the
tambourine?'
Ida: 'No!' (takes
away the
tambourine and
gives him chimes)*

Figure 85 from "Mama, mama, mama is!"

As we stop playing, I ask, 'how does the song continue?' and Ida says 'ingenting' [nothing]. While this is also an example of how moments that appear promising in terms of everyone's involvement and fun can end abruptly, it is also an example of a practice that builds very much on everyone's contributions and where Ida is the director.

Siv and Audun played a central role in making the music café more accessible for Ida. Their practices included introducing songs and activities in the music café

from home, making bridges to the music café by telling what they had just heard in the car or what Ida had been singing just before, and suggesting songs or sometimes a change of activity in the music café, shifting roles with Ida by taking turns in who is leading an activity. One example is in the parachute transcription where Ida said, 'Now it's your turn,' and Siv hid under the parachute.

Most significantly, Siv and Audun shared a lot of care for Ida and a genuine interest in musicking together and having fun together.

Several examples in the parachute chapter show how Ida sometimes took the role of facilitator and seemed to enjoy that very much. This is also part of the energy and creativity that Ida brought to the music café. Having room to contribute and being considered a member who could also take the lead seemed to play a role in accessibility. Ida also carried out music café care, handing over instruments to Ava and Jenny. Ida was also interested in different instruments and often changed instruments, looking for what would fit best.



Figure 86 Ida playing on a variety of percussion instruments

The other people at the music café also contributed to making the music café less accessible for Ida. One example is in the transcript above, with me asking the wrong question and/or at the wrong time. Another example was talking at the beginning of the music café about a conference presentation, its possible content and if somebody would like to join. While I noted that this was a good way of doing the research bits, as the alternative of doing this while drinking coffee seemed

challenging, Siv told me the following Saturday that this had been difficult for Ida as she was ready to start singing. So, not child-centred practices were making access more difficult for Ida.

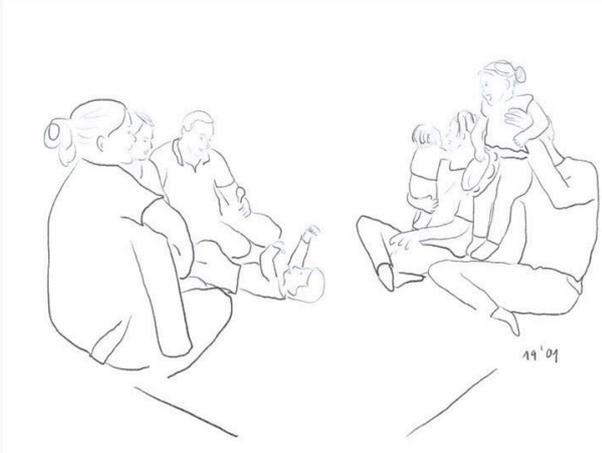
Moreover, the structure of the music café, with the unpredictability of who would be there every Saturday, was challenging for Ida. When we discussed what we could do to make it easier for Ida to thrive in the music café in the last months (Siv was considering only coming with Ava), we discussed the possibility that a clearer outer structure could help. I created, therefore, visuals for the main activities we would usually do in the music café (hello song, singing songs, playing instruments, parachute, goodbye song). Visual schedules can be used from very different approaches. The approach here aimed only at providing visual support. While there was not enough time to consider if these cards were meaningful in the music café, they turned into music café play cards for Ida at home.

Co-creating accessible practices together with Ida - tracing fun

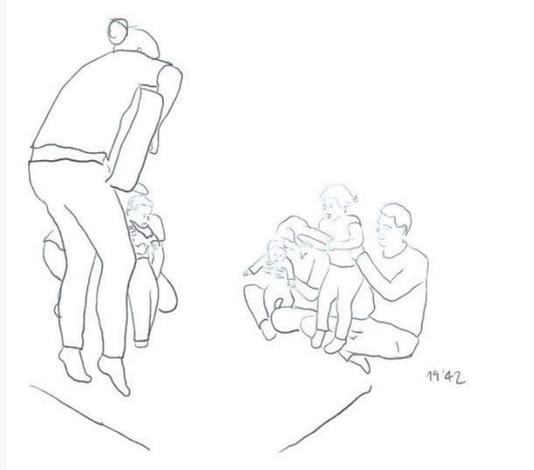
Fun is an obvious part of doing music with children and, from my perspective, an insufficiently considered factor for music therapy. Fun was a decisive factor in Ida's participation. The following example is about action and fun through movement and what I want to focus on here as well is how activities develop and are co-created.

Ida often looked happy when there was action, and I became interested in tracing how (if) having fun and movement are linked. As described later, Ida agreed to test out "Vi er alle elleville" and it was visible that she enjoyed that song, playing enthusiastically and smiling. After that song, I commented that it looked like Ida and Mikael needed some songs with action.

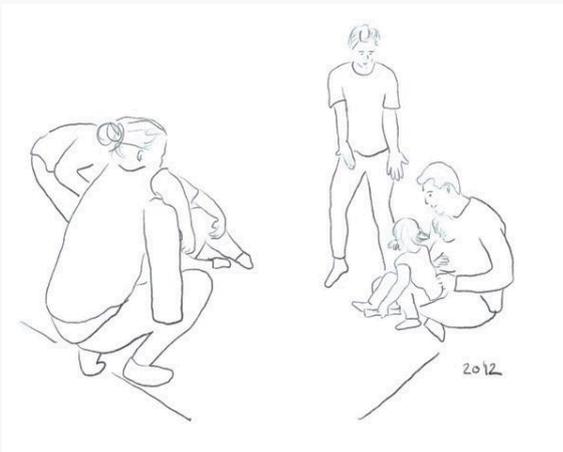
"Babambibaboo" seemed to provide such a structure for fun and action. The transcript below shows the song "Babambibaboo" at the second music café and exemplifies how practices where Ida seemed to flourish were co-created through the different actors. This was the first time we sang "Babambibaboo", but Ida agreed to try it when I asked.



Ida listens for a few moments and then starts to play the tambourine. Audun



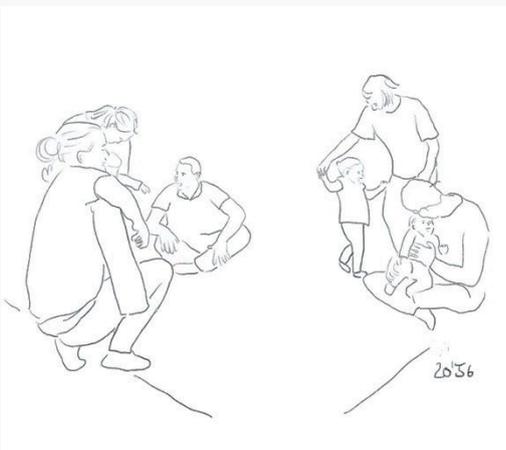
I stand up and jump to demonstrate what is possible in the song and Ida joins in jumping with Audun's support. Ida is laughing and Audun smiles at her.



Siv hands Ava over to Audun and stands up and invites Ida to come over to her with her arms.



Siv lifts Ida and lets her jump high in the air



Ida and Siv dance and Siv turns Ida turn around in a circle.

Figure 87 Co-creating "Bababmbibaboo"

As we finish the song, I ask if we should dance a bit more and Siv answers, 'Yes, but then the men need to dance too'. Audun and Olav get up, and we dance "Vi kan danse i en ring nå" with Ida jumping and dancing enthusiastically.

In this example, movement and fun seem to be linked or at least temporarily happen simultaneously. Movement can be considered the embodied expression of joy, but at the same time, it can be a source of joy.

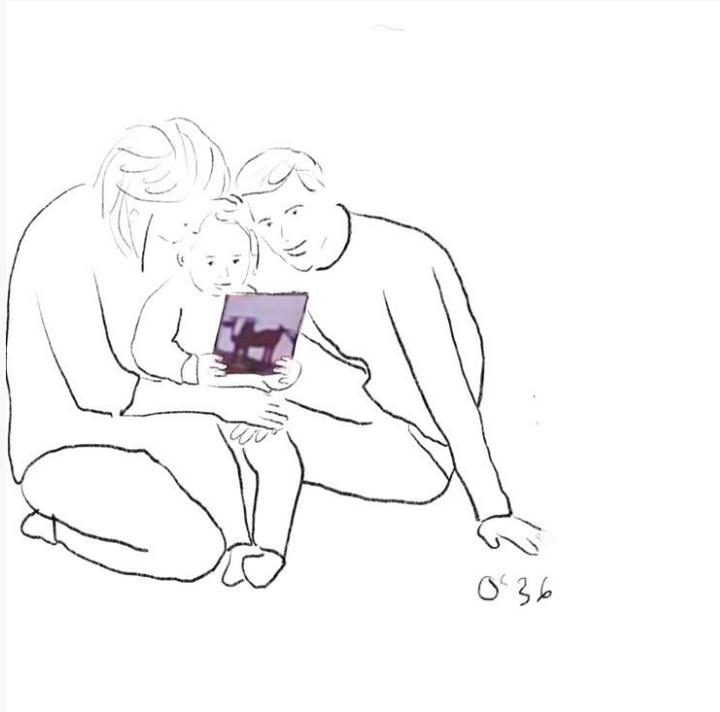
Ida's songs and a few artefacts



Figure 88 Song card "Kua mi"

"Kua mi" is a song Ida brought to the music café through Audun. It was the first song card I created with screenshots of people signing and this one has Ida signing the song on the other side. I had asked Ida what the cows should look like and Audun told me that 'the most important was that they have horns'. That I asked Ida and her parents answered instead happened a few times during the music café.

When I brought the song card to the next music café, Ida, Siv and Audun sat closely together, Ida and Audun looking at the card and Siv looking from the card to Ida's face. I (not visible) looked at the three of them, curious what they would think about the card. The figure shows the ecological huddle co-created when Ida and her parents looked at it for the first time. They are all three oriented towards the same object and share the same focus.



Audun: 'Oi! A cow!'

Siv: 'That was a very nice cow. I think Maren has done it (to Ida) and who is that'? (turns the card around).

Figure 89 Ida, Siv and Audun and "Kua mi" song card

We then discussed that maybe a book would be helpful as Ida liked to look at the picture and Siv at the lyrics and signs. This is how the songbook started in the music café.

Another song card created due to Ida's interest is "På låven sitter nissen", a Norwegian Christmas song. When I asked which song would be essential to have as a song card and in the Christmas book and which one he would be interested in learning to sign, this was the song that came to his mind as Ida liked it so much.



Figure 90 Song card "På låven sitter nissen"

Pippi Longstocking, who also appeared in Mia's pathway, comes back in Ida's pathway in the form of a doll that travelled home with the children from kindergarten for a weekend. They had also listened to the song in the car, which was the first song Ida brought to the music café. What was interesting about the doll was that having Pippi Longstocking seemed to be a positive addition to the music café. We included Pippi in the hello song, Ida did a few movement songs with her, and it appeared that Ida felt more secure at the music café with Pippi.



Figure 91 Pippi Longstocking doll

I also created an instrument that did not work at all, which was a rainstick-inspired instrument with "Karsten and Petra" pictures from a TV programme that Ida liked to watch and was attached to. Ida did look at it but then turned away. Audun took it and turned it around to make a sound and commented on Karsten and Petra being on it, but Ida turned away again.



Figure 92 "Karsten and Petra" rainstick

Playing outside the music room

A reoccurring topic in the music therapy literature is the boundaries of the music (therapy) room. From a more traditional perspective, closed doors and walls symbolise a safe space and moving out seems unethical. On the other hand, from a community music therapy perspective, only keeping music in a closed room appears unethical as it seems connected to the assumption that the music therapy participant needs to change, not the environment and the people around.

Ida enjoyed running around in the long corridors at the community health centre after music and sometimes even before eating some fruits and cookies. Usually,

she would ask Audun to join her, and after a while, I got to join her sometimes too.

The event below, transcribed from notes, took place on a Saturday before the summer break and we are sitting in the sofa corner.

Siv: What was it you wanted to ask Maren, Ida?

Maren: What did you think about (to Ida)?

(Ida says something I don't understand)

Siv: Do you not want to ask? Should I ask?

Ida nods.

Siv says: Did you want to ask if Maren wants to play with you?

Maren: Yes! I want to play with you!

Ida and I stand up and go to the music room.

Ida picks up the ukulele and points me to the guitar. We play for a moment until Ida says 'finished'.

Ida: Now you should dance.

I stand up, still holding the guitar.

Ida: No, the guitar should lie there.

I put the guitar down and start to dance, playing the aubergine rattle. Then Ida asks me to play the guitar while she dances.

We go to the play corner (there is a toy kitchen, a small table, chairs, puzzles and books).

After completing a puzzle, Ida decides we should eat, gets us two bowls, and asks me to clean the table. We look for spoons together and find them in a doll stroller.

Ida: You can sit there (points at one of the chairs).

I sit down and start to 'eat'.

Ida: No! We need to sing first!

Maren: Oh, sure! What should we sing?

Ida: "Vi er alle elleville"!

Ida starts to sing and it's the first time that I hear her singing the song.

(Notes, June 22)

There are different dimensions here – one is how the interaction develops from Siv asking for Ida to Ida taking the lead, which was very unexpected for me. Ida choosing to invite me to be alone with her on an activity she chose created a different frame for interaction.

Ida used the environment for what she wanted us to do, returning to the music room and continuing to the play corner at the end of the corridor. Ida chose “Elleville”, a song she knows from the music café and different from the music session before she sang the whole song. We had six such play tours, just the two of us. I consider that they played an important role in developing our relationship and that this also played a role in being inside the music room together with the group. Ida also frequently about the music café at home and played music café there. I witnessed this when Siv and I were talking in the sofa corner, and Ida, Ava and Audun were in the music room, and we heard Ida saying: ‘I am Maren, I decide!’ and Siv said, ‘She does that at home!’ (which also made me wonder how my role was perceived). When she got a ukulele for her birthday, she said, ‘We need to bring this to the music café; Maren needs to see it!’ and Siv shared with me that when her little brother became a few months old, Ida said, ‘It’s soon time for him to join the music café.’ So, something in the music café was meaningful for Ida.

Ida’s trail summary

Ida was a visible music café co-creator. The data show how many ideas Ida brought to the music café and how she actively negotiated the design of activities. Ida brought her own songs and ideas about how to perform. Ida also showed that not everything at the music café worked for her and that accessibility was temporal in a situated context for one person and not a consistent quality of a song or an environment. The data show that a few factors made a difference in accessibility, such as movement, including signing, action and fun. Unpredictability seemed to make the music café less accessible. Ida’s trail also shows how the music sessions interacted with Ida playing at home and outside the music session during the music café time.

WHAT PEOPLE DO

This chapter explored what people, specifically Ida and Mia and the people around them, did to get music into action. Both Ida and Mia were active co-creators of the music café. Different factors made activities of the music café more or less accessible for Mia and Ida. One activity in the same design would often not meet the needs of both. This points to the importance of collaborating on the design of activities together with children, but to the challenges of adapting one activity to a group of children with different needs and points to the complexity of striving for accessibility. For Ida, fun and tempo seemed to be essential factors; for Mia, fewer people around and time to understand how she participated were critical for co-creating accessibility. Both Ida and Mia have challenged different aspects of the music café as both did not want to be there all the time, but also showed that they appreciated being there. The two trails contribute to understanding how people co-create activities and use what is there to get music into action. Mia's trail shows how microanalysis helps us to understand how people and objects interact.

Microanalysis revealed what Mia contributed, how she communicated through gestures and orienting her body and how we, as the other music café co-creators, had to learn to look for these gestures. Learning how Mia contributed was only possible by reviewing material repeatedly, as the relationship between movements and music could be difficult to discover. One important reason for this difficulty is temporality. Both trails show different dimensions of temporality. In Mia's trail, temporality is linked to both latencies of micro-interactions and the timing of being at the music café. In Ida's trail, temporality is related to the change of accessibility through time. Additionally, the dimension of tempo seemed to influence accessibility too.

The other people around played a central role in making the music café for Mia and Ida. Mia's parents adapted activities for Mia, showing their care for her possibilities for participation and wellbeing. Ida's trail shows how Audun and Siv supported Ida in contributing, doing music, and building bridges between the music café and their home, bringing songs and taking other songs home. "Pippi Longstocking" coincidentally played a role in both trails. Mia and her mother, Lina, often sang the song; therefore, we sang it at the music café too and created a Pippi rattle. Ida

brought a Pippi doll from kindergarten to one music café, and that seemed to afford security to Ida. The trails show different dimensions of what a cultural artefact such as a book, movie figure, or song protagonist can afford children and their families.



CHAPTER SEVEN: SONGS AND THEIR AFFORDANCES

Songs are artefacts and link to identity and culture. Songs also have distinctive qualities that can make them either more or less accessible for individual people in a situated context. I carry around a few songs with me that, from my experience, have some qualities that make them more likely to get people into action than others. Other songs pop up linked to a particular person in a certain context and would not necessarily be meaningful for another person. People have different relationships with different songs, and this will matter. While there were songs facilitating improvisation and moments where we played freely, songs were the main musical content of the music café.

This chapter aims to explore the role of songs by following the trails of two. The first one is “Lille Petter”, a song that, for many people, involves gestures – often slightly different versions but following the same structure. A critical concept for understanding the affordances of “Lille Petter” is, therefore, multimodality. The second pathway is “Vi er alle elleville” (“VEAEV”), originally a Danish childhood song, a song with a strong structure with pause and action.

THE “LILLE PETTER” TRAIL

“Lille Petter Edderkopp”, the Norwegian version of “Itsy Bitsy Spider”, is an internationally known activity song. It was brought into the music café by different

families at different times. In contrast to the song "VEAEV", presented in the second part of this chapter, "Lille Petter" is a song that all families had a previous relationship to. I choose to explore the affordances of "Lille Petter" over time within the music café as (a) a multimodal ecology for co-operative action, (b) as an arena of sharing lived musical experience and expertise and (c) as an action framework for co-creating the group.

"Lille Petter" as a multimodal ecology for co-operative action

Multimodality refers to using more than one mode of meaning-making, such as verbal and nonverbal communication. Multimodality provides a perspective for considering accessibility and meaning. Different modes might be more or less accessible to other people simultaneously. For instance, might the auditory mode be the most important for one person, the doing of the movements for another, and the visual mode, looking at someone making the movements for yet another. Multimodality can be considered a dimension of universal design, assuming it can increase accessibility for a group of people with different needs for communication and perception. For Goodwin, action is multimodal, 'constructed from structurally different kinds of sign phenomena that mutually elaborate each other' (Goodwin, 2011, p. 182). While "Lille Petter" is not dependent on being performed by combining different modalities, the combination seems to afford different possibilities for different people. Jenny seems to be fascinated by watching people's movements, and for Mikael and Mia, the structure and familiarity of the song provide the possibility to join the movements. I consider "Lille Petter" a way of showing how multimodal action takes place in music therapy and why this is important for accessibility and meaning. I will draw on this framework here to understand how "Lille Petter" gets co-created within the music café and simultaneously co-created the music café.

"Lille Petter" enters the music café as a favourite and familiar song

"Lille Petter" enters the music café at the third music café, somewhat surprisingly, within the song "Det er Even denne gangen".



Figure 93 "Lille Petter" entering the music café

Maren: Hva skal vi gjøre, Mikael?

What should we do, Mikael?

Leans forward, oriented towards Mikael

Olav: Skal vi synge "Lille Petter Edderkopp"?

Should we sing "Lille Petter Edderkopp"?

Leans forward and turns his head to Mikael

Olav: Den kan du. Hm?

You know that one. Uhm?

Touches Mikael's arm gently

Mikael turns his head to the left towards Olav

Maren: Det kan vi gjøre! Synger dere den med tegn?

We can do that! Do you sing that one with gestures?

Turns her head toward Siv

Siv turns her head towards Maren and nods

Maren: Synger den den også i barnehage? Lager dere denne versjonen?

Do you sing that one in kindergarten? Do you do this version?

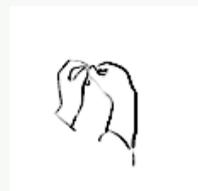
Turns to Ida and makes a climbing movement with her fists



Maren: Eller denne versjonen?

Or this version?

Makes the climbing movement with her fingers



Audun: Den der.

That one.

Olav turns to Maren, then Ida, and Siv turns to Ida.

Audun: Er det sånn dere gjør i barnehage?

Is it the way you do in kindergarten?

Makes the gesture turning to Ida

Audun: skal du vise hvordan tegn dere gjør når dokker synger?

Are you going to show what gestures you do when you sing?



Figure 94 Negotiating "Lille Petter" gestures

Ida nods

Maren: Det hadde vær kult!

That would be cool!

The first round of "Lille Petter" that follows these dialogues felt a bit tentative to me in terms of tempo and the performance of gestures. However, similar to the first performance of "WOTB" described in Chapter Five, there are a few signs that this is a familiar song. People make different gestures, and Mikael puts his hand on his head already before we sing hat (no water sprout in the Norwegian version, but a spider climbs on the person's hat). Olav takes his arms and guides his movements, and it is, therefore, impossible to see if Mikael could join with movements without support. Mia joins the movement up to the head (hatt) and down to the floor 'ned han datt' (down it goes). Ida listens mostly but joins in on

“sun” (stretching her arms above her head). As the song ends, Mikael continues to smile, and Audun asks Ida, ‘was that fun?’ and responds, ‘Yeeees’!

I want to focus on how familiar songs seem to provide different opportunities for people to participate than unknown songs. On a superficial level, it might seem obvious that actively participating in a familiar activity is easier. If a song has been part of the families’ repertoire or the caregivers have even been growing up with it, they build on a history of listening, witnessing and performing it. What is visible in the data is that people perform with more security when they know the song, singing and carrying out movements with more confidence. The data also shows how people’s experiences and histories differ as they perform variations of the same activity.

Familiar songs often turned up as self-chosen activities. The fact that people choose to suggest a song might be more important than the fact that people know the lyrics. While it might appear a relatively trivial aspect that people engage more in a self-chosen song than in a song suggested by someone else, the experience from the music café shows how that makes a difference to people, especially those who do not participate actively. Olav, in the example above, chose to go from the for him new song “Det er Even denne gangen” to go to “Lille Petter”, a familiar activity to him, just as he did when suggesting “WOTB” within “Even denne gangen”, another Saturday). That Olav chose to suggest “Lille Petter” and not a movement for “Even denne gangen” might be a misunderstanding but could also indicate that suggesting a movement and a free, improvisatory performance somehow felt unsettling compared to a familiar song.

Familiarity also gave Mikael and Mia a chance to participate in the movements in this song from the outset (even though we did not realise that Mia was doing that at the beginning). Mikael shows that this is the song he knows by moving his hands repeatedly on “hat” and pushing down his mother’s arms, indicating “down”.

The role of the caregivers in mediating accessibility

As Olav and Audun do in the “Lille Petter” performance above, caregivers have several methods to facilitate “Lille Petter” for their child and get it into action. Both Audun and Olav do what Tannen (2004, as cited in Mehus, 2011) calls for

'speaking to/speaking for' children or giving a voice to 'pre-verbal' children. While the concept of being "pre-verbal" needs to be challenged as they are other forms of communication than verbal ones, speaking for children can be a disabling practice and an enabling practice, based on how and on whose premises, adults use their voice. I had the impression that "Lille Petter" was often suggested when people wanted to make their children feel good. 'Den kan du' (you got that one).

In Figure 94 below, Torleiv looks together with Jenny into the basket with the song cards, picks up "Lille Petter", and says, "Lille Petter" – that one you enjoy'.

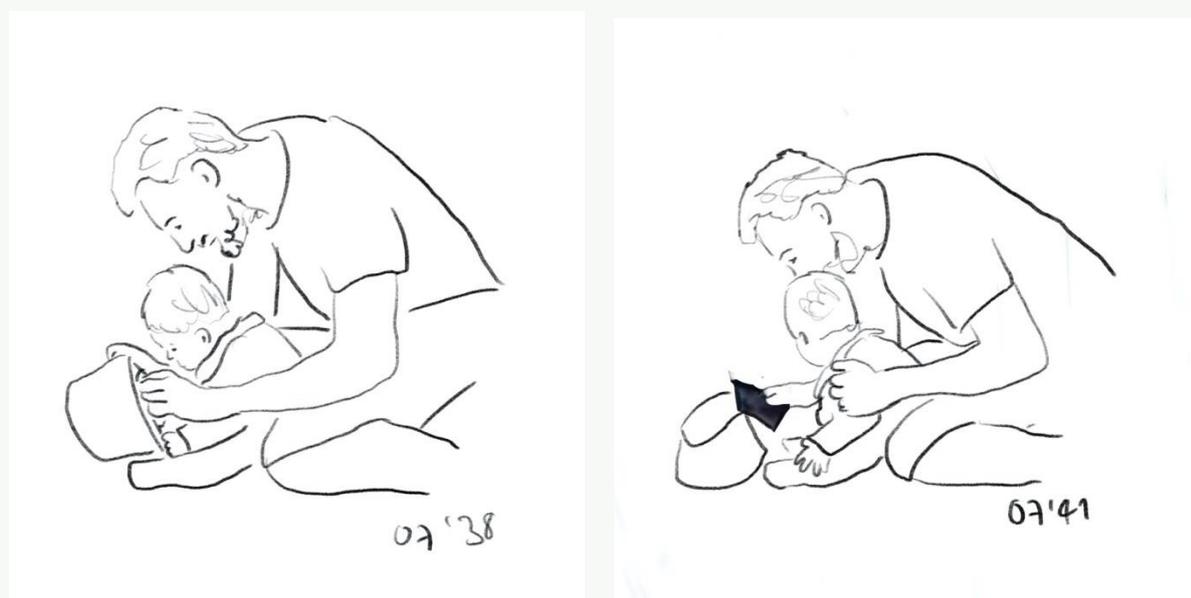


Figure 95 Jenny and Torleiv choose "Lille Petter"

For Mehus (2011), adults micromanage interactions between adults and young children. The adults are 'forward-looking, always cognizant of how their current will or will not make possible other actions on the part of the children' (p. 124). While this offers an adult-centred perspective on how caregivers can create accessibility, it is visible in the data (e.g., Ava leading "VEAEV", Figure 107) that young children micromanage interactions just as much in the context of musicking at the music café.

How materials link to making "Lille Petter" accessible and agency visible

Different materials have played a role in attempts to make "Lille Petter" accessible. While this chapter focuses primarily on the song, it is essential to consider how

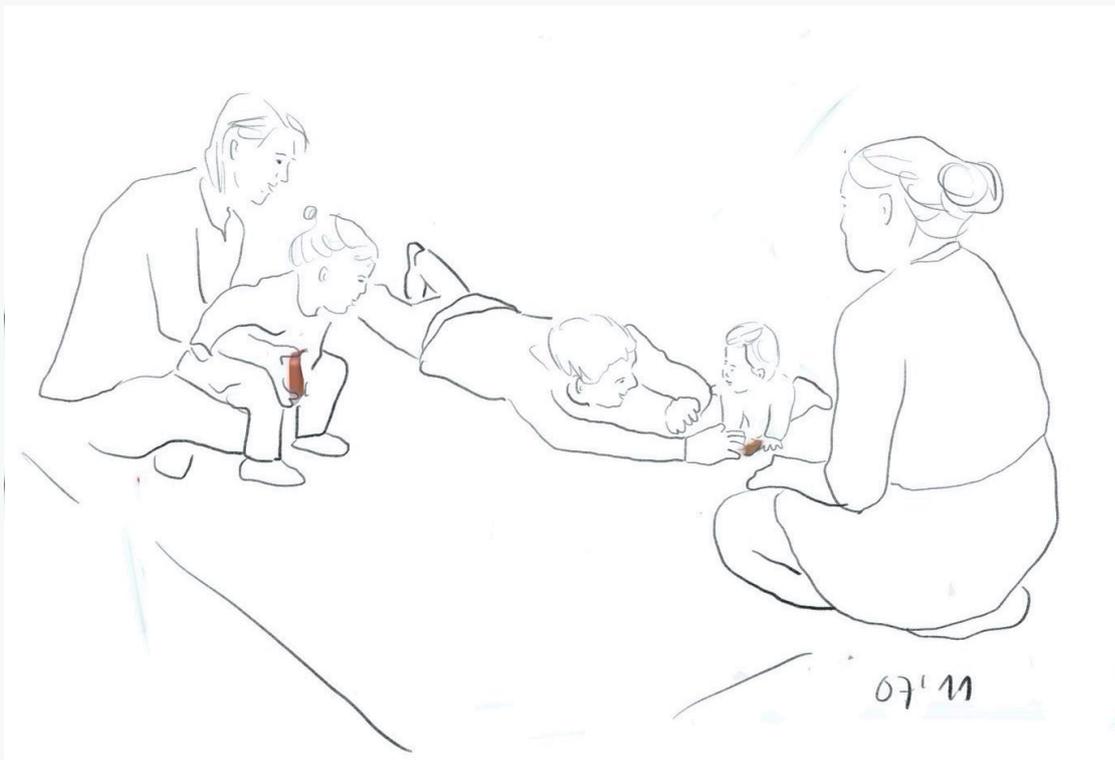
materials have come into play in making the song accessible and making agency visible. Agency refers to the capacity to make choices and to act independently.

Ruud (2020) states that he today might have used the word agency in the widely used music therapy definition 'the use of music to give people new possibilities for action' (Ruud, 1979). Ruud (2020) outlines agency links to abilities and development. While I do not agree with Ruud that children with complex support needs do not have resources for increasing their agency, I acknowledge that agency can take many different forms, such as consenting or not consenting to interaction through various forms of communication.

One attempt to provide opportunities for choice (and fun) was to use recordable buttons (see Figure 95). We had two buttons, and I recorded the first line of "Lille Petter" and "Alle killebukkene". The following figure shows the situation where we use the buttons for the first time. The focus here is on the yellow button where I have recorded "Lille Petter Edderkopp" at the beginning of the session. What I am interested in here is what happens when a new object is introduced. How do people relate to it and each other concerning the object that here links to a song they have a relationship with?



Ava has the button with «Lille Petter" in front of her



Ava turns her head again, now towards Maren. Yes, you look at Maren, Siv says. 'Does that sound like Maren'?



Figure 96 Ava and the "Lille Petter" button

I interpret what is happening here as a scene for exploring how meaning-making takes place between people when something new happens. When Ava hears the "Lille Petter" playing, she turns toward her father, who is holding the button. They then have both hands on the yellow button and change their positions on the button, but Audun makes it play his first time. When Ava turns her head towards Audun, he smiles at her, which seems like a validation of Ava's experience. Having been playing with the orange button, Siv and Ida now also get interested in Ava. Ida leans forward, and Siv orients her body towards Ava. After "Lille Petter" has played, Ava turns towards me, and I turn towards her. Siv comments that Ava looks at me as if she has heard my voice. Ava then lies down with her head, turns to the side and holds onto the yellow button. 'You liked that one!' says Audun smiling at her. What then happens is that Siv presses the orange button. After hearing "Alle killebukkene på haugen sprang" twice, Siv, Ida and Audun negotiate who should record something on the orange button (Audun). While the three discuss what to record, Ava presses the button repeatedly – looking at the button, looking at me and turning back to the button. When Ava gets "Lille Petter" playing for the fifth time, I point at her/the button saying, 'Oi, do you listen to this' and Audun, Siv and Ida turn towards Ava and watch her smile.

Ava continues to press the button while Siv and Ida record another line on the orange button. However, when Audun puts the orange button in front of her and hands the yellow one to Ida, Ava does not show any interest in the button.

There can be several reasons for this, the button is less visible on the red mat we are sitting on, we have been playing around with the buttons for about 5 minutes, and she could just be tired. It could, however, also have something to do with "Lille Petter" and Ava's relationship to this song. Whatever the reason for the engagement with the yellow button is, there is a clear sense of Ava's capacity to use the button in her interest several times.



Figure 97 The song card "Lille Petter"

Another material linked to the song "Lille Petter" is the song card. The card shows the spider and the hat, produced in the pilot study (in different materials) and was one of the cards I had made as examples before the music café started.

Video files and iPad

Watching video material, different from the home-based project, did not develop as a practice in the music café in general but played a role in building the "Lille Petter" practice. Both times watching videos of "Lille Petter" performances aimed to better understand the child's participation and focused on tempo and attunement.



Figure 98 "Lille Petter" watching

The first instance was watching the first time we performed "Lille Petter" with Rita, Olav and Mikael. I wanted to understand better what tempo we should be doing the song to ensure Mikael could take part in the movements if he wanted to.

Watching footage that featured them seemed first to catch the attention of the three of them, and Mikael did a few movements linked to the song, but then turned to explore the song card he had in his left hand. The following dialogue took place while we watched

Maren: I was wondering which tempo would be good for Mikael to...

Rita: ...to do the movements

Olav: He does it on his own.

Rita: He needs a bit extra time, but it's difficult for him if he sits on our lap as he needs to use so much energy to hold his body up, but if he sits on his stool with the support, it's easier for him to do the movements.

As we finished watching, Olav wanted to test or show what tempo Mikael would usually be fine with. However, he took a card out of Mikael's hand and Mikael then showed discomfort and wanted to sit on Olav's arm. Olav walked around with him, and Mikael picked up a flyer from the shelf.

One week later, Mikael and Olav are at the music café together with Ava, Ida, their father and grandmother. As Audun suggests that we could sing "Lille Petter", we are about to start, I say, 'we watched the video together last time and found out that we need to do it a bit slower so Mikael can join', and we do a slower version.

The next time a "Lille Petter" video was watched was a few months later. This time the focus was on Mia and her participation. As mentioned above, I had reached out to people working with tactile communication in the process to be able to create meaningful song cards with tactile gestures that would make sense. To show these two people how Mia takes part in the music café, I showed them the video of Mia lifting her index finger in the hello song and Mia participating in "Lille Petter". Both of them confirmed the impression that Mia, indeed, was doing the movements just at her tempo. We had already begun to sing the tiny and the big "Lille Petter" versions, where the tempo varied a bit. However, both pedagogues pointed out clearly that it would be much better if Mia could lead the tempo.

The big, the tiny and the Danish Little Petter

Another dimension of all the ways to perform "Lille Petter Edderkopp" is the lived experience the expertise builds on.

I have picked up Jonathan, Frida and Olav downstairs and they have taken off their shoes and come into the room. I check if the guitar is in tune with the chimes and sit down with the guitar. Jonathan crawls over to me and the guitar and enthusiastically starts playing the strings with both hands. I play c major and a minor and sing hello Jonathan, and after a few times, he crawls to Frida, who says, 'Are you coming to double-check with mom'?

Frida: You asked last week what would make him more involved and something I have thought about is that he needs a little more speed - that is, that we sing faster. For example, I think he did not recognise the spider song, which is his favourite.

Maren: Oh yes, we can do that!

Frida: We also tend to sing big Petter (makes big arm movements) and tiny (makes small movements). Then the phone rings and I must go downstairs to open the door. (Field notes, August 17)

Later in this session, we learn from Frida how to do the big and the tiny "Lille Petter". As this works better for Jonathan and seems to be engaging for everyone this day, this becomes our way of doing "Lille Petter" in the music café. For me, this is a good example of how the co-creation of music therapy practice happens. Everyone has their own experiences with songs and their facilitation. Still, it might

be necessary to explicitly ask them to share any thoughts on what could be useful to do differently from their perspective. In this example, Frida helped us to make "Lille Petter" more captivating by bringing in the big and tiny Petter as contrasts and adding different dynamics.

The adapted practice seemed enjoyable for the children, as is visible in the attention they paid to the different movements and changes, but it also led to some confusion about how to make the gestures.

Torleiv: Jeg gjør sånn

I do this

Sarah: Hmm?

Torleiv: Jeg gjør sånn, er det feil?

I do this - is that wrong?

Sarah: Nei.

No.

Maren: Nei da, det er bare en annen måte å gjøre det på.

No, it's just another way of doing it. (Video data, August 17)

Two weeks later it is Audun, who hadn't been there the previous Saturday, comments on the gestures:

Audun: Det er så mange forskjellige.

There are so many different ones.

Den her.

This one.

Makes the finger climbing movement (laughing)

Audun: Den her.

This one.

Makes the movement with his fists

Audun: Det er jo masse forskjellig hver eneste gang nå!

There is so much difference every time now!

Smiling and giggling in the group towards him

The last Saturday, Jenny, Torleiv and Sarah were the only people present. As we started to sing "Lille Petter", it was very evident that we were singing different languages and I said, 'okay, let me learn the Danish one', and Sarah laughed and

said that was not necessary. Still, I insisted that I wanted to learn it and Sarah taught me the Danish text.

“Lille Petter” as an ecology for co-creating the music café

I want to argue that the accumulated “Lille Petter” performances had something to say about developing the collaborative attitude of the music café. As a recurring activity that many families had a relationship with and a few considered the song their child’s favourite song, the song provided a space for several different versions of the song and for sharing stories linked to it. The following example focuses on Jenny, who shifts the direction of her attention several times and orients toward different people during one verse of “Lille Petter”.



Maren starts to play the guitar, and Jenny orients toward Maren.



..."som klatret på min hatt" Torleiv gestures hat and there is a gaze exchange between him and Jenny.



"Petter ned han datt". Sarah gestures "down" together with Jenny



.."som klatret på min hatt" Jenny orients towards Jonathan

Figure 99 "Lille Petter" multimodal qualities

The "Lille Petter" activity appears here as a frame for co-creating the group. Jenny plays an important role in making contacts oriented toward different music café members, mostly Torleiv and Sarah, but also Jonathan and Frida. The multimodal qualities of the performance do contribute to the interaction between family members and across the group.

"Lille Petter" summary

The "Lille Petter" data shows how a familiar song got into action at the music café. The song entered the music café on the third Saturday and became an integral part of the music café repertoire. Most music café members had a previous relationship with "Lille Petter". They did have previous experience with doing (different) variants of movements and different designs of the activity as a whole. The trail shows how a familiar song affords things and activities that an unfamiliar song cannot. As parents usually suggested singing "Lille Petter" as their children (or themselves?) enjoyed singing it, they also showed how they adapted the song for their children and made it accessible in different ways. Engaging in a familiar activity offered people to share their experience and history with this particular

activity in their activity and provided a structure to collaborate on what would work at the music café.

The data shows how “Lille Petter” as multimodal activity affords participation in different ways for both the children and the adults. For Jenny, watching the movements seemed to be fascinating, and for Mikael and Mia, the song offered the opportunity to take part actively in the movements themselves. The different experiences and practices people have with “Lille Petter” also caused some confusion regarding the performance of movements, but mostly “Lille Petter” made people talk and share how they do it. “Lille Petter” also provided a structure for co-creating collaborative practice as it involved discussions on how to perform it. We learned twice that what we did was not working for one particular child as we first sang it too fast for Mikael and then too slow for Jonathan. The song, therefore, provided possibilities to explore how to perform the song in the particular context of the music café and to see how the accessibility depended on group members.

THE “VI ER ALLE ELLEVILLE” TRAIL

“Vi er alle elleville” (“VEAEV”) [“We are all wild/delirious with joy”] is originally a Danish song and a song that is often used in kindergarten in Norway. My own experience with this song is that it is a song that usually “works” in the sense that it often appears to afford people to join in and have fun together. I have also experienced that this song seems to have qualities that make it accessible to children. Table 8 shows that we have sung “VEAEV” almost every Saturday. This trail presents a selection of data that either exemplifies the affordances of this specific song and activity and how the appropriation of these affordances is context-dependent and dependent on the appropriation of the affordances.

In the following, I will describe (a) the specific musical qualities of the song, (b) how the song entered the music café, (c) how it seems to provide a framework for participation and (d) how different music café members appropriated the affordances of this song.

Table 8 Overview "Vi er alle elleville"

Music café dates	Time spent with "VEAEV"	Comments/illustrations
March 2	14:45 – 18:03	 <p>Ava+Siv+Audun +Ida, Mikael+Rita+Olav Introduction of the song. (checking if they know it) Dancing!</p>
March 9	19:10 – 22:42	 <p>Mia+Lina Lina starting the song again Idea for rattle</p>
March 16	17:20 – 19:50	<p>Ava+Siv+Audun+Ida, Mikael+Rita Ida, Ava and Mikael are getting us into action Audun dancing Mikael dancing</p>
March 23		
April 6	37:50 – 42:05	 <p>Ava+Audun+Ida+Kari, Mikael+Olav Olav drumming Kari strives to learn the song and joins enthusiastically Audun: that's the favourite one</p>

April 13	06:04 – 7:41		Mikael+Rita+Olav, Lilly+Lina+Mia Both Mia and Mikael get us started
April 27	19:40- 23:03		Ava+Siv+Audun+Ida Interesting improvisation at the end
May 4	21:30 – 23:48		Ava+Siv+Audun, Jenny+Sarah+Torleiv, Mikael+Rita Audun: it's much quieter when Ida isn't here Mia very focused Mikael hiding
May 12	35:40 – 40:04		Ava+Siv+Audun+Ida, Jenny+Sarah+Torleiv, Mikael+Rita
May 19	25:49		Ava+Siv+Audun+Ida Maren: Should we sing "Vi er alle elleville"? Audun: Yeeees! Ida shakes her head.
May 25			Did not sing VEAEV
June 1			Not recorded
June 15	12:18 – 14:18		Ava+Siv, Andreas+Mia, Jenny+Torleiv, Mikael+Olav+Rita Andreas spiller kazoo Siv gives the shaker back to Mia
June 22	24:16 – 26:17		Ava+Siv+Audun+Ida, Andreas+Mia
July 6	18:40 – 20:09		Ava+Siv+Audun+Ida, Jenny+Sarah+Torleiv Ida doesn't want to join
August 10			
August 17			
August 31	24:48		Ava+Siv+Audun+Ida, Jenny+Sarah+Torleiv, Mia+Lina, Jonathan+Olav+Frida

		The first time Jonathan hears the song. Smiles when we are quiet. I comment that all children have started us.
September 14	21:40 – 23:26	Ava+Siv, Jenny+Sarah+Torleiv, Mia+Andreas, Jonathan+Olav+Frida
October 26	19:11- 21:06	Ava+Ida+Audun+Siv, journalist Ida with a new shaking technique
November 2	16:55 – 20:10	Ava+Audun Audun dancing, Ava conducting Ava and the rattle
November 9	22:18 - 26:14	Ava+Ida+Audun+Siv, Tomas+Aline First time Tomas and Alina are at the music café Very good mood Ida: It's my turn to shake!
November 16	28:19 – 30:10	 <p>Jenny+Sarah+Torleiv+Bestemor, Ava+Siv+Audun A lot of shared fun Jenny takes the bell rattle from Torleiv and gets us started Ava changes her play when offered the blue shaker Free improvisation at the end</p>
November 30	23:05 – 25:06	Ava+Ida+Siv+Audun Ava changes her play when she gets the "right" shaker
December 14	27.36- 30:01	Ava+Audun+Siv, Jenny+Sarah+Torleiv Ava takes away instruments from Torleiv Jenny and Torleiv play together on chimes

The musical qualities and socio-musical affordances of "Vi er alle elleville"

"Vi er alle elleville" is an eight-measure-long song (where the last one-and-a-half bar is a pause that might be much shorter or longer). I have accompanied the

song with C major, a minor, F major and G major chords. We played the song at a tempo of around 100 bpm, often getting a bit faster towards the end. The lyrics of the songs are 'We are all wild, wild for playing, try if you can be quiet now'. Five notes (C to G) construct the melody in a repeated two-bar phrase. The rhythm is partly syncopated.

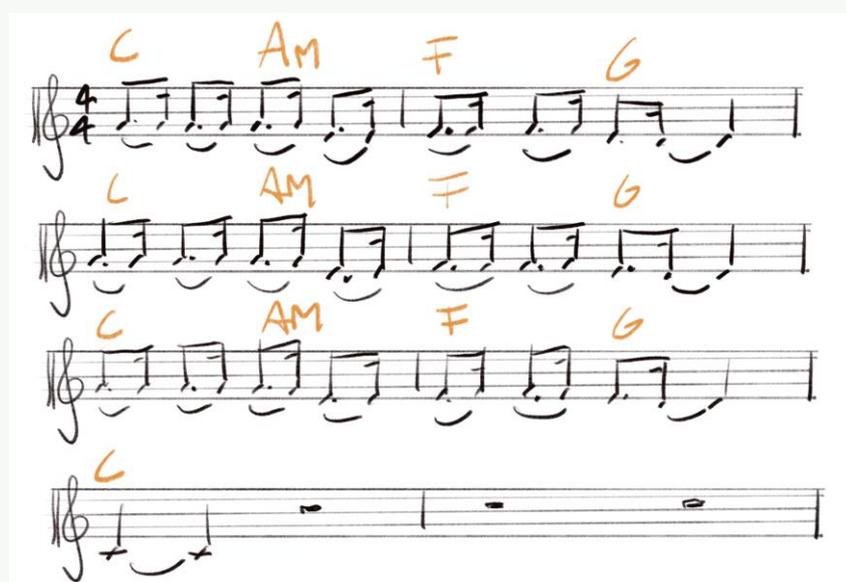


Figure 100 "Vi er alle elleville" music sheet

The structure of the song is that everyone is playing as loud and energetically as wanted and possible and then tries to stop playing at "now". The verse begins again as soon as someone starts to play again (by whatever movement or sound that might be).

The pause and the varied forms of silence are central parts of the song. The clear structure between action and pause seems to catch attention and there often seems to be excitement about the length of the pause and who will get the song into action. The structure of the song is very predictable. The verse gets rather noisy as people play simultaneously, which could also be why the song might be accessible, providing a space where everyone can play without being heard as a soloist. However, the volume makes the song also less accessible for other people, as it might simply be too loud and chaotic.

"VEAEV" entering the music café

The first event presented here was the first time we sang "VEAEV". It is our second meeting, and two families are present: Mikael (2.5 years old) and his parents, Rita

and Olav and Ava (7 months old) and Ida (2.5 years old) and their parents, Siv and Audun. The figure below shows the first verse of "VEAEV" the first time we sing it.

There are instruments around as we have been playing another song ("Vi er et orkester"). I ask Mikael and Ida if they know "VEAEV" from kindergarten (they don't) and then ask Ida, 'Should we try out that one?'. Ida looks at me and says, 'Aehm - yes!' As I start singing and playing (B), Ida starts playing carefully on the tambourine and while resting her head on Audun's arm in the beginning (A and B), Audun joins playing (C) on the tambourine as well. Siv is feeding Ava and observing Ida. Mikael is lying on his left side with a red egg shaker in his hands, and Rita holds onto a shaker as well. Olav does not have an instrument initially and seems to watch Ida (A) before he turns to Mikael (B).

A



Maren: Should we try that one? Ida: oaehm - yes!

B



Beginning of the verse. Ida starts to drum

C



D



Audun joins the playing, and Siv turns her head. Maren: And now we try to stay as quiet as we can!

As Maren whispers in the quiet part of the music (D), Mikael stops playing and turns on his back. Both Ida and Audun look at me, and there seems to be a bit of shared attention towards the change in dynamic.

E



F



The verse starts again; Rita reaches out for a shaker

Within the next quiet moment, Rita reaches out for the white shaker (E) and hands it to Olav. Ida continues to play in the pause, and I start singing the next verse. As we begin to sing again (F), Olav moves his head in rhythm, and both Siv and Audun move their bodies from right to left. Ida plays with both hands now. In the third round of the verse, there seems to be a change in energy and bodies in space. Rita and Olav are playing now (Olav with the white rattle and Rita with a banana shaker), looking at Mikael, who gazed at them. Mikael shakes the red egg shaker and makes a sound (mmmhhii) in an upgoing line in the silence. Audun starts to move his upper body from right to left in rhythm. There is a change in my posture as well, and I lean backwards, moving in rhythm.

G



H



Mikael shakes his egg, starting the song again

Olav and Rita frozen while Maren picks up shaker

The energy continues to rise the fourth time we sing the verse. People seem to move more freely in rhythm, and Olav and Rita smile at Mikael. Ida smiles as we stop playing this time, makes a joyful sound and turns her head to face Audun. Simultaneously, Mikael starts shaking his egg again and gets us beginning the fifth

time (G). Movement gets bigger and freer through the fifth and sixth time we sing. Mikael starts dancing, moving his arms and upper body from side to side. As we sing the song for the seventh time, the egg shaker falls out of Mikael's hand. In the silence, I lean forward to pick the egg up and Siv and Olav stay frozen with shakers in the air and mouth open, gazing at Mikael while I pick up the shaker. Ida watches them smiling while Siv and Audun seem to look at what I am doing. When I offer Mikael the shaker, she picks up a black egg shaker instead, and we laugh, and Olav and Rita start moving again. This moment stayed with me as Rita and Olav seemed so (and a bit surprisingly for me, I guess) dedicated to the activity at this moment and I wrote it down in my field notes. During the 8th, we sing the song; Ida starts dancing with her legs and turning in a fast movement from right to left (not only moved by her father's movement now but also moving) and. As we stay quiet, Mikael turns to his left side, towards me and shakes the egg and I turn to him (I) from watching Ida dancing, and we start to sing again.

I



Ida dances, Mikael turns towards Maren and shakes the egg shaker

Figure 101 Eight rounds of "VEAEV"

We sing the song three times more, and as we end; I say: I think we need more songs with more action – and both Rita, Olav and Audun nod and smile and Rita says: yes, that was fun.

This first "Vi er alle elleville" event shows how people participated differently in the song. Also, the song was new to everyone; people gradually found their way into it. I wrote in the field notes that day: 'Through the song, there changed something with the atmosphere for me - it got a bit wilder and freer' (Notes, March 2). A few

of the themes that turned out to be important in the context of “Vi er alle elleville” are visible already in this first event: people start moving, looking at each other, caring about being a part of the song, moving and dancing, taking care that people around them have instruments, and paying attention to the dynamic shift. Mikael, who seemed very shy until this, made us start to sing again (and seemed conscious about that). People were smiling a lot and looked like they were having fun.

In the next section, the various things people do to make “VEAEV” work will be in focus.

What people do to make “VEAEV” work

What people do to make sure that everyone can take part was something that interested me from the start of the project. I had a few different attempts trying to document and explore that while the music café was still running (see methods chapter). One of these attempts was to look at the first 5 seconds of “VEAEV”. I looked at this event particularly, as I had made a note on that activity that day about Ava’s conductor movements (see next section) and because the children took turns to start it again. However, when I started watching and watching again, I got interested in all the small actions people did to put them in a position to perform.

It is the 10th music café and the second time Jenny, Torleiv and Sarah take part. We are sitting on the red gymnastic mats in an oval open at one side. There are a lot of small instruments in the middle as we just have been playing “we are an orchestra”, an activity that takes turns with solo and tutti playing. Mikael has been testing an “easy-hold” for the first time, a silicon form that makes it easier to hold on to mallets, and it is still in his right hand. I have introduced the activity we are about to start to Sarah and Torleiv I hand over an instrument I made for Mia, a small flat rattle with a gentle sound that can be attached to the wrist. The three figures show what happens in the first seconds of “VEAEV”.





Figure 102 What people do in VEAEV

People do several things during these seconds:

- All are taking part in moving and playing; some are singing
- Ida places the frog on her side as soon as the activity starts
- Maren starts the activity, adapts the tempo and pauses according to what happens in the group and smiles at Nina
- Rita and Jan reach out for instruments to play on their own
- Siv takes care of Ava having access to an instrument that she can place on her own
- Nina plays for Tina (by playing over her belly)
- Audun checks how Ava is doing, leaning forward

These small actions of musical care – making sure that everyone has something to play on (both children and adults), people checking if someone is doing fine, and changes of gaze can also be observed in many other examples in this trail (for instance, Rita picking up a rattle for Olav). These various actions show how competent people of all ages and backgrounds are to engage in musical activity. As pointed out above, Rolvsjord (2010, 2016) has discussed what ‘clients’ do to make music therapy work in a mental health context. This is very relevant here; also, the context is different, and the people were approached as co-creators of

the music café from the outset. However, the role of the music therapist's competence is interesting to discuss as there has traditionally been less focus on other than the music therapist's expertise. The data material shows the complexity of music in action and as the figures and the written account show, what the music therapist is doing is only a tiny part of a complex social organisation.

One aspect here is linked to the next theme. The adults have been accepting the children as competent players here. The song seems to provide a structure for letting the children have the lead. In the next section, I will explore further how this song has been a structure for participation and space where children could show their agency.

Children's agency in VEAE

As in the example above where Mikael takes the lead, there were several times when children took action to play again in the silent part of the music. I, therefore, got interested in why all children seemed to engage with this particular song and how this happened. At the same time, the song has also been less accessible for some of the children.

Children's agency is an important topic within the sociology of childhood (Wyness, 2006) and childhood studies (James & Prout, 1990), where children are considered agents and competent social actors. Turmel (2008) describes childhood agency as a 'distributed network of subjects, bodies, materials, texts and technologies' (p. 34). Agency is, therefore, not (only) an individual attribute or capacity, but part of a complex system. I will in the following present four different "Vi er alle elleville" events that show different aspects of agency.

The second time "Vi er alle elleville" appeared was in the third music café together with Lina and Mia. Ida and Mia were the only ones familiar with "Vi er alle elleville" as we knew each other from a previous music project.

We play "VEAEV". Before that, we talked about kindergarten and some current challenges with many different people responsible for Mia. We have been singing the hello song and I have been playing the kalimba, as that is an instrument Mia seems to enjoy. Mia also got food through her peg tube while I played the guitar and hummed. While we played the hello

song, I was unsure if Mia was falling asleep. I have been asking if they are still singing Pippi Longstocking and we sing it in Swedish and Mia moves. Then Mia rolls over; we sing, 'Mia, she is turning', leading to different activities (cycling). As Mia continues to move, I improvise on the guitar, and Lina is cheering. I then pick up the ocean drum. We play with it a bit, and Mia says, 'aah'. It has not been very common to hear her voice and both Lina and I echo her sound, smiling. I offer a small rattle to Mia, but it falls out of her hand soon, which leads to the rattle described below.

I ask quietly 'should we sing "Vi er alle elleville"'? and start playing the guitar) and sing, and Lina joins in from the second line and plays a rattle in rhythm with the song. Mia moves both legs and arms, and as we stop singing, she moves her legs up and touches the rattle, and we start singing again. In the subsequent silence, Mia drums once with her left hand on her chest and then makes a 'Øh'! sound in an upgoing line, and we start again. We are singing faster now, and both are smiling at Mia. Mia has lifted her feet in the air, placed her hands on her face and looks focused (Figure 103).



Figure 103 Mia's gestures and movement

We continue singing, and some of the silences take around 20 seconds, but we wait for a sound from Mia, and she both made vocal sounds and touched on the rattle and the ocean drum. There is one silence so long that we are unsure if she is still interested. I find an extra egg (a yellow one), and Lina places it in Mia's hand. As she moves, it rolls on the floor, making a subtle sound, and we start singing again. In the following silence, Mia moves her hand and touches the yellow egg

(see Figure 104). After the next round, she rolls over to Lina, saying first, 'ah!' and then, 'mmh', and Lina hugs her ('Are you coming over here now?'). We continue to play with the egg hiding it.



Figure 104 Mia moves the egg and gets the song into action again

As Mia has a lot of epileptic activity and side effects from medication, there was a lot of uncertainty regarding communication during this time. However, playing "VEAEV" that day, even if there was uncertainty about a few of her movements being purposeful for Lina and me, there was a sense of agency, of 'I act, and I know my actions have consequences'. While only Mia can make statements about it, the data show how Mia participates.

Donnellan (1984) introduced the concept of presuming competence. The concept suggests building on the assumption that, if incorrect, it provides the least danger for independent functioning. Today it is a central term within the neurodiversity movement, arguing that non-disabled people often make unqualified judgements about competence. This is not only an essential topic in the context of disabled children but also for young children in general. Disabled young children are, therefore, in an especially vulnerable position to have made bad judgements on their behalf. To presume that the children can actively take part has been a precondition for children taking the lead.

Agency not only to be enacted by the children but also to be witnessed by others appears important in this context. A few Saturdays later, Mia with her mother and

her grandmother and Mikael with his parents are at the music café. As Mia plays with her left foot, her grandmother observes that and comments on her play, accompanied by a gesture pointing at Mia's foot and the carousel.



Mia lifts her right foot from the ground to make a sound and starts the song again.



Lilly points at Mia, who plays speilkarussel

Figure 105 Mia started "VEAEV"

A few instruments that co-created agency for specific children in the music café.



The bell carousel is a wooden toy/instrument with arms with mirrors and bells attached. The wooden arms can be turned around, and every tiny touch will make the sound of the bells.

The bell carousel made a difference to Mia's participation as this was the only instrument she could play entirely on her own, as it wouldn't disappear easily.

Figure 106 The mirror carousel

On the same day, Mikael made some interesting play moves to start the song again. While he simply shook the blue shaker to start the song again after the first round, he nudged his rattle playfully against Rita's rattle while smiling and moving (see Figure 107).



Figure 107 Mikael raises his shaker and nudges it against Rita's shaker

He repeats that in round seven, nudging his rattle on Olav's cucumber rattle. The same cucumber rattle he took out of Olav's hand and shook it to make us start again after round four. Mikael smiles doing that, and both Rita and Olav smile at

him. For me, there is a sense of humour in his gestures, finding new ways to play and including both Rita and Olav in his playing.

Jenny and Ava were five and seven months old when they joined the music café. For both, "VEAEV" was a song where they could take the lead. However, this took some time, especially as Jenny seemed overwhelmed the first time she participated in "VEAEV", and we had to adjust both volume and length.

The event below shows the first time Ava takes a more visibly active role. (She had just learned to sit, which looked to make a huge difference in her participation). It is in the third round of the verse that Ava takes a bell rattle out of Audun's hand and he then offers a blue shaker to her right hand. She takes it and shakes both hands occasionally, but mostly just seems to be listening, looking around. However, in the fourth silence, she raises both hands and shakes the shaker at shoulder height, and we start singing again.



Figure 108 Ava being maestro (Video material, 8. May, 38:22)

Audun, Siv, Sarah, Torleiv and Maren turn their heads towards her and smile as the song continues and Ava plays with energy.

That moment stayed with me, and I wrote in my notes: 'Ava looked just like a conductor' in the way she was directing the rest of the group playing again. This was not only because of her movement, attitude and gesture, but also because everyone else changed focus, positioning themselves towards her and redirecting their focus, following her directions to start again, and then changing focus again, continuing playing.



Figure 109 The blue shaker

The blue shaker seemed to play an essential role for Ava (sometimes, the white one could also work). Ava's play showed a clear change when offered the blue shaker. This might have to do with its shape and that, especially in the first few months, it was easier to hold than eggs or bigger shakers. Ava would be looking for this specific shaker herself, and there are also several times when either Siv or I offer it to her, leading to much more active play.

Similarly, Jenny took the lead many months later in November. By coincidence, the event below involves a bell rattle too and just as Ava above, Jenny takes the bell rattle out of her father's hand and gets the song into action again. She plays along the first line turning the bell rattle up and down. Her timing is in rhythm with the music (see Figure 110), and as the sequence ends, she puts the rattle down. As Ava in the example above, Jenny turns the centre of attention here, and people look and smile at her while playing and singing along.



Figure 110 Jenny's bell rattle solo

Trevarthen (1999) analysed a video of a mother and her five-month-old blind daughter and used it to explain the notion of amodal perception. The video shows the mother singing songs accompanied by the gestures of her daughter. According to Trevarthen (1999), the daughter acts like a trained conductor, accentuating high notes, and closing her hands at the end of the phrases. Trevarthen considers the baby and mother as equally competent partners in this performance. While the situation here is different from the intimate moment between a baby and his mother, Trevarthen shows from a biopsychological point of view how children enact agency.

While "VEAEV" usually was a song Ida liked a lot to play, it also happened (twice) that she didn't want to play it. That day it is only Ida, Ava and Siv and Audun at the music café and Ida seems not to want to be there that day. She has been to the bathroom for several minutes and has done a song there, but after we have been playing it together for a bit, she stands up and wants to go out again.

Siv: What should we sing?

Maren: Should we play "VEAEV"?

Audun looks at me, then turns to Ida, saying, 'yeeeeeees'

Ida shakes her head.

Audun: Not that one either?

Maren: Not even that one?

Audun: The parachute – then?

Ida: yes! (Video material, May 18, 25:54-26:05)

Another day, Ida invited me to play with her in the play corner. We run to the toy kitchen. Ida finds a puzzle game, and we look for the missing pieces, but only find pieces that do not fit. Then we want to eat, says Ida and we see some bowls, and I put things that are on the table down (a garage and some other toys): I look for a spoon and find them in the little cart.

Ida: you can sit there (points to one chair)

I sit down and start eating

Ida: No! We have to sing first

Maren: Oi, of course. What are we going to sing?

Ida: "Vi er alle elleville"!

Then she starts singing, and I join, and it's the first time I hear her sing the song.

(Notes, 22. June)

Playing community: "Vi er alle elleville" as a structure for togetherness

"VEAEV" seemed to offer both opportunities for joining for those being at the music café for the first time and for building a sense of togetherness for the group over time. Compared to other songs in the music café, "VEAEV" was the song where people smiled and laughed most. People looked at each other and not only their family members but across the group. There seemed to be something gratifying about "VEAV" across ages and different backgrounds, which points back to the specific affordances of "VEAEV".

I chose here to focus on the times when we had grandmothers visiting as I had the impression that "VEAEV" was a particularly easy song to engage in and to enjoy the music café, but at the same time, the events show the music café at different times in the beginning and towards the end of the project,

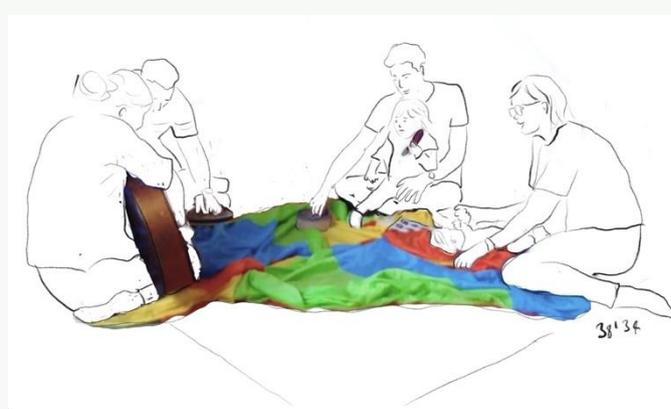
The first event presented here takes place in April, and it is Mikael (2.5) and his father Olav; Ida (3) and Ava (8 months), their father Audun and their grandmother Kari who participate.

Before we sang "VEAEV", we played with the parachute and sang "Alle fugler" [all birds] as I had made a song card for that one. The grandmother, Kari had said that this is a song she enjoys singing with Ava and she is watching the song card with sign language and pictures. Ida stood up and walked around a bit but then sat on Audun's lap again. Kari continues making signs as Maren stands up to get more instruments. Mikael chooses the ocean drum and turns it around, watching it. Maren gives a carrot-shaped rattle to Kari and Ava and offers an aubergine-shaped rattle to Ida.

1. Round (38:21) - Maren starts to sing and play the guitar, Audun joins the singing, Kari looks like she is trying to capture the lyrics, and Olav lies on Mikael's side but changes position. Ida is observing Maren and makes us start again shaking the aubergine.



2. Round (38:34) Olav (now seated behind Mikael) starts drumming in rhythm with his left hand under Mikael's left hand on the ocean drum. Kari is shaking the carrot rattle, and Audun has picked up a blue rattle from the curve and is shaking it with his right hand. The silence takes longer than in the first round (around 4 seconds), and Ida makes us start again.



3. Round (38:44) People start dancing more, moving in bigger movements

4. Round (38:53) Kari is interacting with Ava, who faces her now, smiling, leaning towards her and joins, saying, 'now'. Mikael moves his hand to the drum and Audun and Ida dance. Ida makes us start again.

5. Round (39:02) Kari joins the singing on "lalalala" with energy, and everyone is moving with the music.

6. Round (39:08) As this round ends, Ida puts her rattle in the curve as she stands up and Kari picks up Ava from the floor and takes her on her lap. Audun says, 'that's the favourite one!'

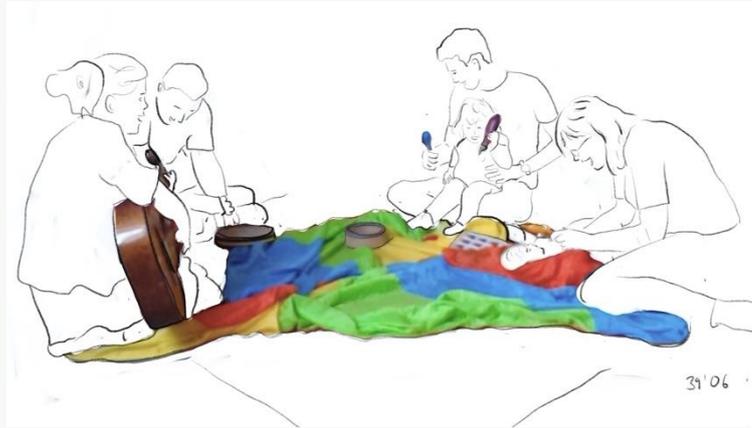


Figure 111 Six rounds of "VEAEV"

The example shows how the music café members use "VEAEV" and especially how Kari, the grandmother, gradually joins the for her unknown song. That Kari can join the activity says something about her interest in joining and her musical abilities, but also about the song and its affordances for participation.

One Saturday later, Mia's grandmother visited. Mikael with Rita and Olav and Mia with her mother Lina and her grandmother Lilly are at the music café. This time "VEAEV" takes place at the beginning of the music session. We have been singing a hello song, and as Mikael had been looking at the ocean drum on the bench while singing that one, I picked up the drum, gave it to Mikael and then got the mirror carousel for Mia, placed it so she could reach it with both hands and feet. While both Mikael and Mia explored the instruments in front of them, I explained to Lilly that my research interest is in what makes music accessible and what makes it possible for people to join in.



Figure 112 Rita offers rattle to Lina

I ask, 'Should we take "VEAEV"?' and Mikael answers, 'uaaah' smiling and moving and Maren gets up to get a few more instruments. Rita takes a blue rattle and offers it to Mikael and hands over a cucumber-shaped rattle to Olav. Lilly gets a red tambourine. Rita looks at the instruments in the curve once more and picks first the aubergine but chooses the red rattle. Maria reaches out for the curve, and Rita offers her the rattle made for Mia, 'would you like that one, or'? Lina nods, and Lilly hands it over to her (Figure 112).

In November, Jenny's grandmother was visiting from Denmark and joined us. That day only two families were at the music café: Jenny with Torleiv and Sarah (but she has gone by the moment where we play) and her grandmother Anja and Ava with Audun and Siv (without her older sister Ida today). The atmosphere in November had changed as we had known each other for a while. The two figures below show the beginning of "VEAEV" and the fourth round of the verse.



Start of "VEAEV"



Jenny shaking the bell rattle, people moving and laughing

Figure 113 "VEAEV" change of mood and postures

The second figure shows us in the fourth round of the song. Jenny has just started us by shaking the bell rattle. There is an apparent change in energy and mood in the two different moments (the same event as described above under children's agency). As in this event, the same development could be observed in many VEAV events. People begin to move, laugh, look at each other, and seem to have fun

together. At the same time, this is something that changes over time, and people seem more and more comfortable. I suppose the various experiences of togetherness and joy in music have contributed to this. "VEAEV" provides an example of how musicking might be a resource for entering and maintaining a community, or, in Vygotsky's words, can be looked at as a 'tool-and-result' methodology.

"VEAEV" travelling outside the music room

While most of the songs travelled from family life into the music café, "VEAEV" returned home and back. Especially Ida and Ava and their parents have been reporting on singing "VEAEV" outside the music café.

Siv: We have been singing "VEAEV" a lot this week, and as we don't have instruments, we just freeze (Notes, April).

Siv says in June: "VEAEV", this one we sing almost daily, right Ida? I would wish that it would be on YouTube so we wouldn't need to sing it again and again (Video data, June)

Maren: Do you still sing «VEAEV» sometimes?

Audun: Yes, that happens, and then we get in a good mood. (Video data, 17. August)

These comments also reflect different dimensions of how Siv and her family used "VEAEV". They adapted it to meet their preconditions at home (freezing instead of pausing to play instruments) and that it is a song they need to sing multiple times (Siv could have liked a YouTube version, she says) and Audun links the song to a change of mood.

Finally, "VEAEV" was also one of the songs I recorded during the Covid-19 lockdown, as this was on the list of the songs the families wished to access. It, therefore, got onto a private YouTube list and travelled a bit further.

"VEAEV" trail summary

Unlike "Lille Petter", "VEAEV" was a new activity for all music café members. However, the specific affordances of this song made it enter the permanent music café repertoire. For Mia, Jenny, Mikael and Ava, the song offered opportunities to

perform and to take the lead. It suggested to me that when children can perform their agency, they are also recognised as competent players. The specific structure of the song with action and pause seemed to afford possibilities for participation different from other activity songs. There were, however, particular instruments that impacted creating accessibility. That "VEAEV" turned out to be an accessible activity at the music café is linked to the various actions people carry out to make "VEAEV" work and offers a structure to observe how the small actions are carried out. The data material presented shows that "VEAEV" often allowed the group to have fun together. The unpredictability of who would start the song again, the silence and a bit of uncertainty often seemed to make the song enjoyable. The music café's co-creators liked the song, and the song played an important role in co-creating togetherness with new members and visiting music café members such as the three grandmothers.

WHAT SONGS DO

Different songs afford different possibilities for different people. I have in this chapter explored the trails of two songs. "Lille Petter" has been a song that was familiar to everyone and provided insights into the embodied expertise of people and how these are put into practice. The negotiations about how to do "Lille Petter" in the music café setting and observing and performing the song together were part of co-creating the music café. The "VEAEV" data material showed what people do to get a song into action, how particular songs provide opportunities for participation and what kind of materials support participation. For Mia, the mirror carousel was important to take part in "VEAEV actively", and so was one specific rattle for Ava. Having access to specific instruments can, therefore, be a key to access and requires that people around recognise and acknowledge particular needs. The data shows that "VEAEV" is often linked to experiences of enjoyment as visible through smiling, gaze exchanges, and moving together. The two pathways show how specific songs afford different forms of participation, "Lille Petter" as an activity that draws caregivers and children together, focusing on movements and "VEAEV" as a song that draws the group together and reveals the competence of children. Familiarity is a theme across the three data chapters and seems to afford both collaborative practices, negotiating movements and sharing lived experiences

with a song, such as Frida sharing the big and the tiny “Little Petter” and Sarah teaching the Danish text. In the “VEAEV” trail, familiarity turned out differently as, despite being an unfamiliar song for both grandmothers, it became an accessible activity.

The trails highlight how specific songs co-create what happens and why taking songs seriously as actors and consequently acknowledging children’s song choices is important.



CHAPTER EIGHT. REFLECTING ON THE DATA MATERIAL: CONTEXTURES OF CO-MUSICKING

In organising the three music café data chapters into objects, songs and people, I have already made some choices about what I think co-creates the ecology of co-musicking. This chapter aims to reflect upon the themes across the data and discuss them within the ecological context of the music café. Tracing objects, songs and people throughout the project made it possible to observe development over time, but also to 'zoom in' and to micro-analyse what happens when, how, and with whom. Tracing here means observing something over time and exploring how it happens. The three categories of people, artefacts and activities reflect the main "actors" that interact within the social scene of the music café. Microanalysis made it possible to say something about how this happens, aspects of music therapeutic work often hidden in research articles.

In the first part of the chapter, I choose to reflect on the data from the three data chapters with an approach that I borrow from Goodwin (2011, 2018). This approach conceptualises human action as (a) constructed through the use of public signs (here socio-musical material) that mutually elaborate on each other and are multimodal and embodied, (b) co-operative and (c) distributed. The focus is, inspired by Goodwin's (2011) 'contextures of action', on the contextures of musicking throughout the six different trails from the music café, illustrated in the figure above.

The drawings based on the different trail's data show different common threads. Considering people, artefacts and activities as the main actors in the social scene of the music café, my attention has been drawn to moments where changes were visible, changes in emotional expression, orientation towards people and materials, gestures, and changes in body positioning and gaze. All different aspects and dimensions that get music into action, directly or indirectly, contribute to developing interactions and make them continue or end. The focus of this chapter will be on reflecting upon all these dimensions and aspects and their ecological validity, but also to take a step back and reflect on what this means to build a ground for the discussion in the next chapter.

MUSICKING AS CO-OPERATIVE ACTION COMBINES DIFFERENT KINDS OF MATERIALS

As co-operative action Goodwin (2018) describes actions constructed through the combination of different materials – at the music café, this could be a gesture towards the parachute, or a gesture, a song and a green pillow as transcribed in the figure below. Together they built an action where the different dimensions mutually elaborate on each other to construct an action that would not be found in any of the dimensions in isolation.



Figure 114 Mikael, a gesture and a green pillow

Mikael gesturing toward the green pillow above (Figure 114) can also be seen as an example of an 'environmentally coupled gesture' (Goodwin, 2018) that links language (in this case, a gesture) to the environment. Gestures tied to the environment also show what kind of materials are getting involved in gestures by being pointed to. They, therefore, might point to what might be considered accessible materials for one person in a situated context. For Mikael perceiving the pillow, its colour and the relatively close distance can have importance, but we have also been playing with the pillow (using it as a frog with the parachute) earlier in the music session. Because of Mikael's interest in the pillow earlier, Olav, Mikael's father and I understood Mikael's waving with the right hand. Environmentally coupled gestures also have a social dimension, as there must be people around that see and interpret what is being pointed to.

For Goodwin (2018), actions are framed by a 'different kind of semiosis: participation frameworks creating both a shared focus of attention and an environment where other kinds of action and semiosis could flourish' (p. 439). These participation frameworks are enacted through the activities people do together, creating an environment simultaneously central to the projects they pursue together. Co-musicking, understood as a social activity, is by definition co-operative. People build on each other's initiatives and collective history, songs, instruments and surroundings and create something they cannot create in isolation.

MUSIC CAFÉ MEMBERS BUILD ON EACH OTHER'S ACTIONS

The music café members were a group of mainly four families that came together in different formations on Saturdays. What is visible in the material is that fathers are as much present as mothers in the music café. Compared to other countries, Norway has generous parental leave politics and mothers and fathers are more equally involved in all kinds of child care (Gíslason & Eydal, 2011). In addition, children's rights are of substantial value in Norway and children's participation is considered important (Kjørholt, 2002). These local preconditions might influence who is at the music café and how the members interact and approach one another.

There are several examples in the data chapters of how people build on each other's actions.

These examples include:

- In "VEAEV", there is a co-created structure to build on the initiative of one player to get the song going again, for instance, the moment when Ava becomes the maestro
- The "Lille Petter" trail contains several examples of dialogues around gestures, discussing different versions of movements to accompany the song, for instance, the dialogue between Audun and Ida on how she carries out the gestures
- The "WOTB" song card gets taken out of the basket, picked up from the floor, pointed towards, chewed on and played with, which then, in turn, prompts new interactions
- Discussions of lyrics in "WOTB", triggered by a gesture of Ida
- Discussions of the features and qualities the "WOTB" bus should have, including testing out different materials
- The production of the song cards with tactile signs for Mia was a process of sharing ideas
- A grunting sound of Ava, a following dialogue and the creation of a new verse that finally led to two new bus passengers

These examples show Goodwin's (2018) framework of co-operative action in musicking practice. They describe how people build on each other's gestures, utterances and playing. From an expert model perspective, music therapy is often presented as something the therapist carries out actively while the child and the family receive it. As in other arenas, children and especially disabled children, are vulnerable to suffering epistemic injustice in music therapy and might not be considered competent, mutual co-creators. While some perspectives challenge this and look specifically into what clients do to make music therapy work (e.g. Rolvsjord, 2010), there is limited literature on the process of how music therapists and families co-create musicking and Jacobsen and Thompson (2017) point to the absence of children's perspectives on music therapy with families. The data material of this project shows children as co-creators build on other members' actions and initiate actions other members build on.

OBJECTS AND THEIR MATERIAL QUALITIES

All six trails highlight how objects matter for participation in different ways. Particular objects and instruments seemed to play an important role in different people's participation. Ava's and Mia's participation appeared to depend on specific instruments. In Ava's case, one specific small blue rattle and, in Mia's case, the mirror carousel. Other times a specific object afforded to change the mood, such as when Ida says: 'Finished' and Siv says: 'But should we play with the parachute?' and Ida says, 'yes!!' and runs across the room to pick up the parachute.

Mia, Jenny, Mikael, Ida and Jonathan show through their actions what kinds of materials are accessible and what kinds are not. For example, the rain stick inspired by Karsten and Petra's stick did not seem to catch Ida's attention. On the other hand, Mikael reached out to and smiled at the Mickey Mouse as soon as I presented it. There are also other objects, for instance, one flyer (information about endometriosis with yellow flowers) that Mikael picked up multiple times on his way out of the music room (see Figure 115).



Figure 115 The endometriosis flyer Mikael likes to pick up

Some of the objects have invited children to play with them. There is the "WOTB" card that Ava and Jenny like to turn around, touch the bus and its wheels, and chew on. There is the parachute that children hide under, hold and touch over

time. Within the home-based project, it is the “Hvor er egget” that Adrian is especially interested in and engages with over time.

There is, therefore, not surprisingly, no conclusion on what is accessible regarding materials and activities. While some characteristics of the material at the music café seem to engage more than others (for instance, the cards that have more tactile elements), the accessibility of materials is highly individual and temporary. The qualities of objects include material dimensions of the objects, their sensory affordances (which card invites for tactile exploration, which is good to chew on), and their function as AAC.

Objects often seem to afford joint attention and interaction. One visible aspect in the data is that objects draw people’s attention and people orient together towards the same object, sometimes instruments, other times song cards or books, and occasionally collaborative notes.

CHARACTERISTICS OF ACCESSIBILITY AND MEANINGFULNESS

The data material suggests that accessibility and meaning are temporal and linked to a situated context in time and space. The pathways of both Mia and Ida reveal different aspects of temporality. Mia’s body-mind differences make timing a decisive factor for her being able to take part. Timing is also crucial because of latency and the challenges of recognising how gestures and sounds link to other people’s actions. For Ida, accessibility seems to change fast in time, and there are only moments between Ida enthusiastically singing to her saying ‘finished’.

Playing with sounds and picking up ideas from each other has been essential to the music café practice. When I looked at moments where everyone seemed attentive and committed to a shared activity, it was often when people were playing. Tracing moments of playfulness, I can see how the music café environment was created by the practice of creating an environment where playfulness was appreciated. This dialectical nature of being both tool and result (Holzman, 2010; Vygotsky, 1978) provides a background for discussing how co-musicking affords development and how development affords co-musicking. Playing being someone else might also

have the potential to practice the rearrangement of power and resources and identity for different contexts. Playfulness links to taking different roles and often links to children introducing ideas and other people responding to initiatives but it links to the willingness to act playfully and creatively.

An example is Mikael, who gets "VEAEV" going again by tipping his rattle on the top of Rita's rattle, smiling at her and she smiles. Or Audun, who plays the bear in "Bjørnen sover", roaring and running after Ida.

These examples can also be linked to familiarity, "Bjørnen sover" is a song Ida and Audun have brought to the music café and the structure of "VEAEV" got familiar through its repeated use at the music café.

MUSIC CAFÉ CARE

The micro-analysed data show people's small actions in the music café. What I choose to call music café care are the small acts of care for other people around (both family members and other group members). They could also be considered as practices that 'human beings pervasively use to construct in concert with each other the actions that make possible, and sustain, their activities and communities' (Goodwin, 2018, p. 7). In other words, all practices involved in making the music café a place the music café members wanted to be and return to. These practices were constituted by small actions that built an atmosphere of mutual care.

Examples of such actions are:

- Ava showing her enthusiasm for playing together with Audun
- Rita using the pause in "VEAEV" to pick up a rattle for her husband
- Siv placing an egg shaker in Mia's reach, as Lina had to stand up and pick up something from her bag on the other side of the room
- Families staying for drinking coffee after music
- Ida talking about how she needs to bring her ukulele to the music café

I also consider the co-created resources such as song cards and books as music café care as they express the appreciation of personal preferences and caring for music.

Through these actions, people make music accessible to others – the data shows the caregiver taking the initiative to make sure that their children, for example, have access to playing an instrument. Similarly, the children could be observed to carry out acts of care. Exchanging gazes, smiling and showing interest in what people around are doing and showing especially their family members how much they enjoyed being together.

QUALITIES OF ACTIVITIES AND SONGS

Different songs offer different possibilities and ecologies for acting. This involves, for instance, songs that facilitate taking tiny initiatives of the children into account and songs that invite them to discuss either lyrics or performance. One example of such a song is “Hvem er borte” [who is away], which seems to provide opportunities for interaction between the children. There is, for instance, Ida, who hides under the parachute and Mikael, who smiles and starts to move to Ida by rolling over on the floor and then trying to pull the parachute from Ida, who then takes it down laughing.

There are also musical qualities that do or do not facilitate participation and aspects that enable or disable participation. This can, for instance, be about tempo or pauses. Depending on tempo, “Lille Petter” was (not) accessible for different children. We learned from Rita that we needed to sing “Lille Petter” slower for Mikael to have time to reach his head with his hands, which then got our practice. However, a few months later, we learned from Frida that we sang “Lille Petter” too slow and Jonathan did not recognise it, so we started to adopt the big and the tiny “Lille Petter”. From Sarah, we learned how to sing the song in Danish.

I stated in Chapter Seven that “Lille Petter” was familiar to anyone; indeed, all families at the music café and the family in the home-based had a previous history with this song. More generally, it is visible in the project that all families share at least a selection of familiar childhood songs. Familiarity was not only an individual aspect of people having a relationship with a song, but a shared familiarity with a selection of songs. Within the field of music therapy with families, both Pasiali

(2017) and Teggelove (2017) link familiarity to processes that create predictability and comfort. Baron (2017) considers playing along familiar songs one of the most beneficial techniques to promote family relationships.

The qualities of songs and activities and the process of negotiating them co-created the practice of musicking, which will be explored further in the next section.

CO-CREATING DISABLING AND ENABLING PRACTICES OF MUSICKING

For some people, the ecology of the music café was both positive and challenging. All people at the music café shaped it with their presence, needs and actions, and way of interacting, their disabling and enabling musicking practices. Often these practices would be present simultaneously.

These practices include:

- People orienting towards one another and a joint activity
- People moving, gesturing, interacting
- People joining by playing and listening
- Artefacts (e.g., parachute, song card, instruments) in musical action in interaction with people
- The physical environment interacting with the people
- People bringing in their songs and activities

Songs, materials and activities were dynamic and developed over time. A few activities and songs were part of the music café for the whole project. For some activities, development was about adding something to the existing practice; for others, there was a change in performance. For Mia and Ida, the practices created at the music café could sometimes be disabling. For Mia, it was visible that being at the music café alone with her family made a difference in her possibilities to engage in musicking and other people engaging with Mia. Co-creating enabling practice seemed to link to introducing and negotiating ideas about what to do

together. All people's expertise made the music café 'work' in the sense that the group could consider initiatives and ideas and build upon them.

One example is Ida introducing that the daddies in "WOTB" say 'Heia Brann' and we then do Ida's version, including the flag movement. However, Ida could also experience her parents' answers for her (for instance, when I asked her what the cow should look like and Audun answered for her).

ACCESSIBLE HOW AND FOR WHOM AND WHEN?

My reading of the data is that accessibility is located in actions, songs, and materials. Further, that accessibility is co-created as the knowledge about how to co-create accessibility is distributed.

That co-musicking would not be accessible for everyone simultaneously was a presumption of this project. The trails show how people had different and contrasting needs simultaneously and at different times. One example from the data is Ida needing tempo and action, while Mia and Jenny needed calmness and sensitive musicking that would meet their initiatives. The table below summarises different dimensions of accessibility.

Table 9 Different dimensions of accessibility

Where is accessibility?	Accessibility is distributed and located in materials, relationships and actions
When is accessibility?	Accessible is temporary and context-bound
What characterises accessibility?	A set of preconditions that facilitate access for a particular person in a particular context
What is the result of accessibility?	A potential relationship between a particular person and the social and material environment that makes it possible for the person to participate in a specific action

Accessibility as a relational phenomenon provides a perspective that connects material and environmental qualities and considers the relationship between people and artefacts in a situated context. Consequently, thinking about

accessibility in music therapy challenges how much material qualities and expertise of everyone involved are considered.

My reading of the data suggests thus that accessibility is relational. This is not necessarily the common understanding of accessibility, but contributes to a more comprehensive understanding of accessibility that considers the situated context. Understanding access as both relational and epistemic practice (Hamraie, 2016, 2017) takes into account the complexity of accessibility in a situated context. While it is, for instance, possible to point to characteristics that make it more likely that different people engage with song cards, these characteristics might still be wrong for a different group or setting.

CO-MUSICKING REVEALS DISTRIBUTED EXPERTISE

Siv knows that Ava needs the blue rattle for the action song, and we have learned from Frida that we need to sing the "Lille Petter" faster for Jonathan, but then it is too fast for Mia, as Lina knows and Mia shows. Everyone at the music café has expertise around their own needs and preferences and sometimes also about the needs and preferences of their close ones. Mikael, Mia, Jenny, Jonathan and Ida show their expertise around musicking through engaging in musicking, pointing, orienting towards or away, making sounds and building on other people's actions.

Together, the group co-created knowledge that was different from knowledge any member could develop on their own. With the terms of Sawyer's and DeZutter's (2009), the music café members' could collectively generate a shared creative product' (p. 82). The project's participatory approach made the distributed creativity of music café members visible through musicking and all practices involved. These practices involved singing, moving and playing, planning, creating and testing musical resources, discussing what we would do and how, creating space for shifting roles and discussing research bits of the project, such as illustrations of processes, and abstracts for conferences.

CONCLUSION

The six trails show how people of different backgrounds and ages engage in co-musicking over time in a situated context. They show how both accessibility and meaning take shape in a collaboration/cooperation and that this process does not only involve people and music but also has a material and sensorial dimension that matters. The drawings show how interactions take place in time and space and provide information about how gestures, gaze alignment and the orientation of bodies and bodies concerning different artefacts occur.

Several factors seemed to matter for accessibility and meaning in the music café. Both playfulness, having enjoyable moments together and familiarity (due to songs that families brought to the music café or to building up familiarity through the music café) seemed to make a difference. Other factors are tempo and movement, gestures and signs and dancing. Objects and their material qualities can make a difference to individual music café people (for instance, a specific rattle for Ava to join "VEAEV", but also for the group to play together as the parachute trail shows).

The trails show how accessibility might depend on certain preconditions, for instance, singing "Lille Petter" in three different tempos, as we learned from Frida. Musicking might then offer experiences of joyful moments and, at the same time, construct the knowledge that is needed to build these experiences.

Producing musical resources together (choosing songs, material, design, and form) has been a way of co-creating the music café and made simultaneously making everyone's contributions visible. The small actions of care and the attention people pay to one another reveal their competence to make the music café valuable and enjoyable.

Both the sensory and material sides of musicking are not addressed as something that strongly impacts what happens in music therapy. While accessibility might be especially relevant when working together with people with different communication and perception styles, from my perspective, this is relevant for music therapy in general as it tells us something about the complexity of musicking.

To show how action, competence and expertise are distributed and cooperative and how accessibility and meaning are co-created matters as it challenges and develops current music therapy discourse. The music therapy discourse in the context of disability, while changing, is still often based on a deficit model. What I hope the data from this project can contribute to is a practice and theory of music therapy that values human diversity and people's and especially disabled children's own competence/expertise to use music. An approach to music therapy that takes its role in creating dis/abling practices seriously enhances access to music for families that, for varied reasons, cannot access music's affordances or long for some musical community. To create socio-musical spaces for sharing and learning activities or adaptations and to collaboratively create a space they want to return to.



CHAPTER NINE. DISTRIBUTED MUSIC THERAPY

Who belongs where, under what auspices or qualifications, and during what times or through what particular thresholds (Titchkosky, 2011, p.4)

While the previous chapter reflects upon the themes across the different trails, this concluding chapter will seek to conceptualise the findings of both studies in a broader understanding. Thinking about music therapy as distributed builds on Sawyer and DeZutter's (2009) framework of *distributed creativity*, which in turn is an analogy to the term distributed cognition. Sawyer and DeZutter (2009) use the term distributed creativity to refer to situations where collaborating groups of individuals collectively generate a shared creative product. Goodwin (2000, 2018) used the notion of the *distributed speaker*, a speaker distributed across different people, when writing about Chil, who, after a stroke, only could say three words but was able to have complex conversations. I use the term 'distributed music therapy' here as a framework for discussing the findings in a broader context with the premise that music therapy is located in collaborative processes that involve people, actions and materials. Music therapy being distributed appears as a thread

through the data and the themes discussed here relate to the research questions but aim to zoom in and out from the findings to broader understandings.

This project started with questions around knowledge about the accessibility and meaning of musicking for neurodiverse families and carried out two projects together with disabled children and their families. The research questions of these projects focused on the accessibility and meaning of co-musicking. The aim was to explore when, how and for whom musicking gets accessible and meaningful. The sub-questions were directed at what the people do, what the things and environments do and why participation in musicking is important. The projects' findings show that musicking gets accessible and meaningful through a collaborative process involving people, activities and materials.

What has been in focus is how these interactions have happened, how dialogues have been unfolding and how gestures, body postures and materials were a part of this process. All these dimensions of the interplay of people, materials, activities and environment have often been left out of music therapy theory and research.

The project started with the assumption that the people participating in musicking would all have different kinds of knowledge and perspectives on their musicking and their way of taking part in the project, which would allow us to build more understanding of this together. The knowledge created can be observed in the moment-to-moment descriptions of musicking within these projects and the trails of people, things and activities.

This chapter consists of three parts. In the first part, I discuss the findings linked to three broader themes: The craft of co-musicking – what people do, songs, objects and artefacts – what things do and socio-musical curb cuts and accessible musicking spaces and their meaning. In the second part, I discuss the consequences of considering music therapy as distributed and the implications for practice, theory and practice. Finally, I will provide reflections on the study, the methodological choices and the validity of the research.

THE CRAFT OF CO-MUSICKING ACCESSIBILITY AND MEANING – WHAT PEOPLE DO

In both projects, it is visible what people do to get music into action and how they together create accessibility and meaning. The focus was on exploring how these actions happen in time and space. All the small actions people carry out to get music into action foster and witness their musicking knowledge.

These findings are significant because we miss information on how musicking happens without a dedicated focus on the material and the embodied dimension of musicking. One important finding from these projects is that family members know a lot about how to musick and that this knowledge can be traced through microanalysis and drawings. That people have this knowledge is not an original finding, but little attention has been paid to how this knowledge is enacted and embodied in collaborative action.

The data also offers examples of how I, as the music therapist, do not always know what to do and admitting that and reaching out for other people's expertise is, from my perspective, a vital part of what music therapists need to do as part of their ethical responsibility. That the music therapist does not always know what to do is not an original finding either, but it contributes to the literature that approaches music therapy as a collaborative process.

If music therapy is understood as an action, as something people do, and as something people do together, then the music therapist does not hold the sole expertise about how to facilitate musicking. Considering the people music therapists work with as competent and skilful co-creators of musicking aligns with approaches such as community music therapy, resource-oriented music therapy and anti-oppressive approaches. For Rolvsjord (2010, 2016), who is discussing the implications of a contextual model, it is about refocusing attention 'away from the therapist and the music's capabilities and toward how clients make use of music and music therapy' (Rolvsjord, 2010, p.52). For Procter (2013), bringing affordances within reach is the essence of a music therapist's craft. Procter emphasises that the music therapist does not have a monopoly on craft, independent of how much musicking expertise music therapy participants hold. In

the context of music therapy work with families, Flower (2019) points to the craft of the child and the parent involved in music therapy.

However, music therapy approaches that relate to what Ansdell (2002) calls the consensus model might ask what the role of a music therapist then is (if not providing evidence-based practice in line with an individual model of disability). What this brings into question is the professionalisation of music therapy and what this means, where and for whom (Procter, 2013) and what the music therapy profession entails or not. From my perspective, the music therapist's role is to craft the musicking space in a way that attends to the needs of the people around, in close collaboration with those with first-hand experience of what makes musicking accessible and meaningful to them. Examples of how this looked like in this project are changing the tempo, adding movements, changing lyrics, creating tactile song cards, meeting children outside the music room and welcoming other members initiatives to lead and change activities. The role of the music therapist is to facilitate the distributed craft, considering sensitively what needs to be done and not done so others can take a leading role.

Music therapy considered distributed action can put the focus on the interplay. What disabled children do and know about is also important to consider from a social justice perspective. Disabled children are more frequently than other children considered as not having the competence or the ability to make decisions. The data presented throughout the data chapters makes the children's craft visible and traceable.

However, the initial focus of the home-based project was very much adult-centred on making training more enjoyable and got only gradually more shared with the children. Similarly, at the music café, the openness for children taking the lead seemed to grow over time. Participating in collaborative activities allows children to experience that they are essential contributors of meaning to their community. These experiences (of everyone involved, not [only] the children) of playing together might promote playing in other contexts. Simultaneously, the children and their families bring their expertise in how to do music (together). I agree that play is developmental at all ages (Holzman, 2010). As Beckett et al. (2020), I do

not consider these situations as 'play-as-progress' in a normalising way, but as ecologies where people can grow together.

As the data shows, several preconditions exist for these ecologies and environments to be accessible. What people do for others and themselves to make music work is one central aspect of co-creating meaningful and accessible music spaces. People co-create these spaces together with the material.

SONGS, OBJECTS AND THEIR QUALITIES – WHAT ARTEFACTS DO

The artefacts involved in this study have different qualities and sensory affordances. There is the parachute that offers strong colours when lying under different lighting and a tent-like atmosphere. It also seems to facilitate playfulness and spontaneous actions of children and their family members. Some of the shakers have shown to be more accessible than others which might be linked to form, colour, size and sound. There are songs such as "The Wheels on the Bus" that were brought to the project by one family, and most children had a previous relationship to. Several examples of such songs in the project also show that the families shared a similar cultural background from different Nordic countries and how this study is linked to its sociocultural context. Other songs seemed to facilitate participation through their musical structure as "VEAEV", although they were new to the families. Ruud (2020) characterises the musical repertoire as an 'immunogen space', 'where comfort, joy and security are supplied. The repertoire becomes a salutogenic space to flourish' (p. 206).

The role of songs in music therapeutic work with families has been researched in different settings and points to affordances that were also visible in this project. Within a hospital setting, Aasgaard (2000, 2008) explored the 'livshistorier' [life stories] of songs, following different song's trails within and beyond a pediatric oncological hospital ward. Looking at where the songs were created and performed, Aasgaard created a rich picture of how songs travelled between the hospital room, the hospital school, new hospitals and home and how they were performed either live or recorded for different audiences. The affordances of songs and their products that Aasgaard (2000, 2008) describes were visible in this

project, making children visible as creators and how songs connect different contexts. Connecting different contexts is also present in the NICU, supporting continuous care when moving from the NICU to the family home (Loewy, 2015). Both Loewy (2015) and Haslbeck (2017) describe the relational affordances of songs.

Loewy (2015) describes songs that parents select themselves as an 'accessible intervention' and 'familiar theme' that promotes bonding Haslbeck (2017) emphasises the value of asking parents to teach their favourite songs 'so they become the expert and we the "students"'(p.37). The NICU setting is a medical environment where expertise traditionally is located in the people working there and, therefore, different from the projects presented here. However, I had the experience that parents sharing and teaching songs contributed to more shared ownership. When Siv teaches us "Hvem er borte" or Sarah, the Danish text of "Lille Petter", the songs made them to the expert or teacher.

Within both projects, artefacts around us, song cards, instruments and things on the floor and around where we met co-created our interactions, being dinosaurs, buses or instruments. My understanding from the data material is that specific objects and specific qualities in a particular situation can be decisive in whether someone can join in or not. It is not only about particular objects, but also about the qualities of these objects. Both tactile qualities, weight and colour, can be decisive in turning an object accessible or not accessible.

In the music café, the parachute seemed to be a structuring tool, marking one part of the music café and an artefact inviting action and play because of its specific affordances. Within the home-based project, the guitar and the keyboard were brought back into the living room and contributed actively to drawing Christine, Rune, Even and Adrian into musical action. While the keyboard's visual, auditory and tactile affordances seemed to matter for Adrian, Christine had a previous musical history with playing the keyboard. Relationships between different people and different objects show the various forms of objects contribute actively to musical interaction.

Song cards played a central role in both projects and what was visible in both projects was that song cards that could be played with, that had something on them that could be manipulated, were in use more frequently and over a longer time. The figure below shows two song cards from the different projects that invited children to play with them over time.



Figure 116 Song cards for "Hvor er egget" and "Alle fugler"

Both song cards have qualities that invite touch, the egg can be hidden, the birds have different textures, and the wings can be moved. Artefacts have different dimensions” of qualities that can be important for individual people and for gathering people around them, providing affordances for being together around a joint focus as in the transcript below.



Figure 117 Gathering around the songbooks

The data shows how some artefacts play a role in co-creating ecological huddles (Goffman, 1962). They draw people together, are reference objects for joint attention, gather gaze and trigger gestures involving them when people orient towards the same object.

For Norman (2013), two main characteristics of good design are 'discoverability' (it is possible to decide what actions are a possibility and how?) and "understanding" (what does it mean?). One example that Norman (2013) provides is doors that do not indicate whether you need to push or pull them to open them. Musically, "VEAEV" seems to provide an example of *good design* in this sense as it got a central space in the project repertoire. However, while some characteristics seemed more critical than others and some artefacts seemed more important than others, it is neither desirable nor possible to come up with a list of accessible materials. The data show how particular objects play a role for specific people in getting music into action within these two projects.

SOCIO-MUSICAL CURB CUTS

Curb cuts can be understood as a technology of barrier-free design, enabling access and reflecting the idea that accessibility benefits everyone (Hamraie, 2017). This feature developed for wheelchair users also benefits mothers, people pushing strollers and bicyclists. For Hamraie (2017), the assertion that everyone benefits from curb cuts 'dematerializes the racialized, gendered, and classed dimensions of difference – even within the category of difference' (p. 97).

There is a liberal curb cut narrative and a guerrilla curb cutting perspective, which is why I think this is a good fit for a discussion of musicking. The liberal curb cut narrative is about increasing productivity and assimilation. While guerrilla curb cutting refers to disability activists who built their own curb cuts in the 1960s, providing narratives and artefacts of the 1960s and 1970s disability movement (Hamraie, 2017).

Based on Hamraie's (2017) take on curb cuts, I will, in this section, bring what people and things do together, discussing them as socio-musical curb cuts.

Schillmeier (2010) points to the links between bodies, objects and sensory practices and focuses on the sensory dimension and the temporality of embodied practices that enable or disable, which is very relevant in the context of the music café. I want to propose here that the concept of socio-musical curb cuts can help understand the accessibility and meaning of musicking.

An analogy for the curb-cut effect in music therapy would be the use of signing. People figured out that signing makes music more accessible not only for Deaf people, but for many people and also has an aesthetic dimension. However, signing is not accessible to anyone, excluding people with mobility issues who cannot use their hands to sign; if not adapted to tactile signing, it excludes blind people. If the individual signs of people are not respected, it can also become an oppressive practice, especially as using the language of the Deaf community.

In this project, singing and signing at the same time was experienced as challenging for some of the parents, and they expressed their confusion about what signs to use, but there was a general interest in signing. Similarly, song cards turned out useful in the music café. Song cards have some curb cut effect qualities, offering choice and providing visual support that is not only beneficial for young children or people that communicate through pictures and seem to afford support to other people too. At the same time, their relevance is highly individual and needs to be co-created, centring on disabled perspectives. Socio-musical curb cuts can follow a neoliberal narrative if the idea is 'one size fits all' or a curb cutting narrative going 'where people and music lead'.

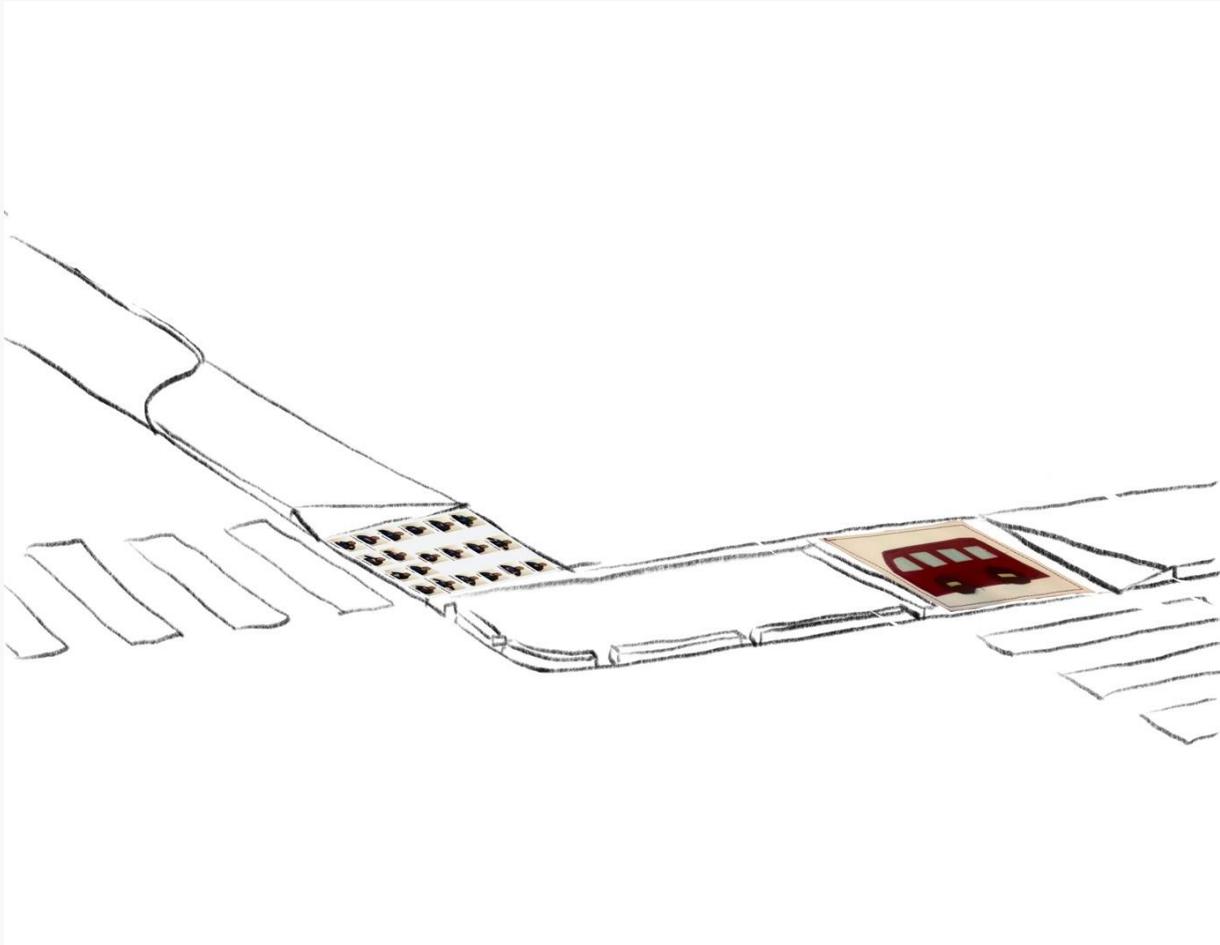


Figure 118 Socio-musical curb cuts

Curb cut theory has a strong political dimension:

Smooth belonging, the crux of the liberal curb cut theory, contrasts with rumours of guerrilla curb-cutting by dark of night to animate one of the central tensions within twentieth-century access-knowledge: the friction between liberal demands for compliance, productivity, and assimilation and radical, anti-assimilationist, and crip methods of knowing-making the world. (Hamraie, 2017, p.99)

An analogy in music therapy would be a one size fits all music therapy approach that aims at normalising, contrasted with a radical anti-oppressive collaborative approach that aims at play and wellbeing and the co-creation of accessible music spaces. Thinking of socio-musical curb cuts as crip technoscience, as Hamraie (2017) calls politicised design access, puts the disabled co-creators as critical knowers. This is important as it counteracts the view that, for instance, music therapists know how to make music accessible.

...the curb cutting narrative suggests that misfitting can be a resource for re-designing not only the *place* of disability in the built world but also our ways of *knowing* disability. (Hamraie, 2017, p.101)

From a curb cut perspective, the music therapist's role would be to work out socio-musical curb cuts collaboratively. For Hamraie (2017), it's possible to think of 'crip technoscience as a response to dominant medical, scientific, and rehabilitative ways of knowing the user' (Hamraie, 2017, p.99). What does a curb cut perspective add? From my perspective, a curb cut perspective centres on disabled children's knowledge, challenges ableist approaches to knowledge production and centres on accessibility as something constantly remade.

ACCESSIBLE MUSICKING SPACES AS ZONE FOR COLLECTIVE DEVELOPMENT

What is not possible, however, is to even think about transforming the world without a dream, without utopia, or without a project. (Freire, 2015, p. 31)

Why do people choose to engage in musicking, get involved in projects that explore music and return to a music café? Both projects suggest that people experience joyful moments in music, show care for each other and the music and share ideas and experiences about how to musick differently.

I want to argue here that music seems to matter to people due to the socio-musical experiences people have with music. One approach to make sense of how people make sense of musicking is to think about musicking as providing practical utopian experiences of community or as a heterotopia. Such experiences can be considered a more meta-perspective of people and music but can also be very concrete everyday experiences.

For philosopher Ernst Bloch (1959), utopia has its roots in the 'jetzt sein' ['now being'], where something is already there, but not yet pronounced or conscious.

Bloch (1959) developed the notion of *concrete utopia*, considering utopia a real possibility that develops dialectically through the mediation of theory and practice. Within the two projects, the relationships between people and materials developed over time and were constantly evolving due to new people and new activities, but also due to testing different things and finding out more about what to do and what not to do (for instance, discussions at the beginning of the music session). Following Bloch (1959), utopia is created by what is not good enough yet, which can be related to Newman's and Holzman's take on Vygotsky's zone of proximal development:

relating to people as social historical beings capable of making revolutionary change and building with them, rather than relating to them as objects to be studied, explained, described, or even given voice to. And in the language of politics, its goal is, "All Power to the Developing" because it is people who are developing who can transform the very circumstances that determine us. (Holzman, 2018a, p. 3)

For Holzman (2016), play is how we develop as we do things that we do not know yet when we play, and play is, therefore, revolutionary. Following this argument, musicking can be considered revolutionary, too, changing and developing, transforming circumstances collectively. Consequently, the music therapist's role is to contribute so that development can take place; this points to one possible meaning of music therapy, to co-construct spaces where people can develop, creating the tool and the result simultaneously. Foucault's (1986) concept of heterotopia can be used to portray musicking as a different temporal, spatial and imaginary space, facilitating practices of resistance.

For me, the theme of music café care enters here. A space where people perform actions to keep it and the ongoing musicking (and, in Holzman's words, development) alive. A space where people contribute through different actions and engagement to a common project. Ideally, this would also be a space where people would not experience a hierarchy. However, Ida contested that idea and my understanding of my role when saying, 'I am Maren; I decide'. People had different roles at different times and used the space in different ways. I want to argue here that the experiences of this different spatial and imaginary space, with its affordances for development and resistance, can explain why people care for keeping the music café a good place to be in.

CONSEQUENCE OF CONSIDERING MUSIC THERAPY AS DISTRIBUTED

Considering music therapy as located in collaborative processes that involve both people, actions and materials, the right to music matters, as it provides the legal framework for working towards a society where disabled children and their families have access to music. Access to music is important both for the sake of music itself, but also as musicking might provide the possibility to ensure other rights (disabled) children do hold. The discrepancy between the policy level and the everyday practice points to a need for more nuanced policies, but at the same time to the need for developing practice and challenging approaches and models that create barriers for disabled children. Music therapists can contribute to ensuring the right to music for children by co-creating accessible music spaces with children. Still, along with music educators, parents, teachers, and kindergarten professionals, they need to question ableist aspects and structures in their thinking, approaches, and contexts. Building inclusive music spaces is not only important for ensuring disabled children's right to music, but also provides possibilities for building more inclusive communities.

Building inclusive music spaces involves resistance to approaches and systems that do not value collaborative approaches to music therapy. For Beckett and Campbell (2015), resistance is not only a creative but also a transformative practice. Music therapists might often be a part of the system they are trying to change. Resistance to parts of the system when co-creating accessible music spaces is, therefore, a precondition for change. For practice, considering music therapy as distributed, therefore, means thinking about the role of everyone involved carefully. This includes addressing all kinds of explicit and implicit structures that influence who is considered a knowledgeable person. Therefore, anti-oppressive approaches that challenge ableism and epistemic injustice and question how music therapeutic practice contributes to the marginalisation of music therapy participants (Hadley, 2013; McFerran, 2021) are necessary.

Music therapy training depends on geographical location based on individual model approaches. Preparing music therapy students to understand music therapy as distributed would need to build on anti-oppressive pedagogy (Beckett, 2015;

Pickard, 2020), including theory and practice that question the music therapist's expert role, considering materials and bodies and collaboration.

Thinking about music therapy research as distributed involves acknowledging that music therapy research does happen in an interplay of people and things in situated contexts, which will be considered in the next section.

Distributed music therapy practice: Implications for practice

The right to music provides the legal framework for working towards a society where disabled children and their families can access music. Access to music is essential both for the sake of music itself and as musicking might provide the possibility to ensure other rights children hold. For policy development, acknowledging that material and embodied dimensions and the lived experience and expertise of everyone involved can improve the sustainability of music therapy offers.

The discrepancy between the policy level and the everyday practice points to a need for more nuanced policies, but at the same time to the need for developing practice and challenging approaches and models that create barriers for disabled children. Do we think about musical interaction as fostering social communication or as a way to facilitate the child's use of its own communication resources?

Music therapists can contribute to ensuring the right to music for children by co-creating accessible music spaces with children. Still, along with music educators, parents, teachers, and kindergarten professionals, they need to question ableist aspects and structures in their thinking, approaches, and contexts. This study adds to the perspective that resists justification of music therapy through pathologising body-mind differences but positions music therapy as a rights-based practice (Krüger, 2020; Metell, in press) to an approach where music therapy participants are represented in strength-based ways (Fairchild & Bibb, 2016), informed by a post-ableist perspective (Shaw, 2019, 2022).

Building inclusive music spaces is not only crucial for ensuring disabled children's right to music, but also provides possibilities for building more inclusive communities. Considering music therapy as distributed acknowledges music

therapy as allied with the community, not medicine or rehabilitation science. If music therapy is considered aligned with the community, other relevant questions are: where is music therapy located? How is it funded? And are there possibilities to offer music therapy outside a system that pathologises difference?

As described in Chapter 2, music therapy with disabled children/neurodiverse families takes place in very different contexts with various approaches (Jacobsen & Thompson, 2017). Apart from a few exceptions, as Thompson (2017), who considers music therapy with families from an ecological perspective, music therapy with families is mainly not conceptualised as community music therapy. This study adds to the field of music therapy with families by creating knowledge focusing on sensory, material and ecological dimensions within an emancipatory framework. It contributes to understanding how community music therapy thinking is relevant when working with families, but how the framework also needs to be extended to disability studies perspectives. Regarding methodological approaches, the music café was not significantly different from other early childhood music groups as this was the format the families chose. However, its ontological foundation is different, and the positioning of disabled children and their families as critical contributors and not as passive receivers of care or help provides a different lens to consider practice.

This study calls for more attention to music therapy's sensory aspects and materials. To create accessibility, it is necessary to collaborate on what works for whom, have different materials available, and adapt both activities and materials in collaboration. While music therapists likely have no time to co-create and sew bespoke resources in their everyday work, I suggest that more knowledge should be developed on the sensory preferences of music therapy participants. Co-creating knowledge on what a child chooses to look at, touch and chew helps to contribute to a music therapy practice that is more accessible and meaningful.

This study shows the relevance of play as a space for interaction and development. In Chapter 2, I have discussed how play can often be considered a means for training skills in the context of disabled children (Mallett & Runswick-Cole, 2014).

Music therapy happens in a variety of contexts and, different from this study that was carried out through independent projects (although in collaboration with user organisations and the municipality of Bergen), music therapists often will face in environments where music therapy co-exists with different approaches to diversity, play and children's rights. However, while there have been fewer tensions related to expectations from the system around, making training fun was Christine's initial focus in the home-based project. The focus changed through watching a scene video where Adrian showed discomfort, discussing it and changing what we were doing. I suggest that this is an example of a music therapist's role, co-creating a practice of action and reflection where people can learn together and where the music therapist can be an activist for children's musicking rights.

Distributed music therapy theory: Implications for theory building

What kind of theory do we need as a foundation for music therapy as a distributed, collaborative practice? Thinking about music therapy as a distributed and the music therapist's role as an activist requires music therapy theory that resists conceptualising music therapy within paradigms that pathologise difference. Further, theory that decentres normative knowledge and all types of theories that centre neurotypical development. Similar to Goodley and Runswick-Cole (2010), who defend the emancipation of play, opposing instrumental approaches and links to development, a theory for distributed music therapy needs to treat musicking as emancipatory practice. A theory that considers neurodivergent knowledge and children as having authorial power (Couser, 2010) creates and expands knowledge on the complexity of musical interaction within and beyond music therapy and welcomes how it disrupts and changes current music therapy theory.

As discussed in Chapter 2, Hamraie (2016, 2017) conceptualises access as relational and epistemic practice, as relational accountability. The study provides examples of how knowledge generation happens through co-musicking. To 'inhibit each other's actions' (Goodwin, 2018, p. 11) means acknowledging everyone's collaborations equally. Musicking as practice that associates bodies, objects and technologies to make the multiple, material, spatial, and temporal processes visible (Schillmeier, 2010). Consequently, a distributed music therapy perspective might contribute to a micro-sociology of music therapy by providing detailed

accounts of what happens between people, materials and environments, examples of 'practices that human beings use to build in action in concert with each other' (Goodwin, 2018, p. 1). The discussion of the performance of Lille Petter is an example of how talk and gesture mutually elaborate on each other and how diverse resources such as posture and gesture are used to carry out a joint action (Goodwin, 2011). This study contributes to understanding Vygotsky's ZPD not as scaffolding, but as a collective zone for development. A theory that considers play not only as a fundamental activity of children, but as an essential arena for collective action. I have argued that theorising accessibility and universal design from a music therapy perspective is lacking. I suggest that a curb cut perspective that centres on disabled children's knowledge, challenges ableist approaches to knowledge production and centres on accessibility as something constantly remade offers further theory building.

Finally, one crucial aspect of theory building of distributed music therapy is to develop language that respectfully represents the different actors without pathologising differences. Current discussions in the field of neurodiversity show the resistance of parts of the field to adopt anti-ableist language. Singer et al. (2022) argue that '[t]he push for neutral language robs the scientific community of the ability to describe, with accuracy, the day-to-day realities of life of people with autism, particularly those with profound autism'. However, as Natri et al. (in press) have titled their response: 'Anti-ableist language is fully compatible with high-quality autism research'. The language needs to be developed continuously in music therapy as in other fields.

Distributed music therapy research: Implications for research

Music therapy research has been criticised for being ableist and not considering disabled perspectives. Considering music therapy research as distributed destabilises the role of the researcher intentionally and centres disabled perspectives as an epistemic resource (Garland-Thomson, 2017). From my perspective, distributed research is not only a lens to look at the reality of knowledge production as a shared activity, but to acknowledge openly that a researcher cannot create knowledge alone.

Musicking as a way of researching together is, from my perspective, a way to appreciate and care for both the children's and other family members' competence and vulnerability, facilitates children's participation, and attends to 'methodological immaturity' (Gallacher & Gallagher, 2008). As a tool and result for distributed music therapy research, Musicking is flexible and can be constantly adapted to changing needs. As considered in Chapter 2, disabled children can be vulnerable to suffering epistemic injustice (Chapman & Carel, 2022). Positioning disabled children as having epistemic resources can contribute to ensuring children's rights for participation and provides a different perspective than those studies that rely exclusively on parents or other adults.

As presented in Chapter 2, information is often missing on what happens in music therapy with disabled children and families. Additionally, what is measured through quantitative means is what often seems to be difficult to be measured. A recent RCT with parents and premature babies (Gaden et al., 2022b) aimed to show the impact of music therapy on parent-infant bonding and parental mental health. The scales used could, however, not show a significant effect of music therapy. Similarly, the Time-A study (Bieleninik et al., 2017), an RCT researching the impact of improvisational music therapy on symptom severity of autism (clearly based on a medical model perspective), did not show that music therapy resulted in 'symptom reduction'. Both studies raise questions about what was asked and assumed at the start and what measures were chosen to answer the questions. Gaden et al. (2022b) suggest focusing on outcomes that are less focused on pathology for future studies. Similarly, music therapists have criticised the focus of the TIME-A study and suggested instead focusing on how musical engagement improves a child's life (e.g. Turry 2018). I want to argue that these research projects have produced rich data material, as I also could experience through being part of a project based on a video clip of the TIME-A study (Mössler et al., in press). However, the overall methodology in the original studies prevented what actually happens in music therapy from becoming visible

In contrast, this study has focused on producing detailed accounts of what happens between groups of families, artefacts and a music therapist in time and over time in a situated context. Drawings have played a decisive role and a central source of knowledge as they helped to understand what was happening and how.

The drawings show *how* music therapy is distributed across materials, people and activities, providing 'explanation and evidence' (Goodwin, 2018). I want to argue that drawing as a technique can enrich music therapy research. For the co-researchers, it is a way to reflect and develop in-depth knowledge of musicking. While drawing has been mostly an individual activity in this project, there are many possibilities to develop the use of drawings as a collaborative activity. For the reader, drawings or other representations based on drawings can help to understand complex processes. It is, however, essential to consider different ways of perception and ensure the accessibility of research communication by including ALT texts or providing material in other formats.

CRITICAL REFLECTIONS ON THE STUDY AND CHOICES MADE

Like design, research is an iterative material practice, and like public protest, it involves negotiation, material symbols, and generative frictions. (Hamraie, 2017, p. 108)

The previous section aimed to consider distributed music therapy research more broadly. In this section, I will provide a discussion of the study presented here. Evaluation of processes, methods and findings has been ongoing throughout the study. Christine, the parent in the first project, said, 'there was no plan to follow a plan', which recalls the phrase 'We make the road by walking', Paulo Freire said (a phrase originally from the Spanish poet Antonio Machado 'se hace camino al andar'). I want to explore here how the overall process has turned out, what was left out of the road, which obstacles were in the middle of the road, where the road led and where it might lead in the future. One main obstacle in this project was the choice of participatory action research in a setting where collaborative research was only possible to a certain degree from the outset. While the idea of the music café project has been developed in dialogue with Mia's family, this PhD study has grown from my previous work and what I perceived as a need for research. That action research does not always turn out as participatory as wished is a known challenge and is reported for other projects both inside music therapy (Stige & Skewes McFerran, 2016) and outside music therapy. I knew it would be difficult to involve all family members in all stages of the research. In the home-based

project, the mother said that analysing data was something I could do. Therefore, the choice to hold on to action research as one of the frameworks can be critiqued, and I have been unsure if the projects do justice to the framework. However, I have chosen to report this study as informed by participatory action research as this reflects my thinking, planning and central choices. These choices include positioning children and their families as co-creators and aiming at developing useful knowledge and resources for the families involved and the broader community of disabled children and neurodiverse families. Within both projects, the families that decided to join the projects were considered the co-creators of the projects. As engaging in music together and exploring collaboratively has been the primary method for co-creating the data for this study, all people involved in the project have contributed significantly to the findings. Creating the structure and the content of the music sessions together was, from my perspective, working well and the evaluation of what we were doing was reflected in what we chose to repeat or change in practice.

However, participation in the other aspects of the research has been less present. There was a discrepancy between the practical and analytical parts of the study. Due to the pandemic and the restrictions to gathering people, there was even less participation of the music café members than in the home-based project in the analysis phase. The involvement of the family members in the analysis and communication parts of the study was therefore limited to me presenting tentative interpretations a few times during the music café period. Two families have been involved in communicating their experiences from the music café for a journal of the user organisation.

People might have had different reasons for joining, and the research bits were not necessarily the most important and exciting for the families. I have, therefore, asked myself how much the research was only thought of as participatory in my head and not in real life. Have I researched collaboratively all by myself, or have I adapted the research approach to the needs and possibilities of the context I was working in?

The tension between the idealistic framework and the reality of working together caused frustration for me. However, it was also an incentive to try to find ways to

make collaboration possible in the best possible way. I argue that having action research as a framework with an emphasis on action and reflection made it natural to discuss what we were doing and eventually change what we were doing. I also had to acknowledge that not all parents shared an activist approach to disability. Positioning the participating children openly as co-researchers and centring their contributions to activities might have contributed to promoting the understanding that accessibility is political. While I focused on the children's contributions specifically, the data material shows how accessibility is a complex and relational practice.

There have been various challenges in sharing power and responsibility in both projects. These include that the research questions, while open and up for discussion, were already set and did not get challenged by the families, the practicalities of having discussions before or after doing music when people had different needs and/or interests, the drop-in conceptualisation of the music café and the fact that people came in different constellations almost every time that made continuous processes complex. At the same time, it was important and necessary to have such a flexible structure. Looking back, I wonder if I should have invested more time looking for other ways to involve the families, such as by e-mail or telephone and if I have been too concerned about this project being a burden to the families, but I did not feel comfortable asking for more. I had to acknowledge that it was a problematic assumption to make that families would be interested in being co-researchers in the first place.

I am still convinced about the importance and meaning of aiming for shared ownership of research, especially when researching with disabled children. I have justified the use of action research as a way to centre the children's perspectives in this project and have argued that the video recordings and the drawings based on video stills made their contributions visible. From my perspective, it is important to keep trying to find ways to research together and not rely on more adult-centred methodologies just because there might be experienced less friction and challenge on a superficial level.

One central aim of the study was to co-create accessible musical resources for the projects themselves and disseminate its findings. Through funding, I could

continue to work on developing song cards and songbooks for other children and share them along with ideas on how people can create their resources at a website (<https://musikalskeressurser.wordpress.com>). Having this opportunity helped to make the findings more accessible to both families and people that are interested in developing song cards and instruments together with children, which represents a dimension of distributed research.

DRAWING EVERYTHING TOGETHER

This PhD project has explored music therapy as something people do with each other and with things. The focus was on how these interactions happened, how dialogues unfolded, how materials were involved and how gestures, gaze, body postures and orientations were a part of these processes. These dimensions often left out of research: embodied knowledge, materials with all their qualities and their interplay with people and sounds and activities were critical perspectives. The production of musical things contributed to making collaborative processes and shared expertise visible.

The musicking evidence shows how musicking is a way of developing knowledge together with families where music is both method and result. The families show how every member contributes to getting music into action and that they all know a lot about how musicking works. The contexts were an important reference frame throughout the projects. Being in a family home and a community space provided two different perspectives on musicking with and in the life of families. Thinking about the boundaries of the knowledge created in this project, the context also says something about the time-bound and geographical context of this knowledge.

Through working with the data material and testing different ways of visual representation, drawing music therapy scenes as a methodology has been developed. Accessibility and meaning could, through the drawings, be traced as collaborative processes through the data. Drawings became increasingly important to show dimensions of embodiment and the material environment that are difficult to represent in written accounts. Drawing was also a personal coping strategy, allowing me to consider and review the data in various ways, focus on details, and

trace developments through time. Like musicking, the drawings in this project are both method and result. From my perspective, the development of 'Graphic Music Therapy' can contribute to the music therapy field, showing rather than telling how music therapy is co-created.

Co-creating accessible musicking spaces involves actively considering everyone involved as knowledgeable and competent. Consequently, the proposed role of the music therapist is to facilitate co-musicking by contributing along with everyone and everything else with the craft needed to get music into action between people and materials. That might not be the role and practice that helps music therapy to gain acknowledgement in spaces that call for approaches based on an expert model of music therapy. I, however, argue that the evidence provided here differs from evidence in individual or medical model thinking that does not consider the situated context, the temporality, and the distributed nature of musicking. The evidence provides ecologically valid accounts on how music helps whom, how and when and that brings music therapy (in Bloch's words), while not necessarily up, then forward.

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APPENDICES

APPENDIX 1: RESEARCH TIMELINE

An overview of the timeline of the two projects.

Timeline	Events
June 2015	Registration and induction
November 2015 – October 2016	Maternity leave
December 2016	NRREC approval of the home-based project
January – April 2017	Home-based project
September 2017 – March 2018	Maternity leave
May 2018	Submission of the MPhil document
July 2018	Transfer of registration
December 2018	NRREC approval of the music café project
January 2019 – December 2019	Music café project
June 2022	Submission of the PhD thesis

APPENDIX 2. THE HOME-BASED PROJECT. INFORMATION LETTER AND CONSENT FORM

Nordoff Robbins
2 Lissenden Gardens
London NW5 1PQ
Tel: 020 7267 4496
Fax: 020 7267 4369



Information letter for the family

My name is Maren Metell, I am based in Bergen and a student at the Nordoff Robbins Center in London. I am doing a project to find out how children, their families and a music therapist can develop knowledge on making music together. This might include experiences and skills on how to adapt instruments, songs and rooms in a way that fits your family, practical resources as a songbook, and reflections on what doing music together means to you.

My educational background is in music, music therapy and visual impairment pedagogy and I am interested in music therapy and social participation of people in all their diversity. My supervisors for this project are Dr. Simon Procter and Dr. Mercédès Pavlicevic. When the project is finished it will be part of a PhD degree.

This project is for a family with children with a different neurocognitive style (if there are other members with different neurocognitive styles, this is fine too). The focus of the project will be based in what family members think is important to them. Some music activities we might do include singing children songs, playing instruments and writing songs. We will decide together what we will do. It might be that you would like to invite other people to our music making, as friends or children from the neighborhood and that is fine.

If you choose to participate, you will take part in a project that will last three months. You will also be invited to take part in the subsequent process of making sense of the data material and communicating the results (for example to other families). We'll meet to talk and to play music together. We decide how often we meet, but not more than once or twice a week for half an hour to two hours. When we play music together, we might make audio or video recordings so we can hear and discuss them later if we want to.

If you decide to be involved, you will be a partner in the project, called a 'co-researcher'. This means you get to help decide what we will do in the project, and why. You will also participate in discussions about what happened in the project and what it was like for you. We might choose to write journals and make group notes of our decisions and discoveries so we can read and discuss them later. The

knowledge we create can be a resource for you as a family and also for other families and music therapists.

You and your families' participation in this study is completely voluntary. During the project, if you decide that you don't want to be involved anymore, that's no problem. You can stop participating anytime you want to and this will not affect any other services that you receive.

I will use the information we collect together, like audio- or video recordings and notes, to write a report about the project, and probably also to write articles or presentations. You will each get to choose if you want me to use your real name or if you'd like to choose a different name, so no one knows who you are.

The information that you and any family members provide in the study and the recordings will be kept confidential. All hard copy data will be filed securely in a locked filing cabinet for up to 5 years after the completion of the study.

Because the group of neurodiverse families with babies is small, there is a chance that someone who knows you well may recognize your face or voice, or a story you have shared, if they read an article or see a presentation about the project. We will therefore discuss any situation where your anonymity could be compromised.

We will be happy to answer any questions you have about the study. You may contact me at +47 91245157 and marenmetell@gmail.com or my supervisors Simon Procter (simon.procter@nordoff-robbins.org.uk) and Mercédès Pavlicevic (Mercedes.Pavlicevic@nordoff-robbins.org.uk). If, once the project starts, you have any complaints or want to talk to someone outside the project; you can contact Bente Krakhellen (Statped West) at Bente.Krakhellen@statped.no/+47 97 18 78 76.

Informed consent

Nordoff Robbins
 2 Lissenden Gardens
 London NW5 1PQ
 Tel: 020 7267 4496
 Fax: 020 7267 4369



Please read and circle your answer

We have read the 'information letter for the family'	YES/NO
We want to participate in the project	YES/NO
Based on our knowledge of our child _____ she/he/they would have no objection to take part in the project	YES/NO
We understand that all family members have the right to withdraw their participation at any time and without giving any reason	YES/NO
We understand that we can request that our child _____ withdraws from the without giving any reason and without this impacting any other services	YES/NO
We consent to video and audio recordings (You can participate without consenting to recordings)	YES/NO
We understand that data material (notes, recordings) will be stored in a locked filing cabinet for five years. Ownership and storage of data material will be discussed. When we agree that the data material is not needed anymore it will be deleted/destroyed.	YES/NO
We agree to findings of this project being published	YES/NO
We understand that there are few neurodiverse families with babies/small children and that there is a chance that people that know us well will recognize us when reading an article or see a presentation of the project. We understand that we will discuss any situations where this could happen.	YES/NO

We consent voluntary to take part in the project:

Child:

Parents/caregiver

Signature

Family member

Relation to the child

Signature

Family member

Relation to the child

Signature

Date and place

APPENDIX 3. THE HOME-BASED PROJECT. A TENTATIVE PLAN

Step one: Recruitment and consent

- Initial invitation through Statped (the counsellors that work with families with young children ask families in the Bergen area if they could be interested)
- Meet the families who are interested, introduce the project idea, and listen to their ideas, leave the information sheet with them.
- The family that decides to participate – obtain consent and assent from all family members
- Discuss how to collect data (recordings, journal) in step two

Step two: Mapping interests and needs

- Get to know the family through spending time with them (either at home or where it feels comfortable for them)
- their ways of musicking and relating through music
- their needs for accommodations of musical instruments and environments
- their interests in the project
- Do music together with the family
- Observe perception styles and visual preferences and document them with the methods we agree on (e.g., film, field notes)

Step three: Planning action – evolving agenda

- Based on step two – what would the families like to do?
- Organising practicalities – time, people, materials
- Discuss again how to collect data
- Find, plan, and design activities that are accessible for the whole family

Step four: Action

- Doing whatever has been agreed on in step three (for instance test out accommodations, model music activities)
- Support musicking, making music's affordances accessible, address barriers

Step five: Evaluation and planning next action

- Analysis and evaluation of step four
- What to do next? (for instance, improve musical activities, include more people, find music activities to participate in community)
- Planning new action based on the evaluation

Step four and five will be repeated within the given time frame.

These are not necessarily consecutive steps or sequences, but rather multiple dimensions of the study (apart from step one: recruitment and consent).

APPENDIX 4. THE HOME-BASED PROJECT. SAMPLE OF VIDEO INDEX AND TRANSCRIPTS

12.4.2017 Video index

A= Adrian, E= Even, C= Christine, M= Maren

00:00:00	A lies on the floor, C moves around and says that she will take out the cards and M says that she has a lot of new cards, C says that the cards have been around and that the children have been playing with them (and that the fragile thread didn't catch As attention), E sits down and looks on the cards, A lies on his back, exploring cards
00:01:30	"Spider!" says E, looking at the spider card. A looks at different cards, C and E look for the flutes, A takes a rattle
00:04:01	M shows C the card for Hjulene på bussen, "so cool" (spidercard), C, talks to E about which song it is, A lies on his back moving his feet and rattling
00:05:41	Heiheihei, A with the rattle, E and C keep watching cards, A joins them again as well M asks E to choose a song
00:06:31	E chooses Mikkel Rev, A keeps the card in his hand, mobbing on his back
00:07:20	C picks up A and sits him in front of her, asks E to put away the lolli, M asks to choose a new song
00:08:03	Små rumpetroll E moves with the rhythm, A still looks on the Mikkel rev card, then Edderkopp, C says that E needs to make the signs with her
00:09:50	Lille petter edderkopp, E and C make signs, A sits on Cs lap and enjoys
00:10:30	
00:11:31	

	Nede på stasjonen. C lies A on the floor, making exercises with his legs, C comments that this was the first training they uses in physio
00:15:04	Look, mother, says E, ro,ro, til fiskeskjær, M suggests that E can row with C and M with A – and one to little A, says E, E picks up new song card, hjulene på bussen, goes back to sit with C, M moves As legs, doings movement, A explores the card
00:16:20	C: wow, you know the whole song – and I know that there is a song you like to sing to A – about a sheep, can you sing it? M gives card E asks for help to sing, start singing, E moves very close to A and hugs
00:16:51	him in the end and when he is sad he sings the songs to M asks E if the gets happy again then and C answers yes.
00:17:23	E finds kazoos and want to play, C asks if he has found a card with kazoos on, can give it to A
00:18:24	Alle kan spille, E plays egg
00:22:19	«we can sing bjørnen sover!» says E. Oh I thought this was the vaske song, C. M suggests it can be both songs
00:25:30	Hvor er egget, as E has started to hide. Several times hiding and finding, C takes up the egg card and plays with A, E hides the egg behind his back, A watches, shaking the card, E takes the whisp shaker
00:26:58	M gives an egg to A, C shakes it with his left hand, A turns to the guitar and holds onto the strings, E wants C to play on the kazoo and holds it
00:30:10	C asks for the vaske brumleman card, sings the song M takes out the home made ocean drum, E says, oi and takes it enthusiastically, starts drumming and m plays vi er alle elleville, A

Transcript of watching video session

Notes taken during watching	Transcription of video (Christine, Adrian and Maren watching the video)
<p>8.2. Bababmbibaboo</p> <ul style="list-style-type: none"> -we can use more movements on that one again! - the friend has bought a house and didn't have time - Even adapts himself to Adrian 	<p>Mother laughs (swinging to the side)</p> <p>Maren: Yes this song got him from the first time</p> <p>Christine: but yes, great to see again!</p> <p>I need to come up with more movements. And then there are there this exercises we should do in regard to physiotraining- they are difficult to get in there, because now they are getting so complicated and it is not anymore just wave with a hand or foot anymore, but to have him staying on knees and hands and holding. So we just need to take this out of the trainings concept and just have fun – swing or fly a bit</p> <p>(Maren writes down that we can have more movements again)</p> <p>Christine: but good how much change there is. What time was this? It is not so long ago!</p> <p>Maren: mm this was 8.2. not even 2 months.</p> <p>Christine: There is a big difference.</p> <p>Maren: yes there is. Mother: all what happened in only two months.</p>

APPENDIX 5. THE HOME-BASED PROJECT. DEVELOPMENT OF THEMES, SAMPLE



Research commentary clipped and re-organized

1. Negotiating design and accessibility of musical artefacts and activities

Musical things and resources include songs, activities, instruments and song cards. The process of negotiating the design refers to the co-creation of practical resources within the project. This includes the process of collaboration, expertise, challenges linked to the production of the resources (e.g. with whom to collaborate and the negotiation of power). The accessibility of musical activities, songs, song cards and instruments refers to both musical, tactile and visual qualities, the performance of activities and processes and the access to music and musical instruments in everyday life. Accessibility is about the facilitation of participation. Why work some songs better than others and why are some song cards much more interesting than others? Which musical qualities make a song accessible for a family and which tactile and visual qualities a song card? On a broader level this theme refers also to access to music in everyday life, both to instruments, musical activities in the community and own musical resources.

1.3 Negotiating design of other artefacts

The ocean drum

I had an ocean drum with me from the outset of the project and both A and E were fascinated by it and liked to play with it. I therefore suggested that we could do one that could stay with them.

Maren tries to do an ocean drum – we notice that he really likes it visually and uses both arms (Collaborative field notes, p.3/96)

We talked a bit around what would be good to put inside (metal, plastic and what would be most suited as a container. Then we talked a bit about how to do an ocean drum and what would be best to put inside. I will look for a box with a window as I think that he is interested in the visual as well.

And the mother stood suddenly up and said, "I got an idea" and got a plastic box with silver bells in another room and A really enjoyed it. He explored it carefully and shook it. (Field notes, p.20/752-759)

One of Christine's suggestions was to look for a cake box as they often have a window and I found one:



The design was evaluated by the two brothers:

The ocean drum was too much fun – the brother didn't want to leave it anymore and did play very enthusiastically (a bit too loud for the rest of us) and A was very interested in trying it out what the mother facilitated after a while. (Field notes, p.15/532-534)

Together, we wrote down in the collaborative notes:

The ocean drum works fine (red heart) (Collaborative field notes, p.5/132)

Negotiating accessibility of activities

Accessibility for whom? As one of my jobs is to be a consultant for children with visual impairment, I realised that I had this hat on in the beginning. My focus was much more on how to make activities accessible for A than for everyone else – even though the focus in this project is on the whole family. For A it was important that there was a structure and that there were not too many people and too much noise.

We could see that Adrian needs structure and less noise in order to be able to focus. (Collaborative field notes p.2/44)

Vi managed to stop the "Bababmbibaboo" song before he started to show discomfort. (Collaborative field notes, p.3/75)

While A certainly was one of the main persons in this project, I realised that I had not paid much attention on the father and the brother in the beginning. Watching the video and reflecting upon the first experience, I realised that the somehow unpredictable, unfamiliar and unstructured session was very uncomfortable for him.

However, this changed later on:

“The father dared to sing – I noticed that” (Christine) (Collaborative field notes, p.2/48)

Hjulene på bussen is a good song! Even likes it and its possible to integrate movements (Index, p.3/71-72)

We have also discussed other activities in the community

Is there a sensory room in Bergen that the family can access? Maren will check that out. (Collaborative field notes, p.2/36)

APPENDIX 6. THE MUSIC CAFÉ PROJECT. POSTER



**NORDOFF
ROBBINS**
Life-changing music



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for musikkterapi

The music café – a musical meeting space for families with disabled children

The music café is part of a research project exploring musical interaction, its meaning and accessibility as a health resource for families with young children. This is a project for families with disabled and/or children with complex medical needs that are interested to together create experiences and knowledge on musical interaction. This might include knowledge on how to adapt activities, instruments and environments to fit for your family, practical resources as for instance (tactile) song cards, a song book and reflections about what musical interaction means for you.

The music café will be open on Saturdays from 10-13 (can be slightly adjusted) and there will be time for playing music together, exchange experiences, connect with other families, try out adaptations of instruments and activities. The music café will be created together with the families and based on the families' needs and interests.

If you would like to hear more about the project or have any questions you can contact me at telephone 91245157 or marenmetell@gmail.com and look into the information sheet.

APPENDIX 7. THE MUSIC CAFÉ PROJECT. INFORMATION LETTER AND CONSENT FORM

Nordoff Robbins
2 Lissenden Gardens
London NW5 1PQ Tel:
020 7267 4496
Fax: 020 7267 4369



Information letter for the families

My name is Maren Metell, I am based in Bergen and a student at the Nordoff Robbins Center in London. I am doing a project to find out how, when and under which preconditions music and its affordances become accessible for disabled children and their families. I am interested in exploring together with you questions like what kind of adaptations of instruments and environments are useful for you, which song offers joy and participation and if the colour or material of an instrument matters. We will create experiences and skills on how to adapt instruments, songs and rooms in a way that fits your family, practical resources as a songbook, and reflections on what doing music together means to you.

My educational background is in music, music therapy and visual impairment pedagogy and I am interested in music therapy and social participation of people in all their diversity. My supervisors for this project are Dr. Simon Procter and Prof Tia DeNora. When the project is finished it will be part of a PhD degree.

This project is for a family with children with a different neurocognitive style (if there are other members with different neurocognitive styles, this is fine too). The focus of the project will be based in what family members think is important to them. Some music activities we might do include singing children songs, playing instruments, writing songs and create own musical resources as song cards or song books. We will decide together what we will do.

The music café will be open every Saturday from 09:30 to 12:30. The music group takes place from 10:30-11:30 and there is time before and after the group to connect to other families, share experiences, and have a cup of coffee and lunch together. This is a drop-in project. You are welcome to join every Saturday, but you choose how often you want to come.

When we play music together, we might make audio or video recordings, so we can hear and discuss them later if we want to.

If you decide to be involved, you will be a partner in the project. This means you get to help decide what we will do in the project, and why. You will also participate in discussions about what happened in the project and what it was like for you. We might choose to write journals, and make group notes of our decisions and discoveries so we can read and discuss them later. The knowledge we create can be a resource for you as a family and also for other families and

music therapists. You will also be invited to take part in the subsequent process of making sense of the data material and communicating the results (for example to other families).

You and your families' participation in this study is completely voluntary. During the project, if you decide that you don't want to be involved anymore, that's no problem. You can stop participating anytime you want to and this will not affect any other services that you receive.

I will use the information we collect together, like audio- or video recordings and notes, to write a report about the project, and probably also to write articles or presentations. You will each get to choose if you want me to use your real name or if you'd like to choose a different name so no one knows who you are.

The information that you and any family members provide in the study and the recordings will be kept confidential. All hard copy data will be filed securely in a locked filing cabinet for up to 5 years after the completion of the study.

Because the group of neurodiverse families with babies is small, there is a chance that someone who knows you well may recognize your face or voice, or a story you have shared, if they read an article or see a presentation about the project. We will therefore discuss any situation where your anonymity could be compromised.

We will be happy to answer any questions you have about the study. You may contact me at +47 91245157 and marenmetell@gmail.com or my supervisors Simon Procter (simon.procter@nordoff-robbins.org.uk) and Tia DeNora (Tia.DeNora@nordoff-robbins.org.uk). If, once the project starts, you have any complaints or want to talk to someone outside the project; you can contact Nina Bolstad (Bergen 358ommune) at Nina.Bolstad@bergen.kommune.no/+47 40903808.

Nordoff Robbins
2 Lissenden Gardens
London NW5 1PQ
Tel: 020 7267 4496



Informed Consent

Please read and circle your answer:

- | | |
|---|--------|
| We have read the “Information Sheet for the family” and agree to take part in the project | YES/NO |
| Based on our knowledge of_(child)_ she/he would have no objection to take part in the project | YES/NO |
| We understand that we can request that _(child)_ be withdrawn from the project at any time without giving any reason and without this impacting any other services from Bergen commune | YES/NO |
| We give our consent to audio/video recordings (You can participate without consenting). | YES/NO |
| We understand that all data material (notes, recordings) will be stored. securely in a locked filing cabinet and will be destroyed 5 years after the completion of the study | YES/NO |
| We agree to findings of this project being published | YES/NO |
| We have been informed that as the group of neurodiverse families is a small group, it is possible that people who know our family well may recognise our faces, voices or stories in presentations or articles. We understand that we will discuss and negotiate any situations where this could happen | YES/NO |
| We understand that this work is being supervised and that should we have any concerns, we can contact Nina Bolstad at
Nina.Bolstad@bergen.kommune.no /+47 409038 | YES/NO |

We consent voluntarily to take part in this study

Name of child/children:

Name of parent/guardian

Name of parent/guardian

Name of family member

Name of family member

Date and place

Signatures

APPENDIX 8. THE MUSIC CAFÉ PROJECT. RESEARCH GOVERNANCE APPROVAL LETTER



BERGEN KOMMUNE

Bergen, 6th September 2018

Research governance approval letter

It is our understanding that Maren Metell will be conducting a research study in context of her PhD degree at Nordoff Robbins/Goldsmiths, University of London. We support this effort and will provide assistance in identifying potential participants and finding a room for the project. If you have any questions, please do not hesitate to contact us at e-mail Maria.Norheim@bergen.kommune.no, or phone 0047 97 50 19 04.

Kind regards

A handwritten signature in blue ink that reads "Nina Bolstad".

Nina Bolstad

Leder avdeling for kunnskapsutvikling

Etat for barn og familier

Bergen kommune, Byrådsavdeling for helse og omsorg

Postboks 7700, 5020 Bergen.

Telefon: 40903808

Epost: nina.bolstad@bergen.kommune.no



BERGEN KOMMUNE

APPENDIX 9. THE MUSIC CAFÉ PROJECT. VIDEO INDEX SAMPLE

03.13	<p>M plays shaker, S and A dance with their children, we don't know the lyrics and laugh.</p> <p>Was it like this? (S) jaa (I)</p> <p>Skal vi synge baby shark til deg? A.: Do you sing it as well in kindergarten (I)</p>
05:12	<p>Baby shark</p> <p>Asynchronical clapping</p> <p>Let's go hunt or run away</p> <p>Run away</p> <p>M: does Mikael have a sign for once more or again? R: No he hasn't but for sure he wants it once more</p>
07:24	<p>Baby shark again</p> <p>M is crawling around, picks up the info sheet</p> <p>Talking about egg shaking</p>
09.18	<p>Even denne gangen</p> <p>M. shakes her head and I take that as her action</p> <p>A. takes on her feet</p> <p>Mikael plays guitar</p>
12.17	<p>I., do you want to play with the parachute should we get that?</p> <p>M. and A. are lying on the floor and M touches her head carefully</p> <p>Do you would like to play that (tambourine?)</p> <p>Playing around with tambourines and shakers</p> <p>Introducing elleville</p>

APPENDIX 10. THE MUSIC CAFÉ PROJECT. TRAIL EXTRACT, MAP OF THEMES, COMMENTARY ON TRAIL

Parachute trail index extract

March 2

34:44-44:57

34:44

Rita points with her right arm towards the parachute and says "see – parachute" and makes a "moving parachute up and down" movement. Maren places the parachute close to Mikael kneeling on the mat besides him and Mikael reaches out with his right arm and grabs the parachute, pulling it out of the bag

Mikael explores the parachutes, pulling it over him, Siv lies Ava down and she reaches out for the parachute.

<removed screenshots from video stills>

Rita tells that they are using the parachute in a physiotherapy group and that this is a lot of fun for everyone. Ida and Audun have been putting back instruments to the bench and as they sit down and look at the parachute Ida says "I want to sit under". Audun: "Hide under?"

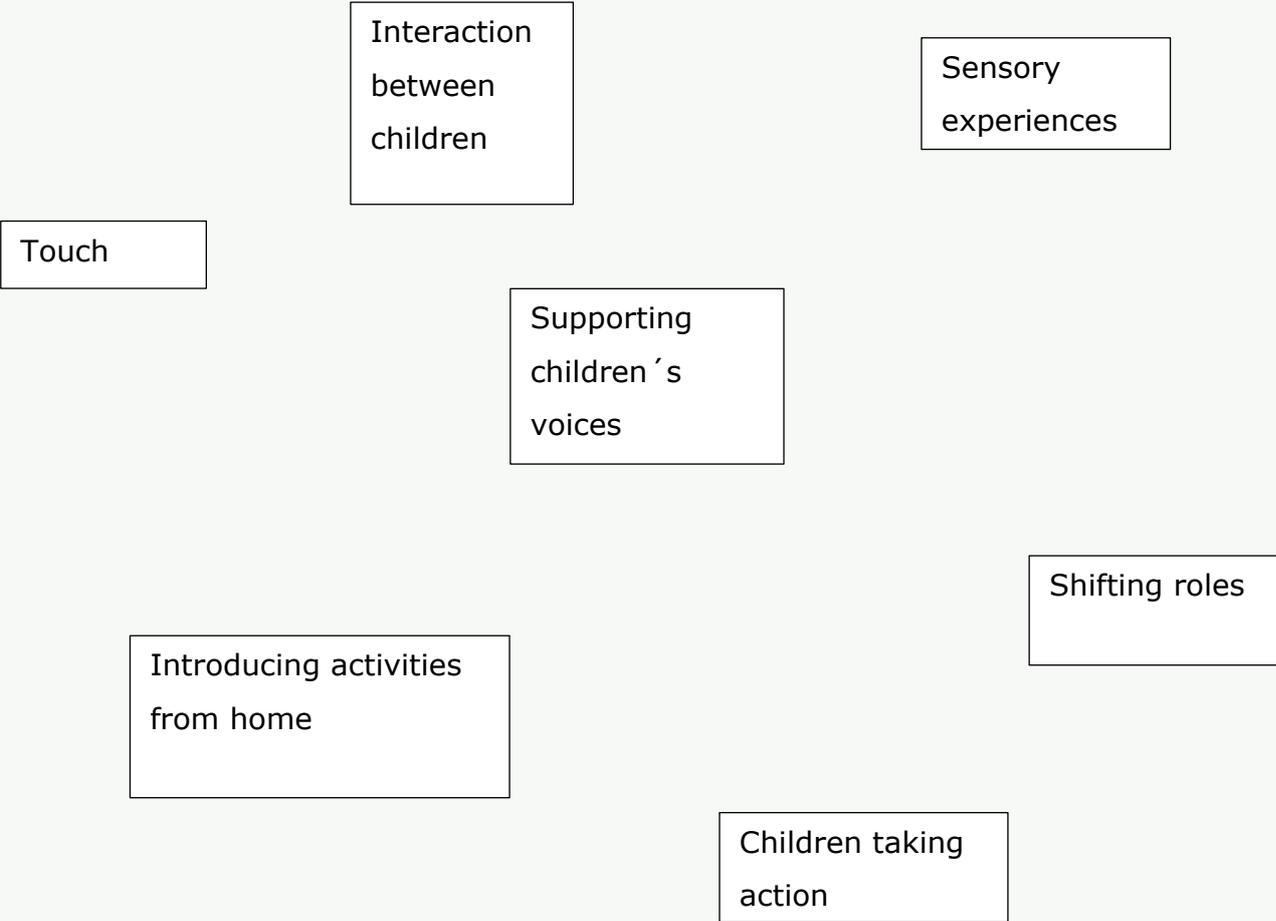
<removed screenshot from video still>

"Do you want to lie under, all children lie under?" Ida: Alle!

<removed screenshot from video still>

Audun and Maren: Alle? Smiling. Maren: Yes, we can hide all together, that works». Ida continues: alle og du (Audun: me too?) and Mama and Ava. Audun: "everyone?" (alle sammen) Maren everyone? Ok!

Mapping themes in the parachute trail



IDA'S TRAIL, commentary example

March 2

- Ida hiding
- Rattle seems exciting and she joins in
- Balance between inviting her and let her be
- Negotiation as she wants to go home and is convinced to stay
- Everyday life links – have been listening to Pippi in the car we sing it
- Wants to try out VEAEV
- Ida makes suggestions what to do – already from the start (parachute) changing roles, negotiation of activity
- Ida says "once more" as we play "Hokus and pokus"
- Ida stands up and I comment that it probably was enough for today and we sing goodbye, negotiation of music café structure
- Discussing what songs we should add (I ask, then Siv asks)- so parents as mediators?
- Ida hiding at the start, but seems interested
- Attempts to involve Ida
- At that point (13:30) something changes and Ida seems to be more comfortable – plays tambourine
- Bababmbibaboo as a structure for fun and action
- Changing jumping partner (Siv offers to jump with Ida)
- Ida seems happy and is jumping and dances around with Siv

March 16

- How to facilitate that Ida experiences that she can participate, what makes the music café accessible for her
- More interested in the play corner
- Attempts to involve Ida – Audun acknowledging her no
- A song that Audun suggests that Ida wants to sing she joins
- Ida says she wants to rest and I take this up and continue with a relax song
- Negotiating one last song
- ---
- Everyday life baby shark (they had heard in the car) I ask for Ida's help and Audun acknowledges and amplifies her no
- Parents help to choose a song ("Kaptein sabeltann")
- Negotiating "Kaptein sabeltann" (good enough)
- Ida showing "Kua mi" as Audun asks, but then stops making movement and as the song ends, she says "finished"
- «Hvor er egget» looks like fun activity for Ida
- "VEAEV" gets us starting with fun
- Parachute, negotiating about who hides/roles, lengths of activity "finished"

APPENDIX 10. OVERVIEW TRAILS

Music café dates	Ida	Mia	Parachute	«WOTB»	«VEAEV»	«Lille Petter»
February 23	X	X				
March 2	x		x		x	
March 9		X			x	
March 16	x	X	x		x	x
March 23		X	x	x		x
March 30						
April 6	x		x		x	x
April 13		X	x	x	x	
April 27	x		x		x	x
May 4		x	x	x	x	x
May 11	x		x	x	x	
May 18	x		x		x	
May 25		x	x		?	
June 1		x	x	x	?	
June 15	x	x	x		x	x
June 22	X	x	x		x	x
July 6	x		x			
August 10			x	x		x
August 17			x	x		x
August 31	x	x	x	x	x	x
September 14		x	x	x	x	
September 21			x	x		x
October 26	x		x	x	x	
November 2			x	x	x	x
November 16			x		x	x
November 23			x			
November 30	x		x	x	x	
December 14			x		x	

APPENDIX 11. SCREENSHOTS FROM THE WEBSITE



Hjulene på bussen



Støvelen er laget av kunstlær



Mus er laget av fleece og grov bomull



Støvelen polstres



Skolisser sys på



Mus får ører



Støvelen får pynt



Pregetang for punkskrift



Ferdig framside



Ferdig bakside



Hodet, skulder, kne og tå



Bukkene bruse



Blinke, blinke stjernelill



Hjulene på bussen 1



Hjulene på bussen 2

