THE JOURNEYMAN MUSICIAN,

THE PHOENIX,

AND

THE SPIRITUAL MUSICIAN

Experiences of Combining Music with Salaried Employment

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By

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ABSTRACT

A basic interpretative research design (Merriam, 2002) was used to investigate the research question, "What is the experience of being involved with music while also employed in a professional occupation?" This study contributes to the research on meaning and purpose in life and in work. Three professionals, one man and two women, were interviewed using in-depth, semi-structured interviews. Participants were invited to provide a brief personal history and describe areas of life and work that they found challenging as well as rewarding and / or meaningful. Narratives were developed from the participants' interviews.

Themes that emerged from the data included the participants' experiences of meaning and purpose. All three participants identified their salaried employment as providing meaning in their lives. Their experience of music included a transcendent dimension, a sense of connection to others, a higher self, or to God. Factors that may have encouraged or prohibited the participants' achievement in work or music included early learning experiences, exposure to role models and mentoring opportunities, financial concerns, socioeconomic status, social support, psychological traits, and self-efficacy beliefs.

This study has relevance for individuals seeking meaning and purpose in their own lives. The narratives exemplified the lives of three individuals with the coping skills, resiliencies, and strengths required to thrive personally and professionally and attain a high level of achievement in more than one area. The narratives may also interest individuals interested in pursuing a career in the arts, music in particular.

This study is also relevant for parents, teachers, and career counsellors who want to facilitate the development of potential and encourage high achievement in their children, students, and clients. Career counsellors might benefit from a greater understanding of the aspects of life and work that affect the individuals' experiences and ability to pursue a high level of achievement. Early recognition of talent, followed by parental support and discipline as well as professional recognition would be a good start. Encouragement in the form of acknowledgement and financial assistance would continue to develop the individual's ability. However, external resources would not be sufficient without the internal resources, such as responsibility, courage, optimism, hope, perseverance, autonomy, and self-acceptance. Further study could research the application of positive psychology to enhance the development of talent and / or achievement.

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DEDICATION

This thesis is dedicated to all those who are seeking meaning and purpose, fulfillment and balance. I hope that this thesis will provide you with insights, knowledge, and inspiration as you pursue your interests and explore your potential.

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CHAPTER ONE

Introduction

On the evening of October 13th, 2002, a close friend and I were driving to
Dancing Sky Theatre in the small Saskatchewan town of Meacham to watch a live
performance of *Street Wheat*, a play about the loss of a family farm and the ensuing
depression and suicide of the farmer. As we drove, twilight darkened to deep night,
and we were treated to the spectacle of the Northern Lights. Perhaps the beauty of the
lights inspired our conversation, perhaps the subject of the upcoming play, or perhaps
midlife angst, but whatever the cause, we began to speak of our unmet desires, our
dissatisfactions, our disappointments, and our attempts to reconcile our dreams with
reality. Perhaps it was my approaching 46th birthday and my friend's reconciliation
with her age of 50. Certainly, she felt that her life was at least half over. Her mother
has Alzheimer's; perhaps she fears a similar fate. I was surprised to discover that this
dear friend of over ten years had unfulfilled ambitions that she dared not articulate, not
to me, possibly not even to herself. She was unable to articulate these ambitions,
unable even to identify the reasons for this inability. Possibly she feared to
acknowledge what she really wanted, fearing, perhaps, that if she articulated these
desires, she would be overcome by a terrible grief . . . or perhaps a terrible anger.

I recognized these emotions. As the youngest of four children born to working-
class farmers, I struggled to balance my need for financial security with my diverse
interests. Despite completing several degrees, including an undergraduate advanced
certificate in geology and a master's degree in English, I was unable to find an

occupation that satisfied my diverse interests, in particular my interests in the visual and literary arts. Eventually, I entered Educational Psychology, specializing in counselling. I hoped that studying career counselling would help me understand the struggle to balance my conflicting needs and provide financial security.

This thesis continues my on-going quest to discover how creative individuals experience meaning and purpose, fulfillment, and balance. A qualitative research approach was used. In-depth interviewing of three participants generated data that were presented as narratives. The purpose of the study, research question, rationale for the study, and definition of terms are presented in Chapter One, followed by a review of the literature in Chapter Two, and the methodology in Chapter Three. Chapter Four contains the participants' narratives, Chapter Five presents a discussion of the findings, limitations of the study, and implications for future research, and Chapter Six presents my reflections.

Purpose of the Study

The purpose of this study was to investigate the experience of being involved in music while employed in a professional occupation. This study employed qualitative research strategies such as in-depth, semi-structured interviews and inductive analysis, which resulted in narratives developed from the participants' interviews. The study also included my reflections on these narratives.

Research Question

The primary research question of this study was "What is the experience of being involved with music while also employed in a professional occupation?" Implicit in this primary research question were secondary questions, such as, "What

makes a life meaningful and fulfilling? How *do* people create lives that are meaningful and purposeful? How do they find meaning and purpose, satisfaction and creativity, a sense of calling, a sense of connection? How do they balance these pursuits with the need to make a living? How do they balance their interests and needs with family, social, and financial responsibilities? What "companions" this sense of fulfillment and balance? If they struggle to find fulfillment and balance, what inhibits them?

Rationale for the Study

This study is important for several reasons. Because the results describe adults' experiences of seeking meaning and purpose, the study has relevance for individuals seeking meaning and purpose in their own lives. As well, the participants' narratives might have application as tools for counselling individuals with artistic interests. The participants serve as role models for others who wish to pursue artistic interests while employed in another occupation. Counsellors might benefit from a greater understanding of the aspects of life and work that affect the individuals' experiences of combining two careers.

The research also provides role models of high-achieving individuals with the coping skills, resiliencies, and strengths required to thrive personally and professionally. This ability to thrive is important for the well-being of individuals and Canadian society, especially as the Canadian population ages. Fulfilling and meaningful work contributes to individuals' well-being, which in turn can positively affect the individual's physical health. In addition, the contributions of individuals through their work often have a positive impact upon society.

Understanding meaning and purpose is also important in view of the changes in employment that began during the last decades of the twentieth century and continue to the present day. As the increasingly rapid innovations in technology accelerate the rate of economic change, workers face a new career reality: long term, stable employment has become increasingly rare. Employment has often changed from full-time, permanent, long-term employment to temporary, short term contracts (Foot, 1996). If individuals are to thrive in this economy, they need to upgrade their skills and knowledge continually (Foot, 1996; Herr, 1993a; Herr, 1993b). Maintaining energy and enthusiasm for on-going learning and moving from one short-term contract to another is far easier if the work is intrinsically interesting and aligned with one's values. As more and more individuals have to create their own work, understanding personal fulfillment and managing balance becomes more and more important. Also, as technology such as the Internet, e-mail, and cell phones erodes the boundaries between work and private lives, individuals are coming to realize that identifying their interests and values and seeking to live according to their priorities is essential if they hope to balance all their needs and responsibilities.

Definition of Terms

For the purposes of this research, the following definitions apply:

Meaning. The *Collins English Dictionary and Thesaurus* (1993) defines "meaning" as "the inner, symbolic, or true interpretation, value or message" (Makins et al, 1993. p.708). In this thesis, I have used "meaning" to encompass the sense of importance or significance that people attribute to their actions or their lives. This meaning may be symbolic or interpretative, and often involves a sense of purpose.

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Purpose. "Purpose" may be defined as (a) "the reason for which anything is done, created, or exists," (b) "a fixed design or idea that is the object of an action or other effort," (c) "determination," (d) "practical advantage or use," or (e) "that which is relevant" (Makins et al, 1992, p.929). When used in the context of this thesis, "purpose" means "life purpose," the reason for which the individual believes he or she exists. Often this purpose involves a commitment to a cause and/or a connection to something larger than the self.

Vocation. Cochran (1990) called vocation "the elevated sense of a life's calling" (p.2), that entails intrinsic motivation, purpose, and meaningfuless (Young, Valach, & Collin, 1996). Work becomes a "metaphor for the self" (Cochran, 1990, p. 3). Although one's work can be assessed for "practical achievements," the work is also "symbolic, conveying a certain spirit or meaning" (Cochran, 1990, p. 3). Vocation may provide individuals opportunities to express their spirituality, to find meaning and purpose in their lives and live out their deeply held personal beliefs (Neck & Milliman, 1994). Work and self are inextricably intertwined: "For one who has achieved a sense of vocation, person and work are united. A person could not change his or her work without a change in being" (Cochran, 1990, p. 3). Vocation is a "life's work," as both the focus of one's lifetime and the focus of one's work (Cochran, 1990, p. 3).

CHAPTER TWO

Literature Review

This research investigated three individuals' experiences of being involved in music while also employed in a professional occupation. Each of these high achieving individuals not only obtained two university degrees that prepared them for professional employment, they also developed a high degree of proficiency in music, enabling them to perform publicly. Although their paid employment was often more challenging and less enjoyable than their music, the participants found that both their work and their music provided meaning and purpose. When considering these individuals who have achieved high levels of accomplishment in more than one area, I wondered what motivated them to attain these accomplishments and how they reached these levels of achievement. What environmental and / or personal factors facilitated their development as professionals and as musicians? This chapter begins with a review of the literature on self-actualization and self-realization, including the experience of music and the expression of ability and achievement through career and work. These sections are followed by a discussion of narrative, self-efficacy, and resilience, and the chapter concludes with a discussion of emotional well-being, achievement, and creativity.

Self-Actualization and Self-Realization

Individuals such as the participants in this study appear to be internally motivated to develop their potential in more than one area of achievement. This desire to develop one's potential is similar to the concept of self-actualization, developed by

humanist psychologists such as Carl Rogers (1961, 1980) and Abraham Maslow

(1970, 1971). Self-actualization can be defined as an innate moving towards higher

levels of development (Bohart & Greening, 2001). According to Maslow's (1970)

hierarchy of needs, individuals are intrinsically motivated to achieve self-actualization

by developing their full potential. First, however, individuals must meet their more

basic needs. These begin with physiological needs (food, water, oxygen, and sleep),

followed by safety needs (security, comfort, freedom from fear), attachment needs (to

love and be loved, to have friends), esteem needs (to be competent and recognized),

cognitive needs (curiosity, exploration, and understanding of the world), and aesthetic

needs (harmony, order, beauty). The final stage is self-actualization.

Rogers (1961) also believed that given the right conditions, people are

motivated to reach their full potential, but he believed that their development depends

on their self-concepts, their opinion of themselves. Positive self-concepts are

associated with experiencing unconditional positive regard. Without unconditional

positive regard, individuals struggle to accept their true self, the way they presently

are.

The humanist conception of innate, positive growth stresses responsible,

empathic interpersonal relationships with others, as well as promoting inclusiveness

and openness to alternative points of view. Connection, dialogue, understanding and

promoting the welfare of others is a large part of the humanist psychology. As Bohart

and Greening (2001) observed, Maslow's exemplars of actualized people were "mostly

people with a heightened sense of social responsibility" (p.81). Rogers, in addition to

his emphasis on empathy, unconditional positive regard, and genuineness, attempted to

develop processes for forming large democratic and interdependent group relationships, including methods to foster world peace (Bohart & Greening, 2001).

This seeking of optimal growth in life and work is also supported by psychoanalytical, existential, humanistic, and transpersonal theories, as well as research in the area of positive psychology, the study of human strengths. According to McLafferty and Kirylo (2001), Jung, Frankl, Maslow, and Assagioli were the first to create a psychology of human health, wholeness, and well-being, including a study of such concepts such as hope, love, courage, optimism, faith, and flow. "Each of these theorists implicitly or explicitly acknowledged two overlapping processes of growth: the emergence of personality and the alignment of that personality with a transcendent (spiritual) center" (McLafferty & Kirylo, 2001, p. 84). Jung's (1933) process of individuation includes a development of transcendence that allows the individual to move beyond the ego, while Maslow's (1970) process of self-actualization included the qualities of being self-determined, self-organized, and self-directed. Self-actualizing individuals could be either nontranscenders (high achievers) or transcenders (more spiritual and ego transcendent than the nontranscenders.). Frankl (1963, 1967, 1986) observed that happiness is not achieved by active pursuit, but is instead the side effect of exercising choice and responsibility: an individual can only "find identity to the extent to which he commits himself to something beyond himself" (Frankl, 1967, p. 34). Assagioli's (1965) "psychosynthesis," the discovery and formation of a dynamic relationship of the personality with a spiritual Self, emphasized "creativity, service, and practical livingness" (McLafferty & Kirylo, 2001, p. 85).

Krau (1997) linked the concept of self-actualization to vocation. He coined the term "self-realization" to describe "the attainment of the person's life goal, [which] leads to happiness….self-realization is a matter of individual choice achieved within the framework of adjustment" (p.7). Self-realization occurs within social interactions, and therefore individuals must be governed by socially acceptable moral behavior. Self-realization encompasses not only an "objective success," that is, the "attainment of a much valued goal," (p.8) but also a subjective success, the attainment of a "condition that bestows overall satisfaction and happiness upon the individual" (p.8).

Krau (1997) posited that self-realization would be facilitated if individuals (a) choose an area of realization based on a thorough knowledge of their abilities and the requirements of their occupational choice; (b) select an appropriate "group of reference," a group from which they seek recognition; and (c) choose a vocation that matches their abilities and preferences, thereby avoiding work maladjustment. To attain self-realization, then, individuals must first choose an area in which realization is central to their self-image. However, this area must be recognized by the social group from which the individual seeks recognition. For example, if individuals decide that music is central to their self-image and choose music (or more precisely, an instrument or discipline within music) as their area of self-realization, then they will seek recognition from other musicians by choosing and attaining goals germane to the field of music. Such goals might include taking music lessons, attending classes and workshops, pursuing professional training, attaining high levels of technical and artistic proficiency, and/or pursuing higher education in music. These goals function as

an objective measure of the individual's qualifications for inclusion within the musical community (Krau, 1997).

Although an individual's occupation is not necessarily the area within which an individual seeks self-realization, adjustment to the requirements of work is necessary. Compromise occurs as the individual adjusts to social, economic, and personal constraints, which Krau (1997) called the framework of adjustment. This adjustment is less difficult when the individual's career is closely related to the area chosen for self-realization. For many individuals, work provides their main opportunity and instrument for developing their talents and capabilities. Krau (1997) emphasized that career choice is secondary to and derives from the image of oneself in a self-realized end state, and therefore the choice of a career is one of the most important life decisions that facilitates self-realization. However, the state of self-realization is associated with overall satisfaction and happiness. Thus, Krau (1997) stipulated that to reach a state of self-realization, individuals must be well-adjusted, without serious complaints or frustrations in their lives.

The Experience of Music

Listening to Music

Music is an important part of many people's lives, both for those who listen and those who perform. Listening to music is an activity engaged in frequently by many people, and it is often a positive experience (Golin & Hanlon, 1995; Rentfrow & Gosling, 2003). Positive responses include managing stress (e.g., Fellows and Jones, 1994; Golin & Hanlon, 1995; Lehrer and Woolfolk, 1993), increasing attention (e.g., Cripe, 1985), and improving memory (e.g., Morton & Kershner, 1990). Music

listening is associated with negative effect for some individuals. For example, Martin and Clarke (1993) reported that music preference in adolescents was linked with vulnerability to suicide ideation, depression, delinquency, and deliberate self-harm. Research on music listening indicates that gender, age, musical training, personality traits, and education are not associated with significant differences in the reported enjoyment of music (e.g., Madsen & Byrnes, 1993; Slobada, 1991; Wheeler, 1985).

The function of music for individuals

Hargreaves and North's (1999) research findings indicated that music functions in three principal ways for the individual: the management of self-identity, interpersonal relationships, and mood. Music can stimulate self-reflection and greater understanding of the self, creating a strong sense of self-identity. For example, Hughes (1984) reported that students who listened to and then discussed popular songs on topics such as self-identity, self-acceptance, social roles, values, spontaneity, and commitment appeared to be more willing to self-disclose.

Interpersonal relationships are developed for the musician though musical groups such as choir and band. Participation in musical groups also leads to positive experiences in feeling needed, appreciated, and recognized by others (Sears, 1968). Music fosters interpersonal relationships through shared musical experiences.

Mood is affected when music generates emotions in the listener. Juslin and Sloboda (2001) distinguished between two sources of emotion in music: intrinsic emotion, which is evoked by specific structural characteristics of the music, and extrinsic emotion, which is generated by sources external to the music. Extrinsic

emotion is further divided into two types, iconic sources of emotion and associative sources of emotion.

Iconic sources of emotion arise through "some formal resemblance between a musical structure and some event or agent carrying emotional 'tone'" (Juslin & Sloboda, 2001, p.93). For example, loud, fast music shares features with high-energy events and suggests high-energy emotions, such as excitement. The resemblance between the music and the non-musical referent tends to be obvious to anyone familiar with the non-musical referent, thus non-musicians tend to access iconic meanings as easily do musicians.

Associative sources of emotion are arbitrary relationships between the music and non-musical factors that carry emotional content of their own. Like smell and taste, music seems to be associated with particular contexts or events and provides a trigger to the recollectionl of these events, especially if these events were occasions of strong emotion. When these musical triggers are played, these strong emotions direct attention away from the present music into the remembered past event (Juslin & Sloboda, 2001). Even when music does not evoke strong emotion, music often generates feelings related to the life history of the individuals, such as "that song takes me back to my high school years."

The experience of performing

Performers communicate emotions to listeners through their performance of a piece of music. Research by Gabrielsson and Justin (1996) found that professional musicians, using various instruments, were generally successful in communicating emotion through their performances. Juslin's (2000) research asked three professional

guitarists to communicate anger, sadness, happiness, and fear to listeners. The guitarists were successful at communicating emotions to listeners. Based on research results such as these, Juslin (2001) concludes that performers are able to simultaneously communicate emotions to listeners in a universally accessible manner and to develop a personal expression. However, this communication of emotions has a limited information capacity, and ultimately the listeners specify the precise meaning of the music (Juslin, 2001).

When preparing to perform, some musicians consciously manipulate emotional memories and memories of emotions to induce a "particular emotional frame of mind for the sake of learning and/or performing" (Persson, 2001, p. 282). Entering an altered state of mind in preparation for a creative task is similar to Csikszentmihalyi's (1990) description of *flow*, "states of concentration so focused that there is an absolute absorption in an activity that seems make time and emotional problems disappear" (p.109). Boyd and George-Warren (1992) interviewed seventy-five popular musicians about their creative process and noted that:

> …by completely concentrating on the music they're playing or writing, musicians are able to open themselves up to a peak experience. It is as if an intense concentration can push the conscious mind away from 'self-consciousness and the unconscious is allowed to filter through. The result can be songs that seem to come from nowhere, the ability to suddenly play a riff that been too difficult before, or an on-stage 'merging' with band mates. (p. 156)

Given the positive experiences generally associated with listening to and performing music, it is not surprising that the participants in this study valued music.

Career, Meaning, and Spirituality

Career

Meaningful work is commonly found in one's paid employment or career

(Krau, 1997). The definition of career varies greatly, from the inclusive emphasis of

Tolbert's (1980) series of occupations to Norris, Hatch, Engelkes, and Winborn's

(1979) composite of all the individual's activities throughout life. Super, Savickas, and

Super's (1996) career self-concept theory uses a life-span, life-space conceptualization

of career as the sequence of life and work-related roles throughout life:

> Career self-concept theory concentrates on the personal meaning of abilities,
> interests, values, and choices as well as how they coalesce into life themes.
> This subjective perspective helps clients to understand facts and experiences in
> their own terms. Purpose, not traits, is the emphasis of the subjective approach
> to conceptualizing the self. . . . Subjective congruence, or fit, between purpose
> and possibilities parallels and complements the objective congruence between
> traits and occupations. (p. 139)

Self-concept refers to one's view of oneself (Super, Starishevsky, Matlin, & Jordaan,

1963). One's self-concept has many elements, including appearance, abilities,

personality, gender, values, and place in society, but some of these elements are more

central to one's sense of self than are others. People protect these self-concepts and act

on them, even when their self-perceptions are not accurate (Gottfredson, 1996).

Super's (Super et al., 1963) career self-concept theory is supported by studies

of self-schemas by personality psychologists (e.g., Markus & Nurius, 1986; Markus &

Wurf, 1987; Tunis, 1991; Tunis, Fridhandler, & Horowitz, 1990). Self-schemas are

organized concepts of the self. Their work indicates that individuals have multiple self-

schemas that are (a) activated in different roles, (b) remain stable in particular types of

situations and relationships, and (c) relate to efficient information processing during

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decision making (Markus & Wurf, 1987). Further, Super's (Super, Savickas, & Super, 1996) theory explains the multiple occupational roles that individuals assume during their lives. These roles may be assumed simultaneously as well as at various times in their life. For example, working mothers assume the role of caregivers while with their children, workers while at work, administrators while managing the family finances, and possibly a "leisurite," to use Super's terminology, when pursuing leisure activities. These multiple roles have different demands and often compete for the resources, which may generate conflict for the individual. This is especially true for women, as family and career often create inter-role conflict because women remain primarily responsible for housework and childcare (Super et al., 1996, p. 148).

Gottfredson's (1996) theory of circumscription and compromise, based on her research melding psychological and sociological perspectives on career, suggests that career choice is an attempt to place oneself within the social order. Although personal elements such as values, personality, and plans are important, their influence is "circumscribed by efforts to implement or protect desired social identities" (p. 181). Thus the most public and social aspects of career –gender, social class, and intelligence – have more influence on choice of career. When considering a career, individuals assess the compatibility of different occupations with their understanding of themselves and their range of preferences: the greater the perceived compatibility, the stronger the preference. However, individuals "rarely achieve compatibility of all elements of the self. Occupations that conflict with core elements of the self-concept will be most strongly rejected" (p.186). Significantly, personality and interests tend to be sacrificed before social standing and gender considerations. In addition, sometimes

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the most preferred occupations are not realistic or available, and individuals consider

the accessibility of occupations when choosing an alternative to pursue. Finally,

Gottfredson's (1996) theory suggests that without intervention, most people eliminate

the negative options rather than select the most positive.

Meaning

When individuals find an occupation that draws on their interests and abilities,

they may have found what Cochran (1990) called vocation, "the elevated sense of a

life's calling" (p.2), which entails intrinsic motivation, purpose, and meaningfuless

(Young et al., 1996). According to Cochran, vocation eliminates the barriers between

one's self and one's work. "Person and work were not two different things, but

inseparable aspects of some oneness of being" (p.3). In vocation, one strives to narrow

the gap between "what is and what ought to be" (p.3). One's work becomes a

"metaphor for the self," and vocation becomes an "order of being, not just a

conception and not just a feeling, but both" (p.3). Work and self are inextricably

intertwined:

> The relationship [between one's work and one's self] is not contingent but
> personally necessary, a relationship of being and doing, potential and actual. In
> work, one strives to actualize or make real one's potential or order of being. In
> one sense, one's work is practical and can be assessed for practical
> achievements. In another sense, one's work is symbolic, conveying a certain
> spirit or meaning. For one who has achieved a sense of vocation, person and
> work are united. A person could not change his or her work without a change
> in being. (Cochran, 1990, p.3)

The striving to express one's inner being seems similar to Maslow (1970, 1971) and

Rogers's (1961, 1980) concept of self-actualization, Jung's (1933) idea of the

development of transcendence during the process of individuation, Frankl's (1963,

1967, 1986) observation that individuals discover their identity through commitment to

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a purpose greater than the self, and Assagioli's (1965) concept of psychosynthesis. Thus, this concept of vocation might be described as the living one's potential for meaning and purpose.

Spirituality

Although Cochran (1996) acknowledged that individuals might be forced to take up work other than their vocation, their "true" work is sacred: vocation provides individuals opportunities to express their spirituality, to find meaning and purpose in their lives and live out their deeply held personal beliefs (Neck & Milliman, 1994). Lips-Wiersma's (2002) research investigated the spiritual meaning of work to individuals from various spiritual and religious backgrounds, including Catholic, Anglican, Mormon, Buddhist, Quaker, Jewish, and individuals not affiliated with an organized religion but perceiving themselves to have a spiritual belief. In a psycho-biographical study, Lips-Wiersma (2002) interviewed 16 adults, aged 40-50 years. She found four purposes underlay meaningful work: "developing and becoming self," "unity with others," "expressing self," and "serving others" (p.497). These purposes fall into two categories, "self" and "others." While the "self" category appeared to reflect a desire to discover, develop, and express one's identity, abilities, the "others" category reflected connection with and serving others. As Rehm (1990) observed,

> a person's vocation can only be verified in context of consequences, for both individual identity and commonality come to light in relation to others. A meaningful calling is developed over time as gifts are learned and redefined in light of relations to others. (p. 121).

In Cochran's (1990) words, vocation is "a life's work," both in the expectation that it will be the focus of a lifetime and will be the centre of one's work:

[Vocation] is expected to endure throughout life and to be the very measure on one's life. To write one's life story would be to tell the story of one's vocational preparations, aspirations, and achievements. Second, it is the center of a life, pervading the multitude of activities that make it up. For one with a vocation, we neither expect nor find a radical division in life in which there are compartments bearing no relation to others. One bends all of life in service of a vocation, and what cannot be bent can only be endured. (pp.3-4).

Life Narratives

Cochran's (1990) "life story" evokes the importance of interpretation and narrative in understanding one's life. Young et al. (1996) emphasized the role that language and social constructs play in constructing career identity: "Career identity, values, interests, and behaviours are not shaped from the outside "in;" rather, they are constructed, perhaps largely through language, in conversation with others" (p. 486). This construction and interpretation was central to the interpersonal communication process and making sense of one's goals and experiences (Cochran, 1990; Collin & Young, 1992; Sloan, 1987).

Collin and Young (1992) linked interpretation in part to the development of a sense of identity through the construction of narratives. They observed that narrative "is build from history, culture, society, relationships and language. It embodies context" (p. 8) As Young et al. (1996) explained, interpretation through narrative allows individuals and groups to make sense of their experiences:

A coherent narrative is one in which there is a sequence or temporal ordering of events that make sense to the person. However, coherence does not precede other dimensions of the narrative; it is constructed simultaneously with them…The narrator seeks to provide good reasons for what has happened in her or his life. Among acceptable reasons provided in our society from which individuals and groups draw in their construction of career narratives are those related to ability, personality, socioeconomic class, and economic conditions. Goals and intentions, constructed through social discourse, also serve to establish coherence. (p. 491)

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Not only can narrative create coherence and continuity out of separate, unrelated actions, it also provides a guide for action (Sarbin, 1992). The overall story or narrative supplies a framework within which to understand the events in one's life and facilitate action (Young et al., 1996). As people develop narratives to construct connections "among actions; to account for effort, plans, goals, and consequences; to frame internal cognitions and emotions; and to use feedback and feed forward processes" (Young & Valach, 1996), these narratives involve increasingly complex interactions of internal processes, emotions, social meaning, and behaviour. These narratives are not a private reproduction of events, but social phenomena, a story told to others. Narrative is the "intentional, goal-directed product of the group" (Young et al., 1996, p. 500). When these constructs are about one's work, then the narrative begins to be about (a) the continuity of the process of change and human intentionality, and the long-term continuity and meaning assigned to the individual's experiences, (b) how these experiences are interpreted, and (c) how people make sense of the action and context. In this way, the narrative construct of career begins to approximate Cochran's (1990) idea of vocation (Young et al., 1996).

Life narratives may also contain themes, recurring topics, problems, or perspectives (White & Epston, 1990). By identifying themes in one's life and recognizing the place of these themes in one's life story, an individual may be able to construct these themes in such a way that he or she has more control over them (White & Epston, 1990) and thereby, over his or her life story. Ideally, this facilitates agency and the process of self-actualization and self-realization.

Self-efficacy and Agency

In examining the role of narrative construction in facilitating control over one's life's themes, a discussion of efficacy and agency arises. In his summary of research on self-efficacy, Bandura (2000) asserted that people's judgements of their self-efficacy were the most central and persuasive aspects of personal agency. Perceived self-efficacy was described as "beliefs in one's capabilities to organize and execute the course of action required to produce given levels of attainments" (p. 18). Efficacy beliefs affect human functioning through cognitive and motivational processes as well as through emotional and environmental selection processes.

According to Bandura (2000), action that brought desired outcomes was likely to be adopted by those with high efficacy, but not by those who doubted their ability to succeed. When people believed that they had high efficacy, they focused on techniques and strategies to perform successively. They perceived difficult tasks as challenges to be mastered. They set higher goals for themselves and were more committed to meeting these goals. When they encountered difficulties, individuals with high self-efficacy attributed failures to lack of knowledge or skill, faulty strategies or insufficient effort, all of which they regarded as remediable. They usually experienced success through renewed efforts after failed attempts. As Bandura (2000) observed, "It is resiliency of personal efficacy that counts. This type of affirmative outlook sustains motivation, promotes accomplishments, and lowers vulnerability to stress and depression" (p. 23).

While those with higher efficacy beliefs visualized success scenarios that provided positive guides for their performance, those with low self-efficacy

undermined their performance with visualizations of difficulty and obstacles (Bandura, 2000). They blamed failures on personal inadequacies. Failures further undermined their confidence in their capabilities. When faced with a challenging task, those individuals with low self-efficacy dwelt on "obstacles, the negative consequences of failure, and their personal deficiencies" (Bandura, 2000. p. 23), rather than focusing on strategies and skills to help them complete the task successfully. They had lower aspirations and weaker commitment to their goals and were slower to recover from failures and setbacks than do individuals with high self-efficacy. Those with low self-efficacy "easily [fell] victim to stress and depression" (Bandura, 2000, p. 23).

Efficacy beliefs also affected people's emotions "by influencing how threats are processed, supporting coping actions after the threats, exercising control over perturbing thought patterns, and alleviating aversive affective states" (Bandura, 2000, p.20). Confident individuals who believed they could manage threats were not distressed by challenging tasks. However, those who were not confident of their ability to manage threats worried and magnified risks. The distress caused by this reaction impaired their functioning. Those individuals with high self-efficacy tackled the problems that cause stress and anxiety and had greater success in shaping the environment (Bandura, 1997). In addition, those with high self-efficacy had confidence in their ability to halt distressing thought patterns and to manage negative affective states effectively.

Interestingly, individuals were more influenced by how they perceived their success than the successes themselves (Bandura, 1982). That is, *perceived self-efficacy* was a better predictor of subsequent behaviour than was the performance. In addition,

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if individuals discovered something about a task that suggested limitations about their ability, their self-efficacy declined despite a successful performance. Behaviour corresponded closely to level of self-efficacy; the higher the level of perceived self-efficacy, the greater the performance accomplishments. Strength of efficacy also predicted how behaviour was changed: the stronger the perceived efficacy, the more likely were people to persist in their efforts until they succeeded (Bandura, 1982). The individual's perception of self-efficacy and their sustained effort was more predictive of success than ability, and implied that self-efficacy and motivation can easily be undermined despite successful performances. Further, information relevant for judging personal capabilities was not inherently enlightening, but became instructive only through cognitive reappraisal; that is, after the individual reflected upon and evaluated the experience (Bandura, 1982).

Bandura's (1986) social cognitive theory acknowledged the interaction between individuals' thoughts and social influences. In this model, personal attributes (physical attributes as well as cognitive and affective states), environmental factors (including physical and social environments), and overt behaviour of the individual all interact and effect one another (Bandura, 1986). In this way, people become both "products and producers of their environment" (Wood & Bandura, 1989, p. 362). People are able to self-regulate their behaviour in a complex interplay between personal goals, self-efficacy, and outcome expectations, beliefs about the possible or imagined consequences of behaviour (Lent, Brown, & Hackett, 1996).

Bandura (2000) observed that efficacy beliefs about the ability to shape one's own environment created the opportunity to choose an environment that will

encourage the development of the individual's potentialities. This was most evident in the career choice of individuals. Ideally, individuals choose occupational environments that draw on their abilities, that support them emotionally and financially, and that facilitate their emotional, cognitive, and skill development.

The ability to choose one's environment is an ability facilitated by a strong sense of agency, a recognition of oneself as an agent, a person that "acts or has the power to act" (Makins et al., 1993, p. 23). Cochran and Laub (1994) summarized the core ingredients of agency as self-determination, self-legislation, meaningfulness, purposefulness, confidence, active striving, planfulness, and responsibility. Self-determination (deCharms, 1968; 1976) means connecting to a meaningful motive, choosing goals, using knowledge and skill to reach those goals, and "taking responsibility, ownership, and freedom" (Cochran & Laub, 1994, p.5). Self-legislation (Frankfurt, 1971) means that individuals evaluate their own desires, motivations, and choices. Howard (1989) suggested that "a life becomes meaningful when one sees himself or herself as an actor within the context of a story" (p.vii). Cochran and Laub (1994) defined purposefulness as "setting goals as symbolic vehicle for transforming ideals into actualities" (p. 9). Confidence can be described as a person's trust in and reliance upon oneself to get things done to act effectively. According to deCharms (1976), active striving characterizes agents, who take action and are proactive rather than passive and reactive. Agents strive to complete meaningful goals, "not necessarily because their attainment is probable, but because their actualization is right or good and giving up amounts to yielding to wrong or bad" (Cochran & Laub, 1994, p.12). "Planfulness" was defined as the willingness to appraise goals realistically and choose

a course of action (Cochran & Laub, 1994). Responsibility results from choosing a course of action and adjusting action to reach that goal. If one believes the successful outcome is within one's control, then one is responsible for the outcome.

These agentic features are interdependent. Agency is concerned with meaning or a unifying theme of meaning. All the criteria of agency -- responsibility, goals, intention, etc. -- concern meaning from the perspective of the agent within a social and environmental context. Similarly, narrative "emplots characters in context and forms a unifying theme of meaning, capable of unifying quite diverse strands" (Cochran & Laub, 1994, p.16-17).

Thus, individuals influence their environment through their thoughts and behaviours, and choices they make about their beliefs, thoughts, behaviours, emotions, social relationships, work, and spirituality. They create these realities through narrative, through the stories they tell themselves and one another. Further, not only do these narratives construct the present and provide a guide for future action, these narratives construct (and re-construct) past events.

Achievement

Many adults in western cultures struggle to meet multiple demands, especially home and work (Duxbury & Higgins, 2001). This struggle is particularly difficult for those baby boomers with young children or grandchildren, with adult children at home, and aging parents (Pinson-Millburn, Fabian, Schlossberg, & Pyle, 1996). Furthermore, the economy demands that individuals assume increasing responsibility for their career development, requiring individuals to upgrade their skills and increase their education (Foot, 1996; Herr, 1993a; Herr, 1993b). In view of these demands, how

do individuals such as those in this study attain high levels of achievement in not only one, but in two areas? Research on high achievers, presented below, suggests that factors such as economic class and financial resources, family of origin, gender, social support, physical health, psychological traits, and emotional well-being affect achievement in both career and the pursuit of the arts.

Socioeconomic class and financial resources

In general, individuals in North America who have attained high levels of achievement in their career or vocation have been privileged by membership in an affluent society and access to education. Individuals tend to aspire to and attain careers with similar socioeconomic status to their parents' occupations (Sewell & Hauser, 1975). Students from families of lower socioeconomic status tend to underachieve compared with higher socioeconomic peers. This underachievement has been attributed to limited financial resources, lack of motivation, and little support from parents and schools (Burwood, 1992). This lower achievement of individuals of lower socioeconomic status is "particularly troubling because a gap in ability does not accompany it" (Carter, 1997, p. 200). Students from higher socioeconomic status, regardless of ability, have higher aspirations (Gottfredson, 1996) and are encouraged to enrol in curricula required for higher education (Burwood, 1992). Individuals who do move up in socioeconomic status require the qualities of strong aspirations and hard work. Once they became established in their careers, these individuals struggle to adjust to a different way of life and social world than their family of origin (Carter, 1997).

Family of Origin

Family of origin plays an important role in the development of gifted children (Winner, 1996), defined in the research literature as those individuals who have above average intelligence or exceptional talents in the literary, visual, or performing arts. While an optimal family environment is not sufficient to create a gifted child, given a high-potential child, certain kinds of family environments are more likely to maintain and nurture the child. These optimal family environments provide positive early learning experiences, nurturing combined with artistic or intellectual stimulation, and an appropriate balance of parental directives and involvement with the child's need for independence (Winner, 1996).

Riksen-Walraven and Zevalkink's (2000) summary of research on support for gifted infants suggested that early learning experiences facilitate the development of positive human traits necessary for high achievement. Four ingredients were identified as essential: emotional support, respect for the child's autonomy, the provision of clear and consistent structure and limits, and high-quality instruction. Emotional support provides an infant with a basic sense of security and competence, motivating them to interact with the world. Respecting the child's autonomy means allowing the child to experiment with new experiences and discover on his or her own. A parent who respects their child's autonomy would intervene only if the child needs assistance. Parents who continuously interrupt the child's play allow the child little opportunity to experience themselves as competent agents (Riksen-Walraven & Zevalkink, 2000). Consistent limits on children's behaviour have been shown to contribute to children's feelings of competence, especially when provided by emotionally supportive parents

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(Baumrind, 1977). High quality instruction was defined as clear information that meets children's "needs, state and cognitive level" (Riksen-Walraven & Zevalkink, 2000, p. 210). Of these four factors, the first two, emotional support and respect for the child's autonomy, were identified as the most important.

In general, parents of gifted children allow their children more independence than do other parents (Colangelo & Dettman, 1983; Karnes, Schwedel, & Steinberg, 1984; Terman & Oden, 1947). However, parents of children gifted in performance domains such as music and athletics are the most directive, insisting that the child submit to rigorous, early training, while parents of children gifted in the visual arts are the least directive. Parents of children gifted in academics are moderately directive (Bloom, 1985). Youths who dropped out of their domains of talent reported having parents who were either too directive or too uninvolved (Winner, 2000).

Typically, parents of gifted children have high expectations. They model hard work and high achievement (Bloom, 1985; Csikszentmihalyi, Rathunde, & Whalen, 1993; Gardner, 1993). Hard work, perseverance, and practice are necessary for (but do not guarantee) high achievement (Winner, 2000). In the area of career, parents encourage high achievement by supporting educational attainment (Poole, Langan-Fox, Ciavarella, & Omedei, 1991) and by encouraging women to pursue career success (Farmer, 1980; Gaskill, 1991; Higham & Navarre, 1984; Reddin, 1997). As Reddin (1997) observed, "parental support for one's career decisions, and the valuing of education, are crucial to successful career development. Through their words and behaviour, parents model attitudes, beliefs, and feelings that are transmitted to their children" (p. 112). Thus, children learn to set high achievement goals for themselves.

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Siblings can also influence a child's achievement by offering challenge and competition, a "peer" group, and shaping and developing personality traits (Altman, 1997). Of particular interest is the effect of a *lack* of male siblings for gifted girls. Helson's (1968; 1985; 1990) research suggested that "only when boys were absent that the girl could be invested in such a way [by her parents] that she could develop the personality resources necessary to achieve success" (1990, p. 64). The effects of gender on high achievement are further discussed below.

Gender

Wright's (1992) research on working women found that five family variables predicted career achievement for the women. These factors were father's occupation, father's education level, mother's education level, birth order, and number of children the women had. High achieving women were more likely to have fewer children, be first born (or only) children, and have high status parents (Wright, 1992). High achievement women attributed their success to others as well as to themselves and often identified a mentor who aided their achievement. They also indicated that they had their husband / partner's support for their career activities (Wright, 1992). This support often included not only emotional support, but also practical support, such as financial aid and domestic help.

In a study by Reddin (1997), high achieving women shared the characteristics of independence, curiosity, and goal-setting tendencies. As well, their relationships with their partners were egalitarian, with mutual support of activities, goals, and dreams. However, although these women had non-traditional values about women in the workplace, the majority of them espoused traditional ideas of the role of women

and the power distribution in their relationships with their significant others (Reddin, 1997). Despite their success, the women experienced self-doubt as well as discrimination and harassment (Reddin, 1997).

Social Support

Social support is also essential for the development of abilities and high achievement. Social support is provided not only family of origin, but by peers, classmates, role models, mentors, teachers, and partners (Reddin, 1997). Peers and classmates can encourage performance and high performance. Role models provide examples of career opportunities and successes important both for the development of career aspirations (Reddin, 1997) as well as creative talents (Bloom, 1985; Feldman, 1999; Feldman & Piirto, 1994). Creative children require "appropriate teachers, educational arrangements, and mentors" (Feldman, 1999, p. 175). Same-sex role models are much more influential than opposite-sex role models (Stake & Noonan, 1985), but it is difficult for women to find same-sex role models and mentors in non-traditional careers (Higham & Navarre, 1984). Women's achievement in non-traditional careers, including high achievement in business or academia, is hampered by the lack of these role models and mentors (Hayes, 1986).

Early instruction and encouraging teachers are important for high achievement in the arts. Research about the lives of creative individuals (Bloom, 1985; Feldman, 1999; Feldman & Piirto, 1994; Gardner, 1983/1993) suggested that early instruction and encouragement facilitates the development of talent. Sometimes, giftedness is not evident until after several years of instruction. Research by Sosniak (1985) into the life history of 21 young, successful American pianists revealed that the majority of these

pianists showed little sign of giftedness early in their training. Only after several years of training, when the pianists were in adolescence or even older, did their performance start to excel compared to the other students. This long incubation of talent requires support and encouragement from teachers as well as parents, friends, and partners. Gardner's (1983/1993) investigation into the lives of creative individuals indicated that these individuals created a small group of peers who could help each other with their work and their careers. Cultivating relationships with individuals and groups that appreciate one's unique qualities not only facilities the development of one's abilities, it is also one of the strategies for increasing well-being (Buss, 2000).

Physical health

Working is difficult if one lacks the physical stamina, energy, or good health needed to focus and work at one's chosen task (Duxbury & Higgins, 2001). Good physical health is important, if not essential, to high achievement, especially when pursuing two areas of specialization, which requires energy and stamina. As well, if individuals are working in a discipline that is not financially lucrative, they need financial resources to support the pursuit of this discipline. Many writers, musicians, and other artists supplement their artistic income with paid employment. The income from their paid employment provides the financial stability that allows them to pursue their vocation. However, pursuing art while employed requires the energy and stamina of good physical health.

Subjective Well-being

Keyes and Waterman's (2003) review of literature on subjective well-being suggested that there are three domains of subjective well-being: social well-being,

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psychological well-being, and emotional well-being. Social well-being includes positive relationships with family, friends, and community, as described in the section "Social Support" above.

Psychological Well-being

Psychological well-being has been described as a sense of personal growth, a purpose in life, self-acceptance (Moore & Keyes, 2003; Ryff, 1985, 1989). "Personal growth" was defined as "the capacity to continually realize one's talent and potential, as well as to develop new resources and strengths." Personal growth often involves "encounters with adversity that require one to dig deeply to find one's inner strength. . . . When [people] are most down and out, [their] inner resources are frequently found, and [people] exert their powers of renewal" (Ryff & Singer, 2003, p. 278). Purpose in life, like finding meaning, would depend on the individual, but other research suggested that helping others is associated with higher levels of mental health (Schwartz, Meisenhelder, Ma, & Reed, 2003). Seligman's (1990) research indicated that finding meaning requires a commitment to a cause or belief larger than oneself, which would include helping others either through volunteer activities or through paid employment. Purpose in life is "the capacity for finding meaning and direction in one's experiences, as well as to create and pursue goals in living." It is "profoundly grounded in confrontations with adversity" (Ryff & Singer, 2003, p. 277). Self-acceptance is the "positive regard for one's self . . . a deep form of self-regard built on awareness of one's positive and negative attributes. . . . honest self-evaluation, awareness of personal failings and limitations, and compassionate love for and embracing of one's self" (Ryff & Singer, 2003, p. 277).

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Ryff and Singer (2003) included environmental mastery, autonomy, and positive relationships as aspects of psychological well-being. Environmental mastery was defined as the ability to "create and sustain environments suited to one's personal needs'' (p. 278). Environmental mastery occurs through "personal effort and action," and is "proactive, not a passive version of the person- environment fit." It occurs in contexts of work, family and community life," bringing out the best in one's self and significant others" (p. 278). Autonomy is the "capacity to follow personal convictions and beliefs even if they go against accepted dogma and conventional wisdom." Finally, "positive relations with others" describes the enjoyment of the "pleasures and delights that come from close contact with others, deep intimacy, and abiding love" (p. 278)."

Emotional well-being

According to Keyes and Waterman (2003), emotional well-being included "feeling satisfied and happy about one's life and experiencing more positive than negative emotion over time" (p.6). Their research on the daily mood ratings of self-reported happy individuals revealed mostly positive emotions. Further, individuals' self-reported happiness predicted other indicators of well-being. Compared with those who are depressed, happy people were less self-focused, less hostile and abusive, and less vulnerable to disease. They were also more loving, forgiving, trusting, energetic, decisive, creative, sociable, and helpful (Myers, 1993; Veenhoven, 1988). Positive emotions are conducive to sociability, optimistic goal striving, and even healthy immune systems (Weisse, 1992). As well, happiness appears to contribute to longevity. Danner, Snowdon, and Friesen (2001) examined handwritten

autobiographies from 180 Catholic nuns, composed when participants were a mean age of 22 years. These autobiographies were scored for emotional content and related to survival during ages 75 to 95. A strong inverse association was found between positive emotional content in these writings and risk of mortality later in life.

Well-being and Career Achievement

Emotional well-being facilitates high achievement in professional employment. For example, unconscious conflicts may adversely affect career achievement. As Marcus (1989) observes, "individuals must be capable of cooperative relationships with superiors and peers and not be blocked by intrapsychic conflicts in achieving competence" (p. 276). Positive personality factors like those described above can enhance the development of career performance, while lack of these factors can inhibit high achievement.

Conversely, positive work experiences contribute to a sense of well-being. Csikszentmihalyi (1990; 1996) found that individuals reported an increased quality of life when work and leisure provide opportunities for flow. Work, including creative pursuits such as music, often provides the greatest opportunity for this unself-conscious absorption in one's work.

Well-being and Creativity

Emotional and psychological well-being are also related to the personality traits that facilitate creativity: openness to experience, tolerance of ambiguity, independence of judgment, unconventional values, preference for challenge and complexity, self-confidence, and risk taking (Russ, 1993). It seems to me that aspects of psychological traits such as a desire for personal growth, a purpose in life, and

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especially autonomy and environmental mastery would be desirable, if not necessary, for the challenges of creative work.

For example, Kolodny (2000) claimed that creative work is especially challenging because it involves three "orders" of difficulty. The first order of difficulty is inherent in the creative process:

> Creative work *is* difficult because it mobilizes anxiety. It requires us to enter emotionally charged territory and when we do, we don't know what we will find or what will happen as a result. The process confronts us with the possibility of change, of discovery, and calls into question what we thought we knew or were. Creative work is *inherently, inevitably difficult….*to do [creative work] we must give up rational, conscious control and forego certainty, risk and face many failures, pursue thoughts and perceptions which may unsettle both us and others. If we avoid this anxiety and risk little, what we create will lack depth and truthfulness, emotional power. This anxiety announces and accompanies our compelling unconscious themes, and these, in part, motivate the work. The anxiety is essential; it is not pathological. Without confronting and being able to tolerate it, we neither create what is significant for us and others, nor experience the joy [of creating]." (p.135)

Individuals may experience the second order of difficulty if they become anxious or frightened of the creative process and the inherent anxiety—afraid of the feelings evoked by the creative process. Kolodny (2000) believes that this second order of difficulty is "associated with fears of loss of boundaries or anxiety about separateness—being overwhelmed, abandoned, or merged" (p. 138). The third order of difficulty arises from "conflict, generally neurotic conflict, about doing the work, good, or any work, because of what doing the work unconsciously stands for, or where it is imagined to lead" (Kolodny, 2000, p.138). Often this third level of difficulty cannot be resolved without counselling.

Emotionally healthy creative individuals develop ways of coping with the first order of difficulty, the anxiety caused by the creative process itself. These coping

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methods include finding supportive friends with other creative individuals, including teachers and mentors, and developing strategies such as working through periods when the work is difficult, giving themselves assignments, and reassuring themselves that both "anxiety and bad work is sometimes inevitable and … are often followed by something good" (Kolodny, 2000, p. 137). An awareness of this aspect of creativity would be beneficial to all individuals engaged in creative endeavours, and, ideally methods of reducing and working through anxiety would be incorporated into all creative instruction.

Summary

According to humanistic perspectives, individuals are innately drawn to self-actualize, to develop their full potential (Maslow, 1970; 1971), or to move towards higher levels of development (Bohart & Greening, 2001). Being "self-realized," means having attained a personal life goal that leads to happiness (Krau, 1997). According to Krau's (1997) theory of self-realization in career, not only do individuals need to choose an area of realization and an appropriate group of reference, they must also find a vocation that matches their abilities and preferences. Cochran (1990) suggests that when an individual develops an "elevated sense of a life's calling" (Cochran, 1990, p. 2), they may have discovered their vocation, where person and work are "united" (p.3). Often, the meaning of vocation – and life experiences – are generated through narratives constructed about the experiences and the individuals' roles in that narrative (Young, Valach, & Collin, 1996). Furthermore, narratives can also provide guides for action.

However, individuals are not likely to act unless they have self-efficacy, the belief that they have the ability to complete the desired task successfully (Bandura, 2000), and agency, the ability to take action independently. Cochran and Laub (2004) identify key components of agency as self-determination, self-legislation, meaningfulness, purposefulness, confidence, active striving, planfulness, and responsibility.

Other factors such as socioeconomic class (e.g., Carter, 1997) and financial resources available for the development of ability (e.g., Burwood, 1992), family of origin (e.g., Winner, 1996), gender (e.g., Wright, 1992), social support (e.g., Reddin, 1997), and physical health (e.g., Duxbury & Higgins, 2001) affect achievement. Also pertinent are psychological well-being and emotional well-being. Psychological well-being incorporates a desire for personal growth, a purpose in life, self-acceptance, environmental mastery, positive relationships, and autonomy (Moore & Keyes, 2003; Ryff, 1985, 1989). Emotional well-being, that is, feeling more positive than negative emotions and generally feeling satisfied and happy about one's life (Keyes & Waterman, 2003), enables individuals to cope successfully with anxiety and other issues that may arise as individuals strive to develop their potential.

In summary, these are the research areas that informed my investigation of the research question: "What is the experience of being involved with music while also employed in a professional occupation?"

CHAPTER THREE

Methodology

This study was a basic qualitative investigation (Merriam, 2002) of the research question, "What is the experience of being involved with music while also employed in a professional occupation?" Three professionals who combined their professional employment with the pursuit of music were interviewed using in-depth, semi-structured interviews. Participants were invited to provide a brief personal history and describe areas of life and work that the participants found challenging as well as areas where the participants found meaning and purpose. The research resulted in narratives developed from the participants' interviews, which used their own language as much as possible. This chapter introduces a qualitative paradigm for inquiry and then describes the present study in terms of the research design, the procedures (participants, data generation, data analysis, and representation of findings), criteria for evaluating the quality of the study, and ethical procedures.

Qualitative Paradigm

Qualitative research commonly assumes a social constructivist perspective, a belief that "meaning is socially constructed by individuals in interaction with their world" (Merriam, 2002, p.3). This contrasts with the characteristic positivist assumption of quantitative research that reality is a "fixed, single, agreed upon, or measurable phenomenon" (Merriam, 2002, p.3). Qualitative research strives to understand the multiple constructions and interpretations of reality, constructions and interpretations that change with time and context (Merriam, 2002). The focus is on

"learning how individuals experience and interact with their social world, the meaning it has for them" (Merriam, 2002. p.4). Qualitative inquiry seeks to contextualize, interpret, or understand phenomena, using inductive logic to search for patterns, seeking complexity and pluralism, within data obtained in a naturalistic setting (Glesne, 1999).

A qualitative research design is most appropriate when the goal of the research is to "understand a phenomenon, uncover the meaning a situation has for those involved or delineate a process" (Merriam, 2002, p. 11). The purpose of this study was to investigate the experience of being professionally involved in music while employed in a professional occupation. I sought to describe the meaning these individuals attributed to their experiences. Because I intended to develop an in-depth understanding of the participants' experiences and the meaning these individuals construct from their experiences, a qualitative approach was appropriate.

Basic Interpretive Qualitative Research

Merriam's (2002) method of basic interpretative qualitative research was used to understand the participants' experience of being employed and simultaneously actively engaged in a musical pursuit. A basic interpretative study is defined by three key characteristics – "how people interpret their experiences," "how they construct their worlds," and "what meaning they attribute to their experiences" (Merriam, 2002, p. 38) – as well as "framed by some disciplinary-based concepts, models or theory" (p. 39). The present study is framed by the concepts and models of the discipline of psychology, in particular the concepts and models of humanist psychology,

educational psychology, and career development theory, as well as career counselling theory and practice.

Further, in basic interpretative qualitative research, "meaning is mediated through the researcher as instrument, the strategy is inductive and the outcome is descriptive" (Merriam, 2002, p.6). In other words, the researcher is the instrument of gathering, interpretative, and presenting data, and the subjectivity of the researcher is acknowledged as part of the meaning-making process. The researcher works inductively with the data and presents the findings as descriptively as necessary to convey the findings accurately. While basic interpretive qualitative research incorporates all the characteristics of qualitative research described above, it does *not* have an additional purpose, as do other types of qualitative research, such as grounded theory or phenomenology (Merriam, 2002).

The data in this basic qualitative research study were presented in narratives, "first person accounts of experience told in story form" (Merriam, 2002, p.9) because narrative research offers one way "to understand the meaning of the experience as revealed in the story" (Merriam, 2002, p. 38). Narratives were used to allow the participants' stories to speak to the reader directly.

Participants

A network of acquaintances was used to recruit participants who met the following criteria: (a) employed and simultaneously actively engaged in an artistic pursuit, (b) willing to participate in two or more interviews, (c) not be individuals I knew in a professional context, and (d) have access to counselling services, either

through their Employee Assistance Plan or through their partners' Employee

Assistance Plan, should the need arise for follow-up support.

Potential participants were contacted by phone or email. I explained the goal

and purpose of this research in a letter of introduction (Appendix A) and the procedure

for conducting the interviews and maintaining confidentiality (Appendices B and C),

as well as questions to guide the interviews (Appendix D). Mutually convenient

meeting times and places were arranged.

Two of the participants, one man and one woman, were employed as

instructors at two post-secondary institutions in Saskatchewan. The man also

performed as a professional musician and the woman performed as an amateur

musician at weddings and other special occasions. Both participants were in their mid-

fifties at the time of the interviews. The third participant, a woman in her mid-thirties,

worked part-time as a lawyer out of her home and combined her professional

employment with composing, recording, and performing music. Although I would

have welcomed participants practising in any field of the arts, by happenstance all

three participants were involved in music.

Data Generation

Data were generated through multiple, in-depth, semi-structured interviews.

During the initial interviews, I obtained the participants' permission to audio-tape the

interviews (Appendix E). The participants were invited to provide a brief personal

history, and then, they were asked a series of questions designed to elicit information

about areas of life and work that the participants found challenging as well as areas

where the participants felt fulfilled and balanced. These interviews were then

transcribed. After repeated reading and reflection upon the transcriptions, narratives were developed from the participants' interviews. Although the participants' words were sometimes re-arranged to preserve the chronological and narrative continuity of their stories, the narratives used the participants' language as much as possible. The participants were asked to review the narratives and check them for accuracy as well as request any changes or deletions of data. After they had indicated the changes they desired, a final meeting allowed the participants to make additional clarifications and give their written consent to release the data for inclusion in the thesis.

Data Analysis

Writing the participants' narratives

Once all the interviews were transcribed, I read and reread the transcripts repeatedly. I began to recognize that certain topics were described more than once by participants in their transcripts. Using a process Morse and Richards (2002) called "topic coding" (p.112), I identified passages on the same topic from each of the participants' transcripts. These passages were dated and saved as Word files. Once a rough draft of each participant's narrative was completed, I rearranged the passages in logical order and removed repetitious information. "Paralinguistic utterances" (Riessman, 2002, p.698) such as "um," "uh," and "you know" were removed from the stories, and I also made some further refinements to the narratives, eliminating some redundancies and making minor grammatical changes.The narratives retained as much as possible of the participants' words, with only brief statements used to provide context for paragraphs that would otherwise be unclear.

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The participants were provided both with literal transcriptions of the interviews as well as the narratives developed from their interviews. They were asked to review the data and the narratives in particular for accuracy. All three participants requested changes in the narratives. Participant 1 requested minor corrections, while Participant 2 changed some information that she thought might identify her and her family. In addition to changing some potentially identity revealing information, Participant 3 removed redundancies and awkward phrasing. During the final meeting, varying in length from twenty minutes to forty minutes, the participants reviewed the final narratives and requested any final changes. Once the participant was satisfied that the narrative was an accurate reflection of their views, they signed an agreement to that effect (Appendix F).

Identifying themes

As I coded the transcripts and prepared these narratives, I became aware of common themes across the three narratives. The themes suggested topics for further investigation in the literature. Additional reading of the research literature in turn provided insight into the narratives and the participants' experiences. This reiterative process affected the revision of all the chapters in the thesis.

Quality of the Study

The quality of qualitative research may be ensured through strategies such as "triangulation, member checks, peer examination, investigator position, audit trail, and rich, thick description" (Merriam, 2002, p.31). To ensure the quality of this research, member checks; a rich, thick description; creation of an audit trail; and disclosure of the investigator's position were used.

"Member checks" (Merriam, 2002, p.26) means that participants were asked to comment on the presentation and interpretation of the data, ensuring that the data accurately reflected their experiences. As indicated above, the participants read the narratives developed from their transcripts and made any corrections or changes requested before the narratives were included in the thesis.

In qualitative research, readers determine the extent to which the findings are applicable to their situations. A rich, thick description provides enough information and description that readers are able to determine how closely their situation matches the data, and thereby decide if the research findings can be transferred (Merriam, 2002). To create a rich, thick description in this study, the interviews were designed to evoke vivid descriptions and the narratives retained the participants' language and voice as much as possible.

An audit trail "describes in detail how data were collected, how categories were derived, and how decisions were made throughout the inquiry" (Merriam, 2002, p.27). During the research, I kept my own hand-written notes and computer memos on the committee feedback and the process of preparing the narratives and writing the thesis.

In qualitative research, *the researcher is the primary instrument for data collection and data analysis*" (Merriam, 2002. p.5). This means that the researcher not only plans and conducts the research, he or she is also the "measurement tool" who gathers the data as well as interprets and presents that information. Thus, the limitations and strengths of the researcher permeate the research from initial conceptualization to the final revision. Because the researcher is the instrument of inquiry, disclosing the investigator's position (Lincoln & Guba, 2000, p.275) is

essential. The disclosure of the researcher's experiences, assumptions, and theoretical orientation allows the reader to understand how the individual researcher might have arrived at his or her interpretation of the data (Merriam, 2002).

In conducting this research, I drew upon my professional training and experience as a counsellor and my life experiences. Born the youngest of four children to working-class Caucasian farmers, my early years in the bucolic setting of my parents' mixed farm allowed plenty of opportunity for an imaginative, day dreamy child to invent imaginary horses, re-enact scenes from *Wagon Train* and *Roy Rogers* television programs, invent dramatic plots, and give impromptu concerts to the cattle. These childhood pastimes manifested themselves as adult interests in literature, writing, painting, music, drama, photography, and videography. My love of learning led to a love of the university environment, where I accumulated classes and eventually obtained undergraduate degrees in geology and English, and then a master's degree in English. My experience of writing a master's thesis on gendered subjectivity contributed to my understanding of subjectivity as embedded in social status and economic class. My role as a wife and mother no doubt influenced my perspective, as these roles demand time and attention that otherwise could be devoted to other pursuits.

My assumptions in beginning this research were that meaningful work and fulfillment were possible and that research into this area would provide insight into how individuals accomplished this. These assumptions were grounded in the humanistic approach to the study of personality, which emphasized personal growth and life satisfaction (Carlson & Buskist, 1997). I entered the research with the hope

that I would find individuals who were self-actualized and who would be exemplars of fulfillment and balance.

As the interviewer, I was the primary research instrument. As Glesne (1999) observed, "Each researcher has personal strengths and weaknesses that form the basis of his or her interview style" (p. 80). In addition to having good listening skills, a good interviewer is "alert to establish rapport," "anticipatory," "naive," "analytic," "nondirective and therapeutic," "aware of status differences," and "patiently probing" (Glesne, 1999, p. 80-90). My training as a career and personal counsellor and my experience as an academic and career counsellor at the University of Saskatchewan has honed my ability to establish rapport and listen carefully. I was able to establish rapport easily with all three participants.

My natural preference during the interview was to be naïve and curious, open to alternative perspectives, similar to Glesne's (1999) "anticipatory" quality. I focused entirely on the participant during the interviews and engaged in analysis before and after the interviews. I am usually nondirective, but the semi-structured nature of the interviews occasionally required me to direct the participants' attention to a particular experience with a question. However, I then allowed the participant to express their experience fully without further directions.

As an individual, a counsellor, and a researcher, I was very respectful of the participants and sensitive to their emotional state. As a result, I avoided probing for details when I sensed the topic was sensitive. For example, I did not probe for information about two participants' decisions not to have children, partly because I

wanted the participants to lead the interviews and partly because the topic appeared sensitive.

As noted by Morse and Richards (2002), a study can be "constrained by the researcher's resources, familiarity with methods, and sometimes the data itself" (p. 24). My temporal and financial resources during the writing of this thesis were constrained by working half time as a counsellor at the University of Saskatchewan, as well as health issues, including migraine headaches and fibromyalgia. Although I have had the experience with researching and writing a thesis on gendered subjectivity for my master's degree in English, this was my first experience conducting qualitative research or research with human subjects.

An anxiety about quality and financial stability has undermined many of my artistic endeavours. Despite a life-long interest in creating original works of literary and visual art, I refused to allow myself to "indulge" in creative activities until I achieved financial stability. This decision has caused immense frustration, especially as my desire for quality has led to power blocks to creative acts, such as the writer's block that inhibited the completion of my thesis in both my master's in English and in Educational Psychology. This thesis was an attempt to discover how individuals succeeded in developing their artistic interests.

This conflation of my personal and professional goals was not without negative consequences. As Morse and Richard (2002) caution, "selecting a problem in which you have personal involvement may make the research project an overwhelmingly distressing experience" (p. 213). I found writing this thesis was a difficult project. I had high expectations for myself and for the study. I hoped to create a profound and

insightful thesis, an ambition that generated a great deal of anxiety and inhibited my writing. I also hoped to uncover the participants' process of thriving in two challenging occupations, a process that I could then emulate to enhance my own and my clients' abilities to overcome barriers to developing potential and to pursuing meaningful and rewarding work.

Ethical Procedures

Before beginning this research, I applied for and received approval for the study from the University of Saskatchewan Ethics Committee (Appendix G). After the initial contact during which participants tentatively agreed to participate, I sent each of the participants a letter of invitation to participate in the research study, which briefly explained the goal and purpose of the research as well as a general description of the interview process (Appendix A). I also provided the potential participants with more detailed information about the study and the consent to participate (Appendix B), the transcriber's agreement of non-disclosure and confidentiality (Appendix C), guiding questions for the interviews (Appendix D), and the permission to audio-tape the interview (Appendix E).

To protect the confidentiality and anonymity of participants, the interviews were held after work hours at a mutually acceptable time. To facilitate the participants' freedom of expression, for two participants, the interviews were held in the interview rooms in the Department of Educational Psychology and Special Education. The third participant requested that the interview be conducted at her home.

After the narratives were prepared, the individuals were given the opportunity to review the narratives and make changes. After the changes were made, the

individual participant's approval for use of the final version of the narratives was

obtained (Appendix H). All three participants chose a pseudonym to disguise details of

their work environment and personal lives to protect their identities and ensure their

anonymity. No information was used or disclosed without the participant's written

permission.

CHAPTER 4

Findings: Participants' Narratives

This chapter presents three narratives that convey the experiences of the three participants: The Journeyman Musician, the Phoenix, and the Spiritual Lawyer. The results are presented in the participants' words as much as possible. Sometimes sentences or parts of sentences were rearranged for chronological continuity. Titles were selected based on the interview. The narratives are presented in the chronological order of the interviews. First is Owen, a middle-aged, white, male instructor, who calls himself a "folk academic" and a "journeyman musician."

Journeyman Musician

Owen's father, an accomplished musician, played internationally before marrying Owen's mother. Soon after Owen was born, the family settled in a city on the Canadian prairies. Although Owen's father worked in a clothing store, he remained dedicated to music throughout his life, traveling within Canada and in Europe:

> My dad was the head of the musicians' union. He had a TV show, and he was always busy with music. He worked long hours, but enjoyed it and never complained. He played in the symphony until he was 80 and played right up until his death, when he was 89. I think that my father believed that you learn discipline about different parts of life through music, but you didn't have to do too much if you were a male child. You did the walks in winter, cut the grass, and then we had women workers – Mom and Sis – to do all the hard work. The one thing my dad did insist on is that I practice, even when I didn't want to. He made me practice a half hour on cello and then a half hour on bass. I always played. I played classical music. I played in the junior symphony and entered the senior symphony when I was fourteen. I was also interested in pop and jazz and things, and did the regular things kids did. I did sports and I liked that. I played soccer. Even after high school, I played one or two years, and I played community softball, but it didn't pull me any way.

Owen's early musical education and upbringing provided him with opportunities to study during summers and encouragement to continue his studies in music:

I had the benefit of studying summers in Montreal and in New York. Even though we didn't have a lot of money, we were middle class, and I got some scholarships. The union sponsored a summer course I took in New York. The teacher was the principal bass in a large American symphony who also taught at an American university. And he said, "I can arrange for you to come there in the performance program and take a degree." Well, I had things going on here. I had a girlfriend. I also had a band that made money, and I was more interested in pop and jazz than I was in symphonic stuff.

When I finished high school, although I had auditioned for an orchestra in southern United States, I wasn't sure that was the direction I wanted to go. I wanted something to put in my back pocket, something to fall back on if I couldn't earn a living as a musician. When I went to university the first time, I didn't care what I took at university. University was something to do between nighttimes. We played, did other things, and had other interests. I was interested in politics. I was appointed music director of the students' union. I had an office on campus, and I had a parking place on campus. I had a band that everybody knew, under my name. We played almost all the dances for almost all the colleges on campus. I did remind them that there was all kinds of money taken from students in fees that was going to athletics but hardly five cents to support some of our artistic endeavours including the university's concert band and the stage band. So I did get the first dollars that were flowing from the students' union to support some of the outreach programs and some of the bands over here. So that was enjoyable and I felt some sense of accomplishment for that.

When I graduated, I played in Vancouver professionally in nightclubs for almost six years. When we first got to Vancouver, it took a while to break in. In the 3 or 4 or 5 months between moving there and actually working in music, on a regular basis I used my Bachelor of Education to be a substitute teacher. I was very happy that I got a job immediately as a music substitute, but I ended up teaching Grade 1 and typing and shop. I sure needed the cash, so that's what I used my degree for at the time. As soon as I got playing professionally, I didn't teach anymore.

Towards the end of the six years, Owen and the other members of the group felt

that the life of the group was coming to a natural close:

Playing professionally was fulfilling in many ways, but there were some deficiencies as well. It was hard work, and I'm not sure I was advancing in terms of my music. I didn't really like the things we had to play, commercial things to make a living.

When the band broke up, Owen returned to his parents' home:

I started playing in the symphony because it was short a cellist. The conductor got me a cello, and I had to relearn some things. So I played cello and later I played bass in the symphony. I had some money, and I was never an economic

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burden for my parents. I thought, "This is just fine. I can drink all I want. I don't have to pay rent." I was probably 26 or 27. One day, my mother said to me, "What is it exactly that you're going to do?" And I remember the look on my face, seeing myself, thinking, "What do you mean, 'What is it I'm going to do?' I'm doing it!" But that's when I realized that living at home again probably wasn't appropriate, but it was easy. I didn't have anything to worry about. I'd put clothes in this magic box and they'd come back all clean, just like they'd always had, you know? It's amazing how guilt-free I was. So I was actually led downstairs and introduced to the two white boxes in the basement that actually did the laundry. It was a revelation for me. I had no idea. I'd never picked up an iron. I had no idea what a washer or dryer did. I'm a white male, middle class kid, you know, from that generation. But at that time, it dawned on me, "Oh, I guess I have to get on with my life here."

At that particular time, maybe because of the music or the politics or whatever, I thought, "I'm not going to work. I'm not going to get a day job." So I came to graduate school. Rather than going into music, which I didn't find fulfilling at university, I decided that what really interested me was the philosophy of education. I thought, I'll go see my old professor because I really liked him in my last year. He arranged for me to get in. They got me a scholarship and then I got a couple of classes to teach. I could work 10 or 12 hours a week in graduate school and make a living, and I didn't have any responsibilities. I'd go to the class and mark a few papers. It was easy. I didn't think it would really lead anywhere. I just went into a graduate program for something to do. It was fun, exciting at the time, and it was a good direction for me, because I studied the philosophy and sociology of education. I was in a good department that was interesting to me because there were a lot of political issues, a lot philosophical issues, and certainly a lot of educational issues-- a lot of critique about schools, which seemed to be a match for me. And they always encouraged me in the music. "Oh you play. You're going to be away for a few days. We'll get other people to cover your classes." They only wanted us to do a good job, which we always did. It was good diversion from music. I just didn't feel like immersing myself in music anymore. I had lots of flexibility and it was a good place to be at the time. So I was thankful and I enjoyed my graduate work.

I taught at the university as a full time lecturer for a couple years. And then one of my dad's friends, who was running a college, asked, "What are you doing? You have a graduate degree. Do you want to come and do some projects at work?" I started working there on a project-by-project basis, and ended up working there in an administrative position for eight or ten years. All the while, I played though.

The work at the college was fun for a while, but after a while, it seemed to take too much of my time. When it comes to the workaday world, I don't know if I'm that ambitious. I never felt a need to prove myself there. I think I did good work, always did. Of course, I always got myself into trouble politically at work by being vocal, and principled, and left-wing. After a while, I turned into an executive that was flying around the country, going to this meeting and that meeting. I was always trying to talk someone into something. Meetings in the morning, lunch, and more meetings in the afternoon or going to see someone,

maybe do some arm-twisting, or take someone out for a drink. Then I'd go back to the hotel, mostly by myself. The few places that I knew people, I'd visit with them, then get up and jump on an airplane and go somewhere else. I'd wake up in the bed in the morning and wonder, "Where am I? Which town is this, Moncton or Vancouver?" So, I thought, "Is this all there is to life?" It really wasn't me, although I was good at meetings. I could posture, manipulate, you know, or look bored, or exhilarated. I've got all the gestures down. I just didn't want to do it. After a while, those kinds of things were trying. I don't think it was good for my relationship. I don't think I played particularly well because I was tired, with just too many things on the go all the time. I think things got out of whack. The job was too much because of the travel. I don't think that this was a particularly happy time in my life, although I always made time for music. I missed some playing, but I always did make time for music. If I was coming in late, I'd have to get somebody to take my place for the first set, but I'd come in later and play. I always played.

When the college shut down, it was an opportune time for me to make a move somewhere else, so I moved on to university, which was the start of more balance and better decision making in my life. I feel better about that particular time of life. After having the experience of teaching in the college, I thought I'd enjoy teaching in a small post-secondary program. It didn't have huge classes and it wasn't a big bureaucracy.

Where I work now, I have good relationships with the people I work with. It's very small, intimate, and we know all the students. I look after the money situation, for their loans and stuff like that. I help them find employment when they're near the end of their degree. It's interesting how many connections that I have in the community. Everybody knows that I play. Sometimes they know who I am, and sometimes that gives me a lot of leverage when I need it. I don't have to go to too many meetings. I'm more hands-on with students. I find that you do build a nice rapport with people; you know them pretty well by the time the program's over. I find that after years of administration, that this is a real nice change for me. It was kind of a nice change at the time and also allowed me flexibility to do other things, like music that I was interested in.

Music is one of the few things that we can use in a classroom to get kids to do something together. It is one of the few things that cooperation is built into. If we had more music in the classroom, guitars or hand bells, where people had to depend on each other, they have to be interdependent, we'd have better people, we have better people come out and they'd be happier, too. It's connection. When you play, you look at other people. You feel what they feel. You anticipate what they anticipate. And when the magic comes together, there's not a feeling in the world like it. It's just the idea that there's something, something almost in another dimension. It's all predicated on working together and experiencing feeling and anticipating that something is going to happen at the same time. There's not many things that happen in the classroom are like that. It's not just learning to play an instrument; it's learning something about somebody else . . . and an appreciation that lasts a lifetime.

I try to teach the students that the ugly part of our interpersonal relationships really boils down to our competition, how we're pitted against one another, and our feelings of jealously, lack of cooperation, feelings of mistrust. This is the way I feel I can actualize my philosophy through playing with other people, particularly when it's not about us, but when it's about making a singer or a trumpet player sound good. We can sound good at the same time, but our primary job is to accompany. So through music and through the important work we do with our kids, it's really important to think about the quality of life that we offer and teach, and that we model.

When you're a side person in a group or you're playing for a choir or in the symphony, it's all about cooperation. Even though it's wonderful to make beautiful music and express yourself, often times our job is to support a singer or a soloist. The really good musicians I know take a great deal of pride and pleasure in being excellent accompanists. And that's where it takes the real skill. Lots of people can play solo or sing pretty, but how many people can accompany? That's where the skills lie, especially accompanying one night and a playing a different style the next night, and a different style the next.

I consider myself a music worker in many ways because I've got skills like a carpenter and a plumber. I bring those kinds of skills to the worksite: I read music; I also "fake," so I know many tunes and can play them in any key; I can play them on stand up bass or electric bass; I can play the chords on a piano and guitar, because I'm a fully trained journeyman musician, and that's what really what I sell when I get paid for my work. I sell all these skills and experience that I've acquired. . . and I'm probably the most proud of those skills, too. I think it's something that I do that better than anybody. And it's not that I feel competitive about that. I feel very lucky about being able to play well, that my dad sent me to school and made me practice. I didn't realize the value of that until I was a little older in life.

It's not the public recognition, but something more personal and intimate than that. It's that I can do this particular job and it's a kind of an artwork or beauty, to work on beauty or the quality of life. I take a great deal of pride in my music, and I'm grateful and thankful for being trained, and that I've always had a choice about what I do. My day job does give me choices that I didn't have when I was working full-time as a musician. Now I don't have to play anywhere I don't want to. I can pick and choose. If it's for the private sector, if the money's not right, I'll just say no. But I'm happy to play for union scale or even get a tax slip for a local theatre, or this group or that group, if I feel strongly about what they're doing--not that I don't love music, but music is a political act, you know. I think it's the whole idea, I mean, that some of the people I respect the most have that kind of workmanlike persona.

So I have a model of cooperation that I've had throughout my life with various men and women. The most cooperative, the most symbiotic, and in some cases, the most intimate working relationships I've experienced has been with journeyman musicians that work together. I don't think that journeyman is not synonymous with words like art and beauty. In a strange way, I think they go together really well, especially if you get people who can bring some skills to the

work place together, make a beautiful cabinet, or lay the carpet just perfectly, or make music, and do an excellent job of making somebody else sound great. That's our job.

Because of my politics, I took up the union president job and that takes up a lot of my time. It's a very small operation, but we're involved in issues such as status of the artist issues on a provincial level. This is part of the philosophy of about being a journeyman and being a player and taking pride in what you do. For a lot of people, a lot of society, music is worth nothing, you know. This is cheap; people can do it for free. I think there's a feeling fostered by musicians and even universities and communities and society, that because music is fun and art's fun, that it has no value.

So that's part of my mission. The fact that I play is a real helper when I do political work for the arts, including the union stuff. I'm an actual practicing player that probably plays more than most people because I have the skills. So I know things and I have a profile-- and not only through me, but through my dad- -so I'm trying to use those things to better the lot of the profession and also to make better music, to give kids a better chance, to have this as an option in their life, to play, but to get compensated for it, too. In many ways, it's the hardest thing I do. Playing music is much more difficult than my day job. Much more difficult. You need a lot more skills. You need to have a lot more sensitivities, and it's worth a lot less. And there's something wrong with that.

I can use my general views, although they seem disparate, in my own mind they knit together to make a better society. For example, next week, my partner is doing a festival, and I'm helping with arranging the music, and we have a small trust fund with our union that helps, and we ask other unions to kick in some money because most of it's free. It's for the inner city kids. It's a wonderful festival and there'll be thousands there. It's a way that I can combine politics and the arts and with my favourite person there.

I'm happiest when I have a day job that's not oppressive and allows me some control over my workspace, when my time is being used in the best possible way and my skills are being used, and when I do have the flexibility to do something else, like play. It's a bit of a balancing act, especially when you get a little older, because sometimes you can't pick and chose when the playing comes. I used to be a leader of the band for a long time, and I found that I really enjoyed playing with the same people that I really liked, but there was quite a bit of pressure as well, to send out the contract, to deal with the club owner, to deal with the people that hired us – so there's a whole bunch of other things surrounding playing. I think I've enjoyed playing more since I turned into a journeyman bass player. I play for this group, I play for that group, and I play for the other group. I can bring some of my musical skills. Although I'm a little bit involved in some of the other, the administrative aspects of the music, when it comes to the playing, I mostly focus on that. The union thing is a pain in the ass sometimes and I'm looking for someone to pass it on to, and there's some other very qualified people there, just that nobody really has the same amount of time.

I was fortunate I had training at home and classical training, so I did have a fairly full tool kit to bring to the job. So I got to play. It takes all skills and discipline and some effort and because of that you have respect for people for whatever they do and that music is not necessarily about making music. It's about some other thing that you have and a skill. It's the hardest thing I do as well. It's harder than my day job. It's more difficult to play well, than it is to do my other work. I may not be the best university teacher, researcher, and everything else, but it takes a lot more skill to do what I do.

For Owen, music provides a connection to a richer, more layered experience of

the world and of life:

There's an open mindedness about music that I notice in the music community, especially through somebody like my father, who was a businessman, but a progressive – he was on the left side of the political spectrum. Music was the kind of the key to opening your mind to new worlds, not getting reactionary to things, especially to things you didn't understand. A lot of contemporary music in the orchestra might not have sounded really resonant to our ears, but the more we played it, the more we got an understanding of how it worked what and what it was about. So it was a great exercise in trying to understand, to look at new frontiers, or new issues, things that you didn't know about, and question, and observe, and be humble and respectful and thankful that you had an opportunity to do something that was new and not the same every day, not mundane. My life was never mundane.

Music also supported Owen emotionally throughout his life:

I've been very grateful, because the one constant throughout my life—through marriages, and this and that—there's always been music. I guess it's my personal counsellor, in a way. It kind of levels things out; it makes me happy. When I'm playing well, my life goes well. I can even be busy. But without that kind of adornment on life -- the music, the arts, and things like that, the extra set of limbs with which to view the world, and to have relationships with other people-- I think I'd be a lot different person. A lot different person. I don't think I'd be happy you know, in many ways. I've had an intimate relationship with many musicians and with a lot of audiences and people that sing and people that like music. It's like the icing on the cake. Howard Cassell said that sports is the toy store of life. Well, music is my toy store of life.

Occasionally, however, Owen finds that his sense of responsibility leads him to

over commit himself:

I think sometimes that the problem with the music thing is that because I have some skills and I don't feel particularly good that the younger people don't, sometimes it's difficult to say no. Sometimes I'm tired and sometimes I feel like I have to say yes to play because other people won't play. My father imbued me with that sense of responsibility. It's nice to get paid, and nice to get this or that,

but you do have an obligation to help out. In a small town, there's not a whole bunch of bass players. So sometimes I do get tired of my obligations and I'd like to run away. It's nice to play once or twice a weekend and things like that, but when I have three or four things, then it becomes like work, especially if I'm working in the daytime. Staying up to midnight, I get tired after a while. So, I think probably in my older age I'll watch that as much as I possibly can, and I have said no to some things. I think that that's an ongoing challenge to carve out some time and sometimes I just need some down time.

Owen has few regrets:

I like writing, not academic articles, but something about political views of education and competition. Fairness and equity. Those kinds of issues. I'd like to get really good at it. I wish I was a better reader. I just don't have time for it. I need time and quiet to do that. If there was one change, I would change that, but in terms of my music, job, and home life, I really feel privileged and fortunate about my life. I'm not wealthy, but I seem to have lots of choices in my life. I get to play a lot and I can pick and chose when and where I play. I feel very privileged. It wasn't my own doing. I'm not a self made man. Just lucky. Born white, you know.

I'm pragmatic as well. I realized that if I wanted to play music, it would be easier for me to do something else and play the music that I wanted. I could tell that in a smaller city I could have a little more control. I could play a little more here than in a bigger centre with the very best. It would be easier for me because there's not as many people that are doing what I do. So I made some compromises as I moved along. I know enough people here that generally, if there's something I want to do, a project of my own, I've got somebody to phone, I've got a venue for it. So it gives me a lot of power and control. And there's not a lot of money or fame or glory. It's mostly personal and intimate kind of pleasure.

The Phoenix

Elaine is a married woman at midlife and a mother of grown twins and stepmother to two. Elaine and her first husband, both musicians, shared a love of music, singing in the same choirs as well performing as a couple. When he died of cancer when their twin children were just entering adolescence, Elaine struggled to deal with her deep grief and disappointment. Because music provided a connection to others, and the connection to her husband had been severed by his death, Elaine could not bear the pain of the reminder of this loss. She "did not play or sing for years." Her

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recovery from the devastation caused by his death involved a recovery of the music in her life, earning her the description of the "Phoenix:"

> One of the things that really connects me with my inner life and also with others is music. It is very therapeutic in many ways for me. There's no duality in music; I feel the oneness with others and don't feel divisions or separateness. Many times when I have been involved in music, I have become immersed and don't have a sense of time. . . . When you're immersed in it, it seems that the music is playing you. At other times, I have been very relaxed and carried to another place. It's hard to explain or even to put into words. I didn't have to make any effort at all. I was an instrument of the music. These experiences are very spiritual, bringing me closer to myself, the universe and all of life. When I finally began to rediscover music as one of the many experiences that could direct me to my centre, I was told by an individual that I reminded him of the Phoenix rising out of the ashes of death.

As a child, Elaine's interest in music was encouraged and supported by her parents. All five of her parent's children were encouraged to take piano lessons and join every available choir. Their mother made sure the children practised, and for years, their father would take time off work, take the children out of school for half a day, and drive them to a nearby city for piano lessons. Although Elaine received a violin when she was eight years old, the level of instruction available in her small home town was inadequate, and she soon dropped her study of the violin. However, she continued in piano, eventually becoming an Associate of the Royal Conservatory of Music in Toronto. She obtained a bachelor's degree in education, majoring in music. She was a professional educator of music, teaching music in the public school system for many years. Although she never regarded herself as a professional performer, she accompanied music students during recitals and played piano for a prominent men's choir. One of her favourite musicians to accompany was an oboist:

> He played with so much feeling. He just lost himself in his music. And when I accompanied him, I just became so immersed in the music, that I didn't have a sense of time. You know, you're not playing the music, the music is playing you! That's kind of how I felt, when I would accompany him. I think it was his deep involvement and his

deep love of music really transferred to me. I didn't have to make any effort at all. I was just an instrument of the music.

At the time of this study, Elaine regarded music "more as therapy." She reported that she now plays for herself, friends, and family. It is still essential in creating balance for her and is a large part of her personal and family life. She still occasionally performs in public for friends and family, including her step-daughter's wedding. She recently played with a number of other musicians at a friend's fiftieth birthday:

> She asked me to play for an hour! She had a flutist, she had a guitarist play for an hour, a harpist, me, and then she had a jazz group in the evening. When I was there, there were about 25 people. It was a come and go for about six hours at her house.

Currently, Elaine is employed at a post-secondary institute in western Canada, teaching and counselling individuals with learning disabilities. Although she finds this work challenging, she also finds it rewarding. She has learned to look for small incremental progress, rather than dramatic change, although that happens as well.

> I work as a special needs instructor. My mandate is to work with students who have learning disabilities, women in non-traditional trades, Aboriginals and visible minorities. We're trying to level the playing field for these students. I find the work really challenging, and it certainly has its rewards. It's taught me incredible patience, which I'm learning at a sometimes painfully slow rate! I have established a lot of bonds with my students and have really come to appreciate the commitment, the work and the level of dedication these students need to have in order to succeed – as well as the hell they've been through. The determination that they have has always given me incentive to keep on working with them and to bring more energy to the causes about which I am passionate. When I first started working with them, I thought, "This is not my line of work. I'm not even trained in this area. I'm trained as a counsellor." But as I have worked with them over the years, I have more and more come to appreciate the students and the work that I'm doing. Yes, I'm challenged by my work and I also enjoy it a lot.

> I have learned to measure success in small increments. That's very, very important. It took me a long time for me to learn that. Every little achievement that my students make is huge for both of us. For example, I'm working with an immigrant who has written the GED twice. He told me that the last time he wrote it he had spent a thousand dollars on tutoring. He is trying extremely hard, and wants so much to pass the upcoming examination. I did some reading

assessments on him and found his reading levels to be significantly low. He is very excited about his goals: to become a policeman and to marry a Canadian girl. I'm thinking, "This is going to be a long haul." I don't want to discourage him, but his career goal does not appear to be realistic. I've only worked with him for about a week and a half. When he started, he didn't know his short vowel sounds. I've been working with him for half an hour a day for a week and a half now. Everyday I could see a little improvement. Today, he was reading one-syllable words with short vowels sounds and he could read every one!

One of the tougher situations involved a student who lashed out at everyone. Whatever happened to him was never his fault. I somehow got entwined in his circle. He began to receive failing grades. His social skills were rather poor, so he was having trouble with the instructors, trouble with the students, trouble with me. He began coming to me and blaming me for all his problems. He would actually come into my office and shout at me and tell me I wasn't doing anything and I wasn't worth my wages. One of my colleagues suggested that it was not a good idea for me to be accepting this type of behaviour. But I could recognise the pain this student was in; he had not acquired the social skills that he needed in order to express himself acceptably. In the final analysis, he was asked to leave. I felt badly, but I don't know what else I could have done. Working with him was a huge challenge to me. To try to encourage him, be present for him, listen to him, and try not to get personally involved. I think I'm able to detach myself more personally more than I could in the past. Earlier, I would have been taken his accusations as personal insults, and I would have been very hurt. It was a difficult situation, but there's no utopia for either the students or me, or in any situation for that matter.

When asked to describe a time when she experienced her life as balanced, Elaine

explained that music was an essential part of her sense of balance, but other aspects of

her life are important as well:

One of the times that I felt balanced was during the time that my children were quite young. I loved being a mother, especially the nurturing and the bond with my children. I had a circle of supportive friends and family. I was teaching immigrants at the time; I loved teaching them because of their openness and vulnerability. I got to know my students better than I got to know some of friends because they were so honest and so vulnerable. They would not hold anything back. They were truthful about their experiences and I really appreciated that. As well, I was very active. I was playing racquetball and participating in yoga classes. Yoga sometimes included exercises in meditation, which were incredibly useful to me in finding that place of inner knowing and inner strength. If I can know that place, all of life is easier; it seems that I operate from a different place. If I'm feeling really strong within myself, I know where my energy is coming from and know the God within. I think I had a sense of knowing it then. It was growing in me then, and I loved it. I was also doing a lot of piano accompaniment at that time which was very rewarding. Music is instrumental in creating balance for me.

Another time I felt that my life was in balance was after my first husband died and I finally began to reconnect with life again. My life had been extremely unbalanced and it seemed I was finding my way back home. I had been lost and was finding my way back to my centre. Dianne Connelley writes that all sickness is homesickness. When we are not well or not balanced, we're missing our home. I really felt that I had lost my home and I was coming back to it. As a result of all the reading, and all the pondering and all the workshops, I began to have a strong sense of my inner self, inner knowing intuition, and that became important to me. I started paying more and more attention to my dreams. I have learned that dreams are an incredible way of accessing the unconscious from which most of our behaviour comes. Dreams take fragments of one's day and put them into a whole new package; they will always tell you where your energy is and where it wants to go. I believe that if we listen to our dreams, we will find a great deal of wisdom. They contribute to the wise woman in me and can help to lead me forward, which they have. I have listened to my dreams many times and have learned a lot about myself. I think I've made some good decisions based on my dreams and have also felt a greater sense of connection to others as a result of them. Joseph Campbell says that when the center of the heart is touched, a sense of compassion is awakened, and we realize that the 'I' and the 'Other' are in some sense one life.

During that time of balance, I spent much time in nature. I have spent countless hours then and now listening to the birds, photographing wild flowers and witnessing our Saskatchewan sunsets. We live adjacent to the river, and sunsets there are phenomenal! I do have a sense of awe and marvel at the creation, at our universe. What did Einstein say? "The most important question we will ever ask is if this universe is a friendly place or not." I think it's a very friendly place.

Connection to others, especially to her members of her family, was important to

Elaine:

Family is very, very important to me. In terms of my connectedness, that's probably my most important form of connection, with my children, my husband, and my sisters. I'm very bonded and connected to all of them. Our children experience that connection as well; they have a lot of cousins and they all have great fun together.

Both of my parents have died. I was extremely close to my mother and went through an extremely difficult time in my life when she died. My children were pre-teens. Two years after that, my husband was diagnosed with cancer. He lived just a year and a couple of months. The twins were entering their teenage years when he died.

When both my mother and my husband were ill, I fell into caretaking, which is not healthy. I felt so awful for each of them in their illnesses. My mother had cancer and then Alzheimer's, and ultimately died of the cancer. However, her

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memory was slowly going; this was extremely difficult to witness. I would do everything I could to help her find quality in her life. I would sing with her, buy her tapes that I thought she'd enjoy, and bring her food that she might like. I also brought her a flower every day.

After her husband's death, Elaine was devastated. Eventually she realized that

her sense of connection to others might be too powerful:

> After my husband died, I felt that I had lost my bearings. I didn't know who I was anymore and became disconnected from all of life. If I'm out of balance, I usually err on the side of being too connected, to the point of being co-dependent. That was the problem when my husband died. At some level, I was heading in the same direction my husband had taken; my choice was to follow him. I began to lose weight at an alarming rate since at an unconscious level, I was not choosing to sustain myself. I remember a friend of mine saying, "I think you're dying. Is that what you're choosing?" I'd never thought of it in those terms and responded with, "No, of course not." However, with this new information in my consciousness, I turned the corner, and realized that while I had been in an uncertain position, I now chose to live. I began to find that I was relating to women more than I ever had before. I really had some good women friends. One was really into connections. She had been married to a Native man and really believed in the Aboriginal philosophy, which I find extremely meaningful as well. There is a connection to nature, and the belief in the oneness of all of us. The blood that runs through me also runs through you also runs through the trees; you know, we're all connected. Robert Kegan in his book, *The Evolving Self*, expounds on this idea. As humans, we have two yearnings: one is to be connected with others, and the other is to be separate and differentiated. He suggests that the tension of these two yearnings is the very fabric of personality, of creative life, and of the force of life that becomes personality. I believe that my biggest challenge is to find that balance between being connected and knowing my own inner strength. My initial reaction is to search for connection. I want to connect with you. I want to connect with everybody. I want to be connected. I also want to connect with nature. I love to be outside. I am thrilled to experience the return of life after our long bitter winter. I have a huge appreciation for the beauty of nature.

Since her husband's death, Elaine has continued to seek this balance:

> My tendency is to be at one pole or the other in terms of connectedness and my challenge is to be in a balanced position. Because of this tendency, to want to be connected, sometimes I don't operate from that strong inner place that I know. There has been the very odd time where I have been so inner directed that I lost my connection with others. The challenge is certainly to keep those two in balance and to create that tension, that creative force that is life itself. During a time of really feeling inner directed and strong in myself, and perhaps not as connected to others, I made decisions, made choices, and felt that I was connected to all of life. At that time, I was asked to teach in the Adult 12 program. However, I had an extremely difficult time connecting with my

students. I experienced them as being aeons away from my world and never really felt comfortable teaching them. The students were particularly troubled, many having come from abusive homes and more recently from time in jails; a large percentage were still on drugs. I didn't have the capacity at that time or I didn't choose to connect with them. I was off balance. I was so inner directed and focused that I wasn't reaching out and trying to understand where they were coming from. I wanted them to understand my world and come to see my way of thinking; I felt I had worked so hard at finding all these answers for myself and they weren't in the least bit interested in learning what I understood to be important and wise. I have always felt that I failed these students in many ways.

Elaine identified her life purpose as following her "bliss:"

I want to, as Joseph Campbell says, "Follow my bliss." My bliss is to know my place in the universe, to know that I'm a part of the web, part of the whole, and to work in my own small corner to bring comfort and joy to those that I work and live with. To be fully alive is really important, and to use my gifts – music, relating to other people, and listening to others. I spend a lot of time listening to students and wanting to support them. I choose to be very present to the moment. I also want to be aware of the places where I hold my pain and where I'm fully alive. I know at a very deep level that all life is shared and connected. I know my inner strength, the God within, compassion for others and for myself, my inner home, and my earth home. With music, I choose to celebrate life – whether it's joy, sorrow, pain, longing, anger, or peacefulness. I recognise myself as being part of a bigger picture.

There is that connection to nature, and the belief in the oneness of all of us. The blood that runs through me also runs through you also runs through the trees. In yoga, we always end with the word, "Namasté," spoken with thumbs on your heart and fingers pointing at the other person. It can be translated to mean: "I honour the place in you in which the entire universe dwells. I honour the place in you which is of love, of light, and of peace. When you are in that place in you, and I am in that place in me, we are one." I really love that.

Elaine added that her family of origin was instrumental in shaping her identity

and her place in society, contributing to her struggle to find balance:

I was left a legacy. My parents were other-directed and very giving people. As well, my grandfather spent his whole life in support of others and worked for almost no pay. I think that's where my desire to be deeply connected to others and to be present for others originated. I feel a powerful draw to follow in their footsteps and I am happiest when I am engaged with others. At the same time, because of my upbringing in the Mennonite tradition <u>and</u> as a woman, I have been subtly taught to silence my ideas, especially if they are disagreeable to others. That is the source of another struggle and the need to find balance.

When asked if she had regrets, Elaine replied:

Probably the biggest disappointment of my life is that my husband died so young. All of our dreaming and planning and our life together was shattered in one fell swoop. I have gone to that place so often: If only he wouldn't have died, how different my life would have been. And the children's, too. They have suffered incredibly with his death. That would be the "If only." If only he hadn't died so young. The huge learning for me is that I am not in control, but I am always in a position of choice. I've learned a great deal about letting go. I have grown much stronger as a result and I believe that the children have as well. His death has also taught me more compassion. I think I have more compassion for other people as a result of the pain that I've experienced myself. There's something to be said for the "wounded healer." Someone who has been wounded has the capacity to heal or be a facilitator of healing. Whenever we're there for another person, we are bringing our healing energy to another person and so we are healing ourselves, too.

The Spiritual Musician

The third participant, Susan, is a married woman in her mid-thirties with no children. She works at home, combining her love of music with part-time work as a lawyer. She chose to work part-time to make more time for performing, composing music, writing lyrics, and producing her music.

Susan grew up in a small prairie city. At that time, a career in music never occurred to her. She didn't know anyone who had a career in music, and there wasn't money for piano lessons:

Where I grew up, there weren't a lot of music opportunities, and music wasn't something you did for a living. That was a hobby. So it would have been nice if I could have taken the piano lessons and the singing lessons from when I was young. I wonder, "Where could I have been with that now?" If I have regrets— well, we couldn't afford piano lessons at the time, so what can you do about it? But that's something I wonder about.

Susan entered university and obtained a degree in Education, but after her third year internship she realized that she did not think of Education as a career:

I had always intended to be a teacher. As far back as I could remember, as a child, that's all I wanted to be. So I got my Education degree. After I did my internship at the end of my third year, I realized, "This is fun, but I don't see this as a career." I had always been interested in law; my dad was a law enforcement officer so I had some connection with it. I had some close friends

going through law school at the time, and I thought that might be something that I would like. So without telling anyone, I wrote the LSAT, just to see if I could get in, and I applied to a couple law schools. When I got into law, I decided this would be a good time to tell my mom and dad that I'm going to school for three more years! I chose to stay at the same university and I got my law degree. Then I got a job at a firm in a larger city and found that I did really like it. So I felt good about that – that life choice. I worked at that firm for two or three years and then I went to a smaller firm, which I'm still with now. I like the smaller firm better. It's a nicer environment to work in, at least for me.

In 1999, I started taking music more seriously and decided that I would like to pursue it somehow. I'd never had any formal training in music, I just sang all my life in choirs and bands, but I'd never had any formal training. So my husband actually bought me some vocal lessons for Christmas one year, which was a wonderful gift. The vocal lessons also led to a lot of singing opportunities, so there was quite a lot of time involved. I was working full time and practicing primarily family law, which was quite emotionally draining. My husband was also working long hours. Basically we'd be gone from eight in the morning and get home at six at night, and we'd both work in the evenings. We don't have any children, so that was one area we didn't have to worry about. But in the evening, after all the work was done, I'd try to be creative with my music. And that's not an easy thing to do. You know how tired you are at the end of the day. So that was really hard. My husband's also an artist, and for him to try and find time to fit that in was also difficult. That's where we really struggled. Work took a priority and we always made time for each other. We've been very careful about that. Even if we both have to work in the evenings, we'll try to work at home together, and so we still have that connection. But our hobbies and outside interests really took a back seat. When I started writing music, it really hit home that I didn't have time to do this, or the little time I had, I didn't have the creative energy to do it. About a year after I started taking my vocal lessons, I started writing music and the only time I found to write was while I was driving to and from my music lessons. I write a lot my songs while I'm driving. I don't know why, but that just seems to be when it works for me. But I'd get an idea and want to work on it, but the next day I everything was busy and the idea was gone. I lost so many ideas and it was so frustrating. It started to make me resent work, and that's when I started thinking that perhaps part time work would be better. When you start to resent spending all your time and all your energy on your job, and you realize some of the other things that you're missing.

In family law, you could have a lot of disputes, fighting over possessions, furniture, you know, things like that which I couldn't care less about. But I had cases where you were dealing with really serious situations, perhaps with children. I've had several child abuse cases, and they are difficult cases to deal with. They are often frustrating and long and drawn out, but when you get a good result for a client, there's nothing better than knowing that you've helped them, that you've helped that child. Maybe you've gotten them out of a dangerous situation or protected them from something. That's when my work was really rewarding. It wasn't fighting over money, it wasn't fighting over the dog or the set of china, it was something important that you've really helped

them with and you've helped the child. Those were the situations where I really felt good about what I was doing.

It's not an easy career. When I started, it was even a little harder for women. I think there's more of a balance now. When I started, sometimes in court, dealing with people you didn't get the same respect. A lot of it was the old lawyers versus the younger ones. There was a generation gap, I think. Anyways, that has gotten a lot better.

One of the issues was being a woman in a profession that used to be predominantly male. Now they're graduating more women. My class was 50/50 men and women. Some of the classes since then have even been more women than men, so slowly it's going to equalize. But when I graduated, it was still predominantly male, and especially in litigation, which is what I do. There are basically two categories of lawyers: those that are solicitors, who do corporate work. Corporate work is more paper-based. Litigators do the court actions, so there's still a lot of a paper involved in that too, but you also go into the courtrooms and litigate legal actions. So that's what I did. I was dealing more with men in those situations, and they didn't always take me seriously. Especially as I looked quite young when I graduated. I was twenty-five, but probably looked twenty. So the older litigators would see this young girl coming in there, trying to take over the situation, and some men didn't like that. I quickly caught on to the problem and just tried to deal with it the best way I could. Some people tried to deal with it by being overly aggressive, which I tried not to do because that can just push people further. But you have to be assertive; there's a distinction between aggressive and assertive and I tried to find that. Anyway, it worked itself out and I can't say that there were any major problems. Certainly the judges were respectful. On one occasion, the lead lawyer on the other side was a male, and I was pretty junior at the time, but I was leading the argument in court and he didn't take well to young women lawyers. I don't know if it was a sexist thing or an age thing, but it got to the point where instead of arguing the case, he started saying things about me personally. I ended up having to confront him after we adjourned on a break, and demanded a formal apology. I did get one, in writing. It was one of those situations where you couldn't let it go anymore. It crossed the line, and I decided at that time I wasn't just going to let it go. I've since had files with that person and it's fine now, so I think I did the right thing. At the time I was so angry. It felt so unfair, and as soon as we had an adjournment in court I went up to him and said. "It was out of line, and personal." It was difficult. After I got the written apology, it felt so good. It was like a success. I don't even remember what happened in the court case, to tell you the truth. I just felt as if I had stood up for myself and that I had gotten some respect. I also felt as if I had done something for all other young women lawyers, that maybe that wouldn't happen again with that particular lawyer -- or his firm, you know. I felt that I had done something for the greater good of women lawyers.

Those were the situations where I really felt good about what I was doing. It was also really hard to leave at the office. One of the things that I was very happy about, was that my husband was a lawyer, too, so he understood. I know I've talked to a lot of women lawyers who are married to people outside the

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profession and it's often difficult for them to explain how they feel about some of these things to someone who is not a lawyer and not familiar with the type of pressures lawyers have. With my husband and I both being lawyers, I could talk to him, and that always made me feel better. They always say, "Leave it at the office. Have that distinction between work and home." Well, I can't do that. When I'm dealing with people's lives and their children and their marriage and all those emotional things, I can't just go, "Oh, it's five o' clock, I'm going to turn that off." I worry about them and if I'm going to do a good job for them. It probably would have been better if I could have turned it off, but I am an emotional person, and I do care about people. If I was really upset about something, I would talk to my husband about it, and I'd always feel better afterwards. He's very good at listening, and also because he's experienced it, we can almost trade stories, you know, and that type of thing—someone else has been there, too. You just feel better after you talked about it. I'm not saying he'd solve anything for me, but maybe he'd give me some perspective. Sometimes you're too close to things, and you get too worried about it. So that would help. And other distractions would help, too. My music would distract me, and that's a good thing. We didn't have any of my family close by for me, which was a little hard. But talking to them on the phone was another way of dealing with things.

We had a good life in the city where I'd gone to university and I had my music going there. I was taking some vocal lessons with an instructor there and I had started working with a producer, and I had my job, which made life quite busy. But we decided that moving to a new city was the right thing to do. At first, I thought I would have to leave my firm because they don't have an office here, but the partners approached me about setting up a satellite office here and working part time. They didn't think they'd have enough work for full time, which was fine with me. I had been thinking about going part time because I wanted to pursue my music more. It worked out beautifully. We moved here and I set up an office in my house. I work part time and my hours are flexible. Sometimes if it's busier or I have a trial, then I work full time hours, just like I used to, and other times I might not even work a day at all or maybe just mornings, whatever works at the time, so it's really nice. That's what it's like now. It's almost ideal, I'd have to say, because I have so much more time to work on my music. I've finished and released a CD since moving here, and I never would have been able to do that if I was still working full time. It would have taken much, much longer. And I don't even know if I would have had the creative energy to have written all the songs, because I write all my own music. I wouldn't be where I am now if I was still working full time.

Typically, each of my days is similar in that I like to start out each day with working in my office. Well, actually, I like to start out by working out in my gym, which is downstairs, so I try to take care of that fitness aspect. Then I work in my office for mornings, unless there's something else that I have scheduled and I have to work around. In the afternoons I like to do other things, such as music related things or appointments. Sometimes I might have to meet with a client or go to court, but typically, I have my mornings for work and the afternoons for the other things. Evenings, a lot of the time, are filled with music. I'm in a choir and we rehearse once a week. I also have a band now, and we're getting ready for a

couple of big festivals this summer. I try to leave the evenings to do some music, and just spend time with my husband, go to a movie, or whatever.

I don't get the calibre of work or quality of work that I used to. I used to have all my own files, meet with my own clients, be in charge, and have a good variety of work, that type of thing. Now I'm basically reliant upon the lawyers in the main office to send me work that either they can't do, or they need someone here in this city to do, so I don't have that control anymore; I'm not choosing my own clients anymore. That's just because I'm not at the main office meeting with clients and things like that. And I'm only part-time, so I can't take on a lot of things that need someone full-time. I recognize that and accept that. So the quality of work that I have is maybe lower than it used to be, but For me, it's worth it when I have all the other things. Part time work is ideal, and I don't think I'd go back to full time.

I've always been self-sufficient. I've always supported myself, and it was a hard adjustment not to be making a full time wage. I feel I am still contributing, but not in the way I used to. I'm getting used to it, but it was quite hard for me to adjust. My husband is the main breadwinner now, and I always liked to feel equal with those things. Sometimes when it's bothering me, we'll talk it out. He's wonderful. He tells me I could quit it all together, probably, and focus entirely on music but I don't think I want to do that. Maybe if the music becomes more lucrative, then . . .

One of the things that I think is really important in trying to find a balance in life is not being afraid of change. Sometimes people just get really stuck in the way things are. I couldn't imagine doing anything differently, but the big change for us was moving. We agonized over that decision. But it has been the best thing for us. In that move I was able to find this wonderful balance between work and music. But it was a scary change; we were leaving a lot. Yet it has been a great change, and that's really important.

The second thing that is really important is finding joy in the small things in life. I'll give you an example, and this might sound really silly, but where we live here, there are a lot of wild rabbits. They come just from the field, and they're everywhere. If you go to the end of my street, they live in the ditches there. And every time I see one, I am just filled with joy! I love animals. Every time I see a bunny – well, except they're big jackrabbits, but I call them bunnies – every time I see one, I smile, I'm filled with joy and I'm like "Bunny!" And it's so silly. But it makes me feel good. I could be having a rotten day, and I'll just see some bunnies playing in a ditch, and I'm happy. And I think that's a good thing. Small things in life. If you can get some joy out of them, it helps keep things in perspective.

In my career, I've gone through stages where at the beginning I was just so focused and so excited, I didn't care what they were paying me. Then I got into the next stage, where yeah, I care about the money but I also care about the work. Now, it's more I'm working so I do bring in some income, but my priority is my music.

You can't ever say, "I'm on the right path," or "This is it; I know it; it's defined," because it's always changing. It's a journey. I started out on a country music field and did all the competitions and contests. But when I did win, it was when I used a song that was a song of faith. And when I didn't win (even though people told me I was a better singer), it was when I was totally in the secular world. I didn't see that then, but I can look back now and see that. But since I started singing only gospel music, so many doors have opened up to me. And my song writing just came to me. It didn't take long before I had enough songs for a CD.

When I write songs, I usually get an inspiration, and it can be from nowhere else but from God. And it's either a theme, or sometimes it's just a line or a phrase. I usually let it percolate for quite some time. I usually toss it around in my mind, and I think about it every now and then I get some ideas that relate to that theme. And then, one day I'll be inspired to just sit down and write it. I have to think it over and mull for quite some time before I know what I want to do with it. When I first started, I would write the lyrics first, always, more like a poem, and then I'd come up with the melody. Now, for the most part, I'm doing them at the same time.

Yeah, the songs are coming from God. They're also coming from my personal experiences or from someone I know or some one I'm close to. My songs are very personal. But my songs are all about my faith as well. My CD is my journey of faith. If you listen to it, you can almost see the journey. It really is a recognition of how my life has changed, how different it is than I thought it was going to be, and how happy I am how things have turned out. It's just thanking God for putting me on this path. Now they're not all about me personally, but like I say, I've either got a connection to them or they come from the experiences I had as a family law lawyer. For the most part, I just get these inspirations. I'm following a path now, with this music that I know God wants me to follow. So it is His inspiration that's leading me where I am going.

I got the CD produced and now it's out there, selling really well. I'm getting a lot of opportunities to perform and touching so many peoples' lives. It's just incredible. That, to me, is what it's all about. That's why I'm doing it. It is self-fulfilling, but when people come up to me and tell me that they listened to one of my songs and it got them through a hard time, it just means everything to me. That's what it's all about. . . . You know, it's a journey. There are days when I think, "Oh, what am I doing? Maybe I should go back to work full-time and start making some more money." Of course, since I went part-time, my salary is part-time. We had to take a big cut for that, but it's worth it. It's very costly to produce a CD, and I've done it all independently, so it's all been out of my own pocket. Hopefully, we'll recoup everything, but that's not my goal. My goal is not to make a million dollars as a singer. I'm sure that's not why God put me here. He gave me a talent of singing and writing songs. What I've found is that my music really touches people. It has touched a lot of people. I've helped people rediscover their faith. I've helped people through times of despair, through times of sadness. I've brought people a lot of joy with my music. I'd say my mission is to discover and follow God's path for me. And I feel I'm doing that now. But it's still an ongoing discovery, because there're days when I just have to pray, "Lead

me, I don't know." You know, it's an ongoing thing. And the other purpose I am here for is to be the best wife I can be to my husband.

Summary

The narratives of the Journeyman Musician, The Phoenix, and the Spiritual Musician have several themes in common. Each of the narratives reveals the participants' experiences of being involved in music while employed in a professional occupation. The narratives also review the participants' understandings of meaningful work, including their desire to develop their musical ability. For each of the participants, at times music evoked transcendent experiences, a sense of connection to something larger than themselves.

Another theme of the narratives is the effect of family of origin and socioeconomic class upon the development of their musical abilities. Owen, whose father was a musician, was disciplined to practise music from an early age. In contrast, Susan's family did not regard music as a legitimate occupation. As a consequence, her musical ability was not developed until adulthood. Although music was a part of Elaine's family of origin, her family encouraged her to connect to others to the point of self-sacrifice.

The narratives also provide evidence of the participants' psychological well-being, self-efficacy, autonomy, and other positive qualities of healthy, creative individuals. Further discussion of these qualities, along with a more detailed discussion of the themes described above, will be presented in the next chapter.

CHAPTER FIVE

Discussion

In this chapter, I first describe the participants' experiences of being professionally involved in music while employed in a professional occupation, including their understanding of meaning and purpose and the role of music in creating meaning. I continue with a section on the negotiation of balance, factors affecting the participants' achievement, unanticipated findings, and limitations of the study. The chapter concludes with a discussion of the implications of the findings for career counselling.

The Participants' Experience of Pursuing Two Careers

Meaning and Purpose

The participants in this study strove to self-actualize (Maslow, 1970, 1971; Rogers, 1961, 1980), wanting to develop their abilities in more than one area, compelled to develop both intellectual and musical gifts and talents. All participants completed two university degrees, which led to employment in professional occupations, and all studied music until they reached a high level of proficiency. Each of the participants exhibited two overlapping processes of growth, the "emergence of personality and the alignment of that personality with a transcendent (spiritual) center" (McLafferty & Kirylo, 2001, p. 84). Although all three participants experienced challenges in their paid employment, they all experienced their work as meaningful. Their paid employment offered them opportunities to serve others, while music

allowed them the opportunities for "unity with others" and "expressing self," characteristics of meaningful work (Lips-Wiersma, 2002).

Owen was committed to eradicating systemic racism in the school system. He also had a sense of responsibility to the artistic community, improving the status and standard of living of artists, despite the fact that he found this work sometimes difficult and challenging. Although the progress of Elaine's students was often painfully slow, she learned to acknowledge the small successes and to celebrate their occasional breakthroughs. Susan's work as a family lawyer offered her opportunities to help abused children, although this work was sometimes painful and difficult to "leave at the office."

Although all three participants expressed their values through both their paid employment and their music, Owen and Susan came closer to Cochran's (1990) sense of vocation, where "one strives to actualize or make real one's potential or order of being" (p.3), where "person and work are united" (p.3). For example, although Owen recognized that his views about his work as an instructor, a musician, and as a political activist might seem disparate, he believed these activities worked together "to make a better society." He believed that music in the classroom fostered cooperation and interdependence among the students, in contrast to the present school system's fostering of competition, mistrust, fear of failure, and dislike for other people. He believed that students then brought these qualities into all their relationships, undermining cooperation in the larger community. Owen believed that he could "actualize" this philosophy of increased cooperation and appreciation for others through music, both for the performers and the audience. He experienced this

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synchronicity of perception, cooperation, and timing when he played with other journeyman musicians, especially when the musicians worked together to accompany another performer. For Owen, this philosophy of increased appreciation of diversity through the arts included promoting the status of music and musicians as well as the other arts and other types of artists.

Although Susan did not specify her paid employment as part of her mission in life, her work as a lawyer allowed her to help children in abusive relationships, which she reported as rewarding and meaningful. As Susan continued to develop her interest in music, she found her concept of meaningful work changed as she aligned her "personality with a transcendent (spiritual) center" (McLafferty & Kirylo, 2001, p. 84). She described her "mission" or "purpose" in life as to "discover and follow God's path" for her. She believed that God had bestowed the talent upon her of singing and composing songs for the purpose of helping others, particularly helping others to "rediscover their faith" and help them through "despair" and "sadness." Her vision of her life's work was very similar to Cochran's (1990) definition of vocation, "the elevated sense of a life's calling" (p.2).

Elaine's work offered her the opportunity to connect with others through instructing and counselling others, but music became part of a spiritual connection to others: music allowed her to "celebrate life" in all its richness, whether "joy, sorrow, pain, longing, anger, or peacefulness." Elaine described her mission as following her "bliss," knowing her "place in the universe," working in her "own small corner to bring comfort and joy" to those that she worked and lived with through her gifts of "music" and "relating" and "listening" to others. Although Elaine did not specifically

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include her paid employment as part of her mission, its inclusion was implied by her description of relating and listening to others.

All three participants reported that relating to others was a vital part of the meaning and purpose of their lives. Elaine's relationship with her first husband was so powerful that she felt that his death almost destroyed her. She affirmed the importance of relating to others in her employment and through her music. Susan identified her role as wife as one of her purposes in life. For Elaine and Susan, their understanding of their roles as musicians appeared to be conflated with their roles as caregivers, such as Elaine's purpose in bringing "comfort and joy" and Susan's purpose in helping others through "despair" and "sadness." Their music, like their paid employment, facilitated their missions of relating to and caring for others. In contrast, Owen's quest for social justice reflected his sense of political responsibility to the community as a whole.

The Role of Music

For the participants, music promoted relationships with others as well as with themselves and was integral to their sense of spirituality. For Owen, music promoted relationships with others as well as well as an enriched quality of life. He explained that not only did he believe that music promoted cooperation in the classroom, it encouraged musicians to "connect" with one another: "to feel what they feel and anticipate what they anticipate." When "the magic" came "together," the music was "something almost in another dimension," a "kind of artwork or beauty." He noted that the "most cooperative, the most symbiotic, and in some cases, the most intimate" working relationships he had ever experienced were with "journeyman musicians." Owen described an "open mindedness" in the music community. Music seemed to be a

"key to opening your mind to new worlds," and trying to understand new music was a "great exercise in trying to understand." He found that learning about "new frontiers" was an opportunity to question, observe, and "be humble and respectful and thankful that you had an opportunity to do something that was new and not the same every day, not mundane."

For Owen, music also enhanced his relationship with himself, providing emotional support during difficult periods of his life. Music was the "one constant" throughout his life. He described music as his "personal counsellor" because it provided stability and made him happy. When he was playing well, his "life goes well." However, if he did not have music and arts –the "extra set of limbs with which to view the world and to have relationships with other people"-- he believed he would not be the same person and he would not be happy in many ways.

Like Owen, Elaine found that music facilitated relationships with others and with herself, facilitating a transcendent, spiritual experience. When playing music, she felt the "oneness with others." Often, she would become so immersed in the music that she lost all sense of time, an experience similar to the description of "flow" (Csikszentmihalyi, 1990). She described the feeling that the music was playing her and that she had become an "instrument of the music." Other times, Elaine found that she would become very relaxed and "carried to another place." She found these experiences very therapeutic and very spiritual, bringing her "closer to [herself], the universe and all of life."

For Susan, music is a gift from God and a connection to God. She believed that the songs were coming both from God and from her personal experiences or from

someone she is close to. The songs reflected her journey of faith. Although her life was quite different from her expectations, she believed she is following God's path for her and that her inspiration led her to this point in her life and will continue to guide her actions. Her mission was to discover and follow God's path for her, which she believed was to continue to compose and perform her songs. These songs have helped people rediscover their faith and helped them through times of despair and sadness.

The Negotiation of Balance

Each of the participants occasionally focussed on one activity, neglecting other aspects of their lives. Both Owen and Susan had long periods when they focussed intensely on one occupation, but they compensated later by pursing different interests until they found an appropriate combination of activities. After playing professionally for six years, Owen "didn't feel like immersing [him]self in the music anymore" and chose to pursue a graduate degree in education rather than music. Later, towards the end of his subsequent employment, Owen described things as "out of whack." This was not "a particularly happy time in [his] life." However, when this position ended, he found employment that matched his political views and offered him the flexible schedule and financial autonomy to play the music he preferred, when and where he liked. Occasionally, he still felt that his life was not divided appropriately among all his commitments. He sometimes became tired. For example, playing four or five musical engagements during a week, working full-time, and playing all weekend was too much. Owen also expressed a desire for more time to read and to write.

Although Susan was satisfied with the activities in her life, she acknowledged during the first years after graduating from law, she worked very long hours. However,

she expected to work long hours in her first years as a lawyer, and she enjoyed the challenge of establishing her career. As she settled into her career, other interests assumed a greater importance. When she began to study music, she found the long hours at work became frustrating because she was unable to recall her ideas for songs. Susan identified this shift in values and chose to adjust her work to make music her first priority.

When Elaine's twins were small, she experienced a period of satisfaction with her life. At that time, she was able to care for her children, maintain a spiritual connection through yoga, play piano, and accompany other musicians. However, first her mother's illness and death, followed soon after by her husband's illness and death, drained her emotionally, leaving her deeply grieving. She slowly recovered through attending workshops on grief, discovering Aboriginal spirituality, practising yoga, and nurturing herself through pleasant, aesthetic experiences such as spending time in nature. This process of recovery from grief was a difficult and slow process that she believed ultimately made her a stronger, more compassionate person. Her compassion for others simultaneously brought healing for herself.

Narrative and "Family Plots"

In the narratives of these three participants, we can see a pattern of "emergence of personality" and a striving to align their "personality with a transcendent (spiritual) center (McLafferty & Kirylo, 2001, p. 84). Owen and Susan came closer to Krau's (1997) concept of self-realization, "the attainment of the person's life goal, [which] leads to happiness" (p.5), although all participants' did develop a sense of vocation, a meaningful calling, developed over time as gifts are learned and redefined in light of

relations to others (Rehm, 1990, p. 121). Their "family plots" affected the later development of their intellectual gifts and creative talents, as well as their psychological traits such as self-determination, self-legislation, purposefulness, confidence, personal growth, purpose in life, and environmental mastery.

For example, Owen's family of origin provided him the positive learning experiences essential for the development of talents: emotional support, respect for the child's autonomy, the provision of clear and consistent structure and limits, and high-quality instruction (Riksen-Walraven & Zevalkink, 2000). The family environment was enriched with a high level of intellectual and artistic stimulation (Csikszentmihalyi et al., 1993; Freeman, 1979; Gottfried, Gottfried, Bathurst, & Guerin, 1994; Moss, 1990). Like other parents of children gifted in the performance domains (Bloom, 1985), Owen's father was sufficiently directive to enable Owen to develop the skills required in music. Owen followed his father's model to become first a professional musician and later a political advocate. Owen's career self-concept included the role of successful professional musician, academic, and political advocate. His ability to act as an agent facilitated the development of a vocation, integrating his life and his work with spirituality.

Susan's career decisions may be explained by Gottfredson's (1996) theory of circumscription and compromise, which suggests that personality and interests tend to be sacrificed before social standing and gender considerations. Susan's original career decision to become a teacher was probably influenced by considerations of gender and the availability of female role models. Her later decision to study law modelled her father's example of a career within the legal system. This decision incorporated

consideration of her personality, and still maintained her social standing, but still sacrificed her interests. Her later decision to pursue music honoured her interest in music, but maintained her social standing by combining music with a part time work as a lawyer. Susan did not have access to early musical training, as did Owen, but her strong sense of self-efficacy (Bandura, 1982, 1986, 2000) and agency (Cochran & Laub, 1994) allowed her to take action to ensure the development of her personality and interests.

Elaine was also living out her "family plot" through the silencing of her voice, both as a Mennonite and as a woman. She described herself as sometimes co-dependent, which meant she did not express as much self-determination (deCharms, 1968, 1976), or self-legislation (Frankfurt, 1971), or autonomy (Ryff, 1985, 1989) as did the other participants. Nor did she appear to be as successful at finding or shaping a work environment in which she could thrive. At the time of the study, she was employed at challenging, albeit meaningful work, which did not incorporate her musical interests. Environmental mastery, along with a sense of personal growth, a purpose in life, self-acceptance, positive relationships, and autonomy Ryff's (1985, 1989) have been identified as aspects of psychological well-being (Moore and Keyes, 2003; Ryff, 1985, 1989). Possibly, lack of autonomy and environmental mastery inhibited Elaine's sense of psychological well-being.

Factors Affecting the Participants' Achievement

Several factors affected the development of each individual's achievement, including social support, family of origin, and psychological traits.

Socioeconomic Status and Family of Origin

All three participants enjoyed the privilege of a white, middle-class upbringing. Further, all were raised in stable, non-divorced families. Owen was able to attain a higher level of attainment in his musical career at an earlier age than the two women participants, perhaps because he developed an image of himself in a self-realized end state (Krau, 1997) at an early age. He made the three career decisions that Krau (1997) identified as essential to self-realization: (a) he chose his area of realization based on a thorough knowledge of his abilities, (b) he had an appropriate group of reference from which to seek recognition, and (c) for the most part, he chose careers based on his abilities and preferences, thereby mostly avoiding work maladjustment.

Owen acknowledged that as a white middle class man, he was privileged by his socio-economic status, his race, and his gender. He was raised in an environment with intimate access to a music mentor, a factor that research suggests is essential for the development of creative talents (Bloom, 1985; Feldman & Piirto, 1994). He was fortunate to receive high quality instruction in classical music from an early age, with the expectation that he would practice daily. He received early recognition and encouragement for his gifts in music, first by his father, then by his entry into the Senior Symphony at the age of 14. As a musician, Owen was mentored and sponsored first by his father and later by older musicians and by colleagues. This early recognition, discipline, and encouragement facilitated his musical development. As Feldman's (1999) research with creative children indicates, the "need for appropriate teachers, educational arrangements, and mentors [for creative children] is striking" (p.175). Undoubtedly, Owen's early successes in music increased his sense of self-

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efficacy (Bandura, 1997, 2000) and gave him the confidence to lead his own band during his undergraduate degree. Like other creative individuals (Gardner, 1983/1993), Owen developed a small group of peers who could help each other with their work and their careers. Because he was able to earn an income from music from his early teens, he developed sufficient confidence in his abilities that he was willing to pursue a career in performing music, and he was able to earn a full-time income as a musician soon after earning his undergraduate degree.

As well, Owen's education was facilitated by his apparently easy access to scholarships. He was able to obtain scholarships for summer workshops in music during his high school years. When he graduated from high school, he was offered a scholarship to study music in the states, but turned it down to continue to play in his band in his hometown. Later, when he decided to return to graduate school, his entrance was facilitated by an earlier professor. He was quickly accepted and awarded a teaching position.

Yet even Owen's gifts did not exempt him from the dominant discourse about career expectations or release him from the realities of a competitive career. In his mid-twenties, even though he was comfortable living at home with his parents and playing for the symphony, his mother clearly expected him to follow a traditional lifestyle and a traditional career path. Owen also noted that he had made compromises in his career, choosing to locate in a smaller city rather than a larger city with more competition, consistent with Gottfredson's (1996) theory of circumscription and compromise. He chose to have the greater autonomy and flexibility that performing in

a smaller centre provides, rather than choosing the challenges and opportunities of a larger centre.

Although Susan reported that her family did not have money for music lessons for her as a child, she was encouraged to achieve academically. She was encouraged to attend university, where she earned two consecutive degrees, neither in music. Her father was a law enforcement officer, acting as a role model for hard work and high achievement (Sewell & Hauser, 1975). Susan indicated that her decision to study law was influenced by her father's occupation.

Her family was supportive of her decision to pursue a second degree and possibly would have supported her interest in music if it had been regarded as a "legitimate" occupation. If it had been, research about the lives of creative individuals (Bloom, 1985; Feldman & Piirto, 1994; Feldman, 1999; Gardner, 1983/1993) suggests that she would have developed her talent earlier and possibly reached higher levels of accomplishment than she probably will, given her late start on her musical career. Despite her late start, at the time of the study, she had a social and physical environment that supported her musical achievement. Her husband supports her musical pursuits. He first encouraged her to pursue music by giving her voice lessons as a Christmas present, and during the current study, he played in her band, even though this left him less time for his own artistic pursuits. Susan was successful in cultivating relationships individuals and groups that appreciate her unique qualities, one of the strategies for increasing well-being (Buss, 2000).

However, Susan's lack of a musical role model and mentor early in her life affected her development as a musician. Music was not regarded as a "legitimate"

occupation in her family of origin, and individuals tend to aspire to careers similar to their parents. Further, Susan's family did not value music sufficiently to make music lessons a priority. Still, she sometimes wondered where she would be now if she had been able to have lessons as a child. Given her high level of musical and intellectual ability and her high self-efficacy beliefs (demonstrated by her willingness to pursue her interests and produce her own CD), she likely would have pursued music much earlier in her career and attained a much higher level of musical accomplishment.

Susan experienced guilt about her decision to pursue paid work part-time with the consequent loss of income in order to devote more time to music, but her sense that God had given her the gifts of composition and performing music alleviated her guilt. However, she continued to experience doubt and uncertainty about the legitimacy and value of music as an occupation. Even though she published a CD and performed regularly, sometimes she thought that she should abandon her musical ambitions to earn a greater share of the family income. Rather than feeling entitled to pursue her musical gifts, Susan felt guilty that she was not contributing sufficiently to the household.

Elaine, as a child of middle class parents who valued education, also obtained a university education. She worked for several years before she returned to earn a graduate diploma and eventually a graduate degree. Although she values the "legacy of giving" her grandfather and parents gave to her, she was also constrained by her role as a woman in the Mennonite tradition. She was expected to "silence" her ideas, especially if they were "disagreeable to others." She was encouraged to connect with others to the extent that it affected her own well-being. Consequently, when her

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husband died, she unconsciously chose unhealthy behaviour. Not until her friend drew this to her attention, did she recognize this self-destruction. After this recognition, Elaine sought recovery through workshops and the non-hierarchical, non-patriarchal reciprocity of Aboriginal spirituality. As her fellow participant in the grief workshop observed, Elaine's recovery was like a "phoenix rising out of the ashes of death."

Psychological factors

Recent research into well-being and positive human traits has identified a number of qualities exhibited by psychologically healthy individuals. These include purpose in life, self-acceptance, environmental mastery, positive relationships, autonomy, and personal growth (Ryff, 1985, 1989). Seligman & Csikszentmihalyi (2000) add hope, wisdom, creativity, future mindedness, courage, spirituality, responsibility, and perseverance to this list.

The three participants demonstrated many of these qualities. They were responsible, future-minded individuals engaged in meaningful and creative occupations. They were able to master their environment and create positive relationships with colleagues, friends, and family. They exhibited courage, optimism, hope, and perseverance as they sometimes struggled to find their career path or deal with unexpected, devastating grief. All three held spiritual beliefs.

In addition to the responsible, purposeful work described above, music was part of their sense of connection, of mission or purpose. These participants were all concerned about the well-being of other individuals and their communities. For Owen and Elaine, this concern was expressed through their music as well as through their

work as instructors. For Susan, her concern about others was expressed equally through her work as a lawyer and as a musician.

All three participants sought personal growth through music and non-musical careers. They were all engaged in creative activities as musicians, although Elaine's musical activities were less public than Owen's or Susan's. As well, Owen's work as an instructor, musician, and political activist appeared to be a creative solution to integrate his apparently disparate beliefs. Elaine's resourcefulness in helping her students' progress revealed her creativity, while Susan's creativity manifested as a composer and producer.

These individuals had all attained a degree of environmental mastery (Ryff, 1985, 1989), including creating a positive social environment. They have positive relationships with their colleagues and with their significant other. Both Elaine and Owen have positive relationships with their students, and Susan has a positive relationship with her fans. Elaine and Owen found environments where their talents are valued, while Susan created her ideal environment for pursuing her music by choosing to work at home.

The participants all exhibited courage, optimism, hope, wisdom, and perseverance, although they sometimes struggled to find their career path or to deal with devastating grief. As described earlier, Elaine showed great courage, perseverance, and wisdom in her recovery from the death of her husband. She developed a spirituality that allowed her to feel connected to all other beings. Elaine also showed perseverance in the completion of her graduate degree.

Susan showed perseverance when she completed her Education degree even though she realized that she did not want to teach. She then persevered in her search for a suitable occupation, choosing to complete a Law degree and pass the bar exams. She also persevered in her study of music, showing courage, optimism, autonomy, and hope by embracing change, moving to another city and choosing to work part-time to make more time for her music. Her spirituality was evident by her belief that God was guiding her to pursue her music and produce her CD.

Owen also showed perseverance in his early years of musical study. Although his father at first insisted that Owen practice, he continued with his music through out his life. He showed courage when he chose to go to Vancouver to play professionally, and courage again when he chose not to pursue music full-time, preferring to find another way to earn a living in order to retain his autonomy in his choice of musical venues. He also showed wisdom by accepting the compromise of choosing to play in a smaller centre so that the competition would not be as difficult, enabling him more freedom.

Although none of the three participants explicitly spoke about self-acceptance or autonomy, their stories imply that they have reached various levels of self-acceptance and autonomy. Susan seems to me to have the greatest level of both self-acceptance and autonomy, while Elaine appears to struggle with these dimensions of psychological well-being more than either Owen or Susan. Granted, neither Susan nor Owen experienced the death of their significant other. However, this is only my sense of Elaine's experience; she might have a different story to tell.

Unanticipated Findings

As I interviewed the participants, I was surprised by some of the findings. Originally, I originally expected that, given a choice, the participants would choose to pursue music full-time. However, Owen chose not to continue his career as a full-time professional musician, preferring to combine it with an academic career. His position as an academic also gave him the financial security and freedom as well as the opportunity to challenge racist educational policies and to advocate for the status of the artist. Elaine had a career as a music educator before her husband died, but now regards music "more as therapy." Although Susan did express an interest in pursuing music full-time, she would not be only a performer, but also a composer and producer.

I also expected that the participants would experience meaning and purpose primarily through music. All three participants experienced music as transcendent, describing the experience as magical, of another world, or a connection to God. All three described their work as meaningful even though that work was difficult, challenging, and sometimes unpleasant. Owen had integrated his understanding of his musicianship with his work as an educator and with his politics, seeing them as a means to promote social justice.

Another surprise for me was the participants' description of times when their life was out of balance. Contrary to my expectations, a life out of balance was not necessarily a negative experience. For example, Susan described her early career as time when her life was out of balance, yet she believed that focusing on her career was an appropriate choice for her at that time. Owen played as a professional musician for almost six years before he began to get tired of playing music full-time. As Elaine's

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recovery from her husband's death progressed, she experienced her life as balanced. However, she discovered that she had distanced herself from her students and that she was less patient and empathic. Even though she experienced her life as balanced, the balance impaired her ability to relate to and connect with others.

Implications for Further Research

Several areas for further research arose from this study. One of the pressing questions for me is the question, "How can we as parents, educators, counsellors, and a society facilitate the development of high potential and enable individuals to find meaning and purpose in their lives and work or attain the high levels of achievement experienced by the participants in this study?" If we consider Owen's experiences, then we might predict that early recognition of talent, followed by parental support and discipline as well as professional recognition would be a good start. Encouragement in the form of acknowledgement and financial assistance for further education would continue to develop the individual's ability. However, external resources would not be sufficient without the internal resources, such as responsibility, courage, optimism, hope, perseverance, autonomy, and self-acceptance. Further study could research the application of positive psychology's findings to enhance the development of talent and/or achievement.

While this study included the experiences of three remarkable, employed professionals seriously pursuing music, the experiences of individuals who find fulfillment in other creative pursuits was elided. Thus, further research could investigate the experiences of individuals who pursue other arts or crafts. Additionally,

the experience of individuals who pursue dual careers in non-artistic interests could be investigated.

Further qualitative studies could investigate questions specifically about the process of finding fulfillment through questions such as, "What makes a life meaningful and fulfilling? How *do* people create lives that are meaningful and purposeful? How do they find meaning and purpose, satisfaction and creativity, a sense of calling, a sense of connection?" Studies based on these questions would be focused on meaning and purpose, while other studies could focus on balance, with a research question similar to, "How do individuals balance their interests and needs with family, social, and financial responsibilities?"

In view of the vastly different experiences of Owen and Susan, another area for future investigation would be the different experiences of men and women engaged in the pursuit of similar interests. How does gender impact fulfillment and balance? Also, individuals from different socio-economic classes might define fulfillment and create balance differently, suggesting other possibilities for research. For example, how do single parents or members of a single income family find the resources to pursue their interests? In addition, culture, ethnic origin, and race may affect fulfillment and balance, and the impact of these factors could be yet another area of research. Finally, the creative ways that people find fulfillment and balance could be researched with the intention to encourage communities and governments to incorporate these resources into programs to design to promote subjective well-being and physical health.

Limitations of the Inquiry

The limitations of this inquiry might be clarified by reviewing briefly the characteristics and goals of a basic interpretative study. A basic interpretative study focuses on the participants' interpretation of their experiences, their construction of the world, and the meaning they attribute to their experiences (Merriam, 2002). Furthermore, the outcome is primarily descriptive. This study, then, uses narratives to describe the participants' experiences, the meaning attributed to their experiences, and their construction of their world.

This study describes the experience of being involved with both music and a paid occupation. The study was limited to the experiences of three individuals, all three of whom were musicians and were employed in a professional occupation. Thus, the experiences of individuals involved in other artistic occupations or employed in non-professional occupations were elided in this study. The findings were also limited by the extent to which the participants were able to describe their experiences and by the extent to which I was able to generate the narratives and discuss the findings in the context of the research literature.

Implications for Career Counselling Practice

This inquiry presents the experiences of three high achieving individuals engaged in both salaried employment and music. Their stories become exemplars of individuals who have negotiated meaning and purpose in their lives and work, and suggest ways that career counselling clients might pursue their diverse occupational interests or develop their own potential for high achievement. Further, the findings provide a point of departure for discussion about the impact of gender and family of

origin on career aspirations. Finally, the findings underscore the need for personal

qualities such as responsibility, courage, optimism, hope, perseverance, autonomy, and

self-acceptance as well as social and economic support.

CHAPTER SIX

Reflections

As I reviewed the transcripts of the participants' interviews, I was aware of the contrast between their experiences and my own. This was especially true for Owen's transcripts, where I was struck by the contrast between his upbringing and my own. His father was a musician, able to earn a living or at least supplement his income through music. He was a celebrated musician who lived to the age of 89. Owen had a number of advantages: white, male, middle class, he had the benefit of training in something he loved, music, from an early age from an accomplished musician, his father. His father provided him with support and discipline from an early age, and he had the chance to explore music as a potential career through his employment with a symphony and through summer camps. He also had the benefit of supportive parents, who lived well into old age, allowing Owen sufficient time to complete his education. He was able to return to his parents' home in his mid twenties, where his mother encouraged him to pursue his education. When he applied to graduate school, a professor helped him with his application, and helped him obtain funding. A friend of his father helped him obtain a subsequent job, where he stayed until the organization closed and he received a severance package. He was then able to find work aligned with his political advocacy that provided him with financial security and the flexibility to perform music. All through his life, Owen was aware of the importance of music in his life and ensured that he played throughout. In addition, he was confident of his

skills and abilities in this area, with strong belief in his philosophy of life and his abilities.

Susan did not have the advantage of studying music at an early age, but she did have the advantage of parents who supported her decision to obtain first a degree in Education and then in Law. When she discovered that teaching was not the profession for her, she acted upon this knowledge. Later, she noted that she enjoyed music, and had the support of her husband who first encouraged her interest in music by giving her voice lessons as a Christmas present and who now plays in her band, even though he does not have time to do his own art, his painting. When he was transferred to another city, Susan's firm offered her part-time employment in the same city, which meshed with her own desire to work less time. Obviously, Susan was a valuable asset to her law firm and her partners valued her contribution. Most importantly, though, she was took action, as she did when she decided to complete her Law degree immediately after completing her Education degree. She was willing to leave a good life for an even better life working part-time as a lawyer and devoting herself to her music. Moreover, she remembers to find the joy in the small things in life.

Elaine's experiences were more similar to mine. Like me, she had children and was their primary caregiver when they were small. Unlike me, however, she enjoyed her children's early childhood, citing this as a time when she felt fulfilled and balanced in her life. Like me, she struggled to cope with her life circumstances, with unexpected death. However, it was her husband and not her father who died unexpectedly. She was devastated by her grief, attending many workshops to help her recover. She lost many of her couple friends but developed other friendships with women. She

recovered, like the Phoenix from the ashes, to rebuild her life, find balance, and eventually remarry. She has meaningful but challenging work, although sometimes her life gets a little out of balance, when she forgets the importance that music plays in her life.

All three participants have meaningful work aside from the music that brings them joy. Sometimes this work is difficult, as it was for Owen when he worked at the a college, for Susan when she worked with child abuse cases, or for Elaine when she worked with the student who refused to accept responsibility and blamed Elaine for his failure. But there's "no utopia, no working utopia" as Elaine noted in our interview. Perhaps that's one secret to a balance, fulfilled life, to recognize the value in difficult, challenging work, even though it's "no utopia."

Yet each of these participants had to make difficult decisions in their lives. Although Owen's music was extremely important for him, he was "pragmatic:" he obtained an education degree to "put in his back pocket," what he believed to be an insurance policy for unemployment. He also chose to live in a small city where he could compete more easily for musical jobs than in larger urban centres. By choosing to pursue her music seriously and work only part-time as a lawyer, Susan does not get the quality of work or get to choose her cases as she did when she worked fulltime. Elaine did not get the life of her choice because her first husband died prematurely young.

As I reflect back on the subject of this thesis, fulfillment and balance, I remember that my father was a musician, too, of sorts. He played banjo with his family—his oldest brother on accordion, a younger brother on violin, and his sisters on

piano. Never, to my knowledge, did he or his siblings play outside of the family circle. Music was wonderful entertainment, but to take music or any other artistic endeavour seriously was inappropriate. Although my father had some abilities in visual art, he never developed these gifts. When my brother and I were children, we came across an old book of drawings of aeroplanes with our dad's name on the inside of the front cover. Some of these drawings were beautifully coloured in watercolour paint. We had never guessed that our father had the ability to paint these delicate, subtle watercolours. In fact, we were astonished that he would have spent the money or time in such a "trivial" pursuit.

In contrast, my mother followed her curiosity and creative interests, in particular sewing. She eventually set up her own business as a seamstress, specializing in clerical garb and religious paraments. She still does this work to this day at the age of 80, living alone in her own house but enjoying visits from her children, grand-children, and great grand-children. She is a wonderful model of self-actualization and of successful aging.

I hope to do so well as she. I've sought creative endeavours, but have been disappointed by my apparent failure to succeed. Even when I discovered something I love, as I did when I took a class in educational video, I didn't pursue it further, telling myself I "had" to complete my master's in education before I pursued another interest. I have a tendency to set impossibly high standards, so high that I could not possibly attain them. Often, my anxiety escalates to the point that I would abandon those dreams rather than face failure. All too often, I carry the weight of these abandoned dreams around with me rather than allowing them to rest.

This thesis, then, and in fact my entire Educational Psychology degree, has been an exploration of limitations and strengths. I now realize that creativity takes many forms, including the experience of counselling and coaching clients. As well, I have come to realize that dreams are not always abandoned. Sometimes they're outgrown. And sometimes we grow into our dreams. When I think back to that night in October of 2001, to the night when I speculated that perhaps acting on our dreams was an act of faith, of belief in ourselves, I now believe that acting on our dreams is not only an act of faith, but of awareness, of learning about ourselves, of allowing ourselves to change. As we change, our dreams evolve, as we evolve. Letting go of old dreams is as important as pursuing new ones. I've simply learned that awareness creates tremendous power as we learn who we really are and come to value our unique selves, thereby learning the art of self-creation and self-renewal.

If narrative is how we construct our realities, perhaps I can construct myself a new reality through a new story. . . .

Once there was a woman who grew up on a farm in Saskatchewan. She had a happy, bucolic childhood, with plenty of opportunities for playing and pretending. She was good in school, the top of her class. She skated and coached figure skating. People loved her choreography and her imaginative interpretation of the music. She grew more confident in her creativity and her intellectual abilities. When she went to university, she studied the stories of humankind in anthropology, in literature, in myth, and eventually in psychology. She sought answers to the big questions: Why are we here? How can we connect our purpose with our passion and energy? She told herself stories, and later she learned to write them. Even the sudden and tragic death of her

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father and the development of chronic illness did not stop her quest. She continued to

seek and grew wiser in the seeking. She studied the world and all its mysteries,

including the Northern Lights. She became bold and daring, setting sail for waters as

yet unexplored, using the stars and the Northern Lights as her guide. She grew older

and wiser, and she grew more and more loving. Eventually, she learned to love herself

unconditionally. By the age of fifty she had learned to balance her many interests,

abilities, and experience, and she celebrated her 50th birthday, like Elaine's friend,

with a tribute to her interests and connection to self and community, a party that

others will remember and cherish:

> She had a flutist, she had a guitarist play for an hour, a harpist, me, and then
> she had a jazz group in the evening.

> *Wow! She knows how to celebrate!*

> Yes, it was great. . . .

> *Was it a big crowd?*

> When I was there, there were about 25 people. It was a come-and-go for about
> six hours. . . at her house. Inside and out. She had her living room, dining room,
> deck, all sort of open, with chairs around. People just came and went, ate and
> listened, and talked . . . . Yeah, it was good.

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APPENDIX A

Letter of Invitation to Participate in the Study

(Inside Address of prospective participant) (Date)

Dear *Prospective Participant*

RE: Participation in Research Project

My name is Gwen Chappell. I'm a graduate student specializing in counselling within the Department of Educational Psychology and Special Education, College of Education. For my thesis, I am researching the experience of seeking fulfillment and balance. If you decide to participate, you will be invited to describe times in your life and work when you have experienced a sense of fulfillment mid balance. You will also be encouraged to articulate a vision of your future.

If you choose to participate, you would be interviewed on two occasions. I anticipate the first interview will take 60 - 90 minutes, and the second interview will take 45 minutes. During the second interview we will primarily review the transcript of the first interview and you will give me feedback. The interviews will address most of the questions in the "Guiding Questions" (attached).

Your information is confidential; your employers will not know who has agreed to participate (unless you tell them). The results of the study will be presented in a way so that participants are not identifiable. You will have the final say in the information from your interview that is contained in any research reports.

If you wish to participate in this study, or if you have questions, you may contact me, Gwen Chappell at gichappell6@quadrant.net or 978-1412 or 966-4932. You may also contact my research supervisor, Dr. Fred Reekie, Associate Professor, Educational Psychology & Special Education (Romp 1257, College of Education, University of Saskatchewan, Saskatoon, SK., S7N OX1, (306) 966-7728, fred.reekie@usask.ca). This study has been approved by the University of Saskatchewan Behavioural Research Ethics Board (May I5. 2003; *BSC#:* 03-962). Any questions regarding your rights as a participant may be addressed to that committee through the Office of Research Services (966-2084).

Thank-you for considering this request.

Sincerely,

 Gwendolyn Chappell

APPENDIX B

CONSENT TO PARTICIPATE

You are invited to participate in a study entitled Fulfillment and Balance in Life and Work.

Please read this form carefully, and feel free to ask any questions you might have.

Researcher:
  Gwen Chappell
  Graduate Student in Counselling
  Educational Psychology & Special Education
  College of Education
  University of Saskatchewan
  28 Campus Drive Saskatoon, SK
  S7N OXI
  (306) 978-1412 (Home)
  gjchappell@quadrant.net

Research Supervisor
  Fred A. Reekie, Ph. D.
  Associate Professor
  Educational Psychology & Special Education College of Education
  University of Saskatchewan
  28 Campus Drive
  Saskatoon, SK
  S7N 0X1
  (306) 966-7728 (Office) fred.reekie@usask.ca

Purpose and Procedure:

My name is Gwen Chappell. I'm a graduate student specializing in counselling within the Department of Educational And Special Education, College of Education. For my thesis, I am researching the experience of seeking fulfillment and balance. As a participant in this study, you will be invited to describe times in your life and work when you have experienced a sense of fulfillment and balance. You will also be invited to describe challenges to fulfillment and balance and encouraged to articulate a vision of your future.

If you choose to participate, you would be interviewed on two occasions. I would like to audio tape both interviews. I anticipate the first interview will lake 60 - 90 minutes, and the second interview will take 45 minutes to review the transcript of the first interview and give me feedback. I may ask you to explain some topics more fully and you may wish to clarify some information. I will also prepare a narrative of your story for you to check for accuracy. The audio tape of the first interview will be the source of the transcription that you will review in the second interview. The audio tape of the second interview will be used to clarify my understanding of your comments about information in the first interview. If any new information arises in the second interview, I will

contact you and ask you to renew the transcript of the new information and any changes in the narrative.

To protect your confidentiality, the interviews will be held after work hors and on week-ends at a mutually acceptable time. To facilitate your freedom of expression, interviews will be held in the interview rooms in the Department of Educational Psychology and Special Education.

Although I will take every step to safeguard your identity, you may be identifiable to others on the basis of what you have said.

Potential Risks:
This study involves minimal risk to you as a participant. There is little anticipated risk to any of the participants. The flexibility. optimism. adaptability, and resiliency characteristic of those who succeed in obtaining balance and fulfillment minimize the likelihood of untoward discomfort. As an employee, your occupational future is dependent upon maintaining positive relationships with your employer. Your identity will he protected in the transcript and reports so that any criticisms that you may make of anyone or any organization will not be attributable to you.

If at anytime you are asked a question that you would rather not answer, you are free to decline. As well, if in the conversation, you or I notice that you are experiencing discomfort, the research interview will be terminated and we will discuss what actions are open to you to deal with the stressors. You are also free to put a boundary around this discussion if you choose.

Potential Benefits
This study has some potential benefit for you as a participant as well as for the three employers involved, the University of Saskatchewan, SIAST (Kelsey Campus), and the City of Saskatoon. You may find that articulating your experiences will clarify some of your goals and needs, as well as factors which have empowered you to be resilient in the face of challenge. Additionally, as you tell me your experiences of finding fulfillment and balance, alternatives for ways in which you could have been better prepared and supported are discussed. Possibly, you will identify actions that you could take on your own behalf to better meet your needs.

Storage of Data:
All transcripts and unedited tapes will be kept for five years in a sealed box in the locked storage vault used to store research data that is maintained by the Dean's office in the College of Education. At the end of the five-year period, the transcripts will be shredded and the tapes erased.

Confidentiality:
I will audio tape each interview to provide an audio recording of our conversation to transcribe. The first interview will be transcribed and the written transcription will be returned to you for clarifications, corrections, additions and deletions. If I hire a transcriber, he or she will be required to maintain confidentiality as outlined in the Transcriber's Agreement of Non-Disclosure and Confidentiality (attached).

To protect your anonymity and confidentiality, we will, if you wish, work together to select a pseudonym. As well, we will disguise your employer, your position, and other identifying descriptions in the excerpts and the narrative. You will be asked to sign-off on the transcript prior to them being included in the final products.

Voluntary Participation and Right to Withdraw:
You are completely free to volunteer for or to decline participation in this study. As well, you may withdraw at any point. To ensure that you are genuinely free to make the decision to participate or not, I have taken precautions to ensure that we will not be in any form of a power relationship. This means that I will not accept as a participant an individual with whom I work in my capacity as an Academic Counsellor at Student Counselling Services or as a Career Counsellor in Student Employment and Career Services.

You are free to withdraw from the study at any time. If you decide to withdraw, you will be asked if any of the information gathered prior to your withdrawal may be used in the study. If you decide that the information from the earlier interviews can be used, you will be asked to give written permission to that effect.

Questions:
If you have any questions concerning the study, please free to ask at any point. You may contact me, the researcher, at (306) 978-1412 or by email at gjchappell@quadrant.net. You may also contact my research supervisor, Dr. Fred Reekie, at 966-7728, or by email at fred.reekie@usask.ca. This study has been approved by the University of Saskatchewan Behavioural Research Ethics Board (May 15, 2003; BSC# 03-962). Any questions regarding your rights as a participant may be addressed to that committee through he Office of Research Services (966-2084).

Sharing the Findings with Participants
Once my thesis has been successfully defended, it will be available in the Department of educational Psychology and Special Education as well as in the University Archives. If you wish, we can meet for a debriefing interview.

CONSENT TO PARTICIPATE

I hare read and understood the description provided above; I have been provided with an opportunity to ask questions and my questions have been answered satisfactorily. I consent to participate in the study described above, understanding that I may withdraw this consent at any time. A copy of this consent form has been given to me for my records.

(Signature of Participant) (Date)

(Signature of Researcher) (Date)

APPENDIX C

TRANSCRIBER'S AGREEMENT

OF

NON-DISCLOSURE AND CONFIDENTIALITY

I, _____ , agree that any and all parts of the interviews that I transcribe for Gwendolyn Chappell's research on Fulfillment and Balance in Life and Work are confidential. I agree that I will not disclose or discuss any part of the interview with anyone but Gwen, and then only to clarify the Transcription to provide the most accurate transcription possible.

(Signature of Transcriber)   (Date)

(Signature of Researcher)   (Date)

APPENDIX D

GUIDING QUESTIONS FOR THE FIRST INTERVIEW

Thank you for agreeing to participate in my study. As you know, I'm studying counselling in the Department of Educational Psychology and Special Education. I'm interested in personal and professional coaching -- helping healthy individuals to find ways to enhance their fulfillment and balance and move closer to their vision for themselves. I would like you to tell me about your experiences of fulfillment and balance. Any questions? (Please feel free to ask questions at any time.)

1. As a way of beginning our conversation today, I'd like to invite you to tell me a little bit about yourself - your work, your family, your community, your education, your background, your interests, your spirituality -- anything that will help me begin to understand who you are.
2. Tell me a story about a time when you experienced your personal life as fulfilled and balanced.
3. Tell me a story about a time when you felt you were not fulfilled or were out of balance in your personal life.
4. Tell me a story about a time when you experienced your work life as fulfilled and balanced.
5. Tell me a story about a time when you felt that you were not fulfilled or balanced in your work life.
6. What are your disappointments? Do you have a story that would start, "If only…."
7. What challenges to balance and fulfillment in your life and work have you encountered or fear you will encounter?
8. How are you currently fulfilled ad balanced in your personal life? (What are your "wins?")
9. Are you able to describe a "life purpose," a "life mission," or a "vision" for yourself? I
10. Is there anything else that you would like to tell me or that I should know?

GUIDING QUESTIONS FOR THE SECOND INTERVIEW

I have transcribed our last interview and written your story, as I understand it.

1. As you read the transcript and the story, what thoughts and memories occur to you?
2. Is there anything that you would like to change, clarify, or elaborate?
3. Summing up, how would you describe your experience of seeking fulfillment and balance?
4. What words of advice / wisdom do you have for others seeking fulfillment and balance?
5. As we've been talking, arc there thoughts that have occurred to you that you would like to share?
6. Are then questions that you would like to ask?

APPENDIX E

PERMISSION TO AUDIO-TAPE INTERVIEW

I have read and understood the description provided in the Consent to Participate; I have been provided with an opportunity to ask questions and my questions have been answered satisfactorily. By signing below, I give Gwendolyn Chappell permission to audio-tape my interview. I understand that I may withdraw this consent at any time. A copy of this consent form has been given to me for my records.

(Signature of Participant)   (Date)

(Signature of Researcher)   (Date)

APPENDIX F

TRANSCRIPT RELEASE

*I, _____, have reviewed the complete
transcript of my personal interview in this study, and have been provided with the opportunity
to add, alter, and delete information from the transcript as appropriate. I acknowledge that
the transcript accurately reflects what I said in my personal interview with Gwendolyn
Chappell. I have / have not chosen a pseudonym. I have identified anything that I would be
uncomfortable having someone read and know that it was I who said it. These items have
either been removed or my anonymity protected to the point that I now feel comfortable with
them being included in the narratives and final thesis. I hereby authorize the release of this
transcript to Gwendolyn Chappell with the understanding that verbatim excerpts may be
taken from the transcript and used in narratives, position papers, and presentations. I have
received a copy of this Transcript Release for my own records.*

(Signature of Participant)   *(Date)*

(Signature of Researcher)   (Date)

UNIVERSITY OF SASKATCHEWAN
BEHAVIOURAL RESEARCH ETHICS BOARD
http://www.usask.ca/research/ethics.shtml

NAME: Fred Reekie (Gwen Chappell)   BSC#: 03-962
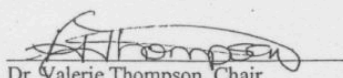Educational Psychology & Special Education

DATE: May 15, 2003

The Behavioural Research Ethics Board has reviewed the revisions to the Application for Ethics Approval for your study "Fulfillment and Balance in Life and Work" (03-962).

1. Your study has been APPROVED.

2. Any significant changes to your proposed method, or your consent and recruitment procedures should be reported to the Chair for Committee consideration in advance of its implementation.

3. The term of this approval is for 5 years.

4. This approval is valid for five years on the condition that a status report form is submitted annually to the Chair of the Committee. This certificate will automatically be invalidated if a status report form is not received within one month of the anniversary date. Please refer to the website for further instructions: http://www.usask.ca/research/behavrsc.shtml

I wish you a successful and informative study.

Dr. Valerie Thompson, Chair
University of Saskatchewan
Behavioural Research Ethics Board
c/o Office of Research Services

VT/ck