

INTERVIEW

Within and across boundaries: Music therapists teaching across disciplines in higher education

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ABSTRACT

This interview follows a chance meeting between two music therapists: UK music therapist Beth Pickard, and Finnish music therapist Mikko Romppanen. Both Beth and Mikko are registered music therapists, but were engaging in an International Wellbeing Week at Häme University of Applied Sciences (HAMK) in Finland in their capacities as lecturers in higher education. Their diverse roles and responsibilities as well as contrasting pedagogical stances provided a wealth of rich discussion during their time together, and created the stimulus for this extended dialogue. During this interview, they will explore their own orientation and training as music therapists, before considering how their professional background informs how they approach their own learning and teaching practices. Mikko and Beth teach students from a range of disciplines to use music and the arts therapeutically within the boundaries and scope of their practices. In reflecting upon the potential and challenges of this model, they consider whether such an approach could be further developed. In addition, Mikko insightfully reflects on the potential of music as a form of self-expression for undergraduate students across disciplines, and the prospect of the evolution of arts-based research and evaluation to provide further opportunities for music therapists across contexts in higher education.

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INTRODUCTION

This interview follows a chance meeting of two music therapists: Mikko Romppanen, who is a Senior Lecturer at Häme University of Applied Sciences (HAMK) in Finland, where he teaches adult social work and creative methods to social services students; and myself, Beth Pickard, a Senior Lecturer at

the University of South Wales, who leads an undergraduate Creative and Therapeutic Arts degree. While we are both music therapists teaching in other subject areas, the main distinction between Mikko's role and my own is that Mikko is primarily teaching therapeutic music skills to non-music students, whereas I am primarily teaching visual artists to develop the inclusive and participatory nature of their practice, not specifically in a musical domain.

Following our chance meeting at Häme University of Applied Sciences (HAMK) International Wellbeing Week, it was a privilege to spend some time in Mikko Romppanen's teaching spaces, learning about the methods and theories he uses in teaching social services students to engage creatively and therapeutically with their service users. I was not visiting HAMK in my capacity as a music therapist, and was rather delivering a series of workshops about sign-supported communication, using SignAlong's method: "[a] key word sign-supported communication system based on British Sign Language [...] used in spoken word order. It uses speech, sign, body language, facial expression and voice tone to reference the link between sign and word" (SignAlong, 2019). I was exploring with international students the potential of inclusive and holistic communicative methods to contribute to the wellbeing of individuals with learning disabilities, enabling increased relatedness and connectedness: eudaimonic theories proposed by Ryan and Deci (2001). This is a subject I explore in depth with students enrolled in the undergraduate Creative and Therapeutic Arts course at the University of South Wales. In this course, I draw from my music therapy experiences, skills and training, but I am not training music therapists. This approach is mirrored in Mikko's teaching, where he explores many topics covered on music therapy training courses, but not with an intention to train music therapists either. I was fascinated to find a colleague with a shared experience of teaching across disciplines and was eager to understand Mikko's perspective and insights.

After spending some time making sounds and music together, we reflected on the potential and challenges of working in this interdisciplinary way. Upon returning from Finland, Mikko and I have been in communication to further explore our shared experiences and to learn from each other. A summary was presented in BAMT Leading Note (Pickard & Romppanen, 2018) and this interview seeks to further unpack some of the intricacies of our "context-specific" and "context-transcendent" practices (Kreber, 2009, p. xix).

OUR IDENTITIES AS MUSIC THERAPISTS

I (Beth) initially studied critical disability studies and applied this learning through a range of inclusive education and music education projects. My music therapy training at the University of the West of England (UWE) was humanistic and integrative. This combined training gave depth and theoretical underpinning to my ways of being in music with others and enabled me to develop the intentionality of my work. Such intentionality entails making informed decisions about both the positioning of the work but also the language and framework through which it is articulated and communicated. I have continued to work primarily with children and adults with learning disabilities, and my passion continues to be around challenging a deficit-based interpretation of disability (Pickard, 2019). I was interested to understand Mikko's philosophical background and clinical emphasis as a music therapist, and asked him how he would describe his practice:

I trained as a music therapist first in Helsinki Sibelius-Academy from 1995 to 1997. After that, I completed my master's degree in Jyväskylä University in 2001. I have also gained further qualifications in Guided Imagery in Music (GIM), Levels I and II. As a clinical music therapist, I initially worked in Kellokoski Psychiatric Hospital. After that I worked as a freelance music therapist in Greater Helsinki, which is the capital area in Finland. Most of my clients have been psychiatric patients in adolescence or early adulthood. I have also facilitated groups for psychiatric patients of all ages. While not my main field of expertise, I have some experience of working with children with disabilities, too. At the moment I do not have a clinical practice but I am concentrating on teaching at HAMK and other places. (Mikko)

Mikko approaches his learning and teaching practice with a rich and varied background in music therapy practice, including additional training in receptive methods such as GIM. Understanding Mikko's background led to the realisation that our journeys towards teaching beyond music therapy in an interdisciplinary manner have originated from very different vantage points.

The term interdisciplinary is used intentionally, to describe the way our subject knowledge is applied across discipline boundaries: "Interdisciplinarity implies intersections of different subject areas that might give birth to new objects of study. The interdisciplinary approach washes the limits between the disciplines and the new common topics of different subjects are being looked for" (Crisciuc & Cosumov, 2017, p. 38). A valuable insight into the typologies of theoretical, methodological and epistemological interdisciplinarity is offered by Klein (2017) and, while beyond the scope of this interview, provides such food for thought in further reflecting upon and dissecting the exact nature of the interdisciplinarity proposed here.

LEARNING AND TEACHING PRACTICE

To understand how we develop our pedagogical approaches and traverse our subject boundaries, it is first necessary to understand how we position and define our own practices within the international subject area of music therapy. My own learning and teaching practice is diverse and varied. I teach on the MA Music Therapy at the University of South Wales; facilitating group supervision, teaching about humanistic principles and politics of disablement, and contributing significantly to the Research and Dissertation module. However, the majority of my teaching time is spent on the undergraduate Creative and Therapeutic Arts programme, of which I am Course Leader.

This is a practice-based programme where visual artists train to use their art form in increasingly inclusive and participatory ways. The challenges of describing and articulating this rich and varied practice are explored elsewhere (Pickard, 2019; Swindells et al., 2016) and the lack of standardisation and professional regulation can be seen as a constructive opportunity to develop opportunities across a wide range of contexts. This opportunity is explored with an importance of the awareness of maintaining professional boundaries. Contemporary developments discussed in Matarasso (2019), such as increased focus on ethical practice and the development of Codes of Conduct for Participatory Artists (Deane, 2013), are both welcome and needed. From another perspective, the issue of

practitioners misrepresenting their practice is discussed by Pearson (2018, p. 3), noting: “Language specificity about roles, however, is important, particularly when we are doing work that has the potential to cause harm”. This is a perspective I am very aware of and very conscious of as I enable students to work therapeutically but not as therapists.

In addition, I contribute to modules on other programmes, including Art Psychotherapy, Play Therapy, Psychology, Nursing, Education and Early Years. These cross-disciplinary teaching opportunities enable me to advocate for music therapy and share principles of communicative musicality (Malloch & Trevarthen, 2009) and inclusive practice (Moore & Slee, 2014) with trainee professionals in many other disciplines. I find that this breadth of pedagogical opportunities enriches my own music therapy practice as well as the subject-specific experiences of myself and students. Mikko summarises his own learning and teaching practice below:

I started at HAMK University in 2010 as a full-time lecturer. My main area of responsibility is adult social work and creative methods concerning music and soundscapes. I also teach leadership and supervising in social work, as well as a range of other topics, such as child welfare.

The Music and Soundscapes course is part of the module, within which culture and art-based methods are presented for the students of the School of Wellbeing (Bachelor’s of Social Services). Teaching creative methods is also part of other modules in HAMK’s repertoire, for example, the Early Childhood Education module. The focus here is on play and music’s supportive role in children’s development.

Additionally, there are also occasionally extracurricular musical activities at HAMK. When a new group of students start their studies in the School of Wellbeing in HAMK, I introduce them to the possibility of making music together as part of their studies. They often form groups, which perform at different occasions and events at HAMK and in our network of local organisations, such as local kindergartens, day centres, homes for older adults and so on. HAMK’s music pedagogy is described briefly in this short video extract: <https://youtu.be/4Qtksg8UAeY>

A trio of these musically active students did, furthermore, complete their final thesis about the empowering effect of music. An essential part of the thesis was a documentary film, where they interviewed their fellow students about the moments when specific songs had a positive impact on their lives: https://www.youtube.com/watch?v=FP_Fy3GYw3U&feature=youtu.be

My role at HAMK is flexible and multifaceted. I also have quite a lot of influence within my own work, which is great. I am able to decide in what direction to take my teaching and what areas are highlighted in my pedagogy. I can also develop new ideas and projects that can be included in my teaching.

What is apparent here is that both myself and Mikko continue to maintain and develop our professional currency through specific music therapy practices, but also develop our practices through teaching in other subject areas. The educational and social care systems in Wales and Finland account for some of the differences in our teaching and subject areas, but there are many parallels in

the way that we explore the potential of music to inform child development, social inclusion and student experience through an interdisciplinary frame.

As noted, the main distinction between Mikko's experiences and my own would be that Mikko is primarily teaching therapeutic music skills to non-music students, whereas I am primarily teaching visual artists to develop the inclusive and participatory nature of their practice, not specifically in a musical domain. Mikko's students are social services and early years students with knowledge of how to work with others, who may begin to use music and creativity in their practice. My students are visual arts students who are beginning with a refined and established art practice and are learning how to work in the community.

This is an interesting contrast: working with artists to enable them to consider the therapeutic potential of their existing practice, or working with social care and early years students and enabling them to incorporate the arts into their existing practice. Visual arts students may have a more established skill set in the arts, yet social care students may be greater in number and potentially have wider reach and impact in their future roles. There are interesting considerations in reflecting upon these different models of practice.

Both Mikko's and my own are examples of interdisciplinary teaching practices, with interdisciplinarity defined by Darbellay (2015) as:

Interdisciplinarity brings into play two or more established disciplines so that they interact dynamically to allow the complexity of a given object of study to be described, analyzed and understood. Interdisciplinarity, which goes further than simply juxtaposing different disciplinary viewpoints, involves a collaborative and integrative approach by disciplines to a common object, in the joint production of knowledge. Collaboration and integration of disciplinary competencies and knowledge can occur at different levels of interaction: it can be a matter of transferring or borrowing concepts of methods from another scientific field, of hybridization or crossing mechanisms between disciplines, or even creating new fields of research by combining two or more disciplines. In all these scenarios, the organisation of knowledge along interdisciplinary lines is based on the interaction between several points of view, with the issues and problems treated falling 'between' (inter) existing disciplines, being recalcitrant to treatment by a single discipline. (Darbellay, 2015, pp. 165-166)

This definition is particularly interesting when we consider the crucial boundary of the arts therapies' legally protected title in the UK (HCPC, 2018), over which creative arts students cannot cross, despite their, arguably, working on its boundaries (Pearson, 2018).

From a learning and teaching perspective, there is recognised potential of an interdisciplinary approach (Chandramohan & Fallows, 2009; Kreber, 2009), with McCune (2009, p. 233) suggesting that "where students develop a critical awareness of the knowledge practices of their disciplines, and ideally of several disciplines, they are better placed for the interdisciplinary problem solving required to approach complex real-life problems". Rooks and Winkler (2012, p. 3) concur, suggesting that "among the advantages of multidimensional interdisciplinarity are that students learn that knowledge is not compartmentalized and that in the real world, knowledge is transferable and cumulative".

Within music therapy practice, the potential of interdisciplinarity is discussed in various contexts, including Stige's (2012, p. 183) definition of "health musicking" as "a possible framework for a broader interdisciplinary area of music, health and wellbeing". Other applications of the term include collaborations with interprofessional teams, as Twyford (2017, p. 899) interestingly notes that "the profession of music therapy may be behind the times with its use of teamwork terms, particularly in relation to health care, where the term interprofessional is increasingly prevalent". Pearson (2018, p. 6) interestingly suggests that taking an "interdisciplinary leadership role as health-musicking experts is one way of raising awareness of the profession [of music therapy]." Interdisciplinary dialogues between music therapy and special education are explored by Darrow and Tsiris (2013), while Karkou (2016) considers the interdisciplinary potential of working across arts therapy modalities. Mikko further clarifies his own views on the potential of our specific interdisciplinary approach later in this interview.

APPLICATION OF MUSIC THERAPY SKILLS ACROSS SUBJECT BOUNDARIES

In order to further understand how Mikko and I draw from our music therapy training to inform our interdisciplinary learning and teaching practice, I asked Mikko how he felt his music therapy role informs his teaching practice:

I feel that my music therapy expertise has had a lot of impact on my work at HAMK. Teaching creative methods in this context raises many interesting questions. What kind of approach should we have in this context and what are the possibilities and options? What are the frames for the pedagogy? My students are not necessarily going to be musicians, nor are they going to be therapists, let alone music therapists. So what kind of terminology should we use when discussing this field of pedagogy? This is a question I have actually been pondering quite a lot.

At HAMK we apply a theoretical approach called social pedagogy. The idea and ideal of social pedagogy roots back to Paulo Freire's (2017) *Pedagogy of the Oppressed* and other important thinkers of the last century. Also, the concept of sociocultural inspiration is essential in this context (Kurki, 2000). Briefly, sociocultural inspiration is an approach where people are supported to become stronger actors in their own lives. Traditionally, the arts have been one important method of sociocultural inspiration when working with communities in different contexts. So, this theoretical frame is actually very suitable when teaching therapeutic use of music to social work students.

This theoretical frame was fascinating to learn about, and Freire's (2017) *Pedagogy of the Oppressed* is an influential source for my own pedagogy too. I am in the process of exploring the concept of sociocultural inspiration that Mikko offers further in order to inform my own practice. While we also draw from social justice perspectives for the Creative and Therapeutic Arts degree offered at the University of South Wales, the Course Team also draw from critical disability studies (Goodley, 2017), participatory arts (Matarasso, 2019), socially engaged art (Helguera, 2001) and inclusive arts (Fox & Macpherson, 2015) perspectives. We take a vocational approach to understanding how to

develop quality, evidence-based therapeutic arts provision to benefit wellbeing (Swindells et al., 2016; Matarasso, 2019). Students benefit greatly from the locally developed ArtWorks Cymru Quality Principles (ArtWorks Cymru, 2015) which define what robust practice in the field of participatory arts might entail. Students further draw from positive psychology to underpin the intentionality of their practice, with Ryan and Deci's (2001) model of self-determination theory and Ryff's (2014) psychological wellbeing being highly influential. As noted, Swindell et al. (2016) summarise exceptionally well the complexity of defining this socially engaged arts practice. The Course Team have developed a spiral curriculum (Bruner, 1960; cited in Fry, Ketteridge & Marshall, 2015) which is experiential and enables students to learn from the vantage point of participants as well as facilitators (Pickard, 2019; Ryff, 2016).

Further to considering pedagogical approaches, I asked Mikko whether he felt his insight as a music therapist as opposed to a music teacher was important:

Yes. Basically, I am not teaching people to sing or play, even though I may give them some inspiration to develop their musical skills at their own level. My main pedagogical focus is to enable students to reveal their inner creativity and encourage them to use the gifts they already have when working with people in social services or with children in early years provision. Most of the methods I am teaching the students are things like making pictures to the music, writing to the music, creating soundscapes with body instruments, musical games or how to use musical biography as a tool when working with others. So most of the things I teach do not demand any musical knowledge or musical skills. Of course those who have musical skills and knowledge can benefit from the teaching too, and they can find new ways of using their musical skills in this work.

For example, I introduce the students to the Figure Note system (Uusitalo & Kaikkonen, 1999; Laes, 2014), which is an accessible method utilising colours and shapes and enables anyone to play an instrument almost instantly. This methodology of special music education has been used and researched in Finland for quite some time (Laes, 2014). I also introduce students to some electronic equipment so that music-making could be more accessible for certain participant groups. Recently we have invested in a Sound Beam, an ultrasound beam that reacts to movement and enables participants to make music through body movement, that is widely used with people who have disabilities (Sound Beam, no date).

We also have a "music mat" created by Jukka Louhivuori from Jyväskylä University. The music mat is equipped with sensors that are triggered by contact with the body and create sounds. In essence, this is a simple, accessible MIDI instrument that you can access by making contact with the mat. This innovation is also being researched in Jyväskylä University (Lempiäinen, 2018; Tuikka 2018). The idea of these accessible and innovative instruments and methods is to give students an understanding about the possibilities of their own body and voice, the possibilities of the conventional instruments and the possibilities of technology in music-making with different participant groups.

This idea of focusing on transferable learning through the arts is shared in my own teaching practice, however, there is an expectation that creative and therapeutic arts students will have a level of knowledge and skill in their art form (ArtWorks Cymru, 2015). This expectation of knowledge and mastery in their art form is exemplified in Matarasso's (2019, p. 48) recent definition of participatory arts as "the creation of art by professional artists and non-professional artists". This definition can be seen as problematic for many reasons, including the binary separation between collaborators, and the challenge of what is meant by 'professional' and how this is defined (see Deane, 2019). However, the emphasis on the artistic skill and experience of the facilitator is constructive in order to maintain the quality and rigour of the artistic practice and experience. While facilitators will not necessarily require advanced levels of artistic skill or prior artistic experience from their participants, there is a level of skill required of the facilitator to harness the potential of the arts in this creative collaboration. This level of artistic competency closely mirrors the expectation of arts therapists to maintain and develop their own artistic skills and competencies in the UK (HCPC, 2013).

A FUTURE GENERATION OF PRACTITIONERS

In acknowledging that both in Finland and in Wales there is an increasing emphasis on wellbeing of future generations (Welsh Assembly Government, 2015; Parliament of Finland, No Date; NESTA, 2019), I asked Mikko how he felt training practitioners in a resourceful, creative method might influence their future practice:

This is not a very easy question to answer. I can just say what I presume and hope my teaching will influence this next generation of professionals. I hope that this next generation of professionals will have more self-confidence for expressing themselves musically, artistically and in general. I hope that, having been introduced to music and other artistic ways of self-expression, they will also be more confident in expressing themselves verbally in any situation. They will hopefully also have a better toolbox for working with people creatively. An important aspect of this pedagogy is of course that future professionals will have a good understanding about the therapeutic potential of music and creativity. This understanding in turn also means that they are more aware of approaches and professions like music therapy and art psychotherapy. They understand what music therapy means and they are able to contact the professionals in that area when they plan and discuss useful interventions for their clients and service users.

This recognition of increased referrals to arts therapies is a highly interesting one, which emphasises clearly an acknowledgement of the distinction between these practices and the legally protected arts therapies. In reflecting on Pearson's (2018) recent article, I would concur with Mikko's assertion that working therapeutically through the arts at this lower level can in fact increase awareness of, and referrals to, arts therapies, rather than be seen as a threat. Both Mikko's students and my own are highly aware of the boundaries and distinctions between exploring the arts therapeutically, engaging in creative methods and the psychotherapeutic intervention of the arts

therapies. As noted, in participatory arts research and practice, this distinction is often discussed and debated (Swindells et al., 2016; Matarasso, 2019). When asked whether Mikko foresees any potential concerns about crossing a boundary into music therapy, Mikko responds:

That is a good question. I think it is important to understand that music therapists are doing clinical, therapeutic work that demands a certain professional accreditation and level of study. The therapist's engagement in their own personal therapy process is of course also essential as a part of becoming a true music therapy professional. Then again when we think about my students, who are going to receive a Bachelor's of Social Services, it is obvious that they are also going to be highly skilled professionals, experienced in working with people. They will be working in many contexts with many different kinds of participants. They are not doing therapy work but they are still part of the rehabilitation team. They do rehabilitative work with a different mindset and intention than a therapist. While therapy work is often more focused on a specific referral criteria, a Bachelor's of Social Services graduate usually works around the general wellbeing of their client.

My opinion is that since they are skilled professionals, with three to four years of bachelor-level studies behind them, why should they not have some musical methods in their professional toolkit? Obviously, it is a different thing to using specific music therapy approaches like Guided Imagery in Music (GIM), Analytically Orientated Music Therapy (AOM) or Nordoff-Robbins Music Therapy with the clients (see Wigram, Pedersen & Bonde, 2004), but I only teach the students basic methods like drawing and writing to music or basic improvisational skills. Of course, it is evident that even these basic methods can be very powerful tools and they can provoke strong feelings and emotions among clients. But then again - our students are going to be professionals and they will have the skills to cope with many kinds of emotive situations and encounters with the clients as part of their training.

So, I do not really have any moral hesitations when teaching my students the basic methods of using music in a therapeutic way with their clients. We have to remember that many students are also going to work in early education, where they can benefit from the toolbox I am offering in my teaching. When we know about the benefits that music and other art forms have for child development, it is essential that the educators are able to use many kinds of approaches in their work in early education. Moving and painting to music, improvisation and creating soundscapes with and without instruments can support both educational and wellbeing outcomes in early years practice. The students will learn that music pedagogy with children can be much more than just singing and that it is possible to achieve many kinds of social and psychological goals with the help of music and other art-based methods.

I really do not think that my students should or will be competing with the music therapy professionals. Actually, I think that my students might be just more aware about that specific area of therapy and they probably would readily

refer to the services of music therapists when they are making plans for the benefit of their clients.

This is a confident and informed outlook from Mikko's practice. I would say that, in Wales, I am more mindful of the potential for tension between participatory arts or inclusive arts and arts therapies. Many students have the aspiration to become arts therapists in the future, and some are not as aware of the professional distinctions between roles when they commence their studies. As such, I do feel a moral and professional obligation to explore those boundaries overtly with students during their studies.

NEXT STEPS

Having understood the current positioning of Mikko's practice at HAMK, I asked whether he felt this model could be expanded or developed further:

I think that this pedagogic model could and should be developed further. Arts-based methods could be integrated more in teaching not only as a toolbox for future workers in social services but also as a method of pedagogy in any context or faculty. Actually, I have been pondering quite a lot lately: what is the best and most appropriate way of teaching music and other arts- and culture-based methods in general for students in our context as a part of the curriculum?

Is the system where we have a dedicated module for these methods appropriate or should we embed creative methods into several modules along the way? While we do have this dedicated module, we have started to deliver elements of this content in other modules and on other courses too. It might be beneficial to integrate creative methods into all kinds of learning situations and contexts. I mean that the arts might be a tool to learn anything that is included in HAMK's curricula and not only as a toolbox for working with social services clients. Music and other art forms are powerful tools for gaining self-knowledge: an essential skill in any profession or discipline in contemporary society. There is increasing interest from other subject areas and faculties to explore these creative methods.

I actually hosted a workshop for gardening students this year. The basic premise is to use the arts as a vehicle for self-insight and to awaken the creative potential in the minds of the students. The experience and feedback was positive, and we have some further plans with the colleague of mine responsible for that discipline. Maybe I could also modify the exercises in the workshops according to their learning goals in the module: "How could we teach about gardening through music therapy exercises?" might be an inspiring question.

I have also recently learned about an international project concerned with art-based methods in research, evaluation and assessment. "Beyond Text" is a collaborative international project concerned with bringing arts-based practice research into education (Pässilä et al., 2017). The focus of this interesting project is finding ways to support practitioners and researchers from all disciplines within universities, professions and organisations beyond, to use the

arts to conduct high-quality research, assessment and evaluation through practice. The purpose of the project is to bring art-based approaches into new areas like mainstream education, youth, social and health care, business, maths, science and engineering education. So, art-based methods could and should maybe be used more widely also in different areas of education and development for several purposes.

All in all, it has been, and still is, an inspiring challenge to teach the therapeutic use of music to students enrolled in the Bachelor's of Social Services at HAMK. As artificial intelligence and other technology is rapidly evolving and we are increasingly surrounded by technological advances, I think we now need music and other art forms more than ever to find and develop our human potential. Artistic values and engagement with nature should be central to our education system lest we forget our true being in this busy and rapidly ever-changing material world.

Mikko's concluding thoughts chime with my own experiences, where arts-based methods of research and evaluation are becoming increasingly mainstream (Coemans & Hannes, 2017; Kara, 2015; Leavy, 2015; Mannay, 2016). While this integration offers great potential for creative arts and arts therapies students to engage in increasingly accessible and relevant research, it also demonstrates the relevance of an introduction to creative methods to a much wider cross-section of students. While arts-based research and evaluation is a subtly distinct application of the creative skills of music therapists, this too could be a valid area of development and potential collaboration across disciplines.

CONCLUSION

This chance meeting with Mikko has enabled a deep and insightful exploration of my own intentions and methods in my learning and teaching practice. This exploration was unanticipated but hugely welcome. As my own research evolves to explore perceptions of diversity, inclusivity and normalcy in higher education, I find myself critically reflecting on many of Mikko's valid points. Should we be concerned about the boundary between therapeutic music and music therapy? Is this boundary being crossed or is concern about crossing this boundary limiting potential of work by practitioners in related fields? Does music therapy training offer far greater potential than solely enabling music therapists to work clinically? What further impact could we be exploring in applying our skills and values across disciplines? I thank Mikko for his stimulating discussion and hope we have the pleasure of working together further in the future.

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Ελληνική περίληψη | Greek abstract

Εντός και πέρα από τα σύνορα: Μουσικοθεραπευτές που διδάσκουν σε διάφορα επιστημονικά πεδία στην τριτοβάθμια εκπαίδευση

Beth Pickard | Mikko Romppanen

ΠΕΡΙΛΗΨΗ

Αυτή η συνέντευξη προέκυψε από μια τυχαία συνάντηση ανάμεσα σε δύο μουσικοθεραπευτές: τη Βρετανίδα μουσικοθεραπεύτρια Beth Pickard και τον Φιλανδό μουσικοθεραπευτή Mikko Romppanen. Τόσο η Beth όσο και ο Mikko είναι πιστοποιημένοι μουσικοθεραπευτές, αλλά συμμετείχαν στη Διεθνή Εβδομάδα Ευημερίας που πραγματοποιήθηκε στο Häme University of Applied Sciences (HAMK) στη Φιλανδία ως λέκτορες στην τριτοβάθμια εκπαίδευση. Τόσο οι διαφορετικοί τους ρόλοι και οι ευθύνες, όσο και οι ξεχωριστές παιδαγωγικές τους θέσεις τροφοδότησαν μια πλούσια συζήτηση κατά τη διάρκεια της συνάντησής τους, και δημιούργησαν το κίνητρο γι' αυτόν τον εκτεταμένο διάλογο. Στην πορεία της συνέντευξης αυτής διερευνούν τον προσανατολισμό και την εκπαίδευσή τους ως μουσικοθεραπευτές, προτού αναλογιστούν πώς το επαγγελματικό τους υπόβαθρο ενημερώνει τον τρόπο με τον οποίο προσεγγίζουν τις πρακτικές μάθησης και διδασκαλίας. Ο Mikko και η Beth διδάσκουν σε φοιτητές διαφορετικών επιστημονικών κλάδων για τη θεραπευτική χρήση της μουσικής και των τεχνών μέσα στα όρια και την εμβέλεια των πρακτικών τους. Αναστοχαζόμενοι τις δυνατότητες και τις προκλήσεις αυτού του μοντέλου, εξετάζουν το κατά πόσο θα μπορούσε να αναπτυχθεί περαιτέρω μια τέτοια προσέγγιση. Επιπλέον, ο Mikko αναλογίζεται με διορατικότητα τις δυνατότητες που προσφέρει η μουσική ως μορφή αυτοέκφρασης για τους προπτυχιακούς φοιτητές διάφορων επιστημονικών κλάδων, και την προοπτική της εξέλιξης τόσο της έρευνας όσο και της αξιολόγησης που βασίζεται στις τέχνες, με σκοπό να παρέχουν στους μουσικοθεραπευτές περαιτέρω ευκαιρίες σε διαφορετικά πλαίσια της τριτοβάθμιας εκπαίδευσης.

ΛΕΞΕΙΣ ΚΛΕΙΔΙΑ

μουσικοθεραπεία, μάθηση και διδασκαλία, τριτοβάθμια εκπαίδευση, διεπιστημονικότητα, διεθνής