Pre-Professional Arts Based Service-Learning in Music Education and Art Therapy

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Abstract

This article describes a study of art therapy and music education students at a Midwestern university in the United States, who participated in single-semester service-learning assignments prior to their clinical internship or student teaching experience. Undergraduate music teacher-candidates taught music to homeschool students; art therapy graduate students worked at community centers or other agencies. This paper describes research methods, depicts major findings, and features case examples. Analysis of embedded assignments, which included written reflections, visual artwork, case studies of homeschool students, and surveys suggests that service-learning facilitated growth in personal attitudes and professional skills considered important to student preparation for their culminating clinical experiences. A discussion of the benefits of service-learning as a pre-professional pedagogy and

recommendations for teaching and further research are offered. Additional findings related to arts based service-learning may help inform the development, implementation, and outcomes of arts based service-learning pedagogy.

Introduction

For students preparing to become instrumental music teachers, the student teacher internship (or student teaching) is an integral part of the curriculum, typically taking place in the last semester before graduation. Here, students participate in all aspects of teaching at an elementary or secondary school, under the supervision of a cooperating classroom teacher and a music teacher education university professor. However, the student teaching experience is not always enough to prepare students for the realities of teaching. Service-learning prior to student teaching provides a setting for practical experience, where teacher-candidates can serve a need in the community while building their teaching repertoire. Service-learning experiences facilitate the development of teacher-candidates' ability to create a positive learning climate and cultivate cultural sensitivity (LaMaster, 2001; Meaney, Bohler, Kopf, Hernandez, & Scott, 2008; Soto, Lum & Campbell, 2009).

Art therapy is a mental health profession practiced around the world where "clients, facilitated by art therapists, use art media, the creative process, and the resulting artwork to explore their feelings, reconcile emotional conflicts [and] foster self-awareness…" (American Art Therapy Association [AATA], 2013, para 1). Similar to music education, the art therapy curriculum is not always sufficient to prepare for the myriad challenges graduates will face (Kapitan, 2012).

Service-learning is not required by the educational standards for either music education or art therapy. However, it can provide opportunities for novices to examine and consider innovative practice alternatives in less structured settings (Ierardi & Goldberg, 2014; Reynolds, 2005; Taylor, 2002; Wade & Anderson, 1996) and, perhaps more importantly, opportunities to develop "an action identity committed to justice" (Cipolle, 2010, p. 28).

This study grew out of a synergy that developed from meetings encouraging service-learning at our university, and we (music teacher educator Wendy K. Matthews and art therapy educator Holly Feen-Calligan), professors in two different colleges at a large state university, began a conversation about our service-learning interests. Each of us wanted to improve the service-learning experiences of our students and the communities they would serve. At the time that we met, students in two cohorts (introductory courses) in art therapy had participated in service-learning assignments as part of a larger ongoing study of students' and agencies' experiences with service-learning. Over three subsequent semesters, two music education courses that incorporated service-learning assignments and two additional art therapy courses were added to the study. Thus, six student cohort groups (in two music education courses and

four art therapy courses) participated in our study (N=15 music; N=55 art therapy). The music education and art therapy courses included a service-learning assignment of approximately 6-8 weeks. Despite the obvious differences in our professional programs, there were two important commonalities that connected our service-learning interests: The music education and art therapy courses were comprised of students participating in their first service-learning experience and they had yet to complete their professional clinical requirements. Ultimately, we began examining student perceptions of the service-learning experience and exploring how it might enhance students' readiness for subsequent culminating clinical experiences.

Following a brief review of literature, this article describes the service-learning assignments, the research methods, a description of findings, and implications for teaching and research. Pseudonyms are used for the names of agencies and constituents. We also use the terms *participants* or *colleagues* to refer to the homeschool students and agency constituents of service-learning, and *students* indicates university students.

Service-Learning in Music Education and Art Therapy

Service-learning is an international pedagogy in which students work together with people in the community on real issues as a way of achieving academic and civic learning (Bringle, Hatcher, & Jones, 2011). Civic learning is a goal of service-learning; it refers to learning about one's role in one's community and includes diversity learning, inter-and intra-personal learning, and social responsibility learning (Howard, 2001). Although student teaching and internship also value and teach civic learning, in those situations there is greater emphasis on the requirements of accreditation, licensure, or certification. Service-learning complements student teaching and internship through its emphasis on civic learning that aims to strengthen students' sense of social responsibility and introduces them to social justice issues (Howard, 2001).

In service-learning students are placed in communities that have expressed an interest in students' contributions, and where students must determine how they can contribute by drawing from their own resources, often working in partnership with community members. The hyphen in service-learning reflects the aim that all constituents of service-learning benefit mutually and reciprocally—that students and community members teach and learn from each other, and together they address issues that affect everyone (Furco, 1996; Sigmon, 1979). Ideally, all parties experience evolutionary change in the service-learning process (Henry & Breyfogle, 2006). Arts based service-learning (ABSL) means that visual and performing arts are placed in a community context as a creative practice, a way of meeting a community need, and a teaching method to fulfill arts-based educational objectives including creative self-expression, competency with discipline specific standards, making connections and building

community, developing empathy, and invoking social change (Bartleet, Bennett, Marsh, Power, & Sunderland, 2014; Krensky & Steffen, 2008).

In music education service-learning can reaffirm teacher-candidates' choice to become music teachers (Barnes, 2002), facilitate the development of reflective practice, and subsequently contribute to a teacher identity (Haston & Russell, 2012). Service-learning has been incorporated into music teacher education through outreach programs such as String Project (sponsored by the American String Teachers Association) and the companion Band Project program. For example, Byo and Cassidy's (1999) examination of String Project programs across the nation found that participating students valued the opportunity to teach individuals or small groups and interact with parents, peers, and their university teachers. Similarly, Haston and Russell's (2012) examination of the occupational identity of music teacher-candidates found that through service-learning their general pedagogical knowledge improved (e.g. lesson planning, classroom management), they developed supportive peer networks, and became more confident about their career choices.

Service-learning has been used by art therapists to facilitate cross cultural awareness and multicultural skills (Backos & Sanders, 2015; Griskiewicz et al., 2015), to contribute to professional identity construction (Feen-Calligan, 2005; Ierardi & Goldberg, 2014) and for interprofessional collaboration (Ierardi & Goldberg, 2014). Although little has been published on how service-learning impacts art therapy curricula at the pre-professional level, art therapy educators have agreed that a variety of opportunities to experience various arts and settings is important to students' preparation (McNiff, 1986; Orkibi, 2012). Orkibi (2012, 2014) found that offering a clinical experience at the beginning (i.e. a pre-professional) phase of graduate training helped to reduce disparities among experiences of incoming graduate students, some of whom were stronger in art skills while others were stronger in clinical skills. Gradually introducing clinical experiences from the beginning of graduate programs responded to many students' worries about their suitability for their chosen profession and their anxiety about translating theory into practice.

Despite the general acceptance of its benefits, service-learning as art therapy pedagogy has not been widely studied (Ierardi & Goldberg, 2014). Service-learning has been used by other health care professional programs, however. For example, Redman and Clark (2002) described how service-learning contributed to nursing students' clinical preparation as well as their experience with learning about access and equity in health care delivery. Furthermore, in a literature review on training socially responsible health care graduates, McMenamin, McGrath, Cantillon and MacFarlane (2014) also found service-learning encouraged awareness of community health needs, social responsibility, altruism, and prompted future work with vulnerable populations.

Research Questions

The focus of our study was on whether or how service-learning contributed to students' education as music teachers and art therapists at the pre-professional level. We considered our data with the following two overarching questions in mind: What are students' experiences with service-learning? Did (and if so) how did service-learning enhance preparation for students' culminating clinical experiences (student teaching or internship)? In addition, because students would not have benefitted from service-learning without the assistance of agency directors and service-learning participant-colleagues, we also include a summary from the larger service-learning study highlighting the ways in which agency constituents also benefitted from the service-learning relationship.

Methods

Students in four sections (or cohorts) of the class, *Art Therapy Introduction and Ethics*, and students in two sections of *Music in the Schools II* participated in the study. These classes were selected because of their service-learning assignments and their placement in the curriculum prior to internship and student teaching. The first two classes were also part of a larger study exploring service-learning experiences of arts students and community agency directors. The original (larger) study was approved by the university's Internal Review Board (IRB), and the music education cohorts as well as the second two art therapy cohorts (classes) were approved as additional study groups. Music education and art therapy students consented to allow their assignments to be used as study data. We did not know who had consented to participate in the study until after the classes had ended, and we adapted a post-course analysis to further reduce our potential bias. The following segments describe methods specific to music education, followed by art therapy methods.

Music Education

Six teacher-candidates participated in cohort 1 and nine teacher-candidates participated in cohort 2. The teacher-candidates were undergraduate students who taught beginning musical instrument class to homeschool children ages 9-13 in an outreach program on the university campus called the Homeschool Music Program (HMP). The homeschool students were recruited through the instructor's outreach efforts. Approximately 20 children participated in each of the two sections and came to the university once per week for six weeks. Children in the first cohort chose to learn either a woodwind or brass instrument; those in the second chose a string instrument. The HMP provided a service to the community since typically homeschoolers do not have a group music experience, and this particular urban setting offered scant opportunities for private beginning instrument group instruction. The participants represented a variety of ethnicities and familial backgrounds, and included several students with learning challenges. The teacher-candidates prepared for the service-learning project

through coursework, which included responding to theoretical and practioner readings in music education through guided questions, observing master teachers, preparing micro-teaching lessons, and participating in peer teaching and reflection. The university students assumed all the aspects of the class, including administrative duties, planning lessons, teaching, assessment and working with parents. Each university student (individually or in pairs) designed and led two lessons during the project while the others observed and participated by playing music instruments alongside the young participants. The design of the lessons followed a typical class for teaching beginning instruments, which included teaching instrument executive skills (e.g. proper playing positions, embouchures), music reading, and aural and rhythmic skills (Millican, 2012). The university students' group debriefing held at the end of each teaching session included faculty and peer evaluation and watching a video of their teaching. Additionally, the service-learning students reflected privately in weekly assignments. The reflection process aided the students in improving their teaching skills, enhancing critical reflection skills, and addressing biases. This project culminated with a recital presented by the homeschool participants and organized by the university students.

Music teacher-candidates responded to reflection prompts five times throughout the project. The prompts included questions about the teacher-candidate's teaching processes and outcomes, their beliefs about teaching music, and the homeschoolers' progress. The prompts also asked students to reflect on what was going well as well as areas for improvement, and were supported by class readings and discussions, many of which focused on understanding student diversity and teaching in an urban setting. Additionally, the teacher-candidates' coursework throughout their two years prior to the service-learning experience included instruction, readings, and discussion in social justice and teaching in urban settings.

For each teaching episode they led, teacher-candidates prepared lesson plans, taught the lessons, and then reflected on the lesson to create follow-up activities to make improvements for their next teaching episode. Additionally, each teacher-candidate completed a case study assignment on one of the homeschool students. The case study assignment helped the teacher-candidates understand how to design specific instructions over time using an observation chart adapted from Stephens and Story (2000), to document specific learning episodes, the needs of one student, to interpret these events, and to devise and implement a plan for improving their students' learning. The service-learning assignment was also designed to help teacher-candidates develop classroom management techniques and facilitate a more personal connection with one particular student by allowing the teacher-candidates a window into the student's life, and motivations and beliefs around learning a new instrument. At the end of project, the participating homeschoolers and parents completed an evaluation of the program.

Art Therapy

Fifty-five first year graduate art therapy students participated in the study. Although demographic information was not requested, the majority of students were White females, some just out of college, others older.

Unlike the music students, art therapy students were assigned to various community or human service agencies off campus. The service-learning project consisted of students' working with the particular agency on initiatives that included one-to-one interactions with individuals through art, developing therapeutic art curricula, and/or assisting with or other projects designed specifically for that setting. The agencies were selected by students from an approved list of placement sites that valued the service-learning philosophy and desired to work with first year students. Each of the recommended agencies provided a written description of their mission and potential ideas for student contributions. Students researched the agencies, ranked preferences according to their interests and what they believed they could contribute to that setting, and were interviewed in person at the agencies in which they were interested. Ultimately the agencies and the instructor together decided student placements based on the greatest potential for mutually beneficial service and learning.

The process of selecting placement sites and preparing students for service-learning took place in the first month of the semester. In addition to researching the mission of the agency and determining the specific responsibilities with the agency director, students completed assigned readings about the populations with which they would work. From the beginning of the semester, students also engaged in in-class written and visual art reflections aimed at exploring personal qualities that would support or hinder working with others. For example, one in-class assignment was to create a mask where the outside of the mask represented the public self, apparent to others, while the inside represented the private self and could include past experiences, beliefs, culture, values, biases, etc. Processing assignments like this helped ensure that students entered service-learning communities with self-awareness and respect for others.

As an example, the HeARTful (pseudonym) Program, a lunchtime art program for people who are homeless, was a site where students from all four art therapy cohorts participated. The need for service-learners was described by the director of HeARTful for the class syllabus as:

> Help with simple projects like beaded keychains people make during lunch (and often sell). Visit with people; listen to their stories. Assist with programming for small group of serious art constituents that meets afternoons in an art studio upstairs. Contribute something from your knowledge and skills to enhance the program.

Student contributions to HeARTful included introducing a new media (e.g. stained glass), facilitating a group mural, and assisting participants with ways to sell their art, which is important to people who are homeless and often without steady employment. One student started a "pinterest" blog to facilitate participant art sales. Other students helped organize art exhibits and sales in local galleries and hospitals. One year, students and participants assisted a local professional artist with making clay tiles that became part of a ceramic mural accessible for people with visual impairments. The ceramic mural was installed at a nearby eye clinic, where many of the participants were also patients.

One contribution that exemplifies the nature of service-learning was service-learner Becky's design and implementation of a therapeutic stained glass curriculum. A donor had provided HeARTful with stained glass supplies and the staff was thrilled that someone could teach them how to use the materials. After Becky's introductory session, many HeARTful participants were fearful that they might hurt themselves working with the glass, break the glass, or be unable to use the tools properly or to design a stained glass piece. Once they experienced some success, this seemed to heighten their self-esteem. They made fused glass pieces, garden stones, sun catchers, and picture frames. Participants kept their pieces, sold them, or gave them as gifts. Some pieces were exhibited at art shows and some were donated to a sale to benefit the HeARTful program. Participants expressed pride that they could help "give back" to HeARTful.

Often, while working in close proximity with another person, eyes focused on an artwork, service-learning participant-colleagues shared information with service-learners that might not necessarily have arisen in conversations with other volunteers or clinical staff. Given the limited time service-learners were at the agency, they might encourage participants to share certain information with the social worker or another staff person in an effort to teach how to advocate for themselves.

Among the four art therapy cohorts, 9 total students participated as service-learners at HeARTful. Other settings were a children's hospital (n=8), a non profit community art center (n=6), a day treatment program for adults with cognitive disabilities (n=5), a puppet theater (n=3), a soup kitchen (n=2), a hospital cancer center (n=2), the community art therapy program at the university (n=2), programs for senior citizens (n=3), a children's bereavement program (n=2), a substance abuse treatment center for homeless men (n=2), and a day treatment program for adolescents (n=1). Due to their own needs, the remaining students selected their own placements at an art museum with educational programming, a women's prison, a gambling addiction program, a psychiatric hospital, youth art programs, and schools.

The study data comprised the completed assignments of 55 graduate art therapy students, including 10 written reflections in an online blog that was available for viewing by other students and the instructor. The written reflections were non-directive, with three exceptions: One assigned reflection was about an ethical dilemma experienced and two assignments addressed readings on personal awareness and social responsibility, respectively. Students also completed a visual artwork as a means of reflection on their service-learning experience and a post-semester survey. Evaluations from site supervisors were also used in the data analysis.

The purpose of the blogs and artwork was to help students process and integrate their service-learning experiences, as well as for the instructor to monitor students' experiences and to help them address biases and support their growing self-awareness. Class sessions focused on the application of art therapy theory and techniques at service-learning sites, and students' evolving experiences and self-awareness.

Analysis

Our data consisted of written reflections, case studies of the homeschool students, visual art, post-course surveys, and parent or site supervisor evaluations (See Table 1 for details). As both of us were professors of record for the courses that incorporated the service-learning, data analyses were completed at the end of the semester. The data were first prepared for analysis so that all data (i.e. the visual art data) would consist of words (Miles & Huberman, 1994; Miles, Huberman, & Saldaña, 2014). The art therapy instructor wrote descriptions of the art. Students' written artist statements about their work were also included. Following the data preparation, an inductive coding method (Miles & Huberman, 1994; Miles, Huberman, & Saldaña, 2014) was used. Each researcher reviewed the data from our respective collections, searching for salient events, and then assigned a preliminary descriptive code to each event. To facilitate this process forms were developed consisting of the significant events and the assigned codes.

Table 1.

Data Sources

Data/assignment	Art therapy N=55	Music education N=15
Written reflections	Cohorts 1, 2, 3, 4	Cohorts 1, 2
Case studies		Cohorts 1, 2
Visual art (with narrative descriptions of art, and students' personal artist-statements)	Cohorts 1, 2, 3, 4	
Post course survey	Cohort 1, 2, 3, 4 N= 29	Cohort 1, 2
Evaluations by parents		Cohorts 1, 2
Evaluations by agency supervisors	Cohorts 1, 2, 3, 4	

Each researcher then reviewed the other's forms to ensure consistency in definitions and coding. We found that although we may have initially used different language, many of the experiences of music education and art therapy students were similar. Together, we listed our salient events and began grouping similar ones into themes. We assigned broader codes that were descriptive of the themes regardless of discipline, and we organized our codes into a codebook (Miles & Huberman, 1994). This codebook was further refined by discarding codes deemed irrelevant to service-learning as a pre-professional pedagogy.

Ultimately, we identified three overarching themes that described students' service-learning experiences: 1) *Expectations*, students' pre-service-learning ideas about the assignment; 2) *Professional Transformation*, the professionally oriented skills and knowledge students reported or evidenced in their assignments throughout service-learning; and 3) *Personal Transformation,* changes in personal attitudes, beliefs, or awareness experienced internally that students described throughout the assignment. Three sub-themes further delineate *Professional Transformation: Learning About Others*, learning about the needs and strengths of the service-learning participants; *Preparation* prior to interacting with participants; and

Professional Skill Development, the behaviors evident when interacting with participants. The third theme, *Personal Transformation*, includes sub-themes of *Reflection* and *Self-Awareness.*

The process of identifying themes involved revisiting our data sets to search for specific examples of students' experiences within these themes, as well as to corroborate, refute, or refine our definitions of these three themes. Each of us created 3 "cards" for the three overarching themes, where we recorded examples from raw data (excerpts from written reflections, in vivo terms, and source or location of data in the researcher's file).

Findings are reported in the following sections and are also represented in Table 2. For clarity, we report the music education findings first, followed by those from art therapy.

Findings

Music Education

Expectations

Many of the music teacher-candidates expressed feelings of anxiety prior to the start of the service-learning project. They were concerned about how they were going to be perceived by the homeschoolers and how successful their teaching would be. For example, one teacher-candidate commented that he had stage fright and was worried about what he would say when instructing students. The teacher-candidates fixated on the larger concepts they would be teaching, such as learning a tune in the method books, and overlooked how the young musicians needed explanations for the multiple steps that comprise making their first sounds on an instrument. This was evident in the teacher-candidates' concerns regarding their ability to teach all the different types of instruments at one time while also handling classroom management issues. For example, in a typical beginning band or orchestra class many different instruments are learned at once (e.g. violin/cello, clarinet/trumpet) and each requires specific instruction. For many of the teacher-candidates, conveying a variety of concepts in a coherent set of steps was overwhelming. After teaching the first class, Ashley expressed her prior concerns this way:

> I was really nervous. My students were mixed [band] instruments, which made teaching that much harder...I have NO idea how beginning band teachers do it with 60+ kids in one classroom. I don't really feel like I would be comfortable in a beginning band situation.

Many of the teacher-candidates did not know what to expect with homeschool students, as none were themselves homeschooled. Before the first class several expressed preconceptions towards how they believed homeschool students would learn and act during the music lessons.

Many believed the students would be well behaved, book-smart, and socially sheltered, but according to the teacher-candidates' reflections at the end of the project that was not the case: They commented on many initial classroom management problems with the active and talkative students. The teacher-candidates also underestimated the complexity of teaching; they thought it would be easier. As beginning music students themselves, they remembered their music teachers as "relaxed and comfortable with teaching." They did not realize the extent to which teachers prepare; this was later evident in pacing of the first class where they did not budget enough time in planning and preparing their lessons as thoroughly as needed. Teacher-candidate Christopher's misjudgments are illustrated below as he compares his initial beliefs regarding the amount of time needed to prepare for class with his evaluation of his teaching at the culmination of HMP sessions:

> The paper work load was something I grossly miscalculated. I am not overwhelmed nor deterred by it, but I am slightly surprised how much there actually is. And if in the future it ends up being slightly less, I feel better being over-prepared, rather then under-prepared.

Professional Transformation
As the teacher-candidates progressed through their service-learning projects they began to develop and hone their professional skills as music educators. They commented on how the project helped them prepare for teaching, to develop skills to monitor each child's progress and respond accordingly, and manage the classroom.

Preparation
In their weekly reflective writings, many discussed the importance of preparation; whether it was developing better lesson plans or privately practicing their teaching actions ahead of time, which contributed to their increasing confidence to make "in flight" decisions. The teacher-candidates began write and memorize more effective lesson plans. This in turn helped them become more comfortable within their teaching episodes. Here, Megan discusses how she changed her approach to lesson plans and preparing for each teaching episode:

> The biggest thing I have changed in preparing…is the amount of detail I have in the lesson. I used to just hit the main points of my ideas, but when it came to teaching it I would forget or [didn't] know how to teach my lesson. Now that I have added more detail I know exactly what I'm teaching and how I'm teaching. Writing more detail… gives you a better idea of what your script will be when it comes to the talking point of your lesson. Another thing I have changed is looking at my lesson and getting it memorized in my head so I'm prepared for each step…know how to transition smoothly and don't forget anything. I partially practice sections of my lesson plan so

that when I'm in front of the class I don't stutter or try and remember what I was going to say.

Learning about others

During service-learning, teacher-candidates changed their focus from what *they* were doing (e.g. How do I look?, Am I doing it right?) to monitoring the learning of the children. The case study assignment facilitated the learning about the young students. Through informal conversations with the students and their parents as well as the case study assignment the teacher-candidates found a window into the lives of their students. They realized that homeschoolers were like any other group of young children, from their enjoyment of socializing with friends and video games to their insecurities and frustrations surrounding learning something new. Many of the homeschoolers came from different socio-economic backgrounds and familial life than the teacher-candidates, and these differences facilitated discussions and reflections surrounding what types of musical and non-musical support students need to be successful learning an instrument. The young beginners were also invested in supporting the teacher-candidates' development as teachers, offering encouragement and suggestions of how the teacher-candidates could better improve their teaching practice. They especially liked when the teacher-candidates performed for them during class.

The teacher-candidates changed from thinking in terms of a "class" to individual students who comprised the class. Understanding each student's unique learning styles and challenges was the first step in monitoring individual student progress. With this understanding Tyler began to differentiate instruction and meet the needs of each of the students:

> I have learned that not every student learns with the same teaching instruction and that not everyone has difficulty with the same material/ideas/concepts. Basically, I have come to grips that I am not teaching a classroom filled with twenty "Me's" and I should not treat the class this way either. I need to cater to the class' unique needs.

Several children had learning or physical disabilities. Here, two teacher-candidates explain how they began to understand participants who progress at different rates and have different needs in the classroom. First, Betty describes her experiences with differentiating instruction. Then, Mary describes helping a student with a vision problem keep up with the class by printing out the music in a much larger font.

> I have…learned that students learn very differently. While I knew this before in study, I am having a different experience in practice. Some students want to pace fast and understand concepts verbally, but some need more time and visual representation. I

need to find more ways to have all of these different learning strategies set-up before I walk into class in order to keep up the pace.

Not only diagnosing the issues with certain students is important, but having a workable solution is important too. With extra accommodations in regards to reading larger notes, [one of] the students was able to be equally as successful as the other.

Professional skill development

Classroom management is a key skill for professional teachers. These teacher-candidates expressed how they needed to develop "with-it-ness," the ability for a teacher to regularly monitor their classrooms and address student behaviors immediately (Kounin, 1970). Developing with-it-ness can be practiced by conscientiously preparing their instruction and by being flexible and responding to the unique situations presented each time they teach. Hannah reflects on the importance of monitoring the classroom:

My biggest focus while in the middle of teaching is staying mentally engaged and mentally ahead of the game. I hate hesitation and I think that hesitation can open doorways to classroom management problems. I try to stay alert, aware, and quick to respond to all of the students' reception of the lessons, their body language, the development of the lesson and how the students' receptions change throughout the different segments of the lessons. I also try to stay cognizant of what is working well and what is not working at all, and adapting. Some methods will work rehearsal, time, and time again, and some methods work well for 5 minutes and crash and burn in the next 5.

Personal Transformation

Reflection and self-awareness

Personal awareness is important to the development of teachers and reflection can be an important tool in its development. The transformation in attitudes among the music teacher-candidates was notable. They grew in their ability to be reflective, and to develop greater awareness of the multifaceted processes essential to teaching, which in turn contributed to their confidence in and motivation to set goals for improving their next teaching experience. Reflecting through writing, watching videos of their teaching, and dialoguing with other teacher-candidates contributed to teacher-candidates' professional development. Throughout the project the teacher-candidates began to develop strategies to assess their teaching. Here, Rachel discusses her reflective process:

I write down some reflective notes immediately after I am done with the lessons and briefly summarize my thoughts. Soon after that, I watch the recording/videotape of my

lesson and reflect even further, and then complete the reflection worksheet required after each lesson plan.

Many commented on how they refined their reflective process through service-learning. At the beginning of the course teacher-candidates tended to focus on what they did wrong, but as the semester progressed, they became more thoughtful when self-assessing their teaching. Justin explains his reflection process:

> When we started HMP I would just think of the things I messed up and kind of just made a checklist in my head of what not to do. After my second reflection I actually sat back, thought about what I did wrong, asked why it happened, and thought of a new way to improve my teaching. My reflections have become more in-depth, asking whys and hows instead of me just thinking, "Yeah, I messed that up and I need to fix it." At that moment I figure out a way to fix it instead of putting off till later.

Teacher-candidates began to understand the transformations that had occurred through the project. Over time, the initial causes of anxiety were assuaged, as they affirmed their ability to teach. Many of the teacher-candidates were impressed with how they helped the homeschoolers learn their instruments. The service-learning project helped most of the teacher-candidates reconfirm that teaching music was their calling or passion. Robert confirms his confidence in choosing music education below:

> I enjoy teaching the class and connecting with students…after every class I came out of there with the biggest smile on my face and I am in such a good mood. I am very happy with the path I have chosen for myself.

For one student, this experience helped her decide that teaching was not a career she wanted to pursue.

Summary

The music teacher-candidates began the project with trepidation. They were doubtful of their abilities to teach, especially all the different instruments at once, and they did not know what to expect from the homeschool students. Through the service-learning project they discovered the importance of preparing lesson plans and rehearsing their teaching sequences. Their focus shifted toward engaging the range of learners in developing musical skills and understanding. Finally, through the process they developed strategies to reflect and assess their own teaching.

Art Therapy

Expectations
Like the music education students, prior to the service-learning assignment many art therapy students expressed anxiety, intimidation, or fear about the setting and/or the people with whom they would work. As one student wrote, "At first I was extremely anxious…I have had very little interaction with homeless…should I be concerned?"

At times the placements allowed students to confront their preconceptions, according to one student who expected "[homeless people] to be needy and aggressive. This particular group was calm, loving, helpful, and friendly." Similarly, another student, who initially felt "stared at since I appeared to be the only young White female to be seen," expressed surprise that "not everyone seemed…like the stereotypical 'home-less' person. Many of them looked like they were coming from/going to work." This acceptance and opportunity to address their preconceptions allowed students to direct their attention from themselves to the service-learning setting.

Many art therapy students were also concerned about their ability to perform. Because *Art Therapy Introduction and Ethics* was their first class, they did not have preparation in art therapy. The expectation that students rely on their observation and listening skills as they considered interventions they could contribute was anxiety provoking to those who would have been more comfortable in a job-shadowing experience or who "prefer[ed] my supervisor tell me what to do." Consistent with their course textbook (Hinz, 2009) students were learning how to observe and informally assess participant interaction with media, to determine how to encourage subsequent media and topic choices. Not all students expressed anxiety of a negative type, however. Some were "optimistic and excited."

Professional Transformation
Students' own experiences in addition to the experiences of other students expressed through the reflective blogs or in class discussions allowed everyone to apply theory to practice, "[bringing] the course concepts to life." Students gained knowledge about the social context and the needs and strengths of the people with whom they worked, which facilitated their ability to design and implement therapeutic art interventions and to respond therapeutically in interpersonal interactions.

Learning about others
Art therapy students, who at first envisioned service-learning "participants" in terms of their diagnostic label (people who were "homeless, addicted, mentally ill, or elderly," etc.), began to understand each person as an individual—someone with a history, feelings, needs and strengths. Seeing the individual rather than the label encouraged empathy for others'

experiences. Allene, for example, worked side by side with a man diagnosed with schizophrenia. She was able to shift from thinking about him as "a schizophrenic" to understanding him as an individual with schizophrenia, describing him as "jovial…focused on God, angels and demons." In her reflective art assignment Allene expressed how she imagined he felt: "distracted, frustrated, afraid and receiving input from multiple sources without faces. The masks are impersonal facades and the wings represent the chaotic weight of his illness" (Figure 1).
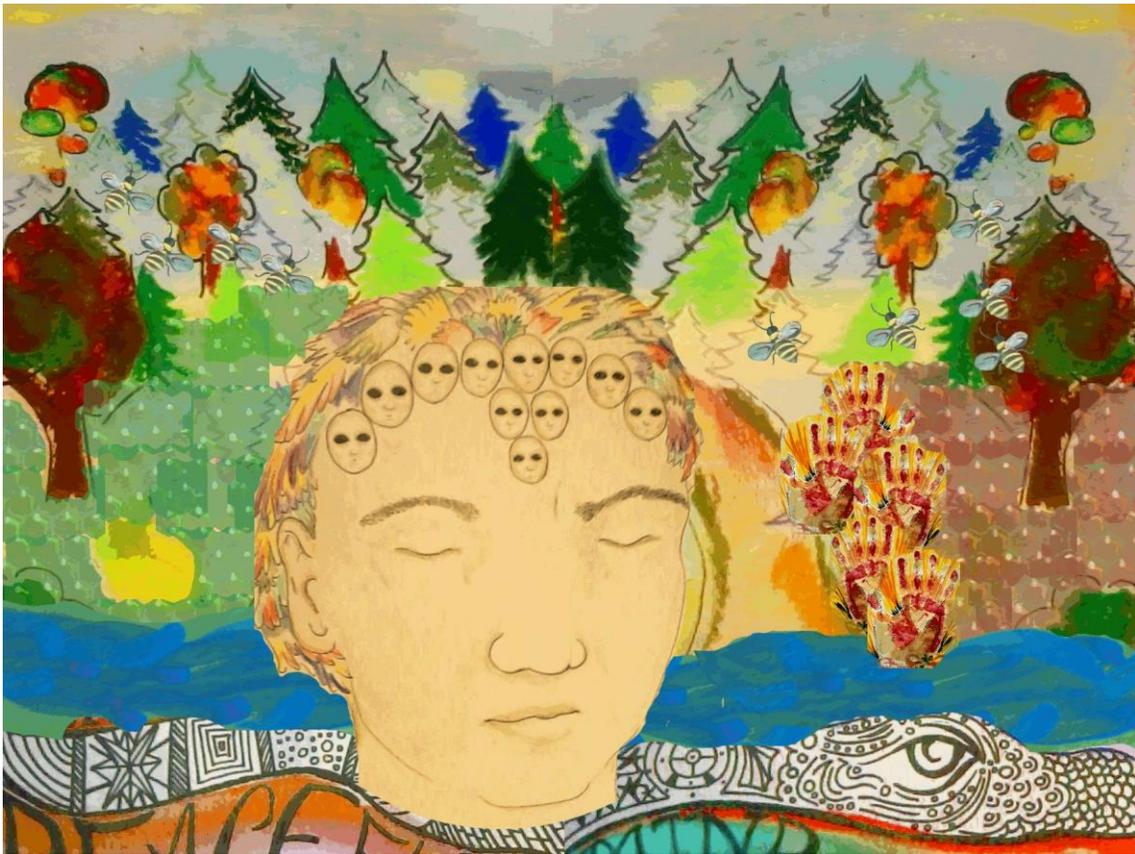
Figure 1. "The Angels Speak to Me"
is a digital collage created by Allene for her reflective art assignment.

In a second example, Denise reflected on homelessness through the specific lived experiences of participants. Her reflective artwork about this experience follows (Figure 2):

> As it neared the closing time, 3:00 pm, I was ready to clear out and beat the traffic. I started to pick up and put away magazines, tools, trash. My colleagues were not so eager to leave. Ahh. There was a twinge in my gut. Where will they go? What is facing *them* after 3 pm? One of the ladies spread a giant jacket on the tabletop. She

was stuffing her blankets into the sleeves of the jacket. I thought at once, how clever and resourceful [but] how flimsy that material will be against the cold of the night.
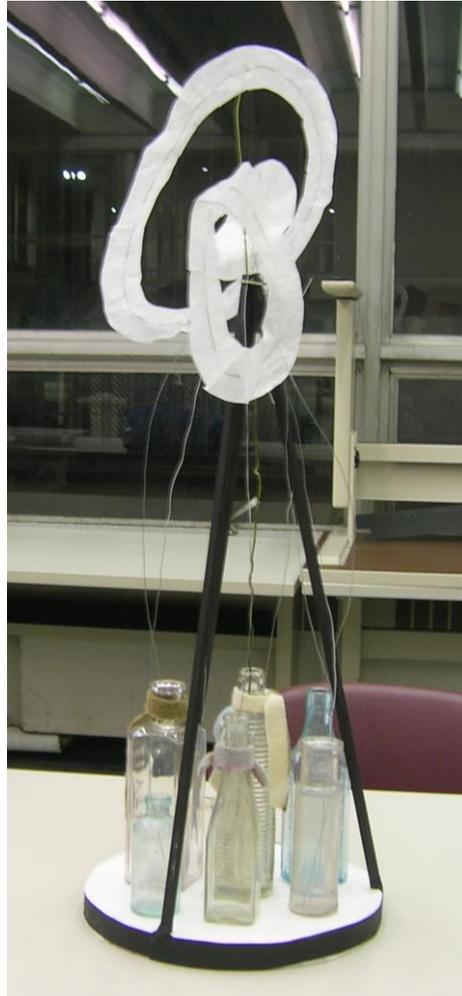

Figure 2. Denise's reflective art
represents the spires of the church [where the program was housed] and the fragility of the people it shelters. The circles above represent the wholeness of humanity—that "we, together, are more than our individual selves. There was a magical, loving quality in those art sessions. We were all one, caring for and about each other."

Other students commented on resourcefulness as well as strengths and positivity among the people with whom they worked. Brittany described hospitalized children extending kindnesses and support to one another in their art group. Enid noted that "9 times out of 10" the responses to asking somebody who is homeless "how they are doing or how things are

going…is that they are feeling blessed." Janie described two of the participants at the community art center, ArtWorks who initiated their own contribution to the center's fundraiser: making a quilt for auction. They had made photo transfers of a third member's artwork, someone they wanted to honor who was less able to participate in the quilt making. Like Janie, many students found themselves in roles that were more fluid than hierarchical (i.e., not necessarily as "helpers"). Such roles allowed for students' integration into the setting's community life, and students found that they were "learning more from [participants] than we are teaching."

An annual holiday dinner at HeARTful stimulated discussion about roles and implicit bias. HeARTful typically asked all attendees to bring something to the dinner—if not food, a prayer, poem, table decoration, etc. However, as soon as dinner was ready, like an automatic response, the volunteer staff took their places behind the buffet tables while the homeless constituents got in line. Furthermore, students noticed the servers were all White and most of the people in line were not. Although students wrote favorably about all people contributing to the dinner as a way to promote community as well as equality and capacity building of the HeARTful participants, they also noted that the strategy enacted was incongruous with the intention. The fact that students noticed may have been indicative of their increasing social awareness. In their blogs and then in class, students were able to reflect more deeply about what community means and the roles that often reinforce the power structure and keep people in positions of needing help. The topic was further addressed in class by reflecting on what could have been done differently so that all constituents could participate in the planning and serving of the meal.

The importance of belonging to a community was repeatedly mentioned in students' blogs, artwork, and surveys. Several of the agencies (the soup kitchen, the community centers, and the homeless program) had a core group of long-term clientele that, in the words of several students, "felt like a family." Siobhan wrote, "perhaps one of our basic needs as human beings is to build relationships and socialize." She reflected that the social support at her "service-learning site is helping [her] become comfortable and confident," and that perhaps "the [agency] is doing the same thing for individuals who are creating art."

Janie noted that "the sense of community" at ArtWorks contrasted with her own personal life experiences where

> people are out for themselves, everybody is at least in middle class, and not very many people are worried about what will come of the people who have been affected by these economic troubles…at ArtWorks I…witnessed a lot of kindness, I saw that some people have truly good intentions.

Reflections about community extended not only from clients but also from students' developing recognition of the mutual benefit derived from interacting with a professional community of art therapists. One student wrote, "working in collaboration with others in the field…great things can be accomplished." Students began to recognize that learning does not stop at graduation and that professional development is ongoing. Alice recognized herself as a new professional as well as the value of collegial relationships:

> I can already see that the more connected we stay with other art therapists and current research, the more we can offer our clients…Starting to build this community now will help us learn, create a space where we can contribute ideas and ultimately to become better therapists. Already I have so much respect for those in my program and am learning so much from all of them. We all have our individual histories and knowledge we bring to the table and the more we can share the more we can learn.

Preparation for art therapy sessions
Students had many opportunities to learn about the kinds of preparation necessary for art therapy sessions. These included noticing the range of studio environments, preparing for art therapy through selecting art supplies prior to the session, and documenting and storing artworks after the session. Students also experimented with art media themselves as they sat alongside their service-learning colleagues. What stood out for many students was to see the process of art therapy first-hand. For example, "Doing art visibly relaxed the kids," one student wrote. Another commented on the experiences of a participant who "really wanted to tell me how much HeARTful has helped him out [saying,] 'I love coming here. I may have intentions but my mind gets lost and does what it needs to do.'"

The service-learning assignment required students to contribute something from their skill set to the agency, and many students developed original art interventions. The act of developing a therapeutic art intervention necessitated thinking about the purpose and the individual it is designed to assist. One student, who developed a mandala kit (See Figure 3) for her agency, described the process as, "[getting] to dig deep within the supplies and choose what I feel will be appropriate. By doing this project I can see what materials 'speak to me.'" She tested the intervention on herself as a way of determining what it might be like for others.
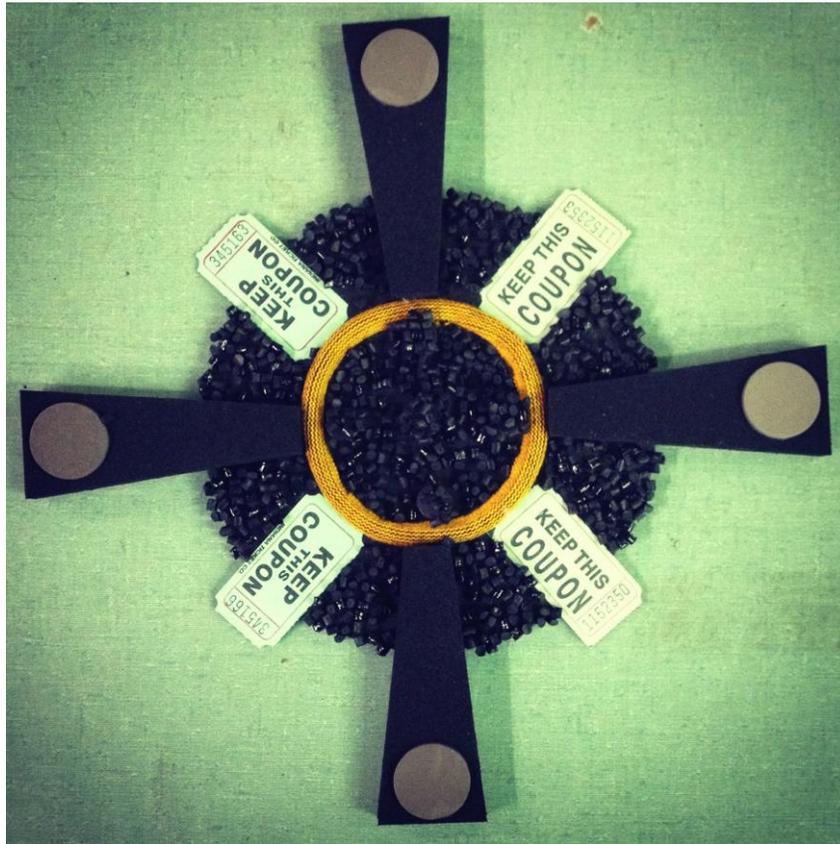
Figure 3. An example of a finished mandala made from scrap materials found
at a student's service-learning site. Similar materials were assembled in
"mandala kits" for use in schools or other programs.

Without the repertoire of art experientials students would acquire later in their programs,
designing an original art experiential required students to apply what they read in their text, to
observe participants' interaction with art media, and to think critically about media qualities
and the potential effect on clients based on their growing knowledge of client needs. Such
skills are applicable to other populations and settings students will encounter.

Professional skill development
Students were also required to make judgment calls in their interactions with participants. In
one case a student sensed someone just wanted to talk, and the student put aside the project
and simply listened. Thus, the professional skills students were learning included flexibility
and judgment. In many instances the participants thanked students at the end of the sessions
for some specific aspect of their intervention and this contributed to students' growing sense
of confidence in their evolving clinical skills.

Personal Transformation

Students developed awareness of, and began to address the personal qualities that could foster or hinder their professional performance. Some students deepened awareness of their own privilege and examined their personal values. Some realized the importance of self-awareness as well as balance, which were consistently mentioned in students' reflective blogs as essential to art therapy practice.

Self-Awareness

Open-ended post-course surveys asked students if or what they learned about themselves from the service-learning assignment. Some responses were pragmatic, embracing theory and practice ("patience…my ability"); others were loftier ("I have a lot to offer… I am greatly appreciated…I am a strong person"). One student realized "want[ing] to keep a busy pace instead of moving slowly," and another that "how one deals with a situation has a lot to do with one's personality." A number of students became aware of preferences such as "realiz[ing] I am not afraid of elderly populations." Others expressed greater sensitivity and awareness of biases resulting from their privileged lives. Connie reflected on her readings and experiences:

> After reading the assigned chapters, I understand even more about the importance of cultural responsiveness. The 91% of art therapists being White statistic is incredibly high and I had no idea. By looking at the fact that I am White and that it is an unspoken aspect of myself, I feel uneasy. I don't want to be judged on my skin color nor does anyone else. I hate to think that my therapeutic effectiveness will be altered by my race, but it is clearly a reality…I am aware of oppression and racism and the feelings of White guilt and shame. My hopes are that I can build a trusting relationship and have good rapport with people of any race or ethnicity even though it may take time.

Sometimes words were insufficient to represent the transformation students experienced. Renita expressed her personal and professional transformation in an artwork (Figure 4), as she explained that, "My brain is on fire for expression as…a first time graduate student working amongst a multicultural group…volunteering…learning many things daily.…I created this piece using action…physical movements…rhythm and music...I actually cried while working on [it]." Renita identified with a passage in the course text (Hinz, 2009) about expressing previously unspeakable emotions, and the artwork seemed to integrate a range of her experiences over the semester: Logistical challenges initially threatening her service-learning participation, being "scared and not want[ing] to be rejected," discomfort with a constituent's "blurting abusive [language]," childhood memories of parents encouraging her to socialize

and now in service-learning she was the one encouraging others to socialize, and ultimately seeing how her work "was therapeutic" with adults with Autism.

Figure 4. Renita's reflective art represented the convergence of a myriad of new experiences in service-learning. She felt her "brain on fire."

Reflection

Often the people students met provoked feelings that students realized they must come to terms with in order to engage with others in a professional way. Maureen's experience working on a cancer floor of a children's hospital exemplifies this necessary compassionate-professional balance:

Although these children were in good spirits and excited to work with me, thinking of how much they have had to go through at such a young age broke my heart…I just wanted to cry when I saw some of them because they were so cute yet so scared…I know this is probably a normal feeling…but I also know that when working as a professional I will need to be better able to regulate my emotions so that they do not get in the way of therapy.

Students reflected on the importance of monitoring emotions that are provoked and learning to manage emotions in order to be productive.

Another service-learner at HeARTful shared her reflective art titled, "Rise Above" with participants there (Figure 5) along with her observation that they seemed to actively endeavor to rise above difficult circumstances to make positive changes in their lives. She described to them how they had inspired her by coming to HeARTful, working on their art, helping each other, and doing what they could to address their various problems. The processing of her art with service-learning participant-colleagues was a way of thanking them and acknowledging their strengths. Some of the participants verbalized feeling positively about helping to contribute to students' education.

Figure 5. HeARTful participants and student with her art titled, "Rise Above."

Self-care was the topic of some art therapy reading assignments and it was widely discussed in students' reflective blogs. On one level, just not feeling well made it "hard to be present and helpful," wrote one student. For human service professionals to be helpful to others, this sentiment was common in students' reflections:

> You must respond with a sense of calm and tranquility, you must be able to respond to anything with an energy that comes from within that peace, that calm, and if you cannot you will take from the energy that sustains your own well being. Burnout is so common…because of the inability to have that inner peace, that inner calm.

The majority of students struggled with finding time to balance school, work, and family, but several wrote about the importance of artmaking as a reflective and balancing process, and their determination to find time for it. Overall, students began to appreciate that the reality of their future work requires balance in all aspects of their lives.

Benefits of Service-learning to Agencies and Participants

Although the focus of the present article is not on the experiences of the agencies or agency participants, because service-learning involves all constituents teaching and learning from each other, we would be remiss if we did not acknowledge the experiences of the agencies and participants. As stated, the data examined in the present study were part of larger service-learning study in which agency directors at nine sites were interviewed about their experiences with service-learning.

The responses from agency directors, select participants and families resulted in finding the following benefits to service-learning participants: Service-learning: 1) connected community members with arts and music experiences; 2) increased or expanded the programs agencies were able to offer; 3) facilitated relationship building between the university and the agency and its participants, 4) enhanced public awareness of the agency or program through public displays of artwork and performances facilitated by the service-learners, and 5) gave access to resources through the university such as grant opportunities, exhibition space, and concert venues.

Summary

Service-learning helped introduce music education and art therapy students to their disciplines' practices in a dynamic experiential way, translating theory into application; assisting students in preparing for their culminating clinical experience; motivating them to think about social justice issues, their own biases and values; and demonstrating the importance of collaborating with their peers. Students' transformation is evident in their

written and artistic reflections, and in the evaluations from agencies and parents. Service-learning introduced reflection as a practice necessary in human service professions. It also demonstrated that balance in personal and professional lives is necessary to music education and art therapy practice, as well as the importance of collaborating with others in the arts.

Table 2
Summary of Findings

	Expectations	Professional Transformation			Personal Transformation	
		Learning About Others	Preparation	Professional Skill Development	Self-Awareness	Reflection
Music Teacher-Candidates	Teacher candidates • Had "stage fright:" were more concerned with how they would be perceived rather than on the needs of individuals • Doubted their ability to teach different instruments in one class • Did not realize how much preparation needed	Teacher candidates • Shifted their perception from the label of "the class" to understanding each child as an individual with needs and strengths • Distinguished learning differences among their students • Increased understanding of accommodations necessary for students with learning disabilities	Teacher candidates • Developed better lesson plans • Practiced teaching actions • Memorized lesson plans	Teacher candidates • Gained classroom management skills • Began to develop "with-it-ness" • Learned to team teach	Teacher candidates • Re-affirmed choice of teaching music • Gained confidence • Increased motivation • Began to develop personal awareness	Teacher candidates • Deepened reflections and used reflections to improve teaching

Art Therapy Students						
	Art therapy students • Doubted their ability to perform in service-learning • Were anxious or fearful about the population or setting; they were afraid of not being accepted	Art therapy students • Began understanding participants as individuals vs. their diagnostic label or social issue •Gained knowledge about social contexts, needs and strengths of art therapy participants • Increased consciousness of social justice issues • Recognized the importance of communities in supporting individual well being	Art therapy students • Honed observation skills •Experimented with media • Assisted with preparation of sessions •Thought about participant needs and potential effects of media •Developed original art therapy interventions	Art therapy students • Began developing problem solving skills and judgment • Began to develop flexibility • Developed empathy • Began to develop confidence as they received praise for their performance • Learned about the range of applications of art therapy through others' experiences shared in blogs and in class discussions • Began to recognize the benefit derived from interacting with a professional community of art therapists	Art therapy students • Increased personal and professional awareness • Deepened awareness of their own privilege; examined their personal values • Recognized importance of self-awareness to art therapy practice • Used art making to process service-learning and expand self-awareness	Art therapy students • Used reflection to integrate service-learning and personal experiences with theoretical content of course • Considered how to express compassion for others in professional interactions •Reflected on their own growth as well as the growth and potential of service-learning participants • Gained awareness of the importance of self-care to art therapy practice

Discussion

Why is service-learning important as a pre-professional pedagogy? Student teaching and clinical internship are culminating educational experiences and "major determinant[s] of the student's future effectiveness" (Coalition of Art Therapy Educators [CATE], 2015, p.34), making them high-stakes experiences. Despite high achievement in academic courses many students struggle at the point of internship and student teaching (Hsu, 2005; Sandholz, 2012). We found that service-learning provided students with the opportunity to reflect on their career choice early in their program. This led to a confirmation of the career paths for most of the participants and allowed one to change her degree. The service-learning experiences also gave students a better idea of what to expect when they began their final program requirement. Service-learning at the pre-professional stage provided initial grounding in social responsibility and other competencies of civic participation that helped prepare the kind of professionals who can assume roles of advocacy rather than contribute to maintaining dysfunctional or inequitable systems (Mello, 2003). Moreover, accreditation in both art therapy and music education is placing greater focus on outcomes. Therefore, strengthening students' experiences prior to internship and student teaching should only enhance their performance in these culminating clinical assignments, ultimately contributing to *their* students/clients' outcomes.

One of the major contributions of service-learning was developing students' capacity for critical, reflective practice. As Deaver and McAuliffe (2009) explained, reflection helps students to negotiate the "constant monitoring and decision making" about complex and ambiguous interactions with their clients and students (p. 615). Several music teacher candidates found differences in how they reflected at the beginning and end of the semester—from jotting down what they felt they did wrong to deepening narratives that incorporated their thoughts, values, and backgrounds. Surveys and blogs of art therapy students also referred to specific learning from the written and artistic reflections. Two notable themes were self-awareness and balance, which are important to the development of healthy professional practices (Bruss & Kopala, 1993; Evans & Payne, 2008).

In addition to learning about service-learning colleagues, another form of learning about others was facilitated through the context of relationships and communication with classmates: Learning with others in the same profession and witnessing the positive outcomes of everyone's work validated for many students their choice of vocation and contributed to a sense of pride as a member of the profession.

Something similar could be said for faculty learning as well. Despite meeting halfway through the start of the art therapy data collection, teaching from different colleges within our university, and different subject areas and levels of students, we were able to form a

productive collaboration investigating arts based service-learning from music and visual art perspectives. This collaboration enabled us to discover commonalities in our interests and in our students' service-learning experiences, as well as to aid us in developing stronger and effective future service-learning opportunities. Our partnership paralleled the students' experiences in the discovery of shared values that will enable future advocacy for the arts in education and human services.

The exposure to the pre-professional focus, common in music education but not art therapy, served to enhance art therapy instruction. The attention to art making was inspiring to music instruction because often students pursuing the music education begin to see their development as teachers as separate from their personal musical development. It would be appropriate to create a music making activity such as an original composition or performance to help students connect their newfound teaching back to their own music making.

Challenges and Limitations

We want to acknowledge that the growth and transformation students underwent took place over one semester. Also, we met after data had been collected from two cohorts of art therapy students. Thus our research methods were not originally conceived together. The course surveys were modified slightly year to year, which did not allow for the collection of responses to all the same questions. Furthermore, our findings are primarily based on student self-report. Because we chose to incorporate service-learning into our courses, we also may have been biased toward our positive results. Last, professional and personal developmental changes were not always mutually exclusive. In many ways the personal and professional transformation seemed to occur in tandem and influence one another. Personal awareness may have inspired advances in professional practice, which may have inspired personal growth such as greater self-confidence, for example. Despite these challenges to our analysis and study limitations, we believe our findings strongly support service-learning as pre-professional pedagogy. Furthermore, the limitations of the present study have better prepared us to undertake a follow up study. At the time of this writing we are revising the supervisor evaluation in order to collect more discerning input. We are also beginning a study of the post-graduation perceptions of service-learners to better understand how service-learning may have impacted students' internship and their subsequent professional practice.

Recommendations for Teaching and Research

The present study described service-learning experiences that we believe helped prepare students for their culminating clinical experience—internship or student teaching. We found that this service-learning project was beneficial to students as they developed their professional skills and personal attitudes for their future vocations. Our recommendations for

professors incorporating service-learning into their arts courses would include selecting a limited number of the best placement sites for the service-learning experiences taking place off-campus, and inviting agency directors and parents to dialog with faculty members in focus group formats prior to (and throughout) the assignment to better ensure consistency of service-learning and so that the goals of each party can be met. We also recommend including additional relevant readings targeted at helping students explore their cultural and/or racial values and biases. Better coordination of reading assignments, reflective prompts, and in-class reflection of service-learning in the course curriculum are also recommended. Helping students navigate the stages of critical consciousness developed through intentionally designed curricula will capitalize on the potential benefits of service-learning as well as facilitate students' self-discovery and appreciation of others (Cipolle, 2010).

Arts Based Service-Learning

As we analyzed our data for indicators of pre-professional growth, we remained open to discover qualities of arts-based service-learning. We asked ourselves, What distinguishes arts-based service-learning from other forms of service-learning? What is unique or special about it? The following paragraphs detail what our study adds to the knowledge base concerning the nature of ABSL and its benefits to the all constituents.

First, ABSL provided students with non-reflective learning processes. Kiely (2005) found that in addition to cognitive reflection, students need opportunities to engage in non-reflective learning processes such as personalizing and connecting. "Direct contact with the human face of poverty is not something that can be 'intellectualized' or 'rationalized' away, as students comment over and over during reflection sessions and in journals" (Kiely, 2005, p. 12). Our study found that students responded "emotionally and viscerally" (Kiely, p. 12) to their service-learning experiences: the "twinge in my gut" described by Denise who realized she could go "home" but her participant-colleagues only looked forward to a night on the street; Renita's "brain on fire" with overwhelming excitement and stress; and Robert's "big smile" after working with the young instrumentalists. Anxiety, pain, tears, a melting heart, pressure, joy, sadness, disappointment, intensity, tension, suffering, struggle, frustration, excitement and pride were among the descriptors used to represent some aspect of students' experiences. The requirement to make art throughout the semester seemed to help Renita and other students by providing another way of processing their experiences.

Secondly, we found that ABSL allowed interns and teacher-candidates to witness "AHA" moments of participants, when a youth "gets" how to play an instrument or a participant experiences a flash of insight from an art process or product. These experiences are intangible and important to many as points in time that facilitate persistence for both the pre-professional and the client/student.

Third, art and music were common denominators that allowed people from different walks of life to be connected, to have something in common that could then open doors for further connections. Fourth, art and music were enriching to individuals as well as communities or *groups* of people. In this way, the whole is bigger than the sum of the parts: Participating in an orchestra or in a public mural or art piece was empowering and illustrated the strength found in connecting with others.

In addition to these qualities that were common to both music education and art therapy disciplines, several distinctions became apparent. Sustaining a practice of personal artmaking was important to the art therapy students both personally and professionally. Personally, students felt the need to make art for their own self-care. Professionally, their artmaking helped them to understand some of the experiences of participants, such as how it feels to be faced with the blank canvas or how various media are easier or more difficult to work with. The music education students, conversely, seemed to transfer their experiences in service-learning to their teaching practices rather than performance. For them service-learning became the springboard into developing their identity as teachers and entrance into that professional community. It also gave them a sense of belonging and belief that they could contribute to the musical lives of their students.

These observations provoked new questions for preparation in music education and art therapy as well as questions about how each of us could learn from the other's discipline: How can art therapy students acquire greater sense of their art therapy practice as a creative endeavor? Can music education students use their music performance in a reflective process as teachers? Furthermore, how can arts professors sustain their creative practice in teaching, art and music making, and research? How can multiple creative endeavors such as these nurture one another? These are questions we hope will provoke readers to address. Ultimately we recommend collegial relationships with other arts professors for support and creative nurture.

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