

**EXPLORING THERAPEUTIC PROCESS THROUGH MUSIC  
THERAPY -THE EXPERIENCES OF AN ADULT “THIRD CULTURE  
KID”**

Oushu Lin

Master's Thesis

Music Therapy

Department of Music, Arts and Cultural Studies

20 December 2020

University of Jyväskylä

# JYVÄSKYLÄN YLIOPISTO

Tiedekunta – Faculty of Faculty of Humanities and Social Sciences	Laitos – Department of Department of Music, Arts and Culture Studies
Tekijä – Author Oushu Lin	
Työn nimi – Title Exploring Therapeutic Process Through Music Therapy - The Experience of An Adult Third Culture Kid.	
Oppiaine – Subject Music Therapy	Työn laji – Level Master’s Thesis
Aika – Month and year May 2020	Sivumäärä – Number of pages 38
<p>Tiivistelmä – Abstract</p> <p>In the background of globalization, Third Cultural Kids (TCKs) benefit for multilingual, open-minded and as so-called a global citizen. Meanwhile, they are potentially facing various challenges in mental health areas, such as feeling rootlessness, facing disenfranchised grief and difficulties in developing positive relationships. This thesis presented a unique case study of how music therapy approaches, and interventions encounter the needs of the client who has grown up as a TCK.</p> <p>Exploring the therapeutic process, the writer will look closely to how does the client, an Adult TCK, recreate her moments of vulnerability in music therapy sessions and how does the music therapist react to “at the moment” needs and potentially promote long term psychological well-being. However, to outline the complex story of this individual client is not aiming for providing a solution to TCKs’ related problem, but rather to raise the understanding and insightfulness toward the phenomenon occurred in the therapeutic process.</p> <p>The author herself has been working closely with TCKs in multiple international schools, and she has also experienced acculturation while spending adulthood aboard. She somehow paralleled her experiences while observing the sessions and qualitative data in this case study. Being empathetic with the client’s TCK experiences has brought her up to study how music therapy process related to underlying TCKs’ psychological profile and to achieve the potential therapeutic needs.</p>	
Asiasanat – Keywords Third Cultural Kids, Exploratory, Music Therapy	
Säilytyspaikka – Depository	Jyx.jyu.fi
Muita tietoja – Additional information	

# CONTENTS

1	INTRODUCTION.....	1
2	LITERATURE REVIEW.....	4
2.1	The Third Culture Kids.....	4
2.1.1	Definitions.....	4
2.1.2	Psychological Portraits of TCKs.....	5
2.2	Informing Psychotherapeutic Needs Through Music Therapy.....	8
2.3	Music Therapy Methods.....	9
2.3.1	Receptive Music Therapy Methods.....	9
2.3.2	Improvisational Methods.....	11
3	RESEARCH AIMS.....	12
4	METHODOLOGY.....	13
4.1	Qualitative Research Orientation.....	13
4.2	Qualitative Content Analysis.....	13
4.2.1	Data Collection.....	14
4.2.2	Methodological Description.....	15
4.2.3	Example of Data Analysis of Session 1.....	16
5	THE CASE.....	17
5.1	Therapy Process.....	17
5.2	Initial Music Therapy Assessment.....	18
5.3	The Stance of the Music Therapy Trainee.....	22
6	RESULTS.....	24
6.1	Relationship to self.....	24
6.2	Relationship to the therapist.....	25
6.3	Relationship to the others.....	26
6.4	Relationship to music.....	26
7	DISCUSSION.....	28
7.1	Limitation - Parallel Process.....	29
7.2	Conclusion.....	31
	REFERENCE.....	32

## ACKNOWLEDGEMENTS

I truly appreciated all the supports from Dr Esa Ala-Ruona and Dr Jaakko Erkkilä. They open the door for me to dive into the music therapy world, and they have been so patient to guide me through the challenges I have met during my study.

My dear friends, Molly, Mikaela, Kalli and Aiko, thank you for answering my questions and sharing your insightful ideas. Moreover, most importantly, standing by me all the time and encouraging me to keep working on this research. There is no doubt that you are all beautiful “Muses” that inspired me during my writing.

Ken, who is the music therapy intern that conducted this unique case, has been kind enough to let me take the responsibilities on researching what had happened in the therapy process and continue offering his valuable understandings of the case.

Finally, to my precious mother, for everything.

# 1 INTRODUCTION

Globalisation has changed people's lives. There is a growing number of people, such as students and professionals, is seeking alternative opportunities moving outside of their home countries. They are holding a life like nomads, moving home with seasons (Pollock & Van Reken, 2009). It is reported that over nine million American citizens live outside of the United States (Keck, 2018). According to Finnish Ministry of the Interior (2020), over 1.6 million of people who are Finnish citizen or Finnish origin are living outside of the country permanently. Expatriate lifestyle is not uncommon nowadays. Children who travel and relocate with their parents in multiple countries have been noticed and defined as Third Culture Kids. The TCK's life often involves with multiple transitions and diverse cultures background, and researchers discovered that there are certain underlying challenges related to this unique upbringing environment despite other benefits (Keck, 2018).

Culture covers vast aspects of our daily life, and we are influenced by culture all the time. Pollock & Van Reken critics that being in a culture is not only about learning the serious of traditional surfaced behaviours but also understanding the general concepts, beliefs, and values (2009). For example, socially, when talking about music with British people, I am not familiar with well-known British bands, and I am not used to mingling with colleagues at dinners. Extra efforts are required if longing to join in the community. Having a cross-cultural experience may develop the ability to master a language, but at the same time, it is a "must learn" situation. We benefit from getting to know people from over the world and sharing various opinions and knowledge. Unfortunately, these sincere friends are often met through the computer screen.

Music is well known for its healing power throughout history (Wheeler, 2017). It is closely associate with the life of each human beings, dynamically affecting our minds and bodies in a heathy or unhealthy way (Thompson, 2012). Music has a great power inducing people's emotions and impact on the social connection (Erkkilä, Musiikin, taiteen ja kulttuurin tutkimuksen laitos, Department of Music, Art and Culture Studies, Musiikkikasvatus, & Musiikkiterapia, 2019). Music therapy has been developed to help people achieve

psychological well-being and overcome life tolls. Less known is how music therapy supports cross-cultural adaptation throughout the acculturation process.

There are researches of TCKs suggesting that the high mobile lifestyle which TCKs have grown up with, strongly influence their abilities to attach to either people or society (Keck, 2018; Pollock & Van Reken, 2009). Which means, some TCKs might suffered from establishing a long-term and meaningful relationship. Although it does not indicate that every TCKs will need support, Gilbert (2008) believes that it may because some TCKs have not noticed their hidden losses and the unsolved griefs from each transition. In this particular case study, the client, Henna<sup>1</sup>, has come to the therapist for “a few traumatic experiences”, and as stated in her application form that she “is able to live with”.

Henna disclosed herself in an early stage of the therapy process that she had been moving from country to country besides her homeland, Finland. Additionally, in the last session of the therapy she has shown recognition her experiences as a Third Culture Kid (TCK). According to the TCK related literatures, Henna’s childhood experiences primarily falls into the Third Culture Kids framework.

The definition of the Third Culture Kids (TCKs) concludes as a person who is on his/her developmental years that has spent a certain period of time, in countries that are neither the homeland of his/her parents (Eidse, 2011). Likewise, Henna showed strong emotions towards her TCK’ experiences in travelling and relocating to several countries, which according to her, may influence the emotions of feeling loneliness and isolation also her behavior patterns during daily life.

I have been living outside of my motherland for 5 years and I have lived in Germany, Finland, the UAE and now working in Shanghai, China. When observing Henna’s sessions in the music therapy clinic from the University of Jyväskylä, I am strongly motivated to illustrate Henna’s stories and feelings, and to examine whether music therapy offered a unique space for the vulnerabilities of growing up as TCKs.

---

1. <sup>1</sup> For research purpose I have substituted the client’s real name to retain utmost confidentiality

Observed ten sessions of Henna's music therapy and have assessed limited data, it is hard to conclude that Henna's primary psychological status only induces from TCK experiences. Hence, this paper outlines a number of therapeutic process which reveal Henna's reactions when exposing to her vulnerability in the music therapy session that considerably related to the themes of being an Adult Third Culture Kid.

There is a rich literature stating that the number of TCKs are growing. This thesis focuses on Henna's unique experience in music therapy setting, and it is a great chance to glance what music therapy can offer to these specific population. The findings of this case study are expected to contribute towards our understandings of what particular TCK related therapeutic changes would emerge during the sessions and might open up other perspectives for professionals who work closely with TCK to further discover the unique therapeutic qualities of what music and creative arts therapies could achieve.

The progression of my study has been outlined in Figure 1. The most important steps in this thesis should be identifying the challenges that Henna encountered during the session. They should be classified into two types: one of which is TCK's psychological needs and the other one should be the non-related component. The nature of Music Therapy itself would see a client as a holistic person, therefore, it is interesting to review the data and study what important clinical decisions the music therapy intern had made.



Figure 1 Progression of the Study

## 2 LITERATURE REVIEW

### 2.1 The Third Culture Kids

#### 2.1.1 Definitions

Researchers first created the term “Third Culture” in the 1950’s when studying the shared lifestyle of the American community in India. The “Third Culture” refers to the evolution of a new mixture of lifestyles that have been created, shared and learned in both their original culture and the culture of their host country. The children that have been brought up in this unique society are called “Third Culture Kids” (Smith, 1996, P.22).

Pollock & Van Reken defines a TCK as

“a person who spends a significant part of his or her developmental years outside the parents’ culture. The TCK frequently builds relationships to all of the cultures, while not having full ownership in any. Although elements from each culture may be assimilated into the TCK’s life experience, the sense of belonging is in relationship to others of similar background (2009, P13)”.

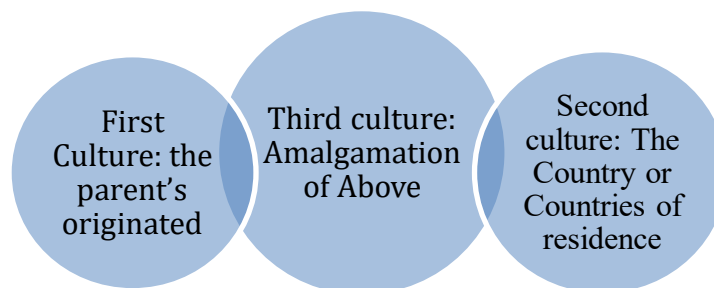


Figure 2 The Third Culture Model (Pollock & Van Reken 2009)

TCKs are also referred to Cross-cultural Kids and global nomads, and it is addressed by Pollock & Van Reken (2009) that an Adult TCK is referred to people who have been brought up as a TCK. Traditionally, the majority of this population has travelled with their parents frequently in their developmental years and been raised in a multicultural environment which leads to a cross-cultural lifestyle (Keck, 2018).



### 2.1.2 Psychological Portraits of TCKs

**Identity crisis** is one of the common themes that study has shown. Although TCKs benefit from their expanded worldly view, for many children, frequent transitions are not as easy and it could lead to the loss of personal bonding. Life of a TCK is influenced by two consequences of their upbringing that affect what they think and how they behave.

Firstly, being raised in a genuinely cross-cultural world and experiencing other cultures rather than simply observing and studying; secondly, being raised in a highly mobile world means that both the people in their lives and the physical surroundings are changing all the time. For TCKs, despite building relationships to several cultures, these experiences produce a sense of rootlessness and a lack of full ownership in any one culture. As...stated rejecting their own and the other culture or change their identity to include both sets of cultural elements". Therefore, TCKs may need a sense of belonging, a way to integrate themselves into many cultures and find a place in the world.

This study referred to the relationship between the cross-cultural geographically mobile childhood and adulthood cultural homelessness (CH) of TCKs. Hoersting and Jenkins (2011) suggested that childhood experience is important to consolidate identity, as children are involving identifying their cultural, ethnic and racial groups. Due to the method of the study, it provided a statistically evidence of the CH is associated with lower self-esteem. However, it is not related to the countries or cultures TCKs traveled to or lived in, but the intensity of being involved in a culture, such as speaking the local language. The key finding of the study is that an individual's emotional security and self-esteem are shaped while experiencing a cross-cultural, geographically mobile childhood or an adolescence (2011). It not only provides me the assessment tools which I could offer to my client before and after music therapy intervention, but also guides me to approach the psychological needs of TCKs. Although, the age is one the control factor during the study, it did take to consideration that the younger the participant are, the more possibility in establishing their identity and self-esteem. As a result, I should be more cautious about the age of my research participant. Finally, there are a few limitations in the study I should be aware which include the geographically background (only with US and Europe), research language (only English) and family background (parents are highly educated).

**Disenfranchised Grief** plays an important role in TCK inner world as most of them were too young to notice that something has been taken from them (Keck, 2018). Doka (1999) has defined Disenfranchised Grief as

“the grief experienced by those who incur a loss that is not, or cannot be, openly acknowledged, publicly mourned or socially supported. Isolated in bereavement, it can be much more difficult to mourn and reactions are often complicated” (P.37).

It is important to recognize and try to meet the needs of those whose grief is not acknowledged by society, whatever the emotional or financial costs. Disenfranchised Grief is also called “Unresolved Grief” by other TCKs’ researchers (Hervey, 2009), and it’s believed that TCKs have a greater number of transitions and there are losses in every of them. Therefore, there are higher chances of TCKs being affected negatively by these griefs (Wyse, 2000). Grieving for what we have lost during the transition is not rejecting or being negative to our past but to embrace the experiences with the place, people and everything we love (Pollock & Van Reken, 2009).

Keck (2018) has conducted a research about Attachment, Social support, and Disenfranchised Grief in Adult Third Culture Kids. Keck suggested that children who grow up as TCKs have all have some losses. The lack of support those TCKs attained was added to those losses that come with growing up as a TCK, are the reason why there’s extensive grief when becoming adults. Furthermore, it is suggested that TCKs are prevented to look for support services due to potentially high rates of insecure attachment which comes with being a TCK is credited being the finding of Keck’s study.

**Attachment Theory** is directly link to TCK’s psychological development and relational patterns according to researchers (Keck, 2018). Attachment theory was first developed by the British psychologist John Bowlby and he defined attachment is “lasting psychological connectedness between human beings” (Bowlby, 1969, p.194). Bowlby emphasised the relationships amongst the primary caregivers and the child, which could strongly influence the child’s physical and psychological developments (Bretherton, 1992). Benoit (2004) believes that attachment is more than parenting, but the primary caregiver provides a secure foundation for the children to explore the greater world and to seek for safe and comfort when needed. Geller and Farber (2015) suggest that adults who are more securely attached seem easier to look for supports when stressed, compared to the less secured ones. In addition, the

securely attached adults can picture the comforting and soothing images of others when being alone and facing emotional struggles. Tracing Bowlby's idea clinically, it might be worth to look at how to develop a safe and comforting therapeutic relationship which serve as a security ground for client's self-exploration (Geller and Farber, 2015).

Pollock & Van Reken (2009) suggest that TCKs are aware of their sense of rootedness is usually associated more with interpersonal relationships rather and geographically changes. TCKs might take the benefit of having connections all around the world, and it seems smoother to keep relating to friends and family since the technology has developed quickly during the past few years. However, nurturing the bonding and maintaining the strong relational ties can sometimes be challenged due to TCKs' high mobility. The pain from these frequent good-byes and separation might lead to a self-protected pattern which TCKs establish to avoid being vulnerable from the past, now and the future (Pollock & Van Reken, 2009).

Previous research has provided a theoretical background of TCK' experiences, and the major concerns as stated above usually falls into grief work, attachment and relationship, and identity crisis. Through a qualitative theory informed inductive method of analysing the video data of 10 music therapy sessions, and the clinical scripts from the researcher, I am hoping to establish a deeper understanding of how music therapy methods and approaches helped Henna.

## 2.2 Informing Psychotherapeutic Needs Through Music Therapy

Music therapy aims to promote health from the clients. Bruscia (1998b) suggested, music therapy has a broad and complex context which makes it difficult to be clarified, it is also mentioned by Wigram, Pedersen and Bonde (2002) that music therapy is a multi-disciplines profession that exists in different countries. As a result, professionals are always in the process of describing music therapy. Currently, the working definition of music therapy is:

“a systematic process of intervention wherein the therapist helps the client to promote health, using music experiences and the relationships that develop through them as dynamic forces of change (Bruscia, 1998b, P.20)”.

There exist various music therapy approaches and orientations. Some provide a specific framework for music therapy practice, whereas others adopt different elements flexibly to best meet the needs of clients (Erkkilä et al., 2019). As Bruscia stated, music experiences must be designed to achieve a health objective (Brusica, 1998). For example, through song writing to resolute an unconscious conflict. Wheeler (1983) has further clarified that there are three levels of music therapy treatments for adults with mental disorders, stating that music therapy can be an activity-based therapy and insight music therapy which aims for more reductive and reconstructive goals.

As Bruscia stated, music experiences must be designed to achieve a health objective (Brusica, 1998) For example, through song writing to resolute an unconscious conflict.

Using music experiences in addition to or replace the traditional types of verbal discourse to achieve psychological wellbeing define as Music Psychotherapy. Besides the dependency on the therapeutic relationship, which flows in between the therapist and the client (Bruscia, 1998).

Wheeler (2015) also suggests that it is an ongoing debate about whether music therapy service is delivered within the existing psychological theoretical frameworks or relying on the development of fundamental music therapy theory. Nevertheless, applying the psychodynamic approach in the music therapy practice does not necessarily indicate that therapists philologically favor psychodynamic orientation (Wheeler, 2015).

Wheeler (2015) further clarifies that a number of psychodynamic music therapists believe in certain core principles and philosophies pull from the theoretical and clinical emphasis of psychodynamic psychotherapy theories. One of these characteristics is:

*Believes in the centrality of transference and countertransference within the therapeutic context and uses both to increase understanding of the patient and to work through impediments to change, however they are conceptualized (P. 139).*

Therefore, Unkefer & Thaut also believe that music therapy should be categorised as goal-orientated in three dimensions, music therapy as an activity therapy, insight music therapy with reductive goals, and insight music therapy with reconstructive goals (2005). As an activity-based therapy, measurable and observable purposes are set in between the client and therapist, and to attain these goals through various music interventions. In contrast, insight music therapy aims to raise individual awareness internally through musical activities and to scaffold the expression of what these experiences have informed. Hence, the therapeutic process of insight-based music therapy is often more concentrated and long-lasting as sincere emotions are induced, and inattentive psychological resources are exposed (Unkefer & Thaut, 2005).

## **2.3 Music Therapy Methods**

As the name of music therapy, well designed and arranged musical experiences are always promoting the achievement of client's individual need (Wheeler, 2015). The principles and practical guideline of these experiences are conceptualized by Bruscia (2014) as four music therapy methods as receptive, composition, improvisation, and re-creative. Receptive method is also called Listening method. Despite the various of musical interventions, identifying the relationship in between the clients and the music may define the method itself, for example, being a listener is the main role of the client in receptive music therapy methods (Wheeler, 2015).

### **2.3.1 Receptive Music Therapy Methods**

Suggested by Grocke & Wigram (2007), "the client is a recipient of the music experience, as distinct from being an active music maker" (P.15). Although, being a listener in the music

therapy interventions doesn't indicate acting passively. While the client is engaging with the music experience and this individual is actively reacting to what he/she hears. Thus, it is vital that the music experience is carefully designed and selected to provoke various responses (Wheeler, 2015). Bruscia (1998a) has formulated an overall definition of receptive music experiences as: There are

“The client listens to music and responds to the experience silently, verbally or in another modality. The music used may be live or recorded improvisations, performances or compositions by the client or therapist, or commercial recordings of music literature in various styles. The listening experience may be focused on physical, emotional, intellectual, aesthetic or spiritual aspects of the music and the client's responses are designed according to the therapeutic purpose of the experience. (Bruscia, 1998a, P.120-121)”.

There are some particular methods were introduced to carry out the therapy in this case study.

**Song discussion** is a method implied with a verbal client and the music therapist. The process includes the client and therapist listen to a selected song together and looking for the significances to the life story of the client (Wheeler, 2015).

**Vibroacoustic Music Therapy** has been developed to meet physiological needs of clients. Marko Punkanen and Esa Ala-Ruona have proposed the model which associates body and mind together by using vibroacoustic (Punkanen & Ala-Ruona, 2012). They believe the combination of vibroacoustic therapy and music therapy has provided the client sense of security as physically being grounded and surrounded by low frequency sounds. It is important to regulate the somatic sensations to better facilitate the psychological transformation. The approach of being is client-centered values therapeutic relationship, effectiveness of sinusoidal sound, and music. In this case study, the aim from the music therapy intern was to provide the client a connected and receptive surrounding to support the client gaining a calm and relaxing status. The music therapist is required to guide the client to be aware of his or her physical experience as it relates to feelings of being grounded, and other physiological responses. Reflecting on what the body reacts requires responsiveness of their current bodily sensations and connecting the mind and body. It is implied that bodily sensations associated with various feelings and emotions. However, choosing music should be very careful. While listening to music, two term should be distinguished, sensing and noticing (Siegel, 2007). Sensing falls on the feeling, which is naturally evoked, in contrast, noticing is more directed by the conscious. Consequently, therapist need to discover what naturally

comes up during the intervention and be alerted that client's feeling to the music and what client perceives from the music. This model helps structuring a relaxing and grounded music therapy setting to meet the potential needs of TCKs, releasing the tension and stress of being unrooted in order to establish a good therapeutic relationship.

### **2.3.2 Improvisational Methods**

Improvisation in music performance indicates that composing and creating music in the moment, so the musicians communicate their feelings spontaneously with others through various instrumental techniques (Wikipedia, 2020). Improvisational methods in music therapy share similar characteristics that "clients actively participate in spontaneous music making with the therapist and/ or other clients" (Wheeler, 2015, P.122). Wigram (2004) reiterates that clinical music improvisation, as a critical element of music therapy practice, provides a tool of music making and bridging connections. The ways of making music in the moment is varied, such as singing, playing instruments, body percussions or making use of other objects. However, it is vital to clarify that meeting the client's need is the purpose of clinical improvisation which distinguishes from improvisation in showcases.

### **3 RESEARCH AIMS**

This case study is unique because of the TCK background of Henna. It is reflected from the literature review that TCKs are facing some social-emotional challenges. The objectives and goals of this research is to exam whether these vulnerabilities have appeared during the therapeutic process, and whether these needs have been met and how. Though the richness of the case study itself naturally allows additional themes and concepts to appear, it is my priority to study the following aspects:

1. Documenting and describe the moments that strongly linked to the TCK's psychological portraits as described in the literature and examine whether therapeutic transformations have happened and by what means.
2. Exploring the dynamic of therapeutic relationship, including the relationship amongst client, music and the therapist trainee. What significant phenomena have occurred and how did they happen.



## **4 METHODOLOGY**

### **4.1 Qualitative Research Orientation**

This article is a case study to articulate the story of Henna in the music therapy clinic. Aigen (1993) believes that “the nature of therapist’s being rather than the technique employed determines the efficacy of any course of therapy” (P23). Aigen further states that qualitative research can provide in-depth materials to value the individual uniqueness (1993). The exclusive stance that qualitative research could offer is being exploratory, acknowledging ideas and themes arise from the process and to which will be conceptualized and summarised for uncovering the results (Yin, 2003). Wheeler (2005) also believes that exploring the meaning of each music therapy clinical research requires documenting in-depth therapeutic process, which qualitative approach is well suited.

Proposing qualitative content analysis as the main methodological framework, I am keen on better discover the knowledge behind the phenomena in the client’s experience, the experience itself and the triggers of the transformations should be studied (Croucher & Cronn-Mills, 2015). Qualitative content analysis can provide more opportunities to explore the reality of therapeutic process which could not be determined yet. On the other hand, since there are a number of researches and literatures of TCK’s underlying psychological needs, content analysis can provide a bridge from the phenomena to the TCK theory. As Hsieh & Shannon state “existing theory or prior research exists about a phenomenon that is in complete or would benefit from further descriptions” (2005, p.1281).

Priorities some significant areas of need for this client, which has been shown also in the researcher’s clinical transcripts. These areas of need which are also identified as the areas of challenges for TCKs. To analyse and evaluate this huge amount of raw qualitative data will require a set of systematic and scientific research approaches.

### **4.2 Qualitative Content Analysis**

The attention of this study largely leans on understanding phenomena happened in the music therapy session, considered the client’s particular background. The writer as a third party

observed ten live 45-minutes sessions and later on viewing the same recorded videos for data documenting and coding. As the main goal of this study is to describe the therapy process and identify how music therapy address the needs of Henna, qualitative content analysis is introduced to investigate what makes the phenomena happened, and under which conditions and contexts, how it happened and with what ingredient it happened. Krippendorff (1980) suggests that content analysis is a method that discovers patterns and meaningful information from the data, in order to establish a new understanding, insightfulness and presenting the whole story and the hidden motivator.

The literature of TCKs has offered a rich theoretical framework and themes for deductive data analysis. As Thomas states (2006),

“Deductive analysis refers to data analyses that set out to test whether data are consistent with prior assumptions, theories, or hypotheses identified or constructed by an investigator (P238)”.

However, there are data that does not fit in to the TCK’s theoretical framework. For example, the relationship amongst Henna and her family members. The complexity of the date allows further exploration in an inductive approach. As inductive analysis refers to (2006),

“Approaches that primarily use detailed readings of raw data to derive concepts, themes, or a model through interpretations made from the raw data by an evaluator or researcher (P238)”.

Therefore, the deductive approach is looking for data that can be grouped under the prior study of TCKs, in contrast, an inductive approach emphasis on the phenomenon itself. Rather than pre-conceptualising the data, the new ideas or knowledge can be abstracted from the categories and groups.

#### **4.2.1 Data Collection**

Qualitative video data has been collected and transcribed by the author. As Bailey (2008) stated that to transcribe the recording data into written form, will offer the in-depth opportunities to study complex phenomena in detail and to be coded and linked to the further analysis. The sessions have transcribed and narrated. Some of Henna’s external responses, such as her physical and emotional expression to the music experiences have been observed and logged into the note of the writer. On the other hand, the internal responses are hardly visible thus the resources of her covert responses are largely evidenced by her personal

reflections with the music therapy intern. I have observed all ten sessions and notes were both taken while watching the recorded videos. I have also marking out the tone of speaking, singing and humming when necessary.

#### 4.2.2 Methodological Description

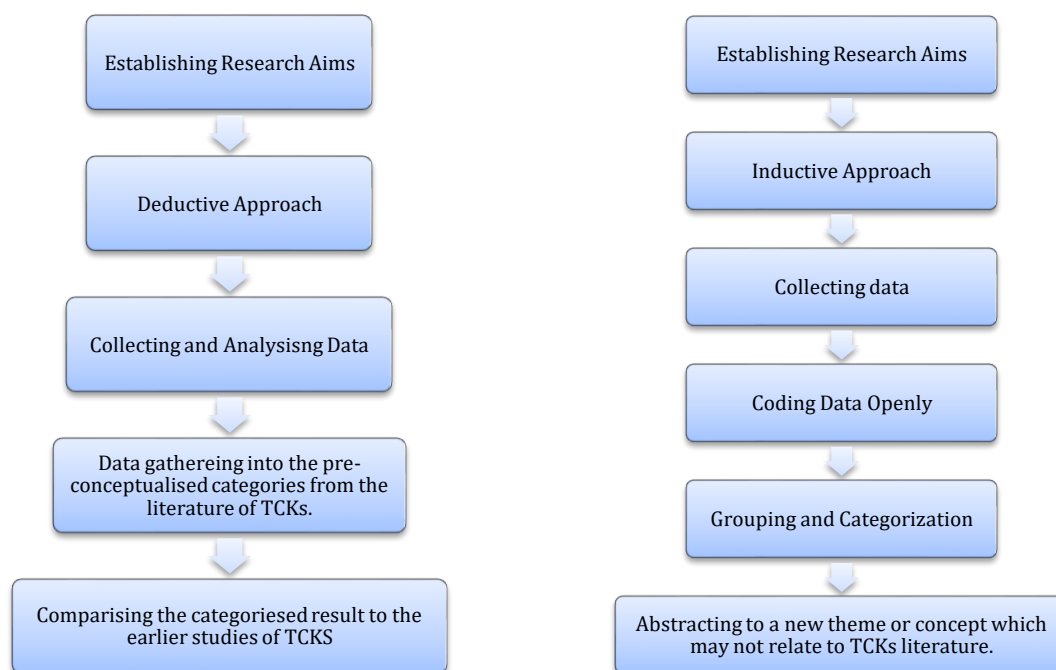


Figure 3 The Methodological Description (Elo & Kyngäs, 2007)

The methodological description of this thesis is referred to the content analysis study of Elo & Kyngäs (2007). They have further explained that the content that the researcher examine has to follow their aims of the study. However, it is been a debate that what data could be useful. Some researchers believe that both latent content and manifest content are meaningful (Elo & Kyngäs, 2007). The latent content in this case study should include Henna's facial expressions, body languages/ postures, and tone of the languages. I have no doubt that there is concealed information within the latent content as mentioned above, though the main goals of this thesis motivate me to carefully assess the verbal reflections from Henna, her interaction with the therapist trainee and the music. Therefore, the majority resource of the data will focus on the manifest content.

### 4.2.3 Example of Data Analysis of Session 1

Ahead of the data collection, I have reviewed the previous literature of TCKs. Based on the literature, I have designed a framework for coding and grouping the relevant information.

<p>Music Therapy Process</p> <p>TCKs Psychological and Social Emotional Challenges</p>	<p>Session 1</p> <p>(Video transcription, supervision notes, and observation notes)</p>
<p>Identity crisis- self-esteem, home, belongingness</p>	<p>Travelling and living outside of Finland when she was young.</p> <p>Studying in an English-speaking environment and have to talk with her body languages.</p> <p>Finnish Identity- knowing the history of Finland</p>
<p>Disenfranchised Grief- losses, negative emotions such as anger, sorrow, and anxiety, boredom etc.</p>	<p>Tears, feeling sad, and having problem as self-claimed that cannot process happiness when listening to a joyful tune. (Receptive Music Therapy methods)</p> <p>Tone is quite passive.</p>
<p>Attachment- relationships (family, friendships)</p>	<p>Living with her son.</p>

## **5 THE CASE**

A student music therapist conducted Henna's music therapy as the first internship of Music Therapy master's degree programme at the University of Jyväskylä 2017. There were twelve sessions initially included in this internship. However, due to schedule conflicts, two sessions had been cancelled. Each session of this internship lasts for approximately forty-five minutes, and they were in the Music Therapy Clinic Room 007 (M007) of the Music Department (Musica) at the University of Jyväskylä. Fully equipped with a diversity of musical instruments of various kind and audiovisual facilities, the clinic (M007) has served as an ideal place to meet both research and educational needs. Henna has approved and signed the consent form, which allowed the writer to investigate further the dynamic of the therapeutic process in her individual Music Therapy experience.

Henna's childhood experiences of accompanying her parents to travel to and grow up in the foreign country has suggested her as an Adult TCK. Her called herself as "nomad", "outsider" and "being ungrounded to any countries" in the initial session, though it is questionable until the end of the therapy when she gained the self-awareness to the term "TCKs" and its definition.

### **5.1 Therapy Process**

I am going to describe the moments of Henna's therapeutic process in the following chapter. Henna was very articulated and reflective, and sometimes it was difficult to catch up with what she meant while recalling her thoughts or explaining some of her ideas. I have not transcribed words by words but rather outlining the stories. Henna disclosed her TCKs identity in the first session, though her referral therapeutic goals might not directly connect to her potential TCKs psychological portraits. Session 1 is an important starting point of Henna's journey, the therapeutic relationship had been built rather quickly, and she was able to describe a lot of her feelings. Some of the themes related to TCK background seemed appeared.

Mostly, the flow of each session can be concluded as:

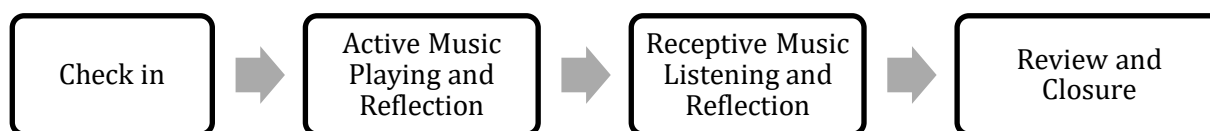


Figure 4 Flow of the Therapy Session

Generally, the session started with the check-in of the client. The music therapy intern welcomes the client, Henna, into the therapy room and have a settled on the standard chairs and sit face to face, or next to her. The volume of speaking in the initial check in was quite soft. They would swift places for different music therapy interventions, and most of the interventions had followed by the verbal reflection.

## 5.2 Initial Music Therapy Assessment

The 1<sup>st</sup> appointment could be viewed as an assessment session which Henna has disclosed her TCKs' experiences a few times. Music therapists attain the abilities and the needs of the client when embedding the client under some certain musical surroundings, such as observing clients during active music exploring or receptive music listening (Wheeler, Shultis, & Polen, 2005). I have concluded the assessment session as it released the TCKs identify of Henna as well as providing plenty resources for future clinical interventions and decisions.

The music therapy intern has checked in with the client in various aspects after settling the client in the music therapy clinic. Henna, the client, sat face to face with the music therapy intern and discussed her expectation in music therapy, her past experiences with musical instruments and her learning styles at work. It is the first time Henna mentioned her childhood upbringing in an English-speaking environment.

Henna described she learn through experiences, she said “when I was four years old, I was put into (an) English (speaking) classroom. Being the only Finnish person (in class), I speak with my hands a lot, and I have learned English by communicating with others.” When Henna was talking, her back leaned forward, and she pursed her lips.

The music therapy intern suggested playing around with the instruments that Henna feels comfortable with as the next part of the session. Henna and the music therapy trainee both chose the drums. Though Henna hesitated with her choice, she mentioned the first chosen

drum was a bit too small, and she wondered around and picked up the djembe. She would love to use her hands rather than beaters, as she stated. However, after playing with the djembe for a few minutes, Henna started to look around. They have started talking about the experience of playing, and Henna wonder if she could change to strings instruments, such as guitars, cello and violins which can make “long sound and express a feeling”. Henna has related herself to string instruments, and as described, the resonation of the flowing, gentle sounds suits her identity more instead of “dropping” rhymical sounds from the drums. Henna implies a metaphor while discussing her preference to the instruments, stating that she is more like an ocean as she is not as harsh and always being flexible and adaptive.

After the reflection on playing with the djembes, Henna and the music therapy intern moved to a directive breathing exercise to prepare Henna for music listening. Henna has settled in an adjustable (vibroacoustic) chair which can be lower down for lying position, though she preferred to sit up as she claimed: “have a need somehow to be in control”. Henna took a deep breath, pursed lips and with a smile, she said it was relaxing. Before listening to the music, the music therapy intern has mentioned that Henna could relax and let the music pass by and appreciate it. They would talk through the feelings that emerged during the time. Henna returned with a smile and lips pursed again. She leaned her back to the chair, and some of her tensions seemed to be released. She talked slower, and the volume was softer. They have listened to a part of the Larghetto from Elgar’s Serenade for Strings in E minor, and Henna seems relatively peaceful during the listening time.

With the words from the therapist trainee “there is no rush, whenever you are ready”, Henna took a few minutes to internalise what she has gone through, and the first sentence she came out was “the music sounds like summer and butterflies”. She described that music is like a calm, happy and care-free person. However, she thought she would prefer deeper and darker music, such as the sounds from the cello. Henna started the reflection with simile, but gradually she pursed her lips again and talked about the cello again, a more resonant sounded instrument which “can go into your heart and soul”. She paused a few second and said to the music therapy intern that “I am quite tired now so (that) I can resonate more with the sadness.”

However, when the music therapy intern asked if the music made her feel sad, Henna strongly disagreed as the sadness came from being mismatched to her image of the music. Henna got quite emotional and started tearing when she further explained that the realisation of her life is not the music she listened to make her feel sad. It is observable that the music therapy intern took a deep sigh when Henna was disclosing her sadness with tears.

Henna's childhood stories growing up in Egypt and moving to other countries is followed. She expressed her willingness to help refugees' children as she witnessed children losing their home because of the war when she was a child too. She called herself "nomad" as she moved frequently and was not grounded in any countries. However, as her parents are both Finnish nationalities, she believes herself inherited the Finnish mentalities and knowing the history of Finland in her soul, which in her words, "it is a really sad country". She worked with the media industry before, but she then realised that she would be alone working for a long time, and that is not for her. She would like to be with people and help people. She is the only child in the family without any siblings, so she was the "outsider" to everywhere she has been. She had to put on lots of energy to break through her introverted personalities to make new friends, and she would need her own time to recover from being over proactive afterwards. She added a "yeah" following this statement. A question followed by the therapist trainee that if she empathetic with the foreign children, but Henna said not necessary the foreign children but also Finnish ones who are "special" that not being accepted by the others. Henna aims to help them to be included by the other children and the community and to teach them to understand we are all different.

The next part of the session is followed by some questions from the music therapy intern. Henna's preference for music, musical instruments and the ways of how music is used were all asked. Henna seemed becoming calmer at this moment, and she happily shared that she likes listening to Ska music as she can get the heartbeat and energy from music. Henna added up that she listened to all kinds of music, but she preferred silence sometimes. Henna mentioned that listening to certain songs can help her better focusing on eating and reading, as she sometimes finds it is hard to concentrate. The band she mentioned is called "I am Robot am proud", which Henna described that the music sounds like the xylophone and it is upbeat and electronic.



The music therapy intern has taken some notes of what Henna had mentioned. He discussed some possibilities of therapeutic goals with her, such as recording herself playing or writing a song. Henna showed some hesitation to the answer, and she stated the goals are something she has not thought about yet. She spoke about singing could be one of the “instruments” that she wanted to use.

“Is there anything that you want to talk about before the end of the session today ?” asked by the music therapy intern. Henna mentioned that she would like to find out more about music therapy and its methodology and so she could understand better (how it works). “What did you think about the session for today” is the last question brought up by the music therapy intern. Henna identified that she was surprised how open she was after listening to the music, and it was easier to talk about things and noticing how she flowed and adjusted with the rhythm and music. Henna added up some hands swinging while describing “the happy violin sounds”, and she turned her head to the other side when trying to recall other memories.

The closure part started with the speaking from the music therapy intern that he hoped that the future sessions would be more helpful to whatever goals and intentions Henna has. Henna reacted straight after that she could come up with a personal goal. Starting with “Oh”, the music therapy intern affirmed that he wanted to be a help to Henna whenever something came up. The sessions seemed to end with the words from music therapy intern, “thank you for coming and your openness”. Henna replied with “yes, thank you”, rubbing her face and got up to leave the chair. At the same time, the music therapy intern said “oh, last one, birthday, please.” Henna replied with her birthday and began to leave the room. Seeing Henna to the door, they have hugged each other.

The initial assessment outlined a less blurry picture of Henna. Musically, Henna thinks that long, low, resonated, smooth and sustained sounds match with her more, and it is like the ocean can flow but deep. She also explored her preference toward various musical instruments as well as describing her music listening behaviours. Meanwhile, Henna is able to reflect on the music she listened to. Images have appeared, Henna perceived the music relatively different to the warm, lively pictures that she claimed herself “sad”. Non-musically, Henna is quite talkative and her childhood experiences as she described have somehow informed her therapeutic needs, such as sense of belonging (“Unrooted”, “Nomad”,

“Outsider”). She also cried out during the session, which as she stated that she was sad since she couldn’t perceive the music as happy as she felt. Though, it was the immediate need that the music therapy intern had been emphatic with Henna, he let out a deep breath to help Henna expressed her emotions and induced the story behind.

Bruscia (1993) suggested that the purposes of music therapy assessment can be varied. In Henna’s case evaluating her current status and prescribe which types of musical interventions would provide the suitable therapeutic experiences was observed as the primary aim of the music therapy intern.

### **5.3 The Stance of the Music Therapy Trainee**

The music therapy intern, in this case, the music therapist is one of my classmates. There was clinical supervision after each music therapy sessions, and the professors as well as the classmates would all attend. In addition, I conducted a semi-interviewed with this music therapy student. It’s stated that the music therapy intern always tried his best to support the client, and undoubted leading the concept of person (client)-centered. Having the support from his peers and supervisors, the music therapy intern has ensured broader opportunities to bring up questions and reflect on each of the session. The music therapy intern has remained calm most of the time during the sessions, and he keep looking for different music therapy techniques and approaches to meet the client’s need in the moment and also helping the client to form her further goals. There are a few approaches and methods have been mentioned, such as trauma work, GIM and Jung’s “Inner Child”.

However, clinical instincts sometimes might come with experiences and it is hard to from a third person point of view to justify why that clinical decision had been made. Although, Henna and the music therapy trainee have developed their unique therapeutic relationship, and Henna believed him that was able to expose her vulnerable moments during the music therapy sessions. Henna has been through three levels of processing during her engagement with music and the music therapy trainee. First level, the nature way of playing is exploring. Secondly, level of symbolization in creating image of her music and expressing herself based on the pictures have been achieved. Though, working on her symbolic levels, there are skills required. The music therapy trainee stands as a key to open a deeper level of symbolization.

Although, it is noticed that the client has transferred her willing of friendship to the therapist from one of her refection.

## 6 RESULTS

The story of Henna is rich and meaningful, and the nature of the music therapy internship is that the music therapy intern is also developing with the client, and within 10 weeks, multiple strategies and methods have been applied to support the client's immediate and potential needs. The narrative analysis of the data falls on the pre-conceptualised themes, such as drawing from psychological studies of TCKs. However, the therapeutic realities are there are needs that go beyond the themes and researches.

Basing on the data from the sessional transcripts, sessional notes and reflection of clinical supervision, the writer has concluded the results in some themes. The theoretical knowledge and the skills of the clinical training have been highlighted to notify under what ingredient induced particular reaction from the client.

Four themes have been concluded and presented as followed. These are:

### 6.1 Relationship to self

The relationship to self is one of the goals that Henna has been working on. Henna is aware that to her identity is Finnish citizen though she has not had the sense of belonging and feeling un-rootedness as she is "nomad". During 2<sup>nd</sup> session, Henna has listened back to the music she has improvised, and she drew the picture, "Kaamos" (the polar night) and "Kohme" (semi hibernation). Henna said "get rid of kohme" can be one of her goals, as she wanted to be livelier. Henna's reflections sometimes can be controverted, which may be referred to the idea that Kallinen (2006) suggests, whether she perceived the emotions and felt the feeling. For example, she would mention that she feels like an "outsider" and having close relationship is hard, meanwhile suggesting building relationships tires her and she would rather to be alone. Could that be possibilities that her past relationship patterns induce some feelings before being perceived and considered? It reflects in Henna's active music making as well that she could have play an instrument for a few minutes by herself and sunk in that music vibes she created. However, it is questionable that if it is her need in that moment to have the music therapy intern to play with her.

Root has also been a keyword in Henna's drawing. Henna had drawn two trees while listening to music. The first tree was drawn when listening to the music which was chosen by the therapist, and the second tree was drawn when listening to a song that Henna chose. Henna was able to create image while listening to music, and she

## **6.2 Relationship to the therapist**

The therapeutic relationship plays an important role in Henna's therapy journey. When establishing a relationship, our personalities, needs, and unconsciously urges will all appear, and they all contribute to the force of developing different directions of the relationship (Bruscia, 1995). Bowlby (1988) suggests how attachment theory can be applied clinically, especially toward the therapeutic relationship. It is said that TCKs keen to have more meaningful conversations rather than talking about the weathers, therefore they could have built a faster and stronger friendships with people around. However, they might not as good as maintaining these relationships and even sometime withdrawing from being too close to the people around to avoid the pain of moving on and farewell (Pollock & Van Reken, 2009). The client, Henna, quite often cried in front of the music therapy intern, and she seems have the tendency of exposing melancholy by remembering and recalling the negative emotions, grief and rages. Has Henna re-created one of her prior experiences with the music therapy intern? Bruscia (1995) defines,

“A transference occurs whenever the client interacts within the ongoing therapy situation in ways that resemble relationship patterns previously established with significant persons or things in real-life situation from the past” (P.18)

In other word, client who re-experience their past events through creative process, and without knowing implicit memory of behaviors and emotions has repeated within the therapeutic relationship. As the relationship is form in between the therapist and clients, contrastingly, countertransference is defined, “whenever a therapist interacts with a client in ways that resemble relationship patter in either the therapist's life or the client's life (Bruscia, 1995, P.52).” Therefore, it is interesting at the same time to exam the reactions and feelings from the music therapy intern, especially with the spontaneous reactions.

### **6.3 Relationship to the others**

“I wish to be alone” seems like a frequent call by Henna. Henna could improvise and play with the instrument for a few minutes alone, in contrast, having said that she felt she has less connections than expected. Henna had conversation in her 4<sup>th</sup> session about “freedom”.

Music therapy trainee, “What would it take to be free to be you”?

Henna, “Have the freedom to go with the flow?”

She finds it is hard to have a space for herself to and to disconnect from the world, meanwhile hold the wish to reach out to others. She likes to see her son growing up as a good person in return of her giving up the freedom. Henna finds struggles with the loss of personal space and freedom, and to balance different responsibilities. She impulses the rewarding of being a good mother, however, feeling sad of “sacrificing” her own “freedom”.

Henna worked as a Special Education supporting staff at school, and she feels sorry for the child that she helped with and held a wish that she could have more friends though Henna has hardly mentioned her peers.

The high mobile lifestyle Henna grew up with has not stopped her moving around. Henna told the therapist trainee that she was going to move to Tampere, another city in Finland. She mentioned it was because she wanted her son to attend the international school in Tampere.

Henna had witnessed another childhood incident of her parents, which could be seemed quite traumatic. However, we haven’t had a chance to glance through how is her relationship with her parents nowadays.

### **6.4 Relationship to music**

has been a huge part of Henna’s journey. It is from the first session that Henna disclosed her vulnerabilities and having quite thorough, and meaningful conversations. She later indicates that “I am surprised” and as “music makes the talking easier”.

Henna was willing to try out different music therapy methods and interventions, and her physiological symptoms have been released after music listening as well as taking the vibroacoustic sounds. Henna is longing for the “root” as she drew, and the holding of the chair and sounds have gone through her body and provide a sense of secure.

Henna took part in some re-creating activities after music listening. Though as what Henna described, the turning point was that she held the rain-stick and making music while sitting on the vibroacoustic chair. The tension from her body has released immediate, she though also showed withdraw while covering her mouth with the scarf on the chair. The body and mind are strongly connected, and Henna found it easier to talk while the music involves.

There are some significant moments of how Henna related herself to the music. There was an occasion that the vibroacoustic music therapy method has been applied. The music therapy trainee has reminded the client to keep a relaxing position and be aware of the sensation from her head, top of the body to feet, the bottom of the body. If there is any emotion or body sensation changes, see if she could observe them. However, during the reflection period Henna had mentioned that she tried to be comfortable but likely experienced the choke feeling, which later has been discussed that if allowing the music to help and letting the vibration to get into body have been somehow conflicting to the need of in control from Henna.

The data have been extremely rich as Henna is very reflective both verbally and non-verbally. I have focused on some perspectives looking at how Henna expressed the therapeutic needs during the therapies and in what the therapist did, approaches or method, to induce those needs.

## 7 DISCUSSION

The case study of Henna has been a very interesting learning process for me. In my opinion, Henna has shown some of TCK's characteristics from the very beginning of the therapeutic process. She is open-minded and interested in various cultures, and she seems approachable and quickly disclose herself during the therapy session. Pollock & Van Reken (2009) suggested that TCKs urge to have an insightful conversation rather than the small talk, which means they could develop a meaningful rapport in a short time. In the very first session Henna was able to listen to the pre-recorded music and see some images. She was able to describe her feelings at that moment, which is "sadness". She was sad because she couldn't feel joyfulness from a "happy" music as she recalled. When the sessions went on, we noticed that Henna seemed quite obsess in a negative talking tone. As the literature states, some TCKs feel angry and sad always as their losses have never been recognized either by themselves or the public (Pollock & Van Reken 2009).

It seems growing as a TCK has some degree of influence in Henna's adulthood, despite some other elements are involved, such as her relationship with her parents. The "itchy feet" term came to me once when I was speaking to an expatriate teacher who has been living in UAE for a while, she described the feeling of "itchy feet" is that she has tendency to move out from the Scottish town she lived in. Home is not the UK anymore. Henna referred that Finland is a sad country and it is unfortunate that there was not much time to work on this theme in music therapy process, or it will be beneficial for Henna to be aware of herself.

Relationship, or bonding, has always been there throughout Henna's therapeutic process. Since the 1<sup>st</sup> session, she disclosed her childhood experience growing as a global nomad. TCK's researchers believe that "home" is not a place but rather than the people and the society we attach to (Pollock & Van Reken 2009). Henna was closely warped when playing music with the music therapy intern. The music therapy intern later disclosed his feeling that it was challenged as he thought Henna ignored his playing most of time. As Henna states in her 4<sup>th</sup> session that she found it was hard to have a space to disconnect herself to the world.

Nevertheless, Henna was urged to share her stories with the music therapy intern and openly discussed some difficult experiences and emotions, and quite often, as one of the music



therapy supervisors suggested the conversation gets darker, and these conversations may reflect to her true color that she let herself to be suffered while ruminating the stressful, depressed moments. Reflecting to the study of TCKs, unsolved grief could last for a long time and never be processed (Pollock & Van Reken 2009). It is hard for us to determined where her sorrow and sadness from, though the patterns in language seemed to appear.

Henna showed a strong willingness of trying out different music therapy interventions and worked hard during every reflection. First level, the nature way of playing is exploring, second level of symbolization in creating image of her music; expressing herself based on the pictures. She needs the skills of working on her symbolic levels. Could be the key to open a deeper level of symbolization. Avoiding the negative talking as the client seems to quite obsess in it.

Meanwhile when Henna was invited to play on the musical instruments, she was very curious and excited to try out. She mentioned the sound of the ocean drum reminded her of home. It provides a sense of relaxation and comforting. Comforting is one of the important coping strategies in TCKs researches, as we cannot return the things you have lost but we admit that it feels painful and we are sorry about that. Saija Benjamin (2017) named her study as “People who don’t live what we live, don’t understand”. As the research aims of the study, the understanding and acceptance of TCKs’ unique personalities and stories might be a good way to approach what we could offer.

## **7.1 Limitation - Parallel Process**

The study of Music Therapy has brought me into some stage of self-realisation, and one of the courses aims to provide us a further understanding to ourselves, which will help us to be a better therapist in the near future. Bruscia (1998) discussed the reason why “Self-Experiences” is important in music therapy education. He believed when conducting music therapy interventions, the therapeutic relationship develops dually in between the client and therapist. Realising subjective materials contributed when associating with clients will help therapist to detect countertransference and to exam if therapist's needs has overlapped on the client's need (1998). Although I have not been in the same room with Henna, I have observed all her sessions live as well as studying on the video data. Henna has worked hard to discover

the unconscious triggers embedded from her childhood, and even through the screen, I cannot stop feeling what she felt time to time. It is hardly to determine Henna's psychological changes during the therapeutic process, so this is a reflective chapter illustrates my understanding and feelings towards Henna's music therapy journey, including the parallel moments that I have associated with.

Prior to my study in music therapy, I was working in an international school and that was the first time I got to know the term "Third Culture Kids". Third culture phenomena are not new to the expatriate society, in addition, I have also had some experiences of living as A Third Culture Adult, such as studying in Finland, and working in Abu Dhabi. Third Culture experiences are unique to everyone, though we might have been through some similar situation. A British people I worked with claimed herself lives in "bubble" in China, which indicates that she lives in the local community which is wrapped up tightly by expatriated cultures. This is a descriptive metaphor as culture is about wherever we live and everything we do, and entering an authentic local community means you have to break through the "bubble", taking the challenge of being vulnerable.

Being empathic with Henna has motivated me to explore this research, I might, like Henna, seek for an emotional release and understanding from others. As Aigen (1993) suggested, researcher as a human being should not refuse the emotional reactions occurred when working on the qualitative data but be mindful for their existence. Therefore, rather than ignoring the emotions evoked from my previous experiences, acknowledging these emotional reactions has inspired a greater self-awareness and help avoiding potential unconsciously bias. What I have felt for Henna might actually not Henna's actually feelings toward some circumstances, however, it is interesting to review some moments that I am being empathetic with her. The first example is when Henna drew a tree without roots, and I feel sad and sorrow to see her tree as I seem to echo her feeling of being not attached to the ground. It reminded me about departing from Abu Dhabi. My feelings have been induced and brought out. Leaving Abu Dhabi for a so called "better opportunity", I felt like I was escaping from a nest and knowing that I would never come back. It is indeed sad and pitiful.

The challenge of psychotherapy begins after acknowledging the vulnerabilities, and it is unfortunate that will take a longer period of time for the client to find out a better way to cope with.

## **7.2 Conclusion**

It is my great honor to observe the work in between the music therapy intern and Henna. Though the study of their work is not aiming for solving TCKs' psychological problem, but to inquiry a further understanding toward Henna, who has been a TCK. Previous researches discuss that we have limit our understanding toward the possibilities of TCKs'. The study of Henna has been defined as an exploratory study that discovering the influences of music therapy on Henna's needs as a TCK. However, just like Henna letting herself investigate varied musical interventions, we might also uncover the data which doesn't belong to pre-conceptualised themes.

I have been taking further training in Music Psychotherapy area these years, one of my mentors, Benedikte Scheiby has had a remarkable influence on me. I clearly remember that in our first music therapy Self-Experience sessions, she told me that I was not having a healthy life in Abu Dhabi. I was isolated and being away from my family and friends in an unknown world. I was shocked and to process the choices I had made was not a simple job. The question "Am I making a good choice?" "What is a good choice?" The young TCKs may not be able to decide what lifestyle they are having, but they could find a way to reflect and question themselves. I believe that music therapy would be a suitable tool. I do hope there will be more future researches published which could help the population of TCKs.

## References

- Aigen, K. (1993). The music therapist as qualitative researcher. *Music Therapy*, 12(1), 16-39. doi:10.1093/mt/12.1.16
- Aldridge, D. (Ed.). (2005). *Case study designs in music therapy*. London ; Philadelphia: J. Kingsley Publishers. Retrieved from <http://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&AN=129873>
- Bailey, K. (2008). *Methods of social research* Simon and Schuster.
- Bell-Villada, G. H., Sichel, N., Eidse, F., Schellenberg, C., & Orr, E. N. (Eds.). (2011). *Writing out of limbo : International childhoods, global nomads and third culture kids*. Newcastle upon Tyne, UK: Cambridge Scholars Pub. Retrieved from <https://ebookcentral.proquest.com/lib/jyvaskyla-ebooks/detail.action?docID=1114113>
- Benjamin, S. (2017). "People who don't live what we live, don't understand" : Youths' experiences of hypermobility. Turku: Migration Institute of Finland. Retrieved from <http://urn.fi/URN:ISBN:ISBN 978-952-7167-38-0>
- Benoit, D. (2004). Infant-parent attachment: Definition, types, antecedents, measurement and outcome. *Paediatrics & Child Health*, 9(8), 541-545. doi:10.1093/pch/9.8.541
- Blustein, D. L. (2001). A qualitative analysis of counseling case material. *The Counseling Psychologist*, 29(2), 242-260.
- Bowlby J. (1969). Attachment. Attachment and loss: Vol. 1. Loss. New York: Basic Books.
- Bruscia, K. (1998). *The dynamics of music psychotherapy*. US: Barcelona Publishers Llc. Retrieved from <http://lib.myilibrary.com?ID=336694>
- Bruscia, K. E. (1998). *Defining music therapy* Barcelona Publishers. Retrieved from <http://www.vlebooks.com/vleweb/product/openreader?id=none&isbn=9781891278624>
- Cockburn, L. (2002). Children and young people living in changing worlds. *School Psychology International*, 23(4), 475-485. doi:10.1177/0143034302234008
- Croucher, S. M., & Cronn-Mills, D. (2015). *Understanding communication research methods*. New York, NY [u.a.]: Routledge.
- Dewaele, J., & van Oudenhoven, J. P. (2009). The effect of multilingualism/multiculturalism on personality: No gain without pain for third culture kids? *International Journal of Multilingualism*, 6(4), 443-459. doi:10.1080/14790710903039906
- Doka, K. J. (1999). Disenfranchised grief. *Bereavement Care*, 18(3), 37-39. doi:10.1080/02682629908657467
- Eidse, F. (2011). *Unrooted childhoods : Memoirs of growing up global*. United States: Nicholas Brealey Publishing. Retrieved from <http://replace-me/ebraryid=10517500>
- Elo, S., & Kyngäs, H. (2008). The qualitative content analysis process. *Journal of Advanced Nursing*, 62(1), 107-115. doi:10.1111/j.1365-2648.2007.04569.x
- Erkkilä, J., Musiikin, taiteen ja kulttuurin tutkimuksen laitos, Department of Music, Art and Culture Studies, Musiikkikasvatus, & Musiikkiterapia. (2019). Enhancing the efficacy

- of integrative improvisational music therapy in the treatment of depression : Study protocol for a randomised controlled trial. Retrieved from <https://jyx.jyu.fi/handle/123456789/63770> <http://www.urn.fi/URN:NBN:fi:jyu-201905072429>
- Espinetti, G. L. (2011). *The third culture kid (TCK) experience: Adult-TCKS' reflections on their multicultural childhood, its impact on student-teacher relationships in U.S. classrooms and their recommendations for multicultural teacher education in the united states* Retrieved from [http://rave.ohiolink.edu/etdc/view?acc\\_num=kent1300914837](http://rave.ohiolink.edu/etdc/view?acc_num=kent1300914837)
- Expatriate finns are finnish citizens who live permanently outside finland. Retrieved from Expatriate Finns are Finnish citizens who live permanently outside Finland
- Geller, J. D., & Farber, B. A. (2015). Attachment style, representations of psychotherapy, and clinical interventions with insecurely attached clients. *Journal of Clinical Psychology*, 71(5), 457-468. doi:10.1002/jclp.22182
- Gilbert, K. R. (2008). Loss and grief between and among cultures: The experience of third culture kids. *Illness, Crisis & Loss*, 16(2), 93-109. doi:10.2190/IL.16.2.a
- Grocke, D. E., & Wigram, T. (2007). *Receptive methods in music therapy* (1. publ. ed.). London [u.a.]: Kingsley. Retrieved from [http://bvbr.bib-bvb.de:8991/F?func=service&doc\\_library=BVB01&local\\_base=BVB01&doc\\_number=016418981&sequence=000006&line\\_number=0001&func\\_code=DB\\_RECORDS&service\\_type=MEDIA](http://bvbr.bib-bvb.de:8991/F?func=service&doc_library=BVB01&local_base=BVB01&doc_number=016418981&sequence=000006&line_number=0001&func_code=DB_RECORDS&service_type=MEDIA)
- Hervey, E. (2009). Cultural transitions during childhood and adjustment to college. *The Journal of Psychology and Christianity*, 28(1), 3. Retrieved from <https://search.proquest.com/docview/237251462>
- Hoersting, R. C., & Jenkins, S. R. (2011). No place to call home: Cultural homelessness, self-esteem and cross-cultural identities. *International Journal of Intercultural Relations*, 35(1), 17-30. doi:10.1016/j.ijintrel.2010.11.005
- Hsieh, H.-F., & Shannon, S. E. (2005). Three Approaches to Qualitative Content Analysis. *Qualitative Health Research*, 15(9), 1277–1288. <https://doi.org/10.1177/1049732305276687>
- Kallinen, K. (2006). *Emotion perceived and emotion felt: Same and different*
- Keck, B. (2018). *Attachment, social support, and disenfranchised grief in adult third culture kids* Available from ProQuest Central Student. Retrieved from <https://search.proquest.com/docview/2157965123>
- Meadows, A. (2011). *Developments in music therapy practice: Case study perspectives*. US: Barcelona Publishers Llc. Retrieved from <http://lib.mylibrary.com?ID=336705>
- Pollock, D. C., & Van Reken, R. E. (2009). *Third culture kids* (Rev. ed. ed.). Boston [u.a.]: Brealey Publ. Retrieved from <http://www.loc.gov/catdir/enhancements/fy1101/2009024639-b.html>
- Punkanen, M., & Ala-Ruona, E. (2012). Contemporary vibroacoustic therapy. *Music and Medicine*, 4(3), 128-135. doi:10.1177/1943862112445324

- Reyal, G. M. (2015). *Global identity formation and current life choices: Adult third culture kids* Available from ProQuest Dissertations & Theses Full Text: The Humanities and Social Sciences Collection. Retrieved from <https://search.proquest.com/docview/1655588349>
- Siegel, D. J. (2007). Mindfulness training and neural integration: Differentiation of distinct streams of awareness and the cultivation of well-being. *Social Cognitive and Affective Neuroscience*, 2(4), 259-263. doi:10.1093/scan/nsm034
- Smith, C. D. (1996). *Strangers at home*. Bayside: Aletheia Publ.
- Thompson, G. (2012). Family-centered music therapy in the home environment: Promoting interpersonal engagement between children with autism spectrum disorder and their parents. *Music Therapy Perspectives*, 30(2), 109-116. doi:10.1093/mtp/30.2.109
- Unkefer, R., & Thaut, M. (2005). *Music therapy in the treatment of adults with mental disorders: Theoretical bases and clinical interventions*. US: Barcelona Publishers Llc. Retrieved from [https://ebookcentral.proquest.com/lib/\[SITE\\_ID\]/detail.action?docID=3117630](https://ebookcentral.proquest.com/lib/[SITE_ID]/detail.action?docID=3117630)
- Walshe, C., Ewing, G., & Griffiths, J. (2012). Using observation as a data collection method to help understand patient and professional roles and actions in palliative care settings. *Palliative Medicine*, 26(8), 1048-1054. doi:10.1177/0269216311432897
- Wheeler, B. L. (1983). A psychotherapeutic classification of music therapy practices: A continuum of procedures. *Music Therapy Perspectives*, 1(2), 8-12. doi:10.1093/mtp/1.2.8
- Wheeler, B. L. (2015). *Music therapy handbook*. New York, NY ; London: Guilford Press.
- Wheeler, B. L., Shultis, C. L., & Polen, D. W. (2005). *Clinical training guide for the student music therapist*. Gilsum: Barcelona Publ.
- Wigram, T. (2004). *Improvisation : Methods and techniques for music therapy clinicians, educators, and students*
- Wigram, T., Bonde, L. O., Bonde, L. O., & Ole Bonde, L. (2002). *A comprehensive guide to music therapy*. London: Jessica Kingsley Publishers. Retrieved from [https://ebookcentral.proquest.com/lib/\[SITE\\_ID\]/detail.action?docID=290768](https://ebookcentral.proquest.com/lib/[SITE_ID]/detail.action?docID=290768)
- Wikipedia. (2020). Musical improvisation. Retrieved from [https://en.wikipedia.org/wiki/Musical\\_improvisation](https://en.wikipedia.org/wiki/Musical_improvisation)
- Wyse, B. (2000). what puts TCKs at risk? interact. wheaton, IL.
- Yin, R. K. (2003). *Case study research* (3. ed. ed.). Thousand Oaks [u.a.]: Sage. Retrieved from [http://bvbr.bib-bvb.de:8991/F?func=service&doc\\_library=BVB01&local\\_base=BVB01&doc\\_number=010040999&sequence=000002&line\\_number=0001&func\\_code=DB\\_RECORDS&service\\_type=MEDIA](http://bvbr.bib-bvb.de:8991/F?func=service&doc_library=BVB01&local_base=BVB01&doc_number=010040999&sequence=000002&line_number=0001&func_code=DB_RECORDS&service_type=MEDIA)