

MUSIC AS A SITUATED ACTIVITY IN THE MISSION FIELD

by

Jacquelyn Kate Seymour

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Committee Chair

Date

04/30/25

Committee Member

Date

4/30/25

Committee Member

Date

4/30/20205

Associate Dean

Date

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ABSTRACT

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Jacquelyn Kate Seymour

Master of Science, 2025, Bob Schieffer College of Communication

Dr. Johny Garner, Professor

Scholars habitually overlook music as communication, but individuals often use music to express their identity and build relationships (Turner & Tollison, 2021). Missionaries may identify with their missionary organization and with the corresponding faith of that organization while trying to connect with locals through music. Music is an opportunity to find or create forms of communication that provoke empathy and obligation between the missionary and the local (Carfoot, 2016). This study looks at the role of music as communication for missionaries in terms of identity, organizational identification, and culture. The researcher interviewed 22 missionaries about music in the mission field. Interviews were coded using Tracy's (2020) phonetic approach which combines practical knowledge and wisdom moving between the data and the literature. Missionaries described music as a space for processing identity movement, organizational values, and cultural differences.

INTRODUCTION

Scholars habitually overlook music as communication, but individuals often use music to express their identity and build relationships (Turner & Tollison, 2021). Identity is unfixed and as individuals choose which portion of their identity to present as fixed in a particular moment (Tracy & Trethewey, 2005). We perform aspects of our identity in response to context and culture to build relationships with others. Identification builds the self-expression of identity through how we attach our identity to things, activities, people, and organizations to create connections, uniqueness, and relay a better picture of ourselves to others (Scott et al., 1998). Although identity and identification relay an image of the self, both are rooted in culture. Interactions between different cultural groups can influence how identities are perceived and music as communication is received (Orbe & Roberts, 2012; Razzante & Orbe, 2018). Missionaries are a particularly interesting group to study as their context includes using music as communication, expressing their identity in a different culture than their home culture, and are often supported by missionary organizations. Christians created missionary organizations designed to spread the gospel message faster through organization, administration, and cultural training (Presler, 2010). Members of these organizations may identify with their organization and with the corresponding faith of that organization while also trying to connect with locals in a way that creates positive relationships. Music is an opportunity to find or create forms of communication that provoke empathy and obligation between the Christian missionary and the local (Carfoot, 2016). This study looks at the role of music as communication between Christian missionaries and locals in terms of identity, organizations identification, and culture.

LITERATURE REVIEW

Music And Communication

Music is a form of communication that can enhance or replace other forms of communication (Turner & Tollison, 2021). Exchanging music including suggesting songs and sending songs as messages is positively associated with commitment to the relationship mediated by interpersonal coordination and positive communication such as empathic listening (Harwood & Wallace, 2022). Public music activity had no effect on relationship commitment, but structured music activity had a negative impact on relationships commitment (Harwood & Wallace, 2022). Organizations may attempt to use music to increase members' identification, but this may have the opposite effect as this music is likely in a public or structured setting.

Music can communicate cultural values. In consideration of music as a cultural artifact, Gim et al. (2023) looked at music selection, consumption, and liking. Individuals who hold pro-diversity attitudes were more likely to select, consume, and like outgroup music over ingroup music. Those who chose outgroup music rated it higher for liking than those who selected the ingroup music. This might be because individuals who have listened to outgroup music before were more likely to select, like, and consume outgroup music again. Selecting and appreciating different music is crucial in bridging cultural gaps without erasing cultural beauty.

Health communication studies have considered music to improve patient outcomes (Fadillah et al., 2023). Fadillah et al. (2023) studied music therapy demonstrating the mental health benefits, tension and anxiety relief, and decrease pain symptoms. Music can also assist in the flow of information from patients to healthcare professionals to increase patient happiness and create hospitable and relaxing spaces (Fadillah et al., 2023). Practitioners can use music as a communication tool to create positive health outcomes and positive atmospheres.

Organizations use music to connect with members and enhance their organizational identification (Scott et al., 1998). When an organization shares music, it demonstrates the organization's culture and self-discovery for those who identify with the organization (Carfoot, 2016; Gim et al., 2023). However, one's self-discovery has historically occurred at the cost of others self-expression during the times of colonialism which included historic missionary efforts (Carfoot, 2016). Many writings during the colonial era revealed the focus on discovering a new place and excluding the "Other" by ignoring, removing, or even destroying their people, places, societies, and cultures (Carfoot, 2016). According to missiologist, Titus Presler, missions are the ministry that occurs between people who are different from one another culturally, ability, or linguistically (Presler, 2010). Christian missionary organizations can use music, specifically worshipping with music, to try to connect with locals, but how Christian missionaries understand the interaction of music encouraged by the organization and from the local communities they serve in can impact their relationship with locals.

Music as a form of communication contributes to identity formation and replaces other messages for the purpose of self-expression and self-disclosure (Turner & Tollison, 2021). Since communicating with music is positively associated with relational commitment, appreciation of cultural values, positive health outcomes, and increasing organizational identification, music as a form of communicating identity should be considered as the central connecting concept. Communication about one's identity and identification through music contributes to missionaries' understanding about their relationship with the locals they are serving.

The possibility of music as communication changing the missionary-local relationship compels music to function as a situated activity, especially in times of corporate worship with music. The concept of situated activity originates from structural model of identification from Scott et al. (1998). Structural model of identification uses identity and identification

literature to demonstrate how activities increase or decrease relational commitment between people and an organization (Scott et al., 1998). Understanding identity and identification is critical to grasping how music as communication fits into organizational and relational commitment between missionaries and the locals.

Identity

Identity is cultivated by the individual and by organizations to differentiate themselves as unique (Albert et al., 1985). Identity cultivation is an ongoing evolution through the socialization and identification process (Tracy & Trethewey, 2005). Vocational and role socialization commences in childhood which influences organizational entry, assimilation, and exit choices and experiences (Jablin, 2001; Kramer, 2010, 2011). Childhood chores create a value system that tells a child that their work is valuable or unvaluable and alters the child's perception of their role in the family (Jablin, 2001; Kramer, 2010). These value systems impact adults' work life, spiritual life, and volunteer life and their identity (Kramer, 2010). Reformation of identity occurs over time as independence is gained especially through anticipatory socialization, the process of preparing to take on a new vocation or role (Jablin, 1987, 2001; Kramer, 2010, 2011). The development of identity occurs in two spheres of life: personal and occupational.

Although one may be socialized formally toward one identity for their occupational identity, informal identities are also apparent and these can amount to many, and sometimes conflicting, personal identities. Personal identities tell something about one's character, and sometimes the temporal state of identities as they change over time (Albert et al, 1985).

Occupational identities can change through the change of formal roles while personal identities can change through growth or the attainment of knowledge. The "crystalized-self" describes how people grow and change their identity to fit their environment while reflecting various aspects of themselves depending on the viewpoint of their identity they offer (Tracy & Trethewey, 2005).

For example, an individual might identify as a missionary while on a mission trip but might identify as a student in their college town. Both occupational identities are true of that individual, but the environment changes which identity is offered and how relationships are then formed as making friends with a fellow student may be different than making friends with a missionary. Identities often share pieces of other identities or even encompass one another to create high and low order, nested identities (Meisenbach & Kramer, 2014). For example, a missionary might have an occupational identity as a missionary, in a certain place, from an organization, but their personal identity of their faith is what is most important to them. Therefore, even if the organization, location, or even role as a missionary change, the personal identity of faith is least likely to change because it is foundational to the other reflections of their identity. This low to high order suggested by Meisenbach and Kramer (2014) insinuates that missionaries' personal religious identities will inform organizational identification and thus their missional work or occupational identity. Higher ordered identities are more salient than lower ordered identities that are more specific (Meisenbach & Kramer, 2014). However, the time one spends at an organization can greatly influence the salience of their organizational identity and identification (Cheney, 1983a). Identity is organized to reflect the different roles, interests, and values an individual has while recognizing the potential for changing with time, environment, and organizational commitment.

RQ1: How is music used to influence missionaries' identities?

Identification

Simultaneously, in creating their identity, individuals and organizations use identification with people and organizations to build their identity (Albert et al, 1985). Identification is a process of an individual's linking themselves to an organization (Albert et al., 1985; Cheney, 1983a, 1983b). Cheney (1983b) found there to be a great connection between what the

organization does for their members and how the members respond to that action and influence their identification. This connection matters even more as individuals are entrusted by the organization to represent the organization's interests outside of the organization as they are encouraged to make decisions the organization would want or appreciate. Identification distinguishes and makes common ground between people and groups as it is an individual's response to society's divisions (Cheney, 1983b). Identification allows people to express uniqueness and similarities simultaneously as they navigate the social world.

Music, Identity, And Identification

The structurational model of identification is built upon the duality of structure, the regionalization of multiple identities, and situated activities (Scott et al., 1998). Duality of structure describes the relationship between identity and identification. Norms and rules shape identity and a person's expression of their identity (Scott et al., 1998). Identities are constructed, preserved or altered in their relatedness between people or organizations in the process of identification (Scott et al., 1998). The regionalization of multiple identities defines boundaries, varying levels of importance, differing size of impact, and different lengths of endurance (Scott et al., 1998). The regions of identity associated with organizational membership are often associated with having large sizes of impact based on attachment to the target (Scott et al., 1998). Situated activities are activities that are performed for or engaged in by members of an organization that have the potential to change the member-organization relationship (Scott et al., 1998). Situated activities impact the salience of identities (Scott et al., 1998). Music is a situated activity. A graduate student at a university who identifies strongly with their department, but not with the school mascot may decrease in their identity with school spirit because of a song played at the end of basketball games. However, the same student might increase their identity salience when their department sings happy birthday to department faculty in a ridiculous way that they

enjoy. As communication, music can be an experience that changes the relationship between regional identities and thus, identification with the organization. Although identity and identification may greatly influence the reception of music as communication from an individual or organization, it is not received in isolation from culture especially in the context of missionaries working in cultures that are different from their own.

Since missionaries are defined by their ability to work in the difference, missionaries and locals are likely to come from different cultural backgrounds. Based on dominant group theory, American missionaries would belong to what Razzante and Orbe (2018) described as the dominant group. The dominant group holds the cultural power and are the missionaries going into foreign lands, not just to spread the gospel, but often, in their minds, to correct the culture. According to co-cultural theory, locals would belong to the co-cultural group who have the continuous task of negotiating their cultural identities and values with the dominant group members even if the dominant groups members commit to functioning as cultural allies (Orbe & Roberts, 2012). Co-cultural group members choose a communication orientation of either assimilation to the group, accommodation for the context, or maintain the uniqueness of their identity everywhere they can through separation (Orbe & Roberts, 2012). The co-cultural group members' decisions of which communication orientation to use are influenced by their preferred outcome, field of experience, abilities, situational context of the moment, perceived costs and rewards, and communication approach which is to what extent the orientation is assertive, aggressive, or nonassertive (Orbe & Robert, 2012). How the co-cultural and dominant group members choose to approach each intercultural situation can change the way communication through music is perceived and received.

The reception or rejection of music as a situated activities are influenced by identity, identification, organizations, and culture. As missionaries represent their identity and

organization in a different culture, their use of music must be analyzed as having the potential to change the missionary-local relationship.

Music as communication and as a situated activity can influence relationships, identity, and identification. While identity may be the initial consideration, the organizational influence on using music cannot be ignored and cultural factors should not remain hidden. The following research questions work to answer some of the gaps in literature.

RQ2: In what ways do organizations influence how music is used by members?

RQ3: In what ways do cultural differences change the exchange of music?

METHODS

Recruiting Participants

To address the RQs, this study used a qualitative research design. Representing an organization is a typical experience for many employees and volunteers but understanding how missionaries acknowledge their experience as representatives interacting with those outside of their organization illuminates their relationship with locals.

I recruited participants through two methods. Some participants received an email from their missionary organization. Alternatively, I recruited participants through my personal contacts if they were known to have participated in a mission trip through an organization. Participants contacted the researcher by email or responded to the email from the researcher respectively. I invited the 22 participants to be interviewed in person if they were local to the researcher at a place of their choice or were interviewed through a Zoom call. I stopped interviewing at the point of saturation when participant responses became repetitive in themes.

Participants were ages 19 – 68 ($M = 22$) who had been on a long- or short-term mission trip sponsored by an organization with their most recent trip being in the last 10 years.

Participants were 41% Male ($n = 9$) and 59% Female ($n = 13$). Participants were 91% White ($n =$

20) and 9 % Hispanic (n = 2). Participants had completed high school (41%, n = 9), associate degrees (18%, n = 4), bachelor's degree (27%, n = 6), master's degree (9%, n = 2), and one participant had earned their doctorate (4%). 12 participants were still in school as sophomores (13%, n = 3), juniors (13%, n = 3), seniors (18%, n = 4), and graduate students (9%, n = 2).

The researcher participated in missions herself through the organization which helped recruit other missionaries for interviews. She believes this helped her understand, relate, and recruit participants so they felt comfortable sharing their experiences, some of which included sensitive information depending on the location that missionary served.

Data

Through semi structured interviews, I asked participants about their mission experience, the organization that trained and sent them, culture of the community they were working in, and music throughout the process of being a missionary. Interviews encouraged storytelling and example giving as one way of answering questions. Although the interview guide (Appendix 1) provided structure and consistency through the interviews, the structure gave freedom to the researcher to seek clarity and consider additional stories the participants valued to share (Tracy, 2020). The interview length ranged from 14:09 to 46:00 minutes with an average time of 24 minutes 15 seconds resulting in 265 pages of transcribed data. One participant had technological difficulties and completed the second half of the interview in a written format. I transcribed data using the university's social media lab's transcription service provided to researchers.

Analysis

Tracy's (2020) phonetic research is concerned with practical wisdom from contextual knowledge. This method not only considers what people say that they do, but their values-in-use or what they do (Tracy, 2020). This occurs through second-order interpretations where participant explanations are reconstructed and explained by the researcher (Tracy, 2020).

Prior to coding, I read through the transcripts in two groups and wrote memos about themes in each group of transcripts. Memos served as guideposts during data collection and early analysis as I made sense of participant responses. Following the completion of data collection, I analyzed data using open axial coding consisting of open coding, noting themes such as emotions, activities, concepts, and practices emerging from within the data (Tracy, 2020). I created a codebook to process the data using prominent themes and modified the codebook when themes fall outside the codebook as all data is valid and valuable (Tracy, 2020). The research question, codebook, literature, and data served as check points for the resulting open codes. Following the open coding, I worked to identify patterns and give interpretations that explain and synthesize the first cycle codes into focused codes (Tracy, 2020).

RESULTS

The first research question asked how music is used to influence missionary identity. Two themes emerged from missionaries' responses: growing through music and detaching through music. The second research question asked what ways organizations influence how music is used by members. Three themes emerged from missionaries' responses: used to unify, "You're not the main character," and flexibly filling roles. Finally, the third research question asked what ways cultural differences change the exchange of music. Three themes emerged from missionaries' responses: colonization through globalization, music as common ground, and respecting distinctiveness.

Music Intersecting With Missionary Identity

Missionaries are influenced by music as their identity grows and changes. Music was how their identity grew or changed or simply provided space for growth and change. When considering the influence music had on missionaries' identities, two themes emerged from missionary interviews: growing through music and detaching through music.

Growing through Music

Missionaries were willing to disregard their comfort zones to grow and learn more about themselves, their faith, and various skills for the sake of sharing the gospel and serving people. This personal growth was recognized as a key takeaway of the mission experience. Data included 65 stories and comments about personal growth in the mission field. Participant 13 gave God credit for expanding her out of her musical comfort zone:

God grew me of just like getting me out of my comfort zone more because like I said like I don't like singing and, but you know I just did anyways when I had to especially like when my friend wasn't the one singing it, I was the one leading the song. I don't like that. I prefer not to do that because I have to focus really hard to sing the right notes. And then, I mean, not hard, but probably harder than other people, whatever. It doesn't come that naturally to me.

Missionaries grew in skills for the sake of having music on the mission field. Participants mentioned that to understand God's plan and grow, their heart had to be in the "right place."

Participant 9 explained:

I think [music] tried to help us put our hearts in the right place, to be able to humble ourselves before the Lord and get us into the right mindset of serving the Lord. I remember a very common song that they were, the song putting on over and over again was, *I will go anywhere*. And those lyrics are just a mindset that is very missions focused and following the Lord to the ends of the earth in many different ways. And it really helped, I think, a lot of our mindsets were really set to be, just like, Lord, send me anywhere, I'll go anywhere, I'll do anything. And it's really humbling ourselves in the Lord in these different ways.

Missionaries learned humility on their way into the mission field to better love and serve and to be changed themselves. Missionaries even changed their music selection to incorporate local music tastes to build relationships:

We discovered some of our students had really done some research and they knew that [this people group] non-Christians really liked Christian kind of, I guess you'd call it gospel music like Whoopi Goldberg and sister act that had movement. It was a good beat. And they would use that at universities to gain attention... And some of the middle school girls thought one of the guys looked like Ed Sheeran. So, they were whispering about him and kind of crazy about him. I didn't know you needed an Ed Sheeran look alike to do missions.

Participant 1's student missionaries they were leading learned about local interests growing in their personal knowledge of local music to connect with others. Growing through music allowed missionaries to serve in multiple contexts, gain life skills, and influence others. Music was the avenue missionaries used to process their skill, spiritual, and personal growth.

Detaching through Music

A second theme in connecting music to missionary identity was "detaching through music." This theme included responses that did not directly include music but occurred in spaces where music allowed missionaries to process the creation of a new aspect of their identity separate from their family and home culture. The new aspect of identity allowed missionaries to claim their own faith and experiences. The data included 26 instances of stories and remarks regarding participant socialization to become a missionary. Participant 5 discussed how music provided a space to process and detach themselves from their family's faith to acquire their own faith. While discussing this time of worship, Participant 5 discussed how music with peers during the trip enabled them to process their faith:

For me, a lot of it was figuring out my relationship with Jesus and figuring out how I view the world apart from my family, because I did their gap year program and so a lot of that looked like right after high school going overseas for nine months. And that was, I think, really good for me to detach myself from everything back home.

Standing on their own independent of their family was a significant opportunity the mission trip provided younger missionaries through times of worship in music.

Mission trip training simultaneously organized occupational identity specifically for that mission context or role. Participant 13 discussed finding a new role for their time in the mission field that they could assess as meaningful to their identity:

I really like it whenever I have a clear defined like role. And then like I can know that I'm doing something... But if I just have like a task and they're like, do this, like just go play guitar, that's what they wanted for me. And then, I did it. Then, it's just, I felt good about like I did my job, you know, it was like measurable... like I felt productive, like I felt like I was doing stuff all day because I was playing guitar all day.

Because Participant 13 had been socialized for music roles, they desired to organize their missionary role as both occupationally musical and personally productive. Their retelling of their mission experience articulated that desire and organization of their missionary identity as musical and productive.

Music created space for missionaries to process their new identity of faith and as a productive teammate. Music was also part of the training process for many participants as they prepared to detach themselves from their home culture and embark on a journey of cultural understanding. Participant 22 explained how music was part of their training process prior to entering the mission field:

They did expose you a little bit to the idea of different cultures, obviously, and different styles of music. And so, when you are discipling and hopefully seeing churches planted, that our worship songs might not be as meaningful to them because they use a different style of music, obviously. Obviously, our lyrics aren't going to rhyme for them or have the same feel that their style of lyrics would. So, all of the learning to allow ethnic musicians to create their own worship songs using their ethnic and cultural styles is mentioned.

Music provided space for missionaries to deconstruct and reconstruct their faith, find their role on their missionary team, and function as part of the missionary training process to recognize cultural differences. Music allowed missionaries space to detach one aspect of their identity and process or prepare for their experience.

Organizational Influence on Music

Missionaries' identities are influenced by music, but what music is used may be provided or encouraged by the organization. Considering how the organization influences music in the mission field, three themes emerged from interviewing missionaries including used to unify, reinforcing the mission: serve others not yourself, and flexibility filling organizational roles.

Used to Unify

Missionaries used music to unify their team under a purpose, the gospel, and to remind themselves of that purpose often. The organization often provided music, modeled unifying worship, or encouraged missionaries to worship together. The data set included 47 stories or comments about music being part of the unification process. Participant 5 talked about their missionary team of 50 being unified in worship:

And I feel like a lot of [music] was used to unify, especially when it was the entire squad, so all 50 of us. One of the most powerful worship nights that I have to this day have ever

encountered was, I just had this empty, almost warehouse, we were still building it. But all 50 of us went in and we turned the lights out and we had all these little tea light candles and I just remember like all of us just singing worship songs and dancing and crying out to the Lord and that was, man, in those moments you really just feel the unity and like the full sense like the Holy Spirit just falling.

Unity could be a feeling that is communicated through worship. Unity can also be an aspect of overcoming division. Participant 9 talked about music as a mechanism for unity and bonding over differences:

I mean, what music can help do is help unify believers regardless of whatever theology they have, regardless of background or ethnicity, culture or whatever else may be trying to divide believers. Music is something that I believe can help unite believers in a lot of ways. Also on our road trip out to the regions initially it was about a four hour road trip or so we were just listening to worship music for the majority of the way and having a lot of great spiritual conversations and it was really good to be able to unite with my Co-missionaries over music and over worshipping the Lord as we were sharing all our own favorite worship songs and everything with one another and I mean whenever we had a time to go bond together in the Lord and you know with music and everything I'm like why not see this occasion and I think that was really powerful too and it allowed us to be able to work together for the I mean the rest of the time really well. – Participant 9

Overcoming division and becoming bonded was vital when organizing to achieve a goal together. This organization and unification began at missionary orientation for some missionaries.

I think it was orientation weekend that was focused when we broke up into our small, our family groups, we were able to like worship together. And so, I think it does focus on not

just doing the work, but like taking time to really praise the Lord for a, sending us, providing us the resources to go, and I think giving back in that way. – Participant 17

Beginning with gratitude enabled missionaries to experience the feelings and empowerment to have unity and meet their goals. Missionaries also observed local Christians in the communities using their own styles and choices of music to unify the local congregation.

Some of us were singing in English, while others were singing in [Native Language], we could still come together as one in Christ to sing. And that music united us in that sense. – Participant 8

Music allowed the teams to get and remain organized around emotion, challenges, and goals that required unification. Regardless of whether the organizing was temporary or long term, finding unity often came in the form of worshipping Christ for missionaries and local congregations.

Reinforcing the mission: Serve others not yourself

Since missionaries were united through music in a purpose, that purpose became the focus of the experience. The data set included 46 stories and comments about how they, the missionary, were not the main character. Participant 14, while serving under the music minister, focused on enabling others to do ministry rather than making the work about themselves:

Obviously, if we started something, it would be a good two months of whatever ministry we wanted to do. But then once we left, it would probably fall apart, and it would just stop immediately. And so, our focus really wasn't on this idea of starting ministry rather helping people start their own ministry. And encouraging them to do that as well. So, we helped disciple, we kind of helped disciple people, but we help people learn to disciple others.

Participant 14 chose to put the focus on others and the work they can do which had greater potential to endure longer than the mission trip. Giving up the spotlight for others to learn can be

a challenge. Another missionary discussed their confusion with spending time with the local congregation rather than outreach:

I was a little confused because like ohh this is people within the church what's you know not to say what's the point but this or something that's pointed about outreach why are we spending this specific time with people within the church and there they had time for pretty contemporary worship not so different from something you see in the non-denominational church in America and then we broke into prayer groups when they would play some soft acoustic chords over us and it was there that I realized somebody that had come to this quarterly prayer meeting who I thought would have been an esteemed member of the church didn't really know what it meant to have Christ in his life and through kind of praying with him and getting to know his prayer request me and another guy that were there on mission we're able to kind of lead him to a prayer to accept. – Participant 19

Learning to give ministry away or to shift where your time is spent forced missionaries to realize that it is not about them. Participant 19 later explains, “[Music]'s a time that we can kind of reflect and realize that we're here to serve a great God.” The God that these missionaries focused on allowed there to be worship spaces without judgment and with commonalities when the focus is not on the missionary. While reflecting on their mission team’s time of worship, Participant 2 explained:

There was no judgment. It was a judgment free place because it was not about you. It was about what was happening and everybody bought into that and that's why we were there. We had a commonality and that was Christ still being here so all were so different from so many different walks it was cool just to have that be something that we could just sit on and say, ohh, you guys love Jesus too? You? Like you? You too? That's crazy.

Worship was used to focus on Jesus rather than on each other. Missionaries often had to make the choice to keep the focus off themselves. Alternatively, after a long week of leading worship in Central America, not being the main character resulted in the missionaries getting shuffled between leaders and getting left behind, literally.

There was this one moment we were at the plaza, and we were all on a bus and there's a lot of buses and they left one bus behind. Like they forgot... they like do care about our safety but like there's a lot of things going on and like grand scheme of things your safety is incredibly important to us however in that moment we had other things and we were juggling and so kind of realized like yeah you're not the main character and so that was wild... yeah they were returned they're fine. – Participant 2

Not being the main character allowed the organization's purpose, people group, task, or value to become the focus which is often described in a positive manner until someone forgets a bus.

Flexible Filling Organizational Needs

Missionaries were willing to fill various roles, even if the role caused them to laugh at themselves, for the sake of helping the organization fulfill its purpose of sharing the gospel and serving people. The data set included 77 stories and comments about the roles and expectations missionaries filled for the organization. Participant 15 described how their mission team was not given clear expectations until arrival causing them to adjust to fill roles:

And so, we went and were there. And they're like, OK, well, does anyone know how to lead worship? And we're all like, excuse me? We have been told that we needed to learn the motions for some of the camp songs. We did not realize we were going to be leading worship for the children. And so, what that looked like was basically we had one guy with a guitar, we had one guy on a cajon, and then you had me or someone else holding up lyrics in English.

Participant 15's team found a way to make their assigned role work so that the camp worship time continued. Although expectations might not be clear, missionaries were willing to fill necessary roles for the organization. Other missionary teams' roles were just to spend time with the people at the organization while others prepared to lead worship the next day. Participant 8 explained, "We basically spent the day, what our missions minister called the ministry of presence. And so, we just spent our time alongside them playing games." Leading worship and just being present with someone were very different expectations to place on missionaries. One missionary who has served as a worship leader many times explained the difference between these types of trip expectations:

I think through those trips, there are some that are super structured. Like we know exactly what we're doing and when we're doing it. But that's what that's going to look like. And there's other trips where it's way more organic. It's like, okay, we're going to go here and see what happens. We may be there an hour. We may be there four hours. We don't really know. – Participant 21

Understanding what type of trip helped missionaries navigate and fulfill organizational expectations. While serving in East Asia on a medical team, one missionary described how the language barrier forced some missionaries to be workers while other missionaries were relationship builders creating limitations for interactions including music:

So, they had to do all of the communicating. They did all of the sharing and reading, and like sharing the gospel, reading the Bible, and things like that. And so, they were the reason we were able to do ministry there. We were there to be the hands and feet and to make these clinics happen. And we did get to interact with people but not in the same capacity.

Doing ministry looked different depending on the need, skillsets available, and cultural factors. In Participant 4's case, team's skills and cultural understandings restricted which roles individuals could contribute and how music could be incorporated into the work. Other times this allowed humor into the roles missionaries played. One missionary team found themselves leading a VBS style dance for seniors at a church. Participant 6 said: "For I'll fly away, 60-year-olds doing this number. It was hilarious. My teammates couldn't keep it together; they were laughing so hard!" Organizational roles were explicit, organic, general, restricted, or humorous in the management of music. However, missionaries felt called to fulfill these roles for the sake of seeing the organization complete its goal.

Cultural Differences in Sharing Music

Sharing music was valuable for relationship building, but how music was exchanged between cultures communicates values and perspective. When considering the cultural differences in sharing music, three themes emerged from interviewing missionaries including colonization through globalization, music as common ground, and respecting distinctiveness.

Colonization through Globalization

Missionaries described experiences in part by creating comparative definitions of "normal" based on beliefs about common experiences referencing cultural and musical expectations. The data set included 69 stories and comments about the exchanging of culture they experienced in the mission field. Often missionaries arrived at a location that was already undergoing cultural exchanges whether that was because of previous missionaries or travelers or by some agency of the local population. Missionaries noted that their expectations were often for places to be more "cultural" than they were found to be. Participant 9 went so far to say, "Why aren't you listening to your Middle Eastern music or something? Don't y'all have better

stuff? Like, why are you listening to this American trash?" Participant 9 expected cultural differences but instead found American produced music being common in the area.

Other missionaries pushed back against the colonization by purposefully seeking cultural experiences appropriate for tourists. One such example was getting a song sung at a restaurant in Central America:

They have musicians a lot of times that'll go around to different tables and you can pay for a song, which is not like Mariachi music, but I thought it was interesting that it was this one guy. And so, he, like, came to our table and he had, like, this, like, um, book of, like, different songs that he sings, and, like, the prices. And so, um, they paid for a song, but, like, they paid for it for me and my husband, because we had gotten married, like, I think it was, like, very recent. And so, he sang us, like, a love song, and it was really funny, but I found that very interesting, because I was like, that is not normal for me. –

Participant 20

Missionaries mentally knew that they would be outside of their “normal” experiences, but their experiences still were not what they expected. Participant 11 talked about how missionaries were using the American culture that was known in that area to connect with locals’ expectations of foreigners.

There was an Australian missionary team that had started living in North Africa. And they were helping with VBS, and the mom took the lyrics from a, the song from like a Calvin Harris song and put like some kind of like her own lyrics in basically that was like scripture or like, and it was actually really good. She had music videos and stuff like that. And so, it was like a very catchy pop song that people knew, but like put her own lyrics into.

Participant 11 was not expecting to be listening to a rendition of Calvin Harris in Northern Africa but chose to embrace what was popular among the locals. Some missionaries determined that the most culturally appropriate option was to embrace the colonization. Finally, Participant 1 talked about what form colonization of an East Asian country took in terms of hymns:

Whereas on the mission field, Christianity had been there for about 100 years before I got there. So, they did have a hymn book, and it had some traditional hymns that we sing in America. But they were also being encouraged to develop their own music using their own style of instrumental music. I guess you'd call it ethnomusicology when you encourage them to develop indigenous music forms. So, with the American hymns, they were just translating them. And because they had been around so long, the locals knew them really well. They thought it had kind of become theirs, but they were also developing, they were in the process of developing indigenous music where they developed, and they created the lyrics and the instrumental style. And they're quite capable of doing that. I mean, their pop music has become popular all around the world, so they're very talented musicians.

Although locals may have been forced to start with a certain music type before this missionary stepped onto the scene, the locals had made it their own. The music locals had taken ownership of should not be taken from them even if they should be encouraged to create their own musical works in addition. Although some missionaries were disappointed with the lack of ethnic cultural experiences, other missionaries had to navigate culture or embrace the change of culture. Selecting music was a clear demonstration of missionaries understanding the locals desire to exchange, create, or protect their own music.

Music as Common Ground

Missionaries used music as common ground to bridge barriers of language, culture, age, and geographical distance. There were 87 stories and comments about music functioning as common ground between missionaries and locals in the data set. Participant 8 summarized the transcendence aspect of what music did during their mission experience.

And so, I felt like [music] was able to break down a lot of barriers in that sense, especially on the trip to Southeastern USA, it was the (ministry). They dealt with a lot of international people. And so, whenever we'd hold chapel, we'd be singing in English, but a lot of them only spoke a little bit of English, not a whole lot. And in Southern Europe, the kids didn't really speak too much English at all. And so, they weren't able to really understand what we were saying, but the fact that we could translate it for them and put motions alongside what we were doing, they were able to connect with us and be able to understand what we were doing and why we were singing. And so, it really broke down that barrier of them just standing there while we sang to them participating and communicating with us, even if it's non-verbally.

Communication occurred through many channels including music and nonverbal behavior; participants described their communication transcending language. Music exceeded more than just language. Participant 4 described how music overcame a student missionary's serious demeanor:

We had a student one time, and think, as solemn and serious as you can, he was a nice guy, no personality. Very serious, very, you never messed around, and it had to be a certain way. And he was the kind of guy that wore cargo pants everywhere he went, and he had all his necessities in them, and just very self-sufficient and stiff. And were in worship one night. We're in a big auditorium, and all of a sudden, and people our kind of

gathering at the front and worshiping together, and all of the sudden, and it was a really joyful song. I can't remember the song, but there is a very joy filled song and all of a sudden you hear chairs crashing and you see this 6 foot 2 like stern solemn man full grown man like shoving chairs aside and running to the front to worship Jesus and it was like I get chills thinking about it maybe even tears. It was this really beautiful moment of like man even the most solemn and serious of people like the Lord can draw them to him in these really joy filled moments and so that's where we see most of their music play out is in our worship nights.

Music transcended language and people's hearts were encouraged by music, both for the student and leader missionaries.

Music was also a mechanism for learning or communicating teachings. One missionary learned a lot about the culture they were serving in through the music of the locals:

Whenever they would go and share their music with us, they learned, or we learned about some of their different instruments that they have that are unique to their country. A lot of us do learn more about their culture and learn about different things. And like one of our instruments was from a region... named after Noah essentially. They say that it's a place that Noah went to after he left the ark, and these instruments coming from this region and a very rich history. – Participant 9

Learning about the music and instruments lead the missionary to discovery history about that region and was able to make connections to prior knowledge. In a similar way, missionaries used the prior music knowledge of the locals to share music and make friendships:

I realized that as they share their culture, we're also sharing our culture. And a lot of times our culture is Christianity. And Jesus whenever we're sharing our practices, we might share the fact that we pray before meals, or we share, since we read the Bible, and we

share with them our music taste as well. And they go and share with us. Their favorite songs and stuff sometimes they might be American songs or something and then I respond and I'm saying well this is some of my favorite songs like I remember one of one of the people I was talking to they were saying ohh yeah I really like this American rock music and I listened to this song and this song that I forget which again but it was some popular one that was rock music and I'm like you know I really like this band called skillet and you know thinking about my head they are Christian band and I mean they really like playing the gospel well and uh I mean are generally a good influence on a lot of people so rather than whatever other band they're trying to listen to just well try to lead them towards skillet instead because they really are alike in a lot of different places I think and if you're gonna listen to you know rock music or metal music skillet is really good to listen to. One of my personal favorites. It's so cool how you can connect with people because like the beats and stuff are the same. – Participant 9

Sharing music to self-disclose personal interests and redirect conversations allowed missionaries to find common ground and communicate the gospel. Other missionaries focused more on the relational connection music provides:

I would just like share and talk about like secular music or more mainstream music with my friends, just as like a connection, like we kind of already knew each other. We were already kind of friends. It was more of like an urban context... do you know this song by Radiohead... and we would like bond and connect over that. Um, when I was in like a small, tiny town in North Africa, there was one girl friend we had made that she had TikTok. And so, like the globalization was crazy because she knew this like really like, it's not that small, but it's like a relatively like small indie band that I saw in concert in Southern USA. And she just kind of had like a vibe that I was like, you know, like the

current joys and she was like, I love the current joys I love, and she started naming songs. And I was like, I saw them in concert and like local women. There was this one time that I met a woman, and I was like, oh, you know, I'm from America this and then she's like, oh, do you like Lana Del Rey. And in my head, I was like, I do like Lana Del Rey, but I don't know what Lana Del Rey you're referring to. I don't know what songs might come to mind. I don't want that to like, enter the work. And so, I kind of asked her like, oh, what songs do you know? Or you know, how do you know Lana Del Rey? So, they knew like very feminine, western, like just really interesting things like that that I was not expecting from like a Muslim context. – Participant 11

Music aided in strengthening relationships and building relationships. Participant 11 was able to find common music between them and individuals they were meeting in other countries even if the music in common was a surprise. Participant 20 talked about how sharing music is a natural part of getting to know others and how that occurred in cross-cultural environments:

It's like natural and normal to like share the music you're listening to with people, you know? And so I feel like sharing music was a way that we got to know each other better. And this last time we went, I remember one of the guys that, he was kind of translating for us, and music was a big part of his life. And so when we were getting to know each other, we were sharing music, and you know, he like showed me music that I downloaded, and I showed him music that he downloaded, and it was cool because it was kind of like a cultural exchange too and not just a cultural exchange, but in exchange of like, I guess like, likes, like things that I like, and things that he liked, and so it was a way that I got to know him, and that still I think affects me now, like because there are certain songs that I have learned there that I enjoy listening to now that maybe I wouldn't have listened to if I didn't go there.

Whether through recognition of mutually exchanging cultures, finding similar music styles, or being willing to try new music, missionaries used music to connect with others to build relationships and learn about the interests of the people they are serving. Music was also used to teach locals about spiritual things such as Bible verses. Participant 7 talked about how “like the songs made it where you could like memorize the verse that was there” so the children they were working with could remember what they were being taught. Missionaries also used music to find common ground and relationship initiation and follow up. One missionary couple had great classical musical talent they used to reach their local community:

But then we also went to the city where our teammates are. One of our teammates married a woman who is a believer from an ethnic people group there. And she actually works for the orchestra there. Yeah, so she plays, I think it's a chanson or something, I don't remember the name of the instrument, but it's an ethnic instrument which is really neat. So, we were visiting them, they do a lot with music because he is also a musician. And we got to go to an event that was using ethnic worship music that believers from this ethnicity have been writing and creating and putting together and they did like a concert, and they had some testimony shared in between the music. There was a choir chair that saying, our teammates wife did you know a solo on her instrument and shared her testimony and so they used it like an outreach and there was actually I think a Buddhist lama who came to whatever reasons, so they were all really excited that he got to be there to hear it. – Participant 22

Being able to share music and share the experience of music was important for missionaries in their goals to connect with locals. Participant 21 talked about that connection this way:

And I think, getting a little philosophical, I think going overseas and worshipping with people, there's something that's on since music is the universal language. We could all

come together and worship, even if we didn't know the words of the language that we sung in. We could come together and worship the same God through song.

Music as common ground was about building relationships, learning new cultures, teaching new things, and coming together in harmony for missionaries in cross-cultural interactions.

Respecting Distinctiveness

Despite the cultural exchange that many missionaries recognized, missionaries also worked to recognize cultural distinctions in their expectations and experiences. Participants expressed 115 stories and observations in the data set about respecting other cultures' distinctiveness. Some missionaries' expectations were countered with the reality of a different culture while attending a worship service called a fellowship:

During the second week of the trip, we went to the regions of the country where we got to have more conversation clubs. However, they spoke a lot less English of there but also... we got to visit a local fellowship out there too which is particularly unique experience because usually searches in these sorts of regions in our world today do not allow foreigners to go and visit their churches or their congregations in any way due to security reasons and a few other reasons as well. So, it was a very unique experience being able to see what does a fellowship look like gathering in a country that is openly hostile to the gospel and to Christianity. – Participant 9

Astonishment of a different culture forced missionaries to reconcile with their expectations and reality to construct a new perception of the culture they are working in. However, other missionaries were able to describe the differences between music styles in the various places they had previously served:

I think North Africa was a little bit more straightforward, like less singsong-y, just kind of like a little scarier. And then in Central Asia, it was a little bit more artistic or singsong-y.

And then in South Asia, I can't think of public music, just because we were in our own car for transportation pretty often, but for local worship, it was loud. It was probably the loudest worship I've ever been around in like very close quarters, just like very loud corporate... worship. – Participant 11

Being able to have multiple points of reference allowed Participant 11 to identify the differences between cultural music styles. Other missionaries worked to recognize that things were different in the culture they served in and attempted to adapt:

As time has gone by, they've begun to learn songs in the heart language of those they work with. Of course, this took practice and practice but well worth it! Once they've started worshipping with the few locals that have accepted Christ, they are able to sing a song together.

Recognizing language differences and being willing to learn the language was important for Participant 18 and their team so that they could build relationships, communicate effectively, and eventually worship together with locals. Participant 21 discussed how making wise adaptations to culture, especially during times of worship, was their way of respecting and even protecting the context from their home context:

We adapted what we were doing to what they were doing. So, when they would ask us to teach certain things, we taught about the same topic as they did. So, they went 10 minutes, we tried to do 10 minutes or something like that. So, that was kind of, we tried to adapt what was best suited for the environment we were in which I think as a rule of thumb, anytime you're in somewhere that is not your own, it's always best to know how they do it there. Because I never want to project what's needed on them just because I'm used to something here or different. So, we only try to adapt what they did.

Missionaries adapted their day, learning languages, and even the lengths which they share God's Word or music during an African worship service. Missionaries noted that they tried to do what the locals did to be respectful of the ways things are done there. Other missionaries worked to support locals in creating Christianity within their own culture, specifically in the form of creating their own quality worship music:

They had a desire to also be a place to support worship in East Asia as a movement, per se, and they actually had a very, very well made recording studio on site. The country is 1% Christian. The most of the worship music there is you know foreign and they're just kind of translating it so there isn't very much presence of just cultural worship music.

And so, they had the desire to change that. And so, the studio that they made was with the hopes of doing more quality production of their own worship music and to be a little more intentional about the songs that they're producing. – Participant 16

Creating opportunities for locals to produce their own music allowed their faith to be expressed within the context and values of their home culture. Participant 20 described this idea of bringing good news and not changing the culture, including music, succinctly:

We want to already use what people are using there because that's more familiar and also that's not our agenda. Our agenda isn't to change the way that culture is. That's not what we're doing. It's just to bring this good news but do it in a way that is already familiar to them and culturally goes with that culture.

Not all missionaries shared this agenda. But these missionaries allowed the culture hosting them to change their perspectives, provide new points of reference, help them recognize how to adapt, be intentional with the work they were doing, and choosing the better agenda to bring good news within the wonders of the current culture.

DISCUSSION

This study considered music as communication and a situated activity. Eight themes emerged from the data. Participants used music as a space to process how their missionary identity changed by growing or detaching to reorganize because of the mission trip. Furthermore, participants discussed the adoption of values of unity, purpose, and roles through music. I found that cultural differences were also found to change the exchange of music based on the local context, finding common ground, or respecting distinctiveness. These findings resulted in three key theoretical takeaways including movement within identity, identification with organizational values, and converging or diverging music styles to form relationships. I expand on these implications below.

Movement Within Faith Identity

As Tracy and Trethewey (2005) articulated, identities are not stable although they may be expressed in the stable snapshots we perceive. Missionary identities experienced growth and detachment because of the space and skills music provided. This looked like missionaries describing movement within their personal faith identity. Movement of the faith identity resulted in adaptations in their occupational, missionary identity, a nested identity (see Figure 1). Because of the new environment, missionaries reformed their missionary identity to adapt through music or because of music to build relationships while maintaining their faith identity. According to the missionaries, their identities adapted within the space music created, musical roles filled, and even training received about music. Since the missionaries' identity rather than the faith identity was adapted, this aligns with Meisenbach and Kramer's (2014) ideas about the order of identities.



Figure 1: Missionary identity is nested within faith identity.

Many missionaries attributed their decision to be a missionary to the expectation or acceptance of missionaries from family and friends. This echoes Jablin's (2001) description of socialization, where he stated, "all experiences prior to one's first full-time employment in an organization (even if this first job is not exactly in one's preferred career area) as within the domain of vocational anticipatory socialization" (p.733). Kramer (2011) expanded this idea to include volunteer work, so we can conclude that experiences prior to the mission trip experience and missionary role contribute to the missionary identity. Many missionaries discussed how they had always gone with their parents, felt called, or were called by others to the mission field. These prior experiences and expectations resulted in missionaries detaching from prior knowledge about themselves to incorporate their mission experience. Participant 5 discussed detaching from their parents' worldview to find their own. Similarly, Participant 22 discussed training that emphasized detaching from their own culture in preparation for missionary work with individuals from other cultures. This incorporation of their experience resulted in the reorganization of lower ordered identities rather than reorganizing their faith identity supporting Kramer's (2010) thoughts that higher ordered identities were more prominent than lower ordered

identities. Missionaries recognized what it meant to be a missionary and how to implement that identity rather than readdressing their faith identity.

Mission trips created movement of faith identities which resulted in the reorganization of missionary identity through music. Music moved people into a space to process. This study found the music allowed for the processing of experiences regardless of whether in community like Participant 5 or individually like Participant 13. This followed the idea of Coutinho and Schuller (2018) that people can transfer learning deeper with music than just with speech. When missionaries use music as the space for processing information requiring the reorganization of identities, the information processed is solidified and the new identity formed.

Music And Organization Identification

Music provided a context for missionaries to adopt organization identification. Although specific names or formal labels for organizations faded from some missionaries' recollections, they were able to recall the organizational values. Missionaries were unified around the organizational values through music which reminded missionaries of those values. In this way, music acted as the glue between puzzle pieces, something that is there but transparent, so the picture is visible. Missionaries might not recall the box the puzzle came in, but they remained connected because of the glue of music. Missionaries also filled roles which demonstrated the adoption of those values. For example, Participant 15 and their teammates had to become the worship leaders with little preparation for camp worship to continue and Participants 4 and 8 had to complete tasks so that others could do their tasks for the organizations. Adopting organizational values enabled missionaries to easily work with other missionary organizations as their faith and purposes were aligned even if other differences were obvious. Like a puzzle, missionaries know they are just one piece, but all pieces are necessary to create the picture. Participant 9 clearly identified music as the bonding force overcoming differences to achieve

their goal. Participant 17 provided another perspective where music bonded the team prior to the mission experience. Missionaries recalled using music to unify despite differences, challenges, and restrictions they faced which allowed for organizational values to be adopted. This finding conflicts with Harwood and Wallace's (2022) findings that structure musical activities decrease shared values. Since Harwood and Wallace (2022) considered musical activity in the context of romantic and friend relationships, shared values between people of an organization appear to have a different effect, especially since participation in a missionary organization is voluntary and likely based on similar religious beliefs.

Unifying through music created some organizational tension regarding how music translated organizational values. Missionaries had to navigate not letting themselves become the focus of the experience while recognizing the necessity of being their piece of the puzzle. Missionaries noted that they chose tasks of enabling others to work like Participant 4 who provided medical aid since they did not know the language. Others, like Participant 15 and Participant 19 respectively, had to be flexible with their role and time while still fulfilling roles necessary for organizational achievement like leading worship and building relationships. Organizations necessitate people for sustainment and purpose completion, but missionaries demonstrate that it was about the values shared with the organization rather than their personal interests. Participant 2 and 14's experiences suggested that they were an important part of the organization while not being the main part as they recognized God and the full-time missionaries' work as something they just assisted. Scott et al. (1998) considered the duality of structure as the relationship between identity and the identification process. In the case of missionaries, organizational influence over music minimized the individual identity through norms and rules altering the emphasis to organizational values and goals. Missionaries' experiences suggested that even though the music says that it is not about them but about Jesus,

spreading the gospel, and loving others, they are still needed by the organization to fill roles such as creating that music and doing the work.

Addressing Colonization

Colonization was present in the data as missionaries were often surprised to hear Western songs played in unexpected locations. Colonization functions as an ongoing process which colonizers spread Western ideas throughout Global South communities. Technological affordances and social interactions accelerate the process of colonization. Because the Internet serves as an accelerant, there was an element of agency of the local in their colonization as some locals chose to seek out information accelerating the colonization process. Although there is not a recognition of the impact of technology, Carfoot (2016) probed the concept of “World Music” which can be articulated through the concerns regarding citing the proper origin of music and creating silos of ethnic musical genres or through agency and communication between the musicians, artists, and producers of music. Similarly, local and Western influences carried out colonization though missionaries documented it in confusion about the valence of this verdict. For example, Participant 9 was upset not to find more ethnic music and Participant 20 noted their discomfort with interacting with ethnic music. The colonization process created tension about how to communicate about cultural differences and similarities.

Practically, missionaries had to navigate the tension between finding common ground and respecting cultural differences with aspects of culture like music. Missionaries had to evaluate whether to let music converge as a common thing or diverge as respective separate entities between music styles. Participant 11 experienced many challenges resulting in convergence such as finding a common artist they and a local listened to, cautiously discussing an American artist no so familiar, and worshipping to a popular song from America with new Christian lyrics. On the other hand, Participants 16, 18, and 21, respectively, noted the divergence of music that

included encouraging ethnic music to be written, learning the language and music to connect with locals, and even adapting to do worship and community like the locals do. Razzante and Orbe (2018) discussed how dominant group members have agency to reinforce, dismantle, or impede cultural structures. Missionaries' analysis of cultural exchanges and their choice of converging or diverging music styles demonstrated their agency as dominant group members.

Limitations And Future Directions

This study included some limitations. First, missionaries had a variety of experiences not only in location of service, but also in length of time served. Missionaries served anywhere from two days to ten years. This created a variety of experiences to inquire about but resulted in limitations in cultural understanding in some circumstances. Additionally, the interviews were very focused on the topic and context of this study. Participants often corrected themselves from continuing down a specific trail of thought without the researcher prompting them because they believed music was the only part of their experience that they should share. I was also unable to interview locals to inquire their perspectives on missionaries and music as perceived. Finally, I recognize that my participation in missions, some of which was alongside my participants, may put me too close to this project and could potentially overshadow my participants' voice. Although I hope that my presence alongside them in their experiences enabled open conversation, I do understand that my own experiences could limit my ability to interpret participants' experiences without overtaking their ideas.

Future research should investigate the training practices of missionaries and what training communicates about culture. Training prepares missionaries with skills and expectations that enable or hinder cultural respect and wise navigation in communication. Researchers should inquire from the locals how missionaries' relationships and cultural interactions are perceived so that perceptions of missionary work can be evaluated from the recipient's perspective.

Conclusion

Missionaries use music to communicate and work in cross-cultural environments that require their identities and roles to change to connect with locals, their organization to be centered on something higher than themselves, and their critical thinking skills be applied to globalization as either a tool or an eraser of culture. Missionaries use music to communicate with and listen to the local community they are serving with a goal not to change the culture but to bring the good news to the people in a culturally relevant way.

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APPENDIX I

1. Demographics
 - a. Male, Female, or Other
 - b. Age
 - c. Race/Ethnicity
 - d. Highest Level of Education
2. Tell me about your mission experience.
 - a. When?
 - b. Where?
 - c. How long?
 - d. Was it your first time in the mission field/to this mission location?
3. Can you tell me about the organization that sent you into the mission field?
4. How did (Missionary Organization = M.O.) affect your day-to-day experience in the mission field?
 - a. Can you think of an example of when you felt (M.O.)'s influence in the field? Or a time when you did not feel (M.O.)'s influence in the field?
5. How was music used in the mission field?
 - a. Or was it used in the mission field?
6. Before you went on the mission field, what was (M.O.)'s training experience like?
 - a. What role, if any, did music play in (M.O.)'s training experience?
7. What did you understand about the music and culture of the local community you were working in?
8. Can you tell me about a time when a local would have interacted with (M.O.)'s music?
9. Can you tell me about how local music was used in the mission work?

10. Is there anything else you would like to add about any of these experiences?

