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A Content Analysis of Cultural Competency Based Sessions Presented at American Music Therapy Association National Conferences

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A CONTENT ANALYSIS OF CULTURAL COMPETENCY BASED SESSIONS
PRESENTED AT AMERICAN MUSIC THERAPY ASSOCIATION
NATIONAL CONFERENCES

By
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ABSTRACT

Those in the helping professions, such as therapy and education, actively strive to become aware of their bias, human behavior, and personal limitations. They also attempt to understand the worldview of their diverse clients and learning appropriate and culturally sensitive intervention strategies and skills when working with culturally diverse clients. A conceptual content analysis approach was used to examine cultural competency-based sessions presented at American Music Therapy Association National Conferences between the years of 2010 and 2017. More specifically, the researcher explored the following questions: (1) Were cultural competence sessions offered at AMTA national conferences between the years of 2010 and 2017? If so, how many? (2) If sessions were offered, how many relate to multicultural languages, ethnicity, and gender? (3) Was there a trend in terms of the types of competency sessions offered as well as the frequency of sessions offered? Results showed a total of 1671 sessions presented at AMTA National Conference between 2010-2017. Of those sessions, 59 (3.5%) were cultural competency-based sessions presented on multicultural languages, ethnicity, gender, or general cultural competency within the field of music therapy. Between 2010-2017, 11 sessions were presented on cultural competence related to ethnicity, nine sessions presented on cultural competence specifically related to gender, one session presented on cultural competence related to multicultural languages, and 36 sessions presented on cultural competence as it relates to the field of music therapy. This paper will further discuss the basis of cultural competency as it relates to the field of music therapy and examine the possible influx of cultural competency-based sessions offered specifically at the 2016 National Conference.

CHAPTER 1

INTRODUCTION

As a music therapist, rapport building is the most essential part of the job (Hansen, 1999). The art of building rapport is a continuous process from the time of the referral up to the point of termination of services. In a typical session, a music therapist has approx. 30-40 minutes to facilitate specific interventions using patient preferred music and music therapy techniques to reach the desired goals and objectives. Within the first session, the music therapist aims to do five things: develop a therapeutic relationship, gather information if any observe the patient, develop areas of needs and goals, and establish responsibilities of client(s) (Hansen 1999).

A major component of rapport building is the use of patient preferred music. Patient-preferred music (PPM), which is music selected based on the patient's preferences, has been scientifically proven to aide in the success of client-therapist relationships (Norfolk, Birdi & Patterson, 2009). Music preference refers to the psychological factors behind one's preference which can also be linked to one's culture. There are several research studies that examine the associating factors of music preference as it relates to culture. Findings suggest the most common characteristics of listeners influencing music preferences are socioeconomic status, gender, age, and personality traits. Regardless of race, gender, or ethnicity, a music therapist must be able to select and implement culturally based methods. Understanding cultural competence as a therapist and having the ability to use the tools set in place is crucial within a client-therapist relationship.

The research on cultural competence specifically within music therapy is rather limited. The following discusses cultural competence as it pertains to multicultural counseling and the role it plays in music therapy.

Key-term Definitions

Several terms were used in this study to quantify the occurrence of certain words, phrases, or concepts in a set of American Music Therapy Association National Conference sessions. For the purpose of this study, terms in relation to multi-cultural counseling were collected for further analysis.

This list is compiled from the National Multicultural Institute Publications (2003). These are the following terms:

Culture: Culture is the patterns of daily life learned consciously and unconsciously by a group of people. These patterns can be seen in language, governing practices, arts, customs, holiday celebrations, food, religion, dating rituals, and clothing, to name a few examples.

Cultural Competence: Cultural competence is about our will and actions to build understanding between people, to be respectful and open to different cultural perspectives, strengthen cultural security and work towards equality in opportunity.

Diversity: the condition of having or being composed of differing. the condition of having or being composed of differing elements

Ethnicity: Concerns the heritage, character, experience of people distinguished by political and geographic boundaries whether chosen or received.

Gender: An individual's personal, social and/or legal status as female, male or transgender. Words that describe gender include "feminine," "masculine" and "transgender." Gender is a cultural construct that reflects a society's expectations for feminine and masculine qualities and behaviors.

Gender Identity: An individual's own sense of self as a woman, man or transgender. Gender identity may or may not conform to an individual's biological sex

LGBT/GLBT: A collective acronym for lesbian, gay, bisexual and transgender people. Lengthier versions include “LGBTQ” to include people who identify as “queer,” and “LGBTQQIA,” to include “queer, questioning, intersex and asexual.” The “a” may also be used to refer to “allies,” heterosexuals who support justice for LGBT persons.

Multicultural: Perhaps the most common use of this term in the literature is in reference simultaneously to a context of cultural pluralism and an ideology of inclusion or “mutual exchange of and respect for diverse cultures.”

Purpose

The purpose of this study was to determine how many cultural competency-based sessions related to race, gender, language, and other were offered at AMTA national conferences between the years of 2010 and 2017.

Research Questions

A content Analysis was used to explore the following questions

1. Were cultural competence sessions offered at AMTA national conferences between the years of 2010 and 2017? If so, how many?
2. If sessions were offered, how many relate to multicultural languages, ethnicity, and gender?
3. Was there a trend in terms of the types of competency sessions offered as well as the frequency of sessions offered?

CHAPTER 2

REVIEW OF LITERATURE

Cultural Competence

The most significant predictor of outcome in counseling is the quality of the client-therapist relationship (Lambert, 2013). Cultural competence is an ongoing process rather than something that is achievable and can be defined as:

Cultural Competence is a lifelong process in which one works to develop the ability to engage in actions or create conditions that maximize the optimal development of clients and systems. Multicultural counseling competence is aspirational and consists of counsels acquiring awareness, knowledge, and skills needed to function effectively in a pluralistic democratic society, and on an organizational/societal level, advocating effectively to develop new theories, practices, policies, and organizational structures that are more responsive to all groups. (Sue & Torino, 2005, p. 39.)

Competency is the ability to understand, communicate with, and effectively interact with people across various cultures. “Becoming culturally competent in working with diverse populations is a complex interaction of many dimensions that involve broad theoretical, conceptual, research, and practice issues” (Sue, 2019, p. 1).

Many clinicians often stand by the mantra “good counseling is good counseling,” meaning that if a counselor applies excellent clinical and therapeutic skills, then they should be able to do their job with the type of clientele effectively. According to the American Counseling Association (2004), counseling is defined as “a professional relationship that empowers diverse individuals, families, and groups to accomplish mental health, wellness, education, and career goals”. (Merriam-Webster, 2011), defines *diverse* as “showing a great deal of variety; very

different.” Working with diverse populations is inevitable regardless of the specific helping profession; these include fields such as counseling, mental health, marriage and family counseling, music therapy, etc.

The client-therapist relationship is essential to effective treatment and outcomes, and this relationship allows for the opportunity to create new ways to relate to people. Establishing rapport between the client and therapist will enable for a more positive experience, trust-building, and honest dialogue between the two parties (Palmadottir, 2006). Without the firm foundation of the client-therapist relationship, it is much more challenging to un-fold the issues the clients are dealing with daily. According to the Merriam-Webster dictionary, the verb form of *relate* means to make a connection or be relevant. Possessing the ability to relate to others is very critical as a therapist. Clients that feel they can relate to their therapist become more comfortable exploring their internal emotions and can experience being vulnerable with others. Vulnerability between a client and therapist allows for a higher level of intimacy and the discovery of oneself.

As America continues to become more diverse in ethnicity, multicultural languages, gender orientation, there is a greater need for cultural sensitivity, awareness, and competency-based knowledge in helping professions such as therapy, the medical field, etc. According to the American Psychological Association (2016), 83.6 % of active psychologists identified as White, 5.3 % identified as Black/African American, 5.0 % identified as Hispanic, and 4.3 % identified as Asian.

Multicultural counseling and therapy can be defined as both a helping role and a process that uses modalities and sets goals consistent with the life experiences and cultural values of clients. Multicultural counseling recognizes client identities to include individual group and universal dimensions; advocated the use of comprehensive and culture-specific strategies and

roles in the healing process; and balances the importance of individualism and collectivism in the assessment, diagnosis, and treatment of client and client systems (Sue & Torino, 2005). The counselor's cultural values or bias must not take precedence over that of the clients. Factors such as gender, age, sexual orientation, socioeconomic status, and religion play a role in an individual's personal beliefs and growth development. According to the Association for Multicultural Counseling and Development (2015), there are several competencies to achieve in multicultural counseling: awareness, knowledge, and skills. Awareness is the process of moving from cultural unawares to being aware and sensitive to their own cultural beliefs, respecting differences, and knowing how their views may affect diverse clients.

Research shows an increase in demand for multicultural training. As a part of counseling graduate programs, all accredited multicultural counseling is a required course. Despite the efforts of graduate degree programs, there are challenges to further multicultural counseling/training. Lack of research on the best practices with diverse clients, continuing education, and lack of resources places a hindrance on acquiring the proper knowledge. Michael Brooks, president of the Association for Multicultural Counseling and Development, stated, "remaining multiculturally competent requires constant work, study, and development as counselors move their careers." Brooks noted due to the communication differences; nonverbal miscommunication has negatively impacted the cross-cultural relationship. Through research and work specific to nonverbal communication, Brooks created a training module focusing on the skills and awareness needed in multicultural counseling. Carlos Zalaquett, professor and coordinator of the mental health counseling program at the University of South Florida, spoke on the responsibilities of counselors finding continuing education on multiculturalism. In the publication *Counseling Today* (2014), Professor Carlos expressed concerns about the lack of

continuing education programs specific to multicultural competencies. He explains as professionals, educators, and students, it is their job to challenge presenters and workshop leaders on increasing the number of sessions related to multicultural issues and counseling.

In the article, *Advancing Multicultural and Social Justice Competence in Counseling Research*, written by Cirecie West and Jeff Wolfgang (2017), evidence was found to support the need to increase cultural competence in counseling research and ways to improve these competencies. The authors explained more emphasis had been placed on developing clinical competence that target students, practitioners, and supervisors and less focus on developing content for cultural competence in counseling research. Due to the lack of research on cultural competence, many multicultural scholars believe there is a persistent problem in how professionals conceptualize, design, conduct, and interpret counseling research (Sue, 2009). Just as multicultural counseling is essential in fields like clinical counseling, it is also essential in creative arts therapies such as music therapy.

Music Therapy

Music therapy is a health profession that uses evidence-based use of music interventions to accomplish individualized goals within a therapeutic relationship to address the physical, cognitive, emotional, and social needs of an individual (AMTA, 2011). In the early years of the twentieth century, there was an increased demand for musicians began to provide services at VA hospitals and state facilities to treat veterans from World War II (AMTA, 2011). Musicians often worked as part-time staff members under the supervision of hospital physicians. Everett Thayer Gaston, known as the “father of music therapy,” was a clinical psychologist known for his advancement within the music therapy profession. Gaston began his collegiate years studying music before pursuing pre-medicine. Due to financial restrictions, Gaston resorted back to

teaching music education. He later would earn his PhD in educational psychology in 1940 (Johnson 1981). Gaston dedicated many years of research on the scientific use of music in medicine. Gaston was instrumental in furthering the profession within the education realm. In 1944, the first academic program in music therapy was established at Michigan State University. Other universities, including the University of Kansas, Chicago Musical College, and Alverno Collee, followed suit. American Music Therapy Association (AMTA) was established in 1998 as a result of the merger between the National Association for Music Therapy (NAMT), and the American Association for Music Therapy (AAMT). AMTA is the largest association in the United States, representing music therapists and including over 30 countries. The mission of AMTA is “to advance public knowledge of the benefits of music therapy and to increase access to quality music therapy services in a rapidly changing world.” (AMTA, 2013).

Music Therapy Code of Ethics

Cultural competency goes beyond the idea of merely providing services from a client’s culture. It is about understanding the cultural biases the therapist brings into the context (Rogers, 1951). Carl Rogers called for empathy, genuineness, and acceptance within a therapeutic relationship as conditions that must be present and intentional in helping interactions. For a therapist/client relationship to be effective, Rogers argued there must be an intentional relationship built on mutual trust and respect (McLeod 2014). These conditions were written concerning counseling within a psychotherapy approach known as client-centered therapy, but these findings are also relevant in music therapy.

The code of ethics of the American Music Therapy Association (AMTA, 2019) adheres to core values that are reflected in five ethical principles. These principles include (1) respecting the dignity and rights of all, (2) acting with compassion, (3) being accountable, (4)

demonstrating integrity and veracity, and (5) striving for excellence. Music therapists need to recognize their responsibilities and adhere to the policies and regulations. According to the principles for ethical practice stated in AMTA Code of Ethics, a music therapist must “respect the dignity and rights of all people; this informs our relationship with clients, colleagues, students, research subjects, and all people we encounter (AMTA, 2013). By acknowledging the worth of all people, this principle also encourages the music therapist to reflect sensitivity in all interactions. The Principles for Ethical practice stated within the AMTA Code of Ethics are as follows: provide quality client care regardless of the client's ethnicity, religion, age, sex, sexual orientation, gender identity or gender expression, ethnic or national origin, disability, health status, socioeconomic status, marital status, or political affiliation.

The American Music Therapy Association also established competency-based standards for ensuring the quality of education and clinical training in the field of music therapy. As the clinical and research activities of music therapy provide new information, the competency requirements have been reevaluated regularly to ensure consistency with current trends and needs of the profession and to reflect the growth of the knowledge base of the profession (AMTA 2013). Within the AMTA professional competencies, three major sections pinpoint cultural sensitivity:

A. Music Foundations

1. Music Theory and History

1.2 Identify the elemental, structural, and stylistic characteristics of music from various periods and cultures.

B. Clinical Foundations

7. Therapeutic Applications

7.1 Demonstrate basic knowledge of the potential, limitations, and problems of populations specified in the Standards of Clinical Practice

9. The Therapeutic Relationship

9.1 Recognize the impact of one's own feelings, attitudes, and actions on the client and the therapist

9.2 Demonstrate awareness of the influence of race, ethnicity, language, religion, marital status, gender identity, or expression, sexual orientation, age, ability, socioeconomic status, or political affiliation on the therapeutic process.

C. Music Therapy

11. Client Assessment

11.1 Select and implement effective culturally based methods for assessing the client's strengths, needs, music preferences, level of musical functioning, and development.

17. Professional Role/Ethics

17.3 Demonstrate dependability: follow through with all tasks regarding education and professional training.

17.8 Demonstrate critical self-awareness of strengths and weaknesses.

17.9 Demonstrate knowledge of and respect for diverse cultural backgrounds.

17.10 Treat all persons with dignity and respect, regardless of differences in race, ethnicity, language, religion, marital status, gender, gender identity or expression, sexual orientation, age, ability, socioeconomic status, or political affiliation.

17.11 Demonstrate skill in working with culturally diverse populations.

Music therapists have an ethical duty to be culturally sensitive as well as the responsibility of self-awareness. To be a competent therapist in music, or otherwise, requires a

large amount of self-awareness and recognizing the differences and similarities between client and therapist. Throughout music therapy literature, scholars have called for an increase in multicultural counseling education and training. The evidence has shown that cultural competency training for healthcare professionals improves providers' knowledge, understanding, and skills for treating patients from culturally, linguistically, and socio-economically diverse backgrounds (Truong 2014). Within the music therapy field, there are ample opportunities to receive cultural competency training. For undergraduate and graduate music therapy students, education opportunities are offered through specific program coursework, continuing education, and conferences. American Music Therapy Association (AMTA) hosts the largest gathering for music therapists in the United States. AMTA national conferences offer more than 60+ sessions taught by professionals in the field throughout the various regions. For practicing professionals, regional and national conferences are a way to further education, incorporate new research and methods into their practice, attain new ideas, skills, and interventions relevant to job challenges.

Research in Music Therapy

According to Constantine, Ladany, and Sue (2001), there are six task culturally competent therapist aims to engage: (a) develop self-awareness; (b) develop general knowledge about multicultural issues and the impact of various cultural group membership on clients; (c) develop a sense of multicultural self-efficacy, or the therapist's sense of confidence in delivering culturally competent care; (d) understand unique cultural factors; (e) develop an effective counseling working alliance in which mutuality and collaboration are emphasized; and (f) develop intervention skills in working with culturally diverse clients. Throughout the publication, quite a few complications were outlined in relation to cultural competence. Obstacles including therapist having trouble addressing their own personal bias, the tendency to

avoid unpleasant topics such as racism and homophobia, and the challenge accepting responsibility or actions that may directly or indirectly contribute to social injustice (Sue, 2001).

The existence of music in the field of music therapy plays a huge role in the success of the practice. To gain competency as a music therapist, one must go beyond the traditions of western music to better understand music from the perspective of their client's life. Michael Viega further reinforced the need for music therapists to become more vigilant in seeking a level of competence within music therapy in a 2015 publication in *Music Therapy Perspectives*. In the article "Exploring the Discourse in Hip Hop and Implications for Music Therapy Practice, Viega (2015), researched the aesthetic elements of Rap and Hip-Hop music songs created by adolescents in music therapy who experienced abuse and trauma in their past. The study examined how the creativity of the songwriters reflected psychological and clinical development as well as revealing the lived experiences. The findings of this research highlighted the need for music therapists to not only recognize music for the entertainment value but view music through a cultural, experimental, and relational lens to connect with clients who identify with various styles (Viega, 2015). In a published article, Jay-Z, an American rapper, acclaims the Hip Hop culture as the "essence of black America". Understanding the role of Hip-Hop music and other genres used as culturally artistic expression in marginalized communities can aide in the decision-making process for music therapists who are utilizing patient preferred music as a part of the therapeutic process (Viega, 2015). Rap/Hip-Hop music contains lyrics and cultural, political, and social messages that can often be provocative and evocative. Ethical considerations must be considered when utilizing rap music within a therapeutic session.

There has been an increasing number of scholarly publications that address multiculturalism in music therapy. Hadley (2016), discussed musical multicultural competency

in the publication *Music Therapy Perspectives*. In the article, Hadley described musical competency going beyond providing music from a client's culture but recognize the role of the music, the relevance of the music to the client and as the therapist, understand their own cultural biases within the session. Authors Hadley and Norris (2016), discuss the emphasis on western musical genres has dramatically influenced music therapy training, practice, and profession. Because of this, having the ability to recognize other musical cultural forms and its therapeutic value have left some music therapist unable to reach a level of cultural competency. According to Hadley, all music therapy encounters are cross-cultural and argues achieving multicultural awareness is an ongoing process that requires commitment and vigilance. Music therapists have an ethical and professional responsibility to provide the highest quality care possible to their patients (Bradt, Burns, & Creswell 2013). Through the continuous increase of publications, research, and advanced training, music therapists will have the resources and tools available towards a more culturally competent centered practice.

Content Analysis

Conceptual content analysis is a practical way to explore the occurrence of specific words, concepts, or themes within a text. Utilizing a content analysis within music therapy may assist researchers, professionals, educators, and students in identifying under-researched areas within the field and help identify areas of focus that are in constant change and development (Wheeler, 2005). Content analyses have been conducted on several topics in music therapy. For example, Gregory (2002), updated a previous content analysis of articles in the *Journal of Music Therapy* (JMT). Reports from 1964-1999 were examined to determine if the methodology consisted of behavioral research design (reversal, multiple baselines). Experimental groups using methods within a traditional design, including behavioral observation method or behavioral

technique, were excluded from the case study. The type of design, behavioral observation method, reliability report, client population, and music application were determined using the articles that met the behavioral design criteria. Results indicated 96 (15.8%) published articles in JMT included a behavioral research design. the lowest percentage occurred in the latter part of the 60s, whereas an increase in behavioral research articles happened throughout the 70s, 80s, and 90s. (Gregory, 2002). The results of this study also revealed that the reversal (ABA) was the most prevalent design. The predominant observation methods were frequency counts and interval recording with an increase in observation reliability reports in the 80s and 90. Findings also showed more variety of client populations during the 80s and 90s compared to the 60s and 70s when the predominant application of music therapy was with individuals with mental retardation and emotional disturbances (Gregory 2002). Based on the findings of the increase in articles throughout the decades, along with diversity in populations, one can imply behavioral research designs are applicable for music therapy practices.

Another study by Coddling (1987) used content analysis to analyze research published articles in the Journal of Music Therapy (JMT) between 1977-1985. The purpose of the study was to examine trends in terms of focus on articles, research settings, and modes of inquiry. The frequencies of statistical and behavioral designs were also noted in the research. A total of 158 articles across nine years were categorized and quantified for data purposes. Coddling's results indicated a constant frequency of published articles between 1977-1985.

Results also showed that experimental research was more prevalent in modes of inquiry than descriptive, historical, and philosophical research. Coddling also found that fewer studies that were conducted in a university setting and more studies conducted in the clinical setting. In experimental research, statistical designs were found to be more usual than behavioral designs.

There were also fewer examples of historical and philosophical research in music therapy literature.

A study conducted by Matney (2015) sought to examine peer-reviewed literature related to percussion use in therapy. Matney (2015) utilized the research to better understand how many articles discussed the use of percussion within a therapeutic setting, the types of articles written, the specific types of percussive instruments, what populations used percussion in the session, and the overall function of percussion instruments in the session. Matney (2015) found an increase in utilizing percussive instruments within a music therapy session for the overall health of the clients.

Schmidt (1993), examined research articles published in the *Journal of Research in Music Education*, the *Bulletin of the Council for Research in Music Education*, *Psychology of Music*, *Journal of Music Therapy*, *Contributions to Music Education*, and *Missouri Journal of Research in Music Education* to identify the most cited studies between 1975 and 1990. Samples classified within descriptive and experimental studies were selected. The 26 most cited studies were examined, and articles were categorized by populations studied and central variables. Results indicated music preference, student on-task/off-task behavior, perception and/or performance of tempo, vocal performance, pitch accuracy/intonation, melodic or rhythmic perception, teacher approval-disapproval behavior, student attitudes, and evaluation of teaching/instruction were the primary dependent variable categories. Musical stimulus characteristics, teacher behaviors, instructional methods, and subject characteristics were the most frequent independent variables used across all 26 studies.

Purpose

Cultural competence has been studied in music therapy, but there has been limited exploration of training offered at the American Music Therapy Association (AMTA) national conferences. Therefore, the purpose of this project was to explore cultural competency-based sessions offered at AMTA national conferences between the years of 2010 and 2017. It was decided that the best method for exploring competency-based sessions was content analysis. Specifically, a content analysis was conducted to explore the following questions:

1. Were cultural competence sessions offered at AMTA national conferences between the years of 2010 and 2017? If so, how many?
2. If sessions were offered, how many relate to multicultural languages, ethnicity, and gender?
3. Was there a trend in terms of the types of competency sessions offered as well as the frequency of sessions offered?

CHAPTER 3

METHODS

Design and Procedure

Conceptual content analysis is a beneficial way to explore the occurrence of certain words, concepts, or themes within a text. Two components make up a conceptual content analysis, the concept and the analysis. An idea is selected to examine the data, and the analysis consists of quantifying and qualifying the data (Hsieh, 2005). Generally, there are eight steps for conducting a content analysis. Step one is deciding the level of analysis including word sense, phrase, etc. Next, the researcher must determine how many concepts to code. Once that is determined, the researcher must decide to code for existence or the frequency of the selected idea. To code for existence, the researcher counts the concept only once as it appears throughout the text, no matter the frequency. To code for frequency, the research counts the number of times a concept appears within a text. Establishing how to distinguish between concepts are critical (Datt, 2016).

The researcher must establish coding rules to determine the level of implication and categorize it properly. Does the researcher accept words that imply the concept of words that state the concept clear and concisely? The last three stages include deciphering between the irrelevant information, coding the text, and analyzing the results found. Because of the applicability to the topic, I selected to use a conceptual content analysis.

For this study, the content analysis was used to determine the number of sessions related to cultural competency presented at AMTA national conferences. The unit of analysis was the American Music Therapy Association National Conference programs from the years 2010-2017. Each program was searched for the term *cultural competence* and related terms including

culture, diversity, ethnicity, gender, gender identity, lgbt, and multicultural. Sessions were included if *cultural competence* or the related terms were in the title or session description. The researcher identified a total of 59 sessions with the term or related components.

After collecting the data, the researcher coded the information in three different ways. First, the sessions related to cultural competency were categorized by the year of presentation. Second, the sessions related to cultural competence were divided into three specific topic areas: ethnicity, gender, and multicultural languages.

CHAPTER 4

RESULTS AND DISCUSSION

Results

The purpose of this project was to explore cultural competency-based sessions offered at AMTA national conferences between the years of 2010 and 2017. Specifically, a content analysis was conducted to explore the following questions: (1) Were cultural competence sessions offered at AMTA national conferences between the years of 2010 and 2017? If so, how many? (2) If sessions were offered, how many relate to multicultural languages, ethnicity, and gender? (3) Was there a trend in terms of the types of competency sessions offered as well as the frequency of sessions offered?

The results revealed out of 1671 sessions presented at AMTA, 59 (3.5%) cultural competence sessions related to ethnicity, gender, and multicultural languages were offered between the years 2010-2017. Majority of the sessions 21(35%) related to cultural competency were presented at AMTA in 2016. The findings also showed that 11 (18 %) sessions were presented on overall cultural competence within the field of music therapy, and 9 (15%) were presented on gender. As the researcher examined the data, an increase in types of competence sessions offered as well as frequency sessions offered were discovered.

Out of the 59 sessions presented on ethnicity, gender, multicultural languages, and cultural competence, 6 (10%) were done in year 2010, 5 sessions (.08%) in year 2011, 7 (11%) in year 2012, 8 (13%) in year 2013, 2 (.03%) in year 2014, 7 (10%) in year 2015, 21 (35%) in year 2016, and 4 (.06%) in year 2017. In 2016, results indicated an increase of 15 additional sessions presented at AMTA national conference, placing the number of sessions presented on

cultural competence at 21, making 2016 the highest year of cultural competency-based sessions presented at AMTA between 2010-2017.

The sessions related to cultural competence were divided into four specific topic areas: ethnicity, gender, multicultural languages, and cultural competence. 11 sessions (18%) were presented on ethnicity, 9 (15%) were presented on gender, 4 (.06%) were presented on multicultural languages, and 35 (59%) were presented on overall cultural competence within the field of music therapy. Based on these findings, overall cultural competence was the largest category to be presented at AMTA national conference. For a breakdown of sessions by year, title, and content area, see Appendix A.

Discussion

On average, the number of cultural competency-based sessions was 7 per year. When you exclude 2016, the average was 5. In 2016, results indicated an increase of 15 additional sessions presented at AMTA national conference, placing the number of sessions presented on cultural competence at 21. This may be directly related to the conference theme, which was “Under the Canopy: The Music Therapy Profession”, with emphasis on cultural competence and diversity, which included panels on cultural competence. The increase of cultural competency-based sessions in 2016 could also be the result of national events which greatly impacted minority groups including the African American community, the LGBTQ community, and many others.

National Context

Dylan Roof, a 25-year-old self-proclaimed white supremacist, gunned down nine people at the Emmanuel African Methodist Episcopal Church on the night of Wednesday, June 17, 2015. This mass shooting is known as the Charleston Church Massacre. Once apprehended, Roof confessed to the murders, stating his purpose was to ignite a race war. On January 10, 2017,

Roof was sentenced to death, but that sentence was later reduced to life in prison without parole, as reported in an online CNN article (Charleston Shooting, 2017).

The Army Equal Employment Opportunity Program (EEO), also known as Military Equal Opportunity (MEO), is responsible for creating, enforcing, and sustaining the MEO programs. These programs are designed to “ensure equal opportunity and treatment irrespective of a members' race, color, religion, gender, national origin or sexual orientation and to provide an environment free from sexual harassment (USMEPCOM). June of 2015, the Department of Defense restructured the MEO policy to include sexual orientation, ensuring that everyone is treated equally and to cultivate a more inclusive environment within the military. September 2015 also marked the four-year anniversary of the repeal of the “Don’t Ask, Don’t Tell” policy which prohibited gay and lesbian Americans from serving openly in the armed forces (MEO, 2015)

These two moments impacted not only minority communities, but the entire nation. Marginalized groups have experienced negative effects of social oppression such as racism, homophobia, classism, and other related microaggressions (Altman, 2010; Comas-Diaz, 2011; Green 2007; Tummala-Narra. 2007) that impact the clients music therapists serve. Because clients are impacted by these experiences, a music therapist must be able to validate their clients’ experience of oppression. This idea is consistent with the work of Valentino (2006), who stated that special skills in empathy are needed to implement culturally sensitive and appropriate music therapy services.

Other than examining national events that may have influenced the number of cultural competence sessions offered at AMTA in 2016, many professional organizations are also increasingly calling for a focus on cultural competence in the helping professions. In 2014, the

American Psychological Association published an article “*Cultural Competence As A Core Emphasis Of Psychoanalytic Psychotherapy*”, which provided a brief review of cultural competence in professional psychology, and both a critique of psychoanalysis regarding the neglect of sociocultural context in psychotherapy and a discussion of psychoanalytic contributions to a complex understanding of sociocultural issues in psychotherapy (Tummala, 2015). In 2014, the American Psychological Association also established guidelines for professionals working with culturally diverse clients (DeAngelis, 2015). The guidelines called for the practice of cultural competence and using culturally specific assessment tools and techniques.

The need to focus on cultural awareness, sensitivity, and competency in music therapy is large based on the results of this study. In the journal *Music Therapy Perspectives*, there are articles that examine Multicultural Musical Competence in Music Therapy. One article, written by Susan Hadley and Marisol Norris, discuss basic framework pertaining to cultural competence in the field of music therapy, which included multicultural themes, competencies, ethical codes in mt; multicultural counseling theory, and the role of cultural identity in shaping therapeutic relationship (Hadley & Young, 2016). The authors explored possible reasons why music therapist may lack basic knowledge and understanding working with marginalized communities who view musical genres including hip-hop and rap as a means of expression rather than traditional western style music (Hadley & Norris 2016). Throughout AMTA approved Music Therapy programs, students are trained mostly on western musical genres which heavily influence their musicality and therapeutic approach in the profession and possible hindered the therapist’s ability to recognize, utilize, and understand other musical genres from diverse cultures (Hadley & Young, 2016).

As music therapists, Norris and Hadley believe there is opportunity to gain insight into cultural views and practices of marginalized communities and develop an understanding of the ways in which these groups understand themselves and how they view others through the engagement of “transformational unlearning and learning process (e.g., reflection-based and multicultural engagement strategies)” (Young; Hadley & Young, 2016). According to Newstrom (1983), unlearning can be defined as “the process of reducing or eliminating preexisting knowledge or habits that would otherwise represent formidable barriers to new learning. The purpose of unlearning is to allow space for new practices to emerge in an individual’s mind.

Based on the results of the study, cultural competency-based sessions are inconsistently discussed at conferences which suggests a need for a more deliberate focus on cultural competence. This is consistent with calls for increased awareness of the need for cultural self-reflection, self-awareness, and increased multicultural competence in music therapy (Geiger, 2020). Mental health professionals have also called for an expansion of multicultural competencies to include an international focus, and not be fixated on a specific group (Hurley & Gerstein, 2013). Although many music therapy programs across the nation provide students with an option to take some sort of multicultural class, there is still lack of evidence and research to suggest that students and music therapist have the proper resources to be properly educated on cultural competence. To determine if music therapy students and professional music therapist are being exposed to cultural competence in the profession, future research should include work with active students within the music therapy program and music therapist who work with diverse clientele.

Future Implication

Scholars have called for an increased focus on cultural competency in music therapy and in music therapy education and training. The results of this study suggest that there is still a need for more focus on cultural competence. Results showed a significant fluctuation of cultural competence sessions presented at AMTA between 2010 and 2016 therefore, researchers may want to explore the following topics for future research. The possible topics include: (1) How in dept in cultural competence being taught with music therapy degree programs, (2) Why is there a fluctuation of cultural competency based session at AMTA, (3) How are cultural competency sessions at AMTA impacted by broader US events, and (4) what other factors play a role in determining the amount of cultural competency sessions presented at AMTA.

While the topic of cultural competency within the field of music therapy has been research by professional music therapist prior to this study, there are still several questions that have arisen that future researches could examine. These include: (1) How diverse are music therapy programs across the nation in regard to the faculty that are training music therapy students, (2) administer a survey to all professional MT's to determine the demographics, race, and age of their clientele, (3) How are cultural competency sessions at AMTA impacted by broader US events, and (4) what other factors play a role in determining the amount of cultural competency sessions presented at AMTA. The answers to these questions can provide opportunity for deeper discussion to increase awareness on the importance of cultural competency in the field of music therapy.

Conclusion

The purpose of this project was to explore cultural competency-based sessions offered at AMTA national conferences between the years of 2010 and 2017. Out of 1671 sessions presented at AMTA, 59 cultural competence sessions were presented relating to ethnicity, gender, and multicultural languages. In 2016, 21 sessions related to cultural competency were presented at ATMA, making it the largest number of competency-based sessions in a single year. The next step for research should include a closer examination into music therapy programs who offer diversity in the courses, faculty, and training. It is the hope of the researcher that this information can be used for other professionals who not only believe in the importance of cultural competency but also wish to bring this statistical data to a bigger platform and bring awareness to those within the field of music therapy.

APPENDIX A

CULTURAL COMPETENCY BASED SESSIONS PRESENTED AT AMTA

Title	Race	Gender	Language	Other
A Dialogue on the Resilience based model of Supervisor for Minority Supervisors				X
A Review of Multicultural Music Therapy Literature				X
A Student's Guide to the AMTA Professional Competences				X
A Survey Report of Music Therapist Attitudes and Actions Regarding the LGBTQ Community		X		
Advancing Diversity in Music Therapy Education				X
Analysis of Contemporary Asian Music for Therapeutic Use in Guided Music Listening	X			X
Appropriate Language Related to Diversity and Multiculturalism			X	X
Bollywood meets Bonny: Music Therapy for S. Asians in the US	X			
Building Cultural Competency through International Volunteerism				X
Bright Star: Adaptations for Multicultural Inclusion				X
Courageous Conversations I: Race in Music Therapy	X			
Courageous Conversations II: Race in Music Therapy	X			
Community Music Therapy with the LGBTQ Population		X		
Crossing Seas and Intercultural Music Therapy Practices				X
Cross-Cultural Therapeutic and Educational Experiences				X
Creating Change: Competencies for LGBTQ Best Practices		X		
Culture Assimilation: Studying in the USA and Practicing in Korea	X			
Culture-Centered Music Therapy Supervision: Diverse Perspectives and Practical Applications				X

Title	Race	Gender	Language	Other
Culture Class! International Student's Needs in Music Therapy Education and Training				X
Culturally Sensitive Approaches for Clients of Asian Descent	X			
Developing the Art of Self-Reflection: Exploring Relationships Between Therapist and Clients				X
Developing Multi-Cultural Perspectives in Music Therapy: Awareness, Knowledge, Skills				X
Diversity and Multiculturalism Committee				X
Diversity and Multiculturalism in Music Therapy: Past, Present, and Future				X
East Meets West: Needs of Asian Students in Classroom and Clinic Room	X			
Engaging in LGBTQ Advocacy and Education in Music Therapy				
Ethics Codes: A Cross-Professional and Cross-Cultural Comparison				X
Ethics, Music Therapy, and Spirituality				X
Ethical Considerations: Respect for Ethnicity in Selecting Music Techniques in Therapy Sessions	X			
Ethical in Research: Beyond Informed Consent				X
Examine Cultural Practice and Contexts of Development: Implications for Clinical Music Therapy Practice				X
Exploring Identity: Ongoing Journeys toward Cultural Humility	X			X
Exploring Cultural Considerations for Music Therapy Assessments				X
Exploring Cultural Competencies for Music Therapist Working with Orthodox Jews	X			
Hispanic Diversity for Music Therapists	X			
Latino Americans and Music Therapy: Cultural Considerations	X			
LGBTQI and Music Therapists: Intersecting Identities		X		

Title	Race	Gender	Language	Other
Managing Students and Interns with Professional Competence Problems				X
Methods and Resources for Creating a Culturally Sensitive Music Therapy Environment				X
Military Culture 101				X
Multicultural Counseling for Music Therapists				X
Multicultural Music Therapy Institute: The Intersection of Music, Health, and the Individual				X
Multicultural Music Therapy in Pediatric Medical Facility				X
Music Therapy for Culturally and Linguistically Diverse Students with Severe Disabilities			X	
Music Therapy for Culturally and Linguistically Diverse Students with Severe Disabilities			X	
Music Therapy Best Practices for Lesbian, Gay, Bisexual, Transgender, and Questioning		X		
Music Therapy Ethics: Raising Consciousness Consulting with Colleagues				X
Music Therapy and Emotional-Approach Coping: Clinical Implications of Recent Research				X
Navigating the Landscape of Race: African American Perspectives	X			
One in Harmony: Clinical and Educational Strategies in Multicultural Music Therapy				X
One Love: Cross-Cultural Music Therapy Experiences in Jamaica				X
Pieces of the Puzzle: LGBTQ				
The Impact of Cultural Identity on Cross-Cultural Music Therapy Practice and Supervision				X
The Efficacy of Music as a Multicultural Training Modality for Healthcare Professionals and Students				X
The Development of an Effective Ethical LGBTQ		X		
Transgender and Gender Creative Clients: Developing an Inclusive Music Therapy Practice		X		

Title	Race	Gender	Language	Other
Unveiling Sites of Privilege: Expanding the Therapist's Self-Awareness				X
Voices and the Open Access Revolution: Culture, Ethics, Authenticity				X
Working Effectively with Non-English-Speaking Clients: Tips, Techniques, and Resources			X	

APPENDIX B

AMTA NATIONAL CONFERENCE SESSIONS WITH FULL DESCRIPTION

A Dialogue on the Resilience-based Model of Supervision for Minority Supervisors

Presenters: Feilin Hsiao, PhD, MT-BC; Xueli Tan, MM, MT-BC This roundtable discussion will engage dialogue among minority supervisors with intersecting identities on themes of resilience, level of acculturation, supervisor supervisee cultural discussions, and supervision satisfaction. Connections between these themes and perceptions and current knowledge of the act amongst students and professionals in the field.

A Review of Multicultural Music Therapy Literature

Presenter(s): Jonathan Tang, MT-BC What does the music therapy literature tell us about working with individuals from diverse cultures? This presentation is based on a study that analyzed the content of multicultural research published in the Journal of Music Therapy and Music Therapy Perspectives. Trends and gaps in the literature will be discussed.

A Student's Guide to the AMTA Professional Competencies

Presenter(s): Mary Jane Landaker, MME, MT-BC The American Music Therapy Association's Professional Competencies are the framework of music therapy education and clinical training. Music therapy students are offered a guide for using the competencies in clinical training environments to develop personal competency skills, knowledge, and techniques.

A Survey Report of Music Therapist Attitudes and Actions Regarding the LGBTQ Community

Presenters: Annette Whitehead-Pleaux, MA, MT-BC; Amy Donnenwerth, MA, MT-BC; Beth Robinson, MT-BC; Spencer Hardy, MT-BC; Leah Oswanski, MA, LAC, MT-BC; Michele Forinash, DA, LMHC, MT-BC; Maureen Hearn, MA, MT-BC; Natasha Anderson, MA, LMHC, MT-BC; Xueli Tan, MM, MT-BC A group of music therapists from across the country will present results of a survey on music therapists' attitudes and actions regarding the LGBTQ community. This research applies not only to daily clinical practice, but also has implications for educational needs of students and continuing educational needs of professionals

Advancing Diversity in Music Therapy Education

Presenter(s): Lori F. Gooding, PhD, MT-BC; Olivia Swedberg Yinger, PhD, MT-BC; Petra Kern, PhD, MT-BC Learn about the current lack of diversity considerations in music therapy education and examine ways to increase diversity in both music therapy education and practice. Special focus will be given to increasing diversity among faculty, students, and teaching practice

Analysis of Contemporary Asian Music for Therapeutic Use in Guided Music Listening

Presenter(s): Mi Hyun Bae, MMT Presider: Frederick Tims, PhD, MT-BC Cross-cultural research on listeners' experiences with and perceptions of contemporary Asian music in guided music listening is presented. In terms of Jungian analysis, clinical typology of music experiences, and musicological analysis, the presenter will discuss the therapeutic and aesthetic value of the music and its possible use in conjunction with Western music.

Appropriate Language Related to Diversity and Multiculturalism

Presenter(s): Melita Belgrave, PhD, MT-BC; Seung-A Kim, PhD, LCAT, MT-BC; Ruth Kahn, MA, MT-BC; Kamica King, MT-BC; Pete Meyer, MA, MT-BC; Marisol Norris, MMT, MT-BC; Maria Gonsalves Schimpf, MA, LSP, MT-BC; Natasha Thomas, MS, MT-BC/L; Beth Robinson, MT-BC Listen to interactive simulations related to language, diversity, and multiculturalism similar to those experienced by clinicians and students. Learn effective clinical language for students and professionals, as well as educators and supervisors, in order to better serve clients and students from diverse communities and culture

Bollywood meets Bonny: Music Therapy with South Asians in the US

Presenter(s): Sangeeta Swamy, PhD, MT-BC Cover the ethics of working with South Asians, including cultural values, music genres and their impact on the music therapy process. Learn ragas, konnokol, and dance a hit Bollywood tune! Hear results of research using Culturally Centered Music & Imagery with Indian adults

Building Cultural Competency through International Volunteerism

Presenter(s): Julianne Parolisi, MA, MT-BC; Allison Fox, MA, MT-BC; Ezequiel Bautista, MT-BC; Forrest Paquin, MT-BC; Natalie Cole, MT-BC Multicultural competency is critically important in our work as music therapists and one of the best ways to enhance this skill is through cultural immersion. Discuss how international service projects can provide unparalleled opportunities for students and professionals to develop cultural sensitivity while supporting communities in need through volunteerism

Bright Start Curriculum: Adaptations for Multicultural Inclusion

Presenters: Darcy Walworth, PhD, MT-BC; Dena Register, PhD, MT-BC; Marta Nowak The Bright Start Developmental Curriculum for infants/young children has been implemented in parent-child community groups, hospitals, and child development centers to provide a developmentally rich learning environment. This session discusses the adaptation of the curriculum into other international cultures with non-English speaking participants. Specific tools and resources are covered.

Courageous Conversations: Race and Music Therapy

Presenter(s): Marisol S. Norris, MA, MT-BC; Susan Hadley, PhD, MT-BC; Demeko Freeman, MT-BC; Jessica S. Fletcher, MM, MT-BC; CharCarol Fisher, MA, MT-BC; Sandra Ramos-Watt, MA, LCAT, MT-BC; Michael Viega, PhD, LCAT, MT-BC A racially diverse panel of music therapists will discuss the intersection of race, power, privilege, culture, and music therapy and share their personal experiences navigating race in hopes to broaden awareness of the importance and vitality of this discourse in music therapy clinical practice, research, education, and supervision.

Courageous Conversations II: Race in Music Therapy

Presenter(s): CharCarol Fisher, MA, MT-BC; Jessica S. Fletcher, MM, MT-BC; MingYuan Low, MM, MT-BC; Gabriela Ortiz, MS, LCAT, MT-BC; Michael Viega, PhD, LCAT, MT-BC A racially diverse group of presenters will share personal experiences navigating race in music therapy. Experimentals and group discussions will be provided to facilitate participants' exploration of 1) their own personal racial identity, 2) the effects of racism in clinical settings, 3) racial tensions that arise in therapeutic encounters.

Community Music Therapy with the LGBTQ Population

Presenter: Mary Kathleen McNulty, MT-BC This session will present research from a short-term music therapy program that took place at a health care and wellness center serving the lesbian, gay, bisexual, transgender, and questioning (LGBTQ) communities. Goals, interventions, clinical findings, and applications will be discussed.

Crossing Seas and Intercultural Music Therapy Practices: Professional Explorations and Perspectives St. Johns

Presenters: Lucanne Magill, DA, LCAT, MTA, MT-BC; Theresa Merrill, PhD, MT-BC Music therapists are called to maintain cultural competence for work in today's multicultural societies. In crossing seas and relocating to work with vulnerable populations, what do we need to practice in a foreign country? This panel will explore the scope of overseas music therapy work from lived experiences and perspectives.

Cross-Cultural Therapeutic and Educational Experiences

Presenter(s): Anita L. Gadberry, PhD, MT-BC; David L. Gadberry, PhD Looking to learn about different cultures? The presenters will share their experiences of music therapy and education in China and Poland. Considerations for work abroad and discussion of cross-cultural music experiences will ensue (CHECK ENDING)

Creating Change: Competencies for LGBTQ Best Practices

Presenters: Natasha Zebrowski Anderson, MA, LMHC, MT-BC; Amy Donnenwerth, MA, MT-BC; Michele Forinash, DA, LMHC, MT-BC; Spencer Hardy, MT-BC; Maureen Hearn, MA, MT-BC; Leah Oswanski, MA, MT-BC; Beth Robinson, MT-BC; Annette Whitehead-Pleaux, MA, MT-BC; Elizabeth York, PhD, MT-BC Pre-registration and additional fee required. The Lesbian Gay Bisexual Transgender and Questioning Best Practices are designed to be a starting point for therapists to gain a broader perspective and understanding of LGBTQ issues and needs. These guiding principles are the foundation for best preparing music therapists for supporting and affirming LGBTQ clients, co-workers and students. This presentation continues a dialogue started in 2011. Through an exploration of the LGBTQ Best Practices, participants can develop skills needed as well as increase self-awareness and insight needed to work with LGBTQ clients, coworkers, and students. Participants have the opportunity to learn to advocate for clients, coworkers, and students

Culture Assimilation: Studying in the USA and Practicing in Korean

Presenter(s): Soo Ji Kim, PhD, MT-BC; Emily Kwak, PhD, MT-BC the presenters will discuss the process of adjusting to the cultural difference in the USA and home country for international students. Presenters will share information, ideas and opinions from the focus group discussion and in-depth interviews when relocating their practices back home and help participants to have a better understanding and preparation.

Culture-Centered Music Therapy Supervision: Diverse Perspectives and Practical Applications

Presenter(s): Michele Forinash, DA, MT-BC; Susan Hadley, PhD, MT-BC; Xueli Tan, PhD, MT-BC; Annette Whitehead-Pleaux, MA, MT-BC Explore culture-centered music therapy supervision, discussing diverse perspectives and practical applications and issues related to racialization, gender identities, sexual orientation, disability, class, religion, age, language (and their multiple intersections), location of the self in therapy, and navigating difficult dialogues about power, privilege, and difference

Culture Clash! International Students' Needs in Music Therapy Education and Training Room:

Presenter(s): Laura Beer, PhD, MT-BC; Feilin Hsiao, PhD, MT-BC Discussions of cultural competency in music therapy education and training may raise issues that are uncomfortable and in need of further exploration within a structured context. This roundtable creates a platform for students, educators, and training supervisors to explore multicultural needs and expectations in the classroom and clinical setting.

Culturally Sensitive Approaches for Clients of Asian Descent: How Worldviews Inform Clinical Practices Room:

Presenter(s): Feilin Hsiao, PhD, MT-BC; Xueli Tan, PhD, MT-BC Traditional cultural values such as collectivism, hierarchical relationships, emotional restraint, and social harmony have predominantly shaped health-seeking behaviors, communication patterns, problem-solving styles, and coping responses of individuals of Asian descent. This presentation introduces culturally sensitive approaches that connect Asian worldviews with clinical practice.

Developing the Art of Self-Reflection: Exploring the Relationship Between Therapists and Clients

Presenter(s): Roia Raffeyan, MA, MT-BC (Pre-registration and fee required.) The therapy relationship can be one of great intimacy and it is made more so using music. It is filled with complexity and questions that can be difficult to answer. It can lead us to question our professional as well as personal identities, to wonder about our competence, and sometimes it even goes so far as to challenge our world view. Through the sharing of case examples, we will focus on what happens between and within music therapists and their clients in this interactive and participatory workshop. Participants will be invited to dialogue, use music, and journal as they develop and practice the art of processing and self-reflection in relation to experiences as music therapists.

Developing Multi-cultural Perspectives in Music Therapy: Awareness, Knowledge, Skills

Presenter(s): Florence Ierardi, MM, LPC, MT-BC Music therapists have the unique advantage of approaching another's cultural experience through the musical relationship. Doing so with intention requires self-reflexivity, knowledge of the client's worldview, and interventions that respect multicultural intersectionality's. Learn about a model for engaging in this lifelong learning process, applicable in clinical, educational and supervision contexts.

Diversity and Multiculturalism Committee Presents: A Status Report

Presenter(s): Melita Belgrave, PhD, MT-BC; Seung-A Kim, PhD, LCAT, MT-BC; Ruth Kahn, MA, MT-BC; Kamica King, MT-BC; Pete Meyer, MA, MT-BC; Marisol Norris, MMT, MT-BC; Maria Gonsalves Schimpf, MA, LSP, MT-BC; Natasha Thomas, MS, MT-BC/L; Beth Robinson, MT-B-00C Get an update from the Diversity and Multiculturalism Committee about research relating to diversity initiatives within AMTA as well as other arts-based and non-arts-based health-related organizations. Explore the creation of recommendations aimed to increase diversity and multiculturalism in the membership and leadership of our professional association.

Diversity and Multiculturalism in Music Therapy: Past, Present, and Future

Presenter(s): Melita Belgrave, PhD, MT-BC; Seung-A Kim, PhD, LCAT, MT-BC; Peter Meyer, MA, MT-BC; Marisol S. Norris, MA, MT-BC; Natasha Thomas, MS, MT-BC/L; Antonio Milland Santiago; Kamica King, MT-BC; Beth Robinson, MT-BC Come meet members of the newly formed AMTA Diversity and Multiculturalism Committee. We will share the committee's mission, goals, and tasks related to these identified goal areas. Share your feedback on these current goals and tasks as well as proposals for future emphasis areas

East Meets West: Needs of Asian Students in the Classroom and Clinic Room:

Presenter(s): Laura Beer, PhD, MT-BC; Feilin Hsiao, PhD, MT-BC A discrepancy exists between Asian students' needs and the expectations of their teachers and supervisors that is invisible, yet pervasive. The purpose of this roundtable is to generate a discussion amongst educators, clinical supervisors, and students on how to best support Asian students in their classroom and clinical experience

Engaging in LGBTQ Advocacy and Education in Music Therapy

Presenters: Annette Whitehead-Pleaux, MA, MT-BC; Amy Donnenwerth, MA, MT-BC; Leah Oswanski, MA, LPC, MT-BC; Michele Forinash, DA, LMHC, MT-BC; Maureen Hearn, MA, MT-BC; Xueli Tan, MM, MT-BC Take part in an exploration of what it means to advocate and educate for LGBTQ clients, their families and staff. We will cover the importance of lesbian, gay, bisexual, transgender, and questioning best practices, bias and privilege issues, historical perspectives, attitudes for advocacy and clinical supervision.

Ethics Codes: A Cross-Professional and Cross-cultural Comparison

Presenters: Erin Salez, LCSW, MT-BC; Carissa Okie, MA Presider: Ginny Driscoll, MT-BC Codes of ethics or conduct serve to establish both legitimacy and a system of accountability for a given profession and its practitioners. This session will examine commonalities and differences found across professions both nationally and internationally. Which are the ties that bind, and from which professions can we gain more insight?

Ethical Considerations: Respect for Ethnicity in Selecting Music/Techniques in Therapy Sessions

Presenter(s): Lee Anna Rasar, WMTR, MT-BC Respecting diverse cultures and developing sensitivity to offensive content is important for every music therapist. Explore appropriation and misrepresentation of others' cultures in music frequently employed in music therapy sessions. Appropriations of healing traditions within therapeutic formats will also be examined using videos of people from the authentic culture who explain their perspective

Ethics, Music Therapy & Spirituality

Presenter(s): Carol L. Shultis, PhD, MT-BC This three-hour course will explore the relationship between ethical practice, personal beliefs and values, and client spiritual beliefs. It will also introduce the respect, responsibility, integrity, competence, and concern model for ethical decision making and its relevance to music therapy practice. FREE to AMTA members registered for the conference.

Ethics in Research: Beyond Informed Consent Room

Presenter(s): Heather J. Wagner, PhD, MT-BC While all music therapist must adhere to professional and employer code of ethics, research requires yet another set of ethical principles. It is imperative that investigators learn how to interpret, assess, and apply various research rules in order to ethically drive decisions and actions within a variety of situations. Sample dilemmas will be utilized as learning vehicles.

Examining Cultural Practices and Contexts of Development: Implications for Clinical Music Therapy Practice

Presenter: Nicole R. Rivera, EdD, MT-BC This session will explore cultural learning and practices. Bronfenbrenner's Ecological Systems Theory will be presented as a guiding construct to explore how development is impacted by layers of cultural influence. Attendees will be encouraged to examine the implications of culture on clinical music therapy practices.

Exploring Identity: Ongoing Journeys toward Cultural Humility

Presenter(s): Candice Bain, MT-BC; Kathryn Eberle Cotter, MT-BC; Maevon Gumble, MT-BC; Kristen McSorley, MT-BC; Freddy Perkins, MT-BC; Rachel Reed, MT-BC Explore our complex intersection of identities, recognizing and locating ourselves within those identities in order to be mindful of the context from which our values and beliefs are drawn. By sharing our experiences of engaging in this process, we hope to offer insight to others.

Exploring Cultural Competencies for Music Therapists Working with Orthodox Jews

Presenter(s): Marissa G. Emple, MA, LCAT, MT-BC This presentation explores cultural competencies for music therapists working with Orthodox Jews (but is not specific to a setting or diagnostic classification). An overview of relevant historical information, practical suggestions to promote trust, and basic musical understanding with this cultural group will be provided. Topics include social norms, Orthodox Jewish values and how they impact the therapeutic relationship, and references for finding current Jewish music.

Exploring Cultural Considerations for Music Therapy Assessments

Presenter(s): Xueli Tan, PhD, MT-BC; Jonathan Tang, MT-BC Intersections of cultural identities are often not considered in standardized assessments due to historically inherent cultural biases. Emphasizing the need to address a pluralistic society, the purposes of this presentation are to examine current assessments, understand cultural sensitivity, and introduce elements of cultural sensitivities in music therapy assessments.

Hispanic Diversity for Music Therapists

Presenter(s): Patricia Zarate Perez Hispanics are presently the largest minority in the United States. Sooner than later, most music therapists will serve Hispanic clients and it is important to keep in mind that the Hispanic population originates from over 20 countries in Central and South America. Music therapists need to know about different styles of music and their cultural diversity. Join us to explore these rich musical traditions

Latino Americans and Music Therapy: Cultural Considerations

Presenters: Cynthia Pimentel; Rocio Cisneros: Music Therapy Students at Berklee College of Music Presider: Peggy Coddling, PhD, MT-BC This project will highlight cultural factors that music therapists should consider when working with Latino clients. Cultural considerations include music, family, ideologies about general and mental health, and non-verbal and verbal communication

LGBTQI and Music Therapist: Intersecting Identities Room:

Presenter(s): Amy Donnenwerth, MA, MT-BC; Michele Forinash, DA, LMHC, MT-BC; Leah G. Oswanski, MA, LPC, MT-BC; Beth Robinson, MT-BC; Annette WhiteheadPleaux, MA, MT-BC; Xueli Tan, PhD, MT-BC; Facilitated by Team Rainbow. LGBTQI therapists and students are welcomed to a supportive, safe space where we can discuss experiences of how being LGBTQI has affected our careers as music therapists. Topics include the choice of being out or not at work or school, discrimination, and benefits of being LGBTQI.

Managing Students and Interns with Professional Competence Problems: Identification, Remediation, and Dismissal

Presenter(s): Mary S. Adamek, PhD, MT-BC; Feilin Hsiao, PhD, MT-BC Issues are addressed regarding the identification, remediation, and dismissal of students and interns who have difficulty acquiring the entry-level clinical skills for effectiveness. Practical suggestions offered for educators and supervisors to better detect, evaluate, and develop effective remedies.

Methods and Resources for Creating a Culturally Sensitive Music Therapy Environment

Presenter(s): Hannah Gallagher, MA candidate in Music Therapy Cultural sensitivity is increasingly important as music therapy clientele becomes more diverse. Music therapy research has emphasized the importance of cultural awareness but at present, there are few practical resources readily available. Gain useful materials for selecting culturally meaningful music when working with diverse clientele.

Military Culture 101

Presenter(s): Krystine Smith, MT-BC The military experience can vary greatly based on branch of service, combat experience, ethnicity, gender, sexual orientation, and socioeconomic background. Gain basic knowledge about the varying communities within the military, how their experiences differ, and how to factor these considerations into treatment planning

Multicultural Counseling Techniques for Music Therapists

Presenter(s): Michael J. Silverman, PhD, NICU-MT, MT-BC Counseling approaches with the four major cultural groups in the United States, African American, Asian/Pacific Islander, Latino, and Native American/Alaskan Native, are shared. Characteristic traits, case examples, and effective techniques to establish rapport and treat culturally diverse patients are provided.

Multicultural Music Therapy Institute: The Intersections of Music, Health, and the Individual

Presenter: Annette Whitehead-Pleaux, MA, MT-BC Pre-registration and additional fee required. This institute explores the relevance of music and the arts to health and the individual who identifies with race, ethnicity, religion, sexual orientation, gender identity, gender, and ability that differs from the majority culture. Participants will discover ways to design music therapy interventions that embrace the individual's culture, learn about the music of these cultures, and explore her/his own biases

Multicultural Music Therapy in Pediatric Medical Facility

Presenter: Deborah A. Benkovitz, LSW, MSW, MT-BC: Susan Ouchis Music Therapy practice in a world-renewed pediatric hospital requires well-developed multicultural skills in order to effectively serve patients with diverse backgrounds. Basic understanding of cultures and individuals' preferences requires that clinicals are educated regarding how to apply knowledge and how to train their students and interns through modeling

Music Therapy Services for Students who are Culturally and Linguistically Diverse with Disabilities

Presenter: Amy Greenwald Furman, MM, MT-BC an increasing number of Minneapolis Public School students receiving music therapy services are from culturally and linguistically diverse (CLD) backgrounds. There is little information on students with specific disabilities who also qualify as CLD. Clinical experiences in working with students and families from Hmong and Somali cultures will be shared.

Music Therapy for Culturally and Linguistically Diverse Students with Severe Disabilities

Presenter(s): Amy Furman, MM, MT-BC An increasing number of students receiving music therapy services are from culturally and linguistically diverse backgrounds. However, the disability often becomes the focus with cultural aspects, including the role of music, ignored. Listen to clinical experience in working with Hmong and Somali students with multiple disabilities and their families.

Music Therapy Best Practices for Lesbian, Gay, Bisexual, Transgender, and Questioning

Presenter(s): Amy Donnenwerth, MA, MT-BC; Michele Forinash, DA, LMHC, MT-BC; Spencer Hardy, MT-BC; Maureen Hearn, MA, MT-BC; Leah Oswanski, MA, LAC, MT-BC; Annette Whitehead-Pleaux, MA, MT-BC; Beth Robinson, MT-BC; Elizabeth York, PhD, MT-BC The Lesbian, Gay, Bisexual, Transgender and Questioning Best Practices are designed to be a starting point for therapists to gain a broader perspective and understanding of LGBTQ issues and needs. These guiding principles are the foundation for best preparing music therapists for supporting and affirming LGBTQ clients, co-workers, and students.

Music Therapy Ethics—Raising Consciousness & Consulting with Colleagues Room:

Presenter(s): Carol L. Shultis, PhD, LPC, MT-BC; Gretchen Patti, MS, LCAT, MT-BC Pre-registration and fee required. Music therapy ethics impact every aspect of our profession from student-faculty interactions to announcing services. Ethics education offers the professional an opportunity to learn and explore ethical concerns in the work world. Participants will explore ethics and have the chance to explore ethical concerns that arise from their own work.

Music Therapy and Emotional-Approach Coping: Clinical Implications of Recent Research

Presenter: Claire M. Ghetti, PhD, CCLS, LCAT, MT-BC Emotional-approach coping (EAC) is the use of emotional expression, awareness, and understanding to cope with stressors. This session explores the concept of EAC and its relation to music therapy practice, examining research design and outcomes from two music therapy studies on EAC with individuals undergoing periods of significant health-related stress.

Navigating the Landscape of Race: African American Perspectives Room:

Presenter(s): Marisol S. Norris, MA, MT-BC Explore the construct of race and the diverse racial narratives of African-derived people in America. The cumulative effects of racism on mental health and common themes of micro-aggression will be discussed along with techniques to establish a racially sensitive music therapy environment.

One in Harmony: Clinical and Educational Strategies in Multicultural Music Therapy

Presenter(s): Andi McGraw Hunt, PhD, MT-BC; Seung-A Kim, PhD, AMT, LCAT, MT-BC, Chih-Chen Sophia Lee, PhD, MT-BC; Adenike Webb, MMT, MT-BC (Pre-registration and fee required.) Participants will learn strategies for multiculturally-informed practice, education, and supervision, drawing from the expertise of presenters from diverse clinical and educational backgrounds who are members of both majority and minority cultures. Using experiential and didactic methods, participants will be guided to explore their own competence in multicultural therapy practice, teaching and training students, supervising therapists, and developing research questions. Participants will also have opportunities to discuss their experiences to expand their cultural awareness, knowledge, and skills. Music from diverse cultures, including African, Asian, Indian, Latino, and Middle Eastern will be used as an effective mode for multicultural training.

One Love: Cross-Cultural Music Therapy Experiences in Jamaica City

Presenters: Katie Myers, MM, MT-BC; Elaine Vuong, MM, MT-BC the presenters will introduce the Jamaica Field Service Project (JAFSP) and share clinical video clips. Music therapists who attended the JAFSP May 2010 trip will share cultural information about Jamaica, their clinical experiences, and cross-cultural experiences in music therapy. Participants will experience drumming and Jamaican music.

Pieces of the Puzzle: LGBTQI Topics Explored

Presenter(s): Annette Whitehead-Pleaux, MA, MT-BC; Xueli Tan, PhD, MT-BC; Leah Oswanski, MA, LPC, MT-BC; Amy Donnenwerth, MA, MT-BC; Beth Robinson, MT-BC; Michele Forinash, DA, LMHC, MT-BC; Maureen Hearn, MA, MT-BC; Spencer Hardy, MT-BC

The Impact of Cultural Identity on Cross-Cultural Music Therapy Practice and Supervision

Presenters: Andrea McGraw Hunt, PhD, MT-BC; ChihChen Sophia Lee, PhD, MT-BC; Seung-A Kim, PhD, LCAT, MT-BC, Adenike Webb, MMT, MT-BC Theories of cultural identity can provide a framework for understanding clients' musical and cultural needs, both for international music therapy students and Western music therapists wishing to practice abroad. The presenters will share examples of cross-cultural supervision and practice to demonstrate formation of cultural identity in different cultural contexts.

The Efficacy of Music as a Multicultural Training Modality for Healthcare Professionals and Students

Presenter: Seung-A Kim, PhD, AMT, LCAT, MT-BC Music is an effective way to increase cultural awareness and learn about diverse cultures. This presentation will provide a summary of findings from multicultural research. The presenter will discuss to what extent multicultural training using music helps healthcare professionals and students increase cultural knowledge relating to their clinical work.

The Development of an Effective, Ethical LGBTQ

Presenter(s): Amy M. Donnenwerth, MA, MT-BC As delineated in the AMTA Code of Ethics, music therapists are required not to discriminate in professional relationships with regards to gender, gender identity or expression, and sexual orientation. With this in mind, we understand that the development and practice of being an ally is not optional as a music therapist, but an ethical requirement.

Transgender and Gender Creative Clients: Developing an Inclusive Music Therapy Practice

Presenter(s): Beth A. Clark, MM, MTA, MT-BC Transgender clients experience disproportionately high levels of stigma, discrimination, violence, and barriers to health care. Given support from families and access to health care, transgender children, youth, and adults experience much more positive health outcomes. Focus on developing strategies necessary for providing these clients with culturally competent music therapy services.

Unveiling Sites of Privilege: Expanding the Therapist's Self-Awareness

Presenter(s): Susan J. Hadley, PhD, MT-BC; Nicole Hahna, MS, FAMI, MT-BC (Pre-registration and fee required) Explore key components of cultural competence, including ability, race, and gender, which affect the way the music therapists and our clients see the world. Disability studies, critical race theory, feminist theory, and critical pedagogy will be presented. Discussion and introspection will allow participants to integrate these theories into their practice.

Voices and the Open Access Revolution: Culture, Ethics, Authenticity

Presenter(s): Brian Abrams, PhD, FAMI, LPC, LCAT, MT-BC; Joke Bradt, PhD, LCAT, MT-BC; Jane Edwards, RMT; Carolyn B. Kenny, PhD, MTA, MT-BC; Lucanne Magill, DA, MT-BC; Katrina McFerran, PhD; Rune Rolvsjord; Brynjulf Stige, PhD; Lisa R. Summer, PhD, LMHC, MT-BC; Guylaine Vaillancourt, PhD, MTA; Barbara L. Wheeler, PhD, MT-BC Editors of Voices: A World Forum for Music Therapy will discuss issues that have occupied their work over the last ten years. Reflections shared on concepts of culture, ethics, and authenticity—personal, social, professional, and political aspects of dialogue and debate.

Working Effectively with Non-English-Speaking Clients: Tips, Techniques, and Resources

Presenter(s): Sarah Jean Newberry, MA, MT-BC Learn about the challenges and joys of working with clients from diverse language backgrounds. Specific techniques and interventions that can be used in linguistically challenging sessions are taught. Resources will be shared for learning useful words and songs for different languages.

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BIOGRAPHICAL SKETCH

Brianne Rucker was born in Warren, Ohio in 1994. In 2008, Brianne relocated to Murfreesboro, TN with her family and completed secondary school at Blackman High School. Brianne received a full ride music scholarship to Tennessee State University, a historical black college/university, where she received a bachelor's degree in music education. In May 2020, Brianne will be graduated from Florida State University with a MM in music therapy. Brianne has a passion for music and helping at-risk youth in the urban community. With these passions, she plans to pursue a PhD to further advance her research on cultural competency within the field of counseling when working with minority communities.