

MARS

Music And Resilience Support



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Specialisation Profile

www.musicandresilience.net

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SECTION 1: Context for Music-And-Resilience-Support work: a multi-factored environment requiring a multi-disciplinary training.

The aim of MARS is to provide specialized training supporting the use of music as a means of promoting improvement in life quality within socially deprived and under-resourced communities.

Music, a prerequisite skill for the MARS worker, is contextualised not as an end in itself, but as a social-educative-cultural medium within and through which the communities' needs will be addressed and responding interventions will be planned and carried out.

In order to equip the MARS worker as well as possible for the work s/he will carry out, it is necessary to understand how potential stakeholders define and categorize intervention areas and workers. Within an extensive body of related literature, a number of similar but distinct terms can be found, indicating varying frames of thinking. These include combinations of the concepts: 'psychology', 'sociology', 'community', 'mental health' and 'support', contextualized within situations classified in a variety of ways, from sudden and unforeseeable emergency, to calculable and predictable crises, to protracted, long-term (permanent?) deprivations. An analysis of the common characteristics of these concepts and classifications will inform the definition of the knowledge and competences

which a MARS worker should acquire in order to develop the capacity to respond with flexibility and adaptability to each specific work situation.

The 'crisis' context

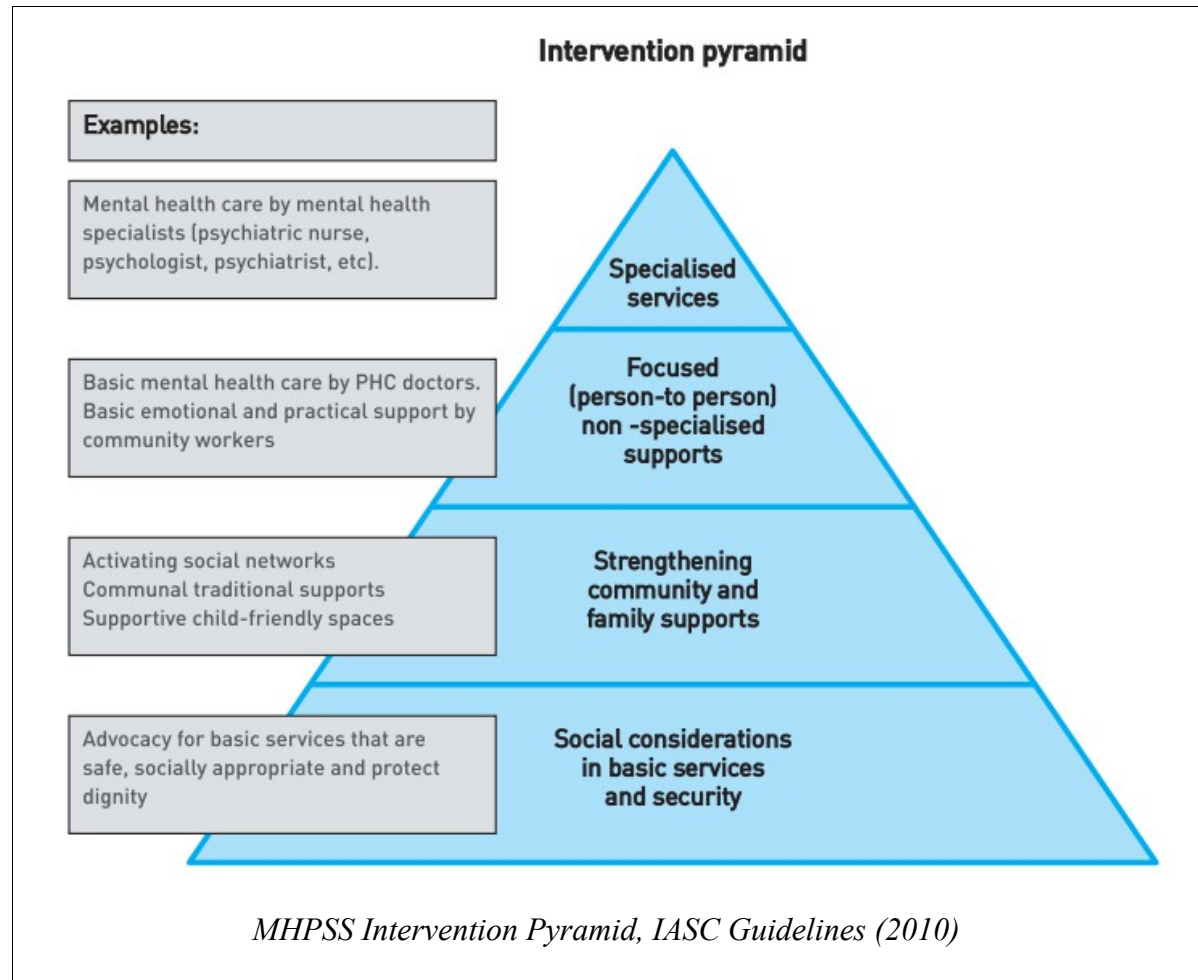
The terms 'psycho-social support' (PSS) and, more specifically, 'mental health and psychosocial support' (MHPSS) are used by many organizations to indicate a key part of emergency or crisis response and intervention planning, in particular for children, in communities exposed to conflict and/or socio-political crises. UNHCR, UNRWA, UNICEF, IASC, Save The Children, International Federation of Red Cross and Red Crescent and many other smaller NGOs have developed a large amount of related literature, covering field documentation, definitions, manuals for training, planning, implementation, monitoring and evaluation, reflecting the attention dedicated to the development of this field. PSS denotes an intervention area informed by the combination of psychological and social frameworks of thinking, reflecting the inter-relatedness and interdependence between the individual psyche and the social environment. When 'MH' precedes this term, specific reference to

prevention and/or treatment of mental disorders as indicators of ill- or well-being is intended (UNICEF).

The publications of these organizations situate PSS and MHPSS within a context of emergency or crisis, advocating the urgency to attend not only to physiological survival (food and water, shelter and physical safety), but also to the affective needs of frightened and disoriented people. There is a clear distinction between baseline help (PSS) delivered by 'humanitarian health workers' (IASC) and specific MH interventions which are the domain of medically qualified professionals.

The relationship between what is done, and who does it, is well represented by the 'Intervention Pyramid'. The MARS profile will maintain this clear distinction based on the professional level of workers prior to specialization. Clinically trained music therapists will be equipped to work at the 4th level of the pyramid in specialist services, whilst community musicians will specialize in skills for 2nd and 3rd level intervention.

The starting point for all discussion is the review of the impact of emergencies, from micro (individual) to macro (society) levels, and the multifactorial nature of distress resulting from a constellation of each individual's psychological characteristics and the relative



social context, which weave together in a temporal dimension including lived past, living present and projected future. Equally important is the understanding that 'catergorizing' disaster effects too rigidly represents a threat to awareness of resources within the affected group:

Thus, mental health and psychosocial problems in emergencies encompass far more than the experience of PTSD or disaster-induced depression. A selective focus on these two problems is inappropriate because it overlooks many other MHPSS problems in emergencies, as well as ignoring people's resources. Men, women, boys and girls have assets or resources that support mental health and psychosocial well-being. A common error in work on MHPSS is to ignore these resources and to focus solely on deficits – the weaknesses, suffering and pathology – of the affected group.

(IASC 2010, 2-3)

The 'community' context

It is precisely in relation to this essential focus on people's resources, that the concept of 'community' acquires a central role in

PSS and therefore within the MARS profile. The body of research in PSS and MHPSS, emerging over the last 25 years or so, shows clearly that the PSS construct offers a highly effective and efficient way of responding to crisis, whether of short or long term, only if it is developed organically from within the affected group. Interventions which are 'applied' from the outside and carried out by 'outsiders' not only create an unsustainable dependence on external resources, but also debilitate the group's sense of agency and capacity to react and improve life conditions. However, outside resources, both economic and human, are not only inevitably necessary in crisis situations; they also represent the expression of empathy and solidarity within the dimension of the universal human condition. Thus PSS becomes a metaphor for balanced, healthy relationships, where *observing, listening, understanding* and *accepting* with *respect* underpin appropriate responses. In addition to musical skills, the MARS profile requires a pre-disposition to the constant attention to, and development of, these attitudes.

'Community' PSS derives the fundamentals of theoretical stances from social/political sciences and psychology, informed also by anthropology, and then by specific practices – arts, music, theatre, etc. The community worker focusses on groups suffering from social exclusion of some kind, and on facilitating the development of resilience and agency within that group, in relation to the larger – 'external' or 'hosting' - social context. The emphasis is on recog-

nising, validating and building on the resources available within the community itself. Responsibilities include:

- identifying resources within the community;
- facilitating awareness of community resources;
- supporting community self-help and agency;
- offering appropriate activities for different groups within the community;
- involving community members in development of resources (training, peer education, etc);
- advocating for sustainable development with local and hosting stakeholders;
- project-planning, monitoring, evaluating, reporting.

These responsibilities require the community worker to develop skills in:

- understanding the complexity and multiplicity of psycho-social determinants of 'health'¹;
- listening, understanding, accepting;
- non-violent communication, both one-to-one and in groups;

1 "Health is a state of complete physical, mental and social well-being and not merely the absence of disease or infirmity." Preamble to the Constitution of the World Health Organization as adopted by the International Health Conference, New York, 19-22 June, 1946; signed on 22 July 1946 by the representatives of 61 States (Official Records of the World Health Organization, no. 2, p. 100) and entered into force on 7 April 1948.

- engaging with respectful curiosity with communities, irrespective of their social/cultural origins and characteristics;
- understanding the social/political context and related policies of the community's 'host' environment;
- commitment, motivation, leadership, team cooperation, trust-building;
- organization, public relations communication.

This framework of thinking reflects an integrated model for PSS, which attends to the social risk factors of 'daily stressors' or 'toxic stress' (Shonkoff et al. 2011), in combination with the more specifically trauma-focussed model (orientated by the Western MH vision of PTSD), as discussed in depth by Miller and Rasmussen (2009).

The 'political' context

Focus on 'PSS' and 'community' as crisis intervention response has developed over the last 3 decades together with psycho-social thinking about communities in general, giving rise to the emergence of a socio-political critical stance supporting internal social change. This is known



as 'community social psychology' (CSP), described as a paradigm based on the assumption that *“society is a collective construction effected by persons who consider that their life circumstances must be transformed, and about which they have developed a critical perspective”* (Montero, 1998). This model of human social group organization provides the basis for the MARS worker's framework of thinking, informing all planning and action:

From its start, community social psychology (CSP) has been oriented to produce changes in social actors enabling them to develop their capacities, to empower them so that they are able to obtain and produce new resources and effect transformations in their environment as well as being in control of their own actions and decisions.

(Montero, 1998)

Community well-being is a fragile and vulnerable state, dependent on processes such as membership, inclusion, identity, feeling of belonging, and an emotional bond, all of which in turn are inter-dependent on the 'micro'-relationships of community members, and the 'macro'-relationships with the outside world (Wiesenfeld E. 1996). The metaphor of the 'matrioska' dolls illus-

trates well the 'never-ending' characteristic of this inter-dependence.

Supporting the capacity within community members to recognize and celebrate their own resources, building self esteem and sense of agency, is essentially a challenge of curiosity, exploration and creativity. The medium of music, patrimony of every human being and vehicle of community cultural expression, lends itself well to this challenge. Music can build resilience, sustaining cultural identity, whilst supporting bridges of understanding and sharing outside the community. In one recent field narration from near Damascus, in a Syrian camp for Internally Displaced Persons, the power of music in healing and empowering is emphasised, in the words of a Red Crescent volunteer:

Music seems to be the best way to help these children cope with the problems they experience each and every day.

(Tou'meh V. 2013)

MARS workers will learn to care for, nourish and cultivate people's musical resources in support of positive psycho-social change.

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SECTION 2: The Specialisation Profile

Introduction

As far as MARS aims to develop a new professional profile through a Pilot Training course based on e-learning possibilities, we need to define the new professional profile. This is the main goal of this document.

We elaborated this Professional Specialization Profile after analysing the needs of the operators (see the MARS Intellectual Output 1: Needs Analysis Report available [here](#)) but also after some examples of professional profiles from different National Qualification Catalogues from our partnership like the [Repertorio delle figure professionali](#) (Region of Tuscany Government) or the [Catàleg de Qualificacions Professionals \(Institut Català de les Qualificacions Professionals\)](#) from Catalan Government). Finally, we took the model from Catalonia (Spain) as a model after checking that is sufficiently completed to be easily transposed to the other partner's country models and templates.

The document aims to offer a general description of the new professional profile from the general to the detail, from the big tasks s/he will face developing his profession to the way is desired the activity takes place. We have grouped all professional tasks in five major areas that establish the five unites of competence:

1. Analysis of needs, resources and potentialities of people, groups and communities
2. Designing interventions based on musical activities
3. Implementation of music-work-based interventions
4. Management of group dynamics and relationship in the framework of psycho-social interventions
5. Documentation, monitoring, evaluation and improvement of psycho-social music interventions

Within each unit of competence, we described four sections:

1. Technical competences (Professional accomplishments (PA) and performance criteria (PC))
2. Key competences
3. Required skills and knowledge
4. Professional context (Used and generated information; Production tools; Products & Results of the work)

Definitions

UNIT OF COMPETENCY

A unit of competency is the specification of knowledge and skill, and the application of that knowledge and skill, to the standard of performance expected in the workplace. A unit of competency is the smallest unit that can be assessed and recognised.

TECHNICAL COMPETENCIES

Knowledge of, and skill in the exercise of, practices required for successful accomplishment of a business, job, or task.

PERFORMANCE CRITERIA

Specify the required level of performance or what level of skill is needed.

KEY COMPETENCIES

Key competencies are specific qualities desirable for the professional.

REQUIRED SKILLS AND KNOWLEDGE

Describes the essential skills and knowledge required to effectively perform in the workplace

Unit of competency 1: Analysis of needs, resources and potentialities of people, groups and communities

UC 1.1 TECHNICAL COMPETENCIES

Professional accomplishments (PA) and performance criteria (PC) associated

PA 1 Analysing the social and organizational context of the intervention

PC 1.1 Understanding the social/political context and related policies of the community's 'host' environment

PC 1.2 Understanding of the geo-political complexities of host and refugee communities

PC 1.3 Understanding the complexities and nuances of interactions between host and refugee communities

PA 2 Singling out and analysing needs and resources of the subjects with whom the community musician / music therapist works

PC 2.1 Recognising and validating the resources available within the community itself

PC 2.2 Understanding the complexity and multiplicity of psycho-social determinants of 'health'

PC 2.3 Sharing and checking the results of the needs analysis with other professionals who work in the service or take part in the intervention

PA 3 Sharing and checking the results of the needs analysis with other professionals who work in the service or take part in the intervention

PC 3.1 working collaboratively in multi-disciplinary teams and respecting different approaches

PC 3.2 taking in consideration divergent (and at times contradictory) understandings of culturally situated determinants of health and wellbeing

PC3.3 Integrating different perspectives, attitudes and approaches

PA 4 Promoting and give proper importance to the participation of the subjects with whom the community musician / music therapist works and of other stakeholders in the analysis of needs and of personal and contextual resources

UC 1.2 KEY COMPETENCIES

KC 1 Analytical Thinking

- Notices discrepancies and inconsistencies in available information.
- Identifies a set of features, parameters, or considerations to take into account, in analysing a situation or making a decision.
- Identifies many possible causes for a problem.

KC 2 Conceptual Thinking

- Notices similarities between different and apparently unrelated situations.

- Quickly identifies the central or underlying issues in a complex situation.
- Applies a theoretical framework to understand a specific situation.

UC 2.3 REQUIRED SKILLS AND KNOWLEDGE

UC 1.4 PROFESSIONAL CONTEXT

Used and generated information

Production tools

Products and results of the work

Unit of competency 2: Designing interventions based on musical activities

UC 2.1 TECHNICAL COMPETENCIES

Professional accomplishments (PA) and performance criteria (PC) associated

PA 1 Defining the goals of intervention according with the goals of the host organization and the needs of beneficiaries

PC 1.1 Advocating for sustainable development with local and hosting stakeholders

PC 1.2 Supporting community self-help and agency

PA 2 Defining the general characteristics of the intervention (duration, periodicity, individual/grupal, improvisation/repertoire based, etc)

PC 2.1 Building on the resources available within the community itself

PC 2.2 Identifying resources within the community

PC 2.3 Offering appropriate activities for different groups within the community

PA 3 Designing music-work-based activities

PC 3.1 Facilitating awareness of community resources

PC 3.2 Understanding the emotional / physical power of music-based work (cathartic, distressing, expressive, supporting, uplifting, stimulating, etc.)

PA 4 Looking for and selecting the most appropriate repertoire for the activities, if repertoire is required

PC 4.1 Looking for repertoire needed for the activities

PC 4.2 Selecting the most appropriate repertoire according to the goals of the activity and the possibilities of the beneficiary or the group

PC 4.3 Offering opportunity for communicating knowledge of home culture (sharing songs / norms / values) as well as access to musical/verbal culture of host communities

PA 5 Sequencing the activities during the session and during the entire intervention

PC 5.1 Offering opportunities for stress release, relaxation

UC 2.2 KEY COMPETENCIES

KC 1 Strategic Thinking

- Understands the organization's strengths and.
- Develops and proposes a strategy for the organization based on an analysis of the needs and the organization's current and potential capabilities.

KC 2 Technical Expertise

- Develops technical solutions to new or highly complex problems that cannot be solved using existing methods or approaches.
- Is sought out as an expert to provide advice or solutions in his/her technical area.
- Keeps informed about cutting-edge technology in his/her technical area.

KC 3 Results Orientation

- Develops challenging but achievable goals.
- Develops clear goals for meetings and projects.
- Maintains commitment to goals in the face of obstacles and frustrations.

KC 4 Analytical Thinking

- Makes a systematic comparison of two or more alternatives.

- Approaches a complex task or problem by breaking it down into its component parts and considering each part in detail.
- Weighs the costs, benefits, risks, and chances for success, in making a decision.
- Carefully weighs the priority of things to be done.

UC 2.3 REQUIRED SKILLS AND KNOWLEDGE

- Knowledge about Cultural – social – musical norms of own and other countries / regions
- Knowledge and understanding of the transient experiences of disrupted and interrupted communities; and associated stressors.
- Flexibility in conceptualising what constitutes a resource for what purpose, in what situation and location.
- Capacity to tolerate and skills to contain and work with powerful feelings through music-based work
- Knowledge about Cultural – social – musical taboos of own and other countries / regions
- Knowledge of different models of human development and pathology / disability / (e.g. medical / psychological / ecological / social models etc)

UC 2.4 PROFESSIONAL CONTEXT

Used and generated information

- Strategic document of the host Organization
- MARS on-line resource centre

Production tools

- Song books

- Music libraries

Products and results of the work

- Project description
- Activity descriptions files
- Repertoire lists
- Action plan

Unit of competency 3: Implementation of music-work-based interventions

UC 3.1 TECHNICAL COMPETENCIES

Professional accomplishments (PA) and performance criteria (PC) associated

PA 1 Applying all the variety of musical/educational intervention techniques

PC 1.1 Observing, listening, understanding and accepting with respect

PC 1.2 Promoting non-violent communication, both one-to-one and in groups

PC 1.3 Offering opportunities for wellbeing (pleasure, enjoyment, feeling valued and skilled)

PC 1.4 offering opportunities to learn musical skills

PA 2 Promoting and enhancing the participation of the beneficiary

PC 2.1 Inviting people into shared music-activities – and respecting their reluctance or inability to join in

PC 2.2 Engaging with respectful curiosity with communities, irrespective of their social/cultural origins and characteristics

PC 2.3 Involving community members in development of resources (training, peer education, etc);

PC 2.4 Offering non-verbal communication and relationship (irrespective of language) Building on the resources available within the community itself

PA 3 Changing plans, improvising and/or adapting to the person's/group's needs of the moment

UC 3.2 KEY COMPETENCIES

KC 1 Forward Thinking

- Anticipates possible problems and develops contingency plans in advance.
- Anticipates the consequences of situations and plans accordingly.
- Anticipates how individuals and groups will react to situations and information and plans accordingly.

KC 2 Decisiveness

- Is willing to make decisions in difficult or ambiguous situations, when time is critical.

KC 3 Self Confidence

- Is confident of own ability to accomplish goals.
- Presents self-crisply and impressively.

KC 4 Stress Management

- Remains calm under stress.
- Can effectively handle several problems or tasks at once.
- Controls his/her response when criticized, attacked or provoked.
- Maintains a sense of humour under difficult circumstances.

KC 5 Flexibility

- Is able to see the merits of perspectives other than his/her own.
- Demonstrates openness to new organizational structures, procedures and technology.
- Switches to a different strategy when an initially selected one is unsuccessful.

KC 6 Self-management

- Is able to regulate one’s emotions, thoughts, and behaviours effectively in different situations. This includes managing stress, controlling impulses, motivating oneself, and setting and working toward achieving personal and academic goals.

KC 7 Technical Expertise

- Effectively applies technical knowledge to solve a range of problems.
- Possesses an in-depth knowledge and skill in a technical area.

UC 3.3 REQUIRED SKILLS AND KNOWLEDGE

- Skills to play / sing / lead different kinds of musical activities (small and large groups; individual; instrumental, vocal)
- Skills in doing music-work with minimal resources (e.g. lack of instruments; lack of quiet space to work in; fluctuating attendances)
- Attentive listening and flexible integrating a range of musical sounds and understandings into a shared relational musical experiences
- Flexibility and Sensitivity in negotiating shared musical participation

UC 3.4 PROFESSIONAL CONTEXT

Used and generated information

Production tools

- musical instruments
- musical scores and parts
- Products and results of the work
- intervention plans and documents

Unit of competency 4: Management of group dynamics and relationship in the framework of psycho-social interventions

UC 4.1 TECHNICAL COMPETENCIES

Professional accomplishments (PA) and performance criteria (PC) associated

PA 1 Promoting cohesion, internal collaboration, conflict management and participation in activities by all members of the group

PC 1.1 Favouring/creating a space of trust and respect.

PC 1.2 Understanding and promoting understanding of cultural differences: music aesthetics, social norms and understandings of 'mental illness', health and taboos among the all parts

PC 1.3 Following up the agreements/assumptions accepted by all parties

PC 1.4 Revising agreements/assumptions and decisions periodically and systematically by all parties

PA 2 Effectively managing communications with / among group members, colleagues, other operators and stakeholders

PC 2.1 Favouring/developing respectful listening spaces and attitudes among the participants

PC 2.2 Offering to everybody valuable and relevant enough opportunities to express their self (verbally, musically, non-verbally, etc)

PC 2.3 Taking into account the valuable contribution to the success than can be offered by other operators and stakeholders.

PA 3 Changing plans, improvising and/or adapting to the person's/group's needs of the moment

PC 3.1 Keeping expectations / projections in check. Being realistic and flexible, allowing project to take its own form.

PC 3.2 Observing and containing more than one need at a time: inclusive and diverse practice.

UC 4.2 KEY COMPETENCIES

KC 1 Persuasive Communication

- Selects language and examples tailored to the level and experience of the audience.

KC 2 Interpersonal Awareness

- Understands the interests and important concerns of others.
- Notices and accurately interprets what others are feeling, based on their choice of words, tone of voice, expressions, and other nonverbal behaviour.
- Anticipates how others will react to a situation.
- Understands the unspoken meaning in a situation.

KC 3 Building Collaborative

- Shows an interest in what others have to say; acknowledges their perspectives and ideas.
- Recognizes the business concerns and perspectives of others.

- Expresses gratitude and appreciation to others who have provided information, assistance, or support.

KC 4 Social awareness

- Takes the perspective of and empathize with others from diverse backgrounds and cultures, to understand social and ethical norms for behaviour, and to recognize family, school, and community resources and supports

UC 4.3 REQUIRED SKILLS AND KNOWLEDGE

- Empathic / communicative non-verbal skills
- Personal –professional skills in tolerating difference, managing difficult behaviours, maintaining boundaries and safe practices, seeking help and support when needed

UC 4.4 PROFESSIONAL CONTEXT

Used and generated information

Production tools

Products and results of the work

Psycho Social Support becomes a metaphor for balanced, healthy relationships, where observing, listening, understanding and accepting with respect underpin appropriate responses. In addition to musical skills, the MARS profile requires a pre-disposition to the constant attention to, and development of, these attitudes.