



UNIVERSITY OF
AUCKLAND
Waipapa Taumata Rau
NEW ZEALAND

CENTRE FOR
BRAIN RESEARCH

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CREATIVE ARTS
AND INDUSTRIES
SCHOOL OF MUSIC

Integrating Creative Methods into Practice-Based Action Research:

Using Songs, Songwriting, Poetry
& Images to Enhance Data
Collection, Analysis & Dissemination

Alison Talmage




Kia Ora!


by the CeleBRation Choir


 Kia ora! 

 Kia ora tātou! 

 Good 

  Good to see you! 

Good to see you! 

Good to see you! 

 Oh, _____  YEAH!

Context and Research Question

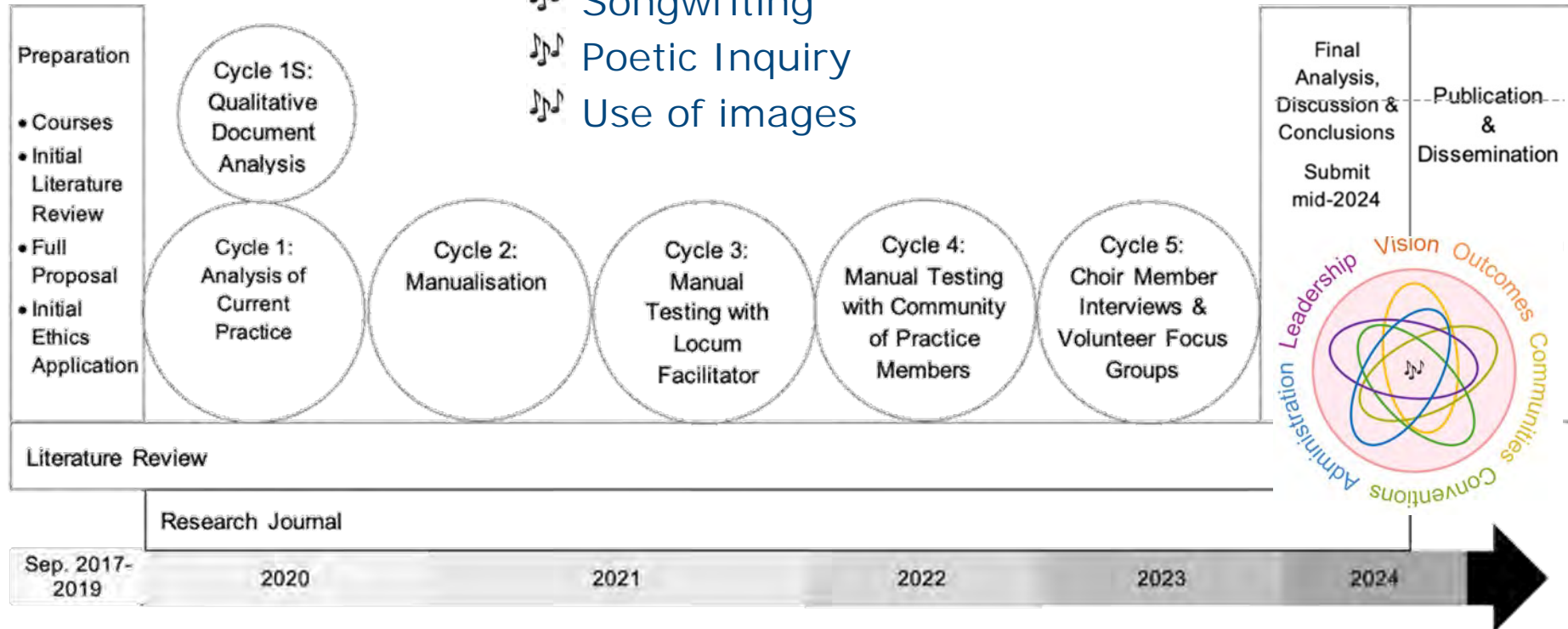


How can I improve my professional practice as a music therapist, and use my learning to support others, to maximise the benefits of community singing for adults who have communication difficulties resulting from an acquired neurological condition?

Study Design

Including creative methods:

- 🎵 Songwriting
- 🎵 Poetic Inquiry
- 🎵 Use of images



"Birds" - A Parody Song

Original Lyrics **Elizabethan English Round**



Ah! Poor bird, take thy flight Far___ from the sor - rows of this dark night.



Little fantail under my trees,
Freely singing inches away from me.



The tūi sit in my walnut tree,
Singing to each other
As loud as can be.
Sing, Mr Tūi! Sing, Mr Tūi!
Sing, Mr Tūi, for you and me!



Ruru in the trees at night,
Calling, calling out of sight.

“Birds” Song Parody: Your turn

A QR code
linked to Slido,
enabling audience
members to share
their own lyrics

"Birds" Song Parody: Your turn

Audience responses:



Anonymous

Grey shrike thrush doesn't look like much
But it has the prettiest song in the bush



Anonymous

Black birds calling in the sky
Swooping close and flying low



Anonymous

Yellow tailed black cockatoos munching on banksia seeds



Anonymous

Cuckoo calling all night long
Trilling in the tree top waking me



Anonymous

In the window you can see, we dont really know what it will be



Anonymous

Blue wren hiding in the grasses
Near the Murray River in this border town

It's All Connected:

Explaining a Bio-Psycho-Social-Spiritual and Systems Approach through Song

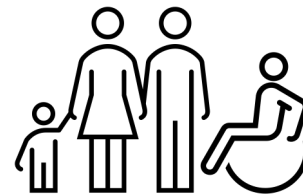
1. Active or resting,
Asleep or awake,
Rhythm's in my body,
Rhythm's in my brain,
I feel my heartbeat,
Beat, beat...



2. Thoughts and memories,
Feelings, hopes and plans,
I'm my own person,
I hope you understand,
I know my own mind,
Mm mm.



3. Gathering together,
Not lonely or alone,
Many individuals,
Together as one.
And we are singing,
La la la la.



4. My place in the world,
The things I believe,
My values and reasons
To give and receive,
Life has a meaning
For you and for me.



Poetic Inquiry

Interview Analysis: Writing as Data Familiarisation

Volunteer, student, supervisee, colleague, locum:
Multiple relationships, subjectivity.
Conversation flows.

"I've always sung, always."
"They just want to sing."
Connecting through music.

One locum session or a block?
Beginnings, endings – and next time?
Tolerating uncertainty – in life too.

Interview Analysis: Linear Analysis

Musicking as Identity
I've always sung, always:
Little solos at six, school choirs: the western choral tradition,
everyone so still;
Pub singalongs, church, community choir, gospel choir –
musical embodiment;
Now ukulele groups and neuro choirs.
I'd like to set up a similar group, but I'd need to think about
sustainability.
The choir is my dream job!

Facilitating
I enjoy being part of a group, being in the same canoe,
Facilitating, not leading,
Giving people choices.

Poetic Inquiry

Writing in response to practice and research

When We Sing

I see you there, wide awake,
in your favourite spot,
the back row of the choir.

You're looking right at me,
absorbed in the music;
your bright eyes are calling, calling, calling.

So often we notice that you can't...
sing loudly, chat with us,
or do so much that you could before...

But your smile and your eyes still can
draw people close,
express your feelings.

The choir keep singing with you
and for a moment
songs are our whole world...

*Pōkarekare Ana,
What a Wonderful World,
Still Me – I'm still me.*

Working with Images

Photo Elicitation
in Interviews & Focus Groups



Drawing / Doodling
as Data Familiarisation



Working with Images

The VOCCAL Framework: Visualisation of Data

Vision Outcomes Communities Conventions Administration Leadership

VOCCAL					
Vision (V)	Outcomes (O)	Communities (Cm)	Conventions (Cnv)	Administration (A)	Leadership (L)
V1 Values: Communication, Discr., Creativity, Collaboration	O1 Record-keeping System	Cm1 Choir as Community	Cnv1 Person-Centred Conventions	A1 Membership Services	L1 Host Organisation (Service Provider)
V2 Purpose	O2 Observation & Self-Report	Cm2 Stakeholder Engagement	Cnv2 Music & Music Therapy Conventions	A2 Human Resources	L2 Facilitator Responsibilities
V3 Resources	O3 Assessment Measures	Cm3 Communities of Practice	Cnv3 Communication Conventions	A3 Logistics	L3 Distributed Leadership
V4 Audit & Review	O4 Service Evaluation		Cnv4 In-Person, Virtual & Hybrid Conventions	A4 Sustainability	L4 Research



That's what it's all about!

(Tune: The Hokey Tokey!)



Vision, Outcomes, Communities,
Conventions, Administration, Leadership:
In the VOCCAL Handbook you will see
How we all sing together in fellowship.



Oh, we've done the research!
Oh, we've done the research!
Oh, we've done the research!
That's what it's all about!

References

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