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Chair: Judy Field

President: Daphne Rickson

Acting Secretary: Morva Croxson: M.O.Croxson@massey.ac.nz

Administrator: Lynn Gestro: info@musictherapy.org.nz

Unfurling the fresh look for music therapy

In 2006 the decision was made to update our website. With an increase in numbers of people expressing an interest in the work of music therapists, the executive decided to allocate funds to make our website more accessible, useable and attractive.

Do visit our website and see for yourself at

<http://www.musictherapy.org.nz>

The new logo features an abstract notion of sound and movement with an unfurling koru shape. Our colours of blue and gold have been given a more contemporary treatment.

Navigating through the menu is simple and music therapists can now discuss matters on their own secure forum. All registered music therapists should be taking advantage of this opportunity to engage professionally online. The forum acts as a bulletin board for related continuing professional development events and job vacancies as well as a forum for clinical support and discussion.

Our new branding has been rolled out onto other materials including publications such as the Journal and MUST.

And in case you hadn't noticed check out our new title. Music Therapy New Zealand (MThNZ) replaces The New Zealand Society for Music Therapy (NZSMT) as our official name. Do join us when we officially celebrate and launch

our fresh new look and title at conference in September!

Register for Conference

It is not long to go until our annual conference in September. This year's theme, "Cultural Diversity - Making Sound Progress", is about cultural partnership and relates to any aspects of cultural identity and practice where music is used. We are delighted to have Ellie Salcin-Watts as keynote speaker. Ellie has vast experience working in a variety of cultural environments (see article on her Bosnian experience in this issue of MUST). We look forward to seeing you in September, so remember to get your registration in (a registration form with accommodation options can be found at the end of this edition of MUST).

Obituary Marie Franklin, 1914-2008

NEW ZEALAND MUSIC THERAPY PIONEER AND FOUNDER OF THE AUCKLAND SOCIETY FOR MUSIC THERAPY INC.

by Peggy Haworth

On Tuesday 15 April 2008 Marie Franklin died peacefully at Auckland's Caughey Preston Hospital, where she had been living for several years.

Marie was instrumental, with Bill Keith, in bringing international pioneers Paul Nordoff and Clive Robbins to New Zealand for their first (Paul's only) visit in 1974.

Marie had been working with pianist Eleanor Rose at Auckland's Kingseat Hospital since the mid-1960s, and they had seen what a difference their contributions had made to the lives of severely deprived and disabled children and adults there.

So when Marie heard of Paul's and Clive's work while visiting London in 1973, she had no hesitation in making contact with them. She was invited to meet them and observe their work at Goldie Leigh Hospital.

Paul and Clive expressed an interest in visiting New Zealand and mentioned they knew Auckland audiologist Bill Keith. By chance, Marie's son had worked with Bill, so on her return Marie met Bill and they made a joint commitment to bring Paul and Clive to New Zealand the following year.

Marie had a superb network of support and contacts amongst IH and disabled groups, and used her journalist's background to advertise and mobilise enthusiastic assistance for the visit, including financial support.

She also arranged media coverage for Paul and Clive including TV appearances during their tour of New Zealand, which was a resounding success. On the basis of the interest that was generated by Paul's and Clive's visit between August and October 1974, Music Therapy New Zealand decided to hold its inaugural annual conference in February 1975. (The N.Z. Society for Music Therapy Inc. had been independently formed in Wellington in 1973.)

Marie also formed the Auckland Society for Music Therapy in May 1975, and this was the longest-serving branch of Music Therapy New Zealand, disincorporating fully 30 years later. She withdrew from active involvement in 1982, recognising that the move towards professional status was eclipsing voluntary contributions in music therapy. Music Therapy New Zealand honoured Marie for her work during a special presentation at the 2002 annual conference in Auckland.

Marie remained an interested observer of music therapy for the remainder of her life, and herself appreciated a music therapy session taken by myself and Joy Wesch some five months before her death.

Marie's legacy to early New Zealand music therapy has been

outstanding, and deserves recognition as an essential contribution to the discipline which we now take for granted. I have been privileged to work alongside Marie in music therapy, and her contribution has been a profound source of inspiration to me for many years.

Thank you, Marie, for all you have done for music therapy. We are indebted to you.

Summary of Music Therapy New Zealand Council meeting Sunday 11th May, in Wellington and matters immediately following the meeting.

Daphne Rickson assumed the Chair as Judy Field was in hospital. Others present were Catherine Gibbs, Morva Croxson, Rebecca Travaglia, Linda Wilson, Heather Fletcher and Petra Press, with Lynn Gestro present from 10am to 12 noon. Natalie Nugent attended this meeting as Editor of the Journal.

Apologies were received from Yid Ee Goh and Judy Field.

(This summary will not include items covered in Heather Fletcher's ETPP report nor will it detail many administrative and financial matters covered at the meeting.)

While Petra Press will be leaving the Administrator position she will be able to keep in touch as Secretary of the Registration Board. Lynn Gestro had been interviewed and recommended; she had agreed to accept the position of part time Administrator and will take over that role on June 7. Council expressed thanks to Petra for a very well done job.

It was also a matter of pride that website and name-change matters have come to a final stage. New Zealand Society for Music Therapy, NZSMT, is still the legal name for

the Society for Rules, Code of Ethics and other official documents. Our "trading" name will now be Music Therapy New Zealand, and this fresh designation has been complemented by a re-styled website. This new identity will be officially launched at Conference, but the website and general communication material use the new image now. Thanks were expressed to Yid Ee Goh and Catherine Gibbs for taking the main roles in steering this project, and Tim Gummer, the professional designer involved, was thanked for his generosity in respect to time and charge matters. A contract has also been made to provide photographs for the web and other official publications.

Daphne Rickson reported on Special Educations Matters and on new procedures determined by the Registration Board. Music therapists need to be aware of these procedures. Processes for Provisional Registration are now more transparent and Time-Limited Practicing Certificates have been introduced to accompany Provisional Registration and for music therapists who are looking to resume practice after a long gap. Each applicant will receive individual consideration in all Registration Board matters.

Several reports (Archives, McKenzie Centre, Business Plan) were tabled but lack of time prevented any discussion of these at this meeting. A full day was spent, from 9am until 5pm, reflecting increasing responsibilities now being dealt with by the national body.

Bosnian experience and personal background

by Ellie Salcin-Watts

It was during my studies of music and psychology at Auckland University in the early 1990's that I first heard about the profession of music therapy thanks to my attendance at a wonderful Saturday workshop with Lisabeth Toomey. Ironically I went to this

workshop with a fellow student who was adamant that she wanted to be a music therapist whilst I tagged along really only to give her support. We both left the workshop re-thinking our future paths; she as not so keen on the working



realities of music therapy and me as completely intrigued! It was the beginning of a l-o-n-g path towards qualifying as a music therapy practitioner.

Following the wise advice of already practicing music therapists I decided after graduating to gain further life experience through the field of teaching so completed a teaching diploma and taught for three years at Hutt International Boys' School in Upper Hutt. During my years based in the Wellington region I volunteered as a committee member for the Wellington Society of Music Therapy and relished the wonderful and supportive group that they were (and I am sure still are!). The group, along with other key figures in the NZSMT, always supported and guided me towards the path of formal training and for this I am ever grateful. On Boxing Day 1999 I set off for the UK destined to begin my postgraduate studies at Bristol University under the direction of Professor Leslie Bunt. Leslie called our group his 'millennium babies' and we spent

two years on a challenging journey together exploring the myriad aspects of training finally leading to all of my fellow students and I qualifying with licences to practice. The plan was to be away from New Zealand for the full two years that it would take to train however, in retrospect, I guess I took the long way home as I arrived back to NZ in January 2008!

A key turning point during my music therapy studies was the focus upon my dissertation topic evaluating the impact of and interconnection between music therapy and trauma. This took me on placement to Bosnia as a student intern, to the coast of Croatia to a music therapy summer camp with war orphans and then later to a large Romanian orphanage to lead a project for the UK charity *Music as Therapy*. These collective experiences opened my eyes (and heart!) to the enormous impact music therapy could have within such client populations. Upon graduating I decided to do six months more work in Bosnia with some further time in Romania - those planned 6 months however ended up as the past six years!

My work in Bosnia-Herzegovina was firstly based at the Pavarotti Music Centre within the Music Therapy Department where I spent a year working with child-based populations primarily focusing upon the domain of post-war emotional and behavioural disorders and PTSD. The Pavarotti Centre was first opened in 1997 which ironically coincided exactly with my very first visit to Bosnia. I remember at the time I was captivated by the concept of such a centre and hired a local Bosnian driver to take me to see this new centre located on the East Bank of the war ravaged town of Mostar. My driver however took me only around the West Bank and stopped in front of some obscure building and tried to convince me that it was the new Pavarotti Music Centre! I knew this old falling down building was not the Pavarotti Centre but with the crackle of gunfire in the distance I wasn't too keen to press the point for any longer. So, alas,

there was nothing I could do but pay the driver his fee and turn around realising that I wasn't going to see the building. Mostar was, and still is to an extent, a bitterly divided town with the Neretva River dividing the predominantly Croatian West Bank from the Muslim East Bank. I later realised that my hired driver had Croatian number plates on his car and he would have feared for his life in driving to the East Bank at that stage post-war. Anyway, I remember leaving Mostar feeling so disappointed that I had never made it to the Pavarotti Music Centre but little did I know that I would return there years later! The Pavarotti Music Centre was a joint initiative of Luciano Pavarotti and the NGO War Child in the immediate post war era. The aim was to create a centre, rebuilt out of the remains of an old primary school, where all aspects of music could be experienced in order to promote healing and re-connection to a very damaged and disconnected population. The centre contains a purpose built music therapy clinic, a music school, a performance hall, large recording studios and apartments allowing visiting artists to stay on-site, a cafe/ restaurant and an events coordination office.

It was during my time at the Pavarotti Music Centre that I met my now husband, Hara, who was working as a sound engineer within the recording studios. After identifying gaps within the service provision that was then reaching children and families in need we together decided to commence a new project, Project Sunflower (or, in local language, *Projekt Suncokret*).

Our aim was to create a new music therapy clinic through which coordinated care plans could be developed for the children and their wider support systems (family and communities) in order to intervene within a more holistic framework. We both felt strongly that it was vital that a child's basic needs (food, water, medicine, clothing, shelter) were being met alongside therapy provision in order to make any real sustainable progress. Normally such aspects would be



The Pavarotti Music Centre in East Mostar



The Pavarotti Music Centre before rebuilding, standing amidst the ruins that continues today to be East Mostar

picked up upon by social services or other community based groups however none of these services did, nor really still do, exist in Bosnia-Herzegovina. It was therefore often challenging to provide music therapy to children when it was clear other basic needs were not being served and many ethical and moral questions arose. And so we developed a wonderful team of workers and volunteers to help us realise our vision in creating a holistic therapeutic intervention for children in need.

My music therapy work with Project Sunflower involved work in refugee camps, orphanages, the Sarajevo Blind School and the Sarajevo 'Vladimir Nazor' School for Children with Autism, adult psychiatric settings, state institutions, and service

provision to children with special needs within the home environment. As a still largely post-communist country, large daunting institutions for those with special needs still abound in Bosnia-Herzegovina and keeping a child within the home environment is sadly not so common, though many groups are now advocating more for this and attempting to provide the necessary systemic structures to support this occurrence.

Wonderful partnerships have been established over recent years in our work with Project Sunflower through combined projects with other NGO's such as America's Development Fund and the Northern Ireland based charity 'Tuesday's Child' and numerous consultancy and advisory positions have offered great variety in my role. Especially enjoyable has been my connection for the past four years with 'Mala Kuca' ('Little House'), a rehabilitation centre for children with visual impairment, in Zagreb, Croatia. Here the creative arts therapy team have piloted a creative intervention entitled 'Project Earth' with their client groups facilitating 'journeys' around the world through creative mediums and carefully shaped therapeutic experiences. I have been engaged as overseeing both the implementation and the evaluation of the project which has been an immensely exciting role. Currently the team are busy writing a resource book centred on the project which will be released in Croatian and English later this year.

A natural extension of our focus with Project Sunflower was to address the issue of local workers providing music therapy or therapeutic music. There is no training course for music therapy in Bosnia nor in nearby Croatia (however after a long time advocating for this we have just heard that there may be success in securing a course in Zagreb, Croatia from next year - very cautiously I may add, watch this space!). Interestingly enough, despite no training course, the law of Croatia requires that every State institution employs a music

therapist!! And so, in reality, what this meant was that all sorts of forms of 'music therapy' existed in both Croatia and Bosnia without any real training basis! Quite an eye opener I can assure you. It was a rather alarming situation and one that we felt motivated to feed into with respect to lecturing, creating networks, mentoring and up-skilling. This aspect of my work took me all over Bosnia-Herzegovina, Croatia, Montenegro, Kosovo, Serbia and Macedonia and with consultancy work in Tbilisi, Georgia. It was, and still is, an immensely satisfying part of my work especially as I began to question more and more the role of internationals working in Eastern Europe and why we are not looking more at skill sharing, sustainability and issues of cultural empowerment through local provision of services.



Taking music therapy to children in need in Eastern Europe has been a key objective

In 2004 I had the interesting opportunity to review the issues around successful skill-sharing and comparisons between work carried out by therapeutic music workers compared to the trained music therapists in Romania and Bosnia. British music therapist, Alexia Quin (Director of *Music as Therapy*), and I formalised our findings in an article that was later presented at conference to the British Society of Music Therapy. It has been a starting point for considerable discussion within the profession about further ways to promote and extend community initiatives connected to skill sharing aspects of our profession with allied workers or groups such as Parents as First Teachers.

In continuing my work with *Music as Therapy* I have evaluated project work in Romania and have become a panel advisor for the development of music therapy in Romania along with a strong proponent and voice advocating for the skill sharing and training of local workers within the region in the provision of therapeutic music. Currently I am penning some reflections on cultural considerations for working in a non-western environment as a western music therapist for the new resource manual that *Music as Therapy* shall produce later this year entitled, "New Ways of Serving Communities at Home and Abroad" aimed at practitioners, within and beyond the Music Therapy profession, keen to learn from the experience of *Music as Therapy* when planning and undertaking development work overseas.

After a five year period of being hands on with the day to day running of Project Sunflower we gradually handed over aspects of work to local workers in Bosnia-Herzegovina and prepared for our journey to New Zealand. From here we continue to fundraise for resourcing and aid, manage the overall projects in terms of distribution and direction and offer support and mentoring to local workers and the local networks developed. We are absolutely delighted with the success of the project and the impact it has had to date. Our plan is to travel back and forward between the two countries as evaluation and input requires from the Bosnia end.

Mid-January saw my husband and I arrive in New Zealand. Feeling just as foreign as my husband after being away for so long, I have been slowly settling into life in our new home of Invercargill. Here I am currently based at Ruru Special School and Resource Centre as a full time music therapist. To add a bit of variety, in-between running Project Sunflower and 4am calls to Bosnia(!), I am beginning a diploma in applied mental health which is providing greater frameworks in which to evaluate and shape my work.



On field work in Romanian state orphanages near the border of Bulgaria

I am looking forward to seeing everyone at conference later this year and wish you all well with your music therapy endeavours! Sretan! (Best Wishes!), Ellie.

Ellie is the keynote speaker at conference at Rotorua in September.

'Creative Living for Mental Health': Music Therapy at a Community Mental Health Centre

by Fiona Hearn

In July 2007 I applied for funding from the NZSMT for a pilot project at 'Take 5 Te Whare Marama' in Lower Hutt. Take 5 is a community drop-in centre for adults with mental illness which provides a supportive atmosphere as well as a range of activities and self-help programmes. There is a particular emphasis on the creative arts as the centre employs three full-time art tutors specialising in painting, pottery and carving, with some members regularly taking

part in local art exhibitions. Take 5's mission statement is: 'Creative Living for Mental Health'. The musical side of the creative arts has only been more recently explored, through the pilot music therapy project as well as by the addition of music classes taken by a music tutor to teach musical skills to the members of the centre.

The pilot project was an experiment from both the centre's and my point of view. The staff at Take 5 had little knowledge of music therapy and wanted to see how their members may benefit from it. From my point of view, I had only a little experience in working in the area of community mental health through student placements when I was completing my Masters degree. I also wanted to test the waters to see whether this was a new area in which I would like to work.

The pilot project consisted of six group sessions spread over six months. After each session written comments were gathered from the members who participated. I was particularly surprised by the insights the members had into how the music therapy sessions could help them express themselves and connect with others. These comments helped to provide evidence that the members perceived music therapy to be a valuable programme at Take 5. This evidence was later used to apply for further funding from a community-learning organisation. I am pleased to say that we recently heard the funding was successful which will provide fortnightly music therapy sessions for a year!

I would particularly like to thank the NZSMT for providing the funding for this pilot project and to Megan Berentson-Glass for her support as my supervisor. Music therapy in community mental health is a relatively new area in New Zealand and I hope that it continues to grow. If anyone has further questions regarding my work at Take 5 see the next edition of Connections or contact me at fiona.hearn@gmail.com You can also see Take 5's website: www.huttcity.com/take5

Music Therapy for the Future

by Linda Wilson

Last November the National Executive held a Strategic Planning Day with key people from Council, ETPP and a facilitator. A report of this was provided to ETPP in December 2007.

The agreed priorities for the next 3 years were:

2008

- develop a comprehensive public relations plan for music therapy around the development of fundraising for the McKenzie Centre in Wellington
- pursue statutory registration
- improve internal communication processes.

2009

- improve music therapy's profile across a range of media (three or four events per annum, resources, articles, DVD's and other leaflets)
- improve the quality of registration application documentation
- develop a range of resources and roles to ensure appropriate support and representation for practitioner therapists.

2010

- create an adequate bank of resources (professional information and equipment for therapists)
- increase the visibility and linkage between NZSMT and key stake holders
- develop a series of public education strategies and activities that result in government and employing agencies recognising and valuing music therapy.

I also made a prediction that less than half the projects we had set as priorities would be completed within the allocated time but that other activities would be done

instead because that's what happens as time passes and contexts and people change.

At the December Council meeting (held by telephone conference) Council looked at the conversion of the strategic planning activities into both an annual operating cycle and into specific quarterly activities for 2008.

Activities were assigned to four groups: ETPP, Council, the Registration Board and the Secretariat. For each key activity the anticipated dates, a responsible person and who that person would report to was summarised.

For example, there is one section related to "develop a range of resources and roles to ensure appropriate support and representation for practitioner therapists. Under this there is a cluster of activities of which one is to develop a clear set of specific practice sector advisors that includes several steps; including

Establish Register of "expert advisors"

- Identify researcher to develop survey
- Identify research population
- Pilot survey then revise and distribute survey to MT and "others"

For each set of activities there is identified a role of the person who is responsible for working on the set of task, e.g. ETPP convenor, or Connections Editor, and a person or role who they are responsible to. This is a person who may ask them where things are up to and what has happened to the deadlines, for example - it's very easy otherwise to have things move without recognising that a date has slipped by. At the February meeting Linda Wilson pulled out the chart and encouraged Council to look at the key activities that ought to be underway by this time of year. Decisions were made about conference and that the ETPP forum for all music therapists would not proceed.

For 2008 we are well underway with two of our three planned

activities (pursuing statutory registration and improving internal communication processes) On the other hand there has been progress made for some of the priorities that we thought would not come to fruition until during 2009 especially the development of images that can be used in producing resources and publicising music therapy. Activities are underway related to improving the quality of registration application documentation and developing a range of resources and roles to ensure appropriate support and representation for practitioner therapists.

One of the challenges for small organisations is to be able to both hold onto planned activities and adhere to agreed schedules and to be able to relinquish those activities that no longer appear realistic to achieve, within the memberships energy. Changes in staffing, the health of key members all affect small voluntary organisations in ways that would not be the case if people were for example in full time paid employment dedicated only to working on the administration of the Society. Therefore although progress has been made on some of the work around the Registration Board's supervision log and the documentation required for registration, we have not kept clarity on the development of a comprehensive public relations plan for music therapy around the development of fundraising for the McKenzie Centre in Wellington.

We'll give you another progress report later in the year..

A snapshot of the Master of Music Therapy Programme: 2003-2008

by Sarah Hoskyns

Being witness to the training and graduation of music therapists-in-the-making is a fascinating and very privileged position to be in.

It is a real pleasure to encounter the rich variety of people who are tempted down this vocational path, and a source of enormous pride as we see them taking off in an exciting range of directions in the profession. The NZSM (formerly Massey University) Master of Music Therapy Programme will be achieving the five-year marker at the end of 2008, and it seems a good moment to note for our Society Newsletter, the range and richness of personnel who have been studying in the department and to indicate what fields of practice they are developing.

The cultural mix of our graduates and current trainees over the last five years is a wonderfully diverse blend: including 26 New Zealanders (three who identify as NZ Māori, and one NZ Samoan); four second generation Koreans; three second generation Taiwanese; one each who are second generation Indian, Serbian and Chinese; and five international graduates and trainees - two from Europe, one from USA, one from Hong Kong and one from Thailand. My calculations make this forty-one people who have journeyed through, or are still 'in transit': an average of eight per year. I should note that 12.5% of our sample are NZ Māori or Pacific Islanders and 12.5% are men. We could aim in the future to make the programme appealing to a higher number in both areas!

The range of ethnic backgrounds of our student groups brings marvellous histories and musical experiences for profitable sharing and this is a great bonus for the students themselves and for Daphne Rickson and me as their tutors. The musical tastes and backgrounds of past and present students also vary widely and we include devotees of John Adams, Bob Dylan, traditional Irish music, opera, NZ rock music, Korean pansori, Māori taonga (e.g. the koauau), Ben Harper, Island singing and dancing, musical theatre, Brazilian berimbau, African drumming and dance to name a few examples! So far a good proportion of the students have played piano and/or guitar and been singers (all these as principal studies); we have also

included flautists, a horn player, violinists and violist, an accordion player, a djembe drummer and penny whistler! I think for the future we need more lower strings (bass and cello), trombone, saxophone, clarinet and bassoon, percussionists, composers and dancers to form a nice balanced ensemble for our 10 year anniversary!

To conclude this quick picture of the programme, our graduates have been finding interesting work in a range of locations and with varied client groups. Most of these positions have developed from placements or from the individual pioneering work by past students or by current and past members of the music therapy profession. Other opportunities have developed from the unstinting support of colleagues and enthusiastic friends in related disciplines. We congratulate everyone for their persistence and valuing of music therapy practice. Some examples of the settings where graduates have found work are as follows: Wellington Early Intervention Trust; 'Therapy Professionals', Christchurch; Hammersley Park, Allenvale, and Middleton Grange Schools and Hillmorton High School, Christchurch; 'The Bridge' Drug and Alcohol Rehabilitation Service, Christchurch; Kelburn Visual Resource Service, Wellington; Raukauri Music Therapy Centre, Auckland and many satellite schools in the Auckland region; The Richmond Fellowship, Auckland; Paremata Primary School and Newlands College, Wellington Region; Kimi-ora School (profound and multiple special needs) Wellington; Karori West and Johnsonville Primary Schools, Wellington; Central Region Eating Disorders Service, Wellington; Te Whare Ra Uta (elderly mental health); and various community mental health settings in the Wellington region including Ward 27 Wellington Hospital.

Thank you to our community partners, visiting music therapists, examiners, tutors, visiting lecturers and most of all to our students for making this a lively and stimulating department. We look forward to steady growth in employment in the next five

years and also to the potential for exciting research to develop in some of these areas.

Sarah Hoskyns
Director of the Master of Music Therapy
Programme
NZSM

Review of British Journal of Music Therapy Volume 21 (2) 2007

by Karen Twyford

This volume of the British Journal includes four papers with a focus on the symbolism of the sounds that we create with our clients. Simon Proctor explores this notion in his thought provoking editorial.

The first paper 'Improvised Stories in Music Therapy with a Child Experiencing Abuse' by Stephanie Thompson focuses on her work with children who have experienced sexual abuse and describes one particular case with a 10 year old boy, Paul. I found this article a powerful piece of work in that it demonstrates the value of improvised story telling in music therapy in a sensitive area of clinical practice. Thompson expertly details how she uses music to contain and hold the child and in turn develops a relationship of trust in which the child feels safe to vent his feelings and express his fears.

The second paper by Masami Indada 'From Performer to Container' is set in the field of adult psychiatry and focuses on work with a musically accomplished client within a music therapy group. Indada describes how through modelling shared improvisation her client was able to move from needing to 'control' group music making to develop a containing role whereby he could promote musical interaction and cope with unfamiliarity and uncertainty in his music making with others.

'Drawing and drumming' by Lorna Bryce and Susannah Wettone also describes work in the field of

adult psychiatry, however the focus here is on a pilot art and music therapy group on an assessment ward in a medium secure unit. The therapists offered an open group to clients which included alternate experiences of both art and music therapy, they chose to work together to support each other in a potentially challenging piece of work. The work was deemed successful by the clients, staff and the therapists involved and Bryce and Wettone commented that the time and energy invested was justified. I found this article interesting and felt that it would offer ideas to therapists working in this particular clinical area.

The final paper by Mario Eugster details a qualitative research project which investigates time relationships in co-improvisation with children suffering from epilepsy. This fascinating piece of research explores the resulting impact on both client and music therapist when a child experiences an epileptic fit during shared music making. Of interest is the fact that in working with children with epilepsy it may on occasions be important to not match the timing of a child's playing as this could trigger an epileptic episode.

The journal includes three book reviews which include 'Feminist Perspectives in Music Therapy' edited by Susan Hadley; 'Music Therapy Groupwork with Special Needs Children: The Evolving Process' by Karen Goodman; and 'Music and Life in the Field of Play: An Anthology' by Carolyn Kenny.

Finally the journal also includes a comprehensive Text Watch which raises awareness of music therapy writing outside of the major English language music therapy journals across the world which includes books and articles and chapters.

New Administrator

by Lynn Gestro

I have recently taken over from Petra Press in the role of Administrator for MThNZ. My work background is in communications and finance. I have been involved in music from an early age with flute, piano and singing. My current music focus is around my two preschool children, involving them in musical experiences such as musical tots and baby pops. I look forward to finding out more about music therapy, and to meet members at conference later in the year.

The Music Therapy Neurology Network

The Music Therapy Neurology Network (see <http://www.rhn.org.uk/mtnn>) is a virtual international network which provides information about the use of music in the clinical treatment of people with damage to the brain. One of its main purposes is to share information and resources such as lists of publications on music therapy in neurology (see <http://www.rhn.org.uk/institute/musictherapyreferences>) It aims to advance the research and practice of music and music therapy with neurological populations. It is free to join and is co-ordinated by Dr. Wendy Magee, an International Fellow in Music Therapy at the Institute of Neuropalliative Rehabilitation, Royal Hospital for Neuro-disability in London.

New Website focusing on Art Therapy in New Zealand

This new website (see www.arttherapy.co.nz) aims to be a one-stop-shop for information on art therapy in New Zealand. It details what art therapy is and how it can help people and includes links to various training options, therapists, groups, workshops, conferences, and organisations. A forum has also been added to facilitate communication between people in the Aotearoa art therapy community. MThNZ is included as one of the links. For suggestions on improvement, details of art therapy groups or workshops, and additional useful links please contact emily@arttherapy.co.nz

Registration Form

**New Zealand Society for Music Therapy (NZSMT) Annual Conference,
27 and 28 September 2008 – Novotel Hotel Rotorua**

Cultural Diversity – Making Sound Progress

Name:

Phone:..... Email:

Address.....

Conference Registration Fee

Enrolment fees include attendance of seminars, morning & afternoon tea and lunch

	Enrolment before 31 July 2008	Enrolment after 1 August 2008	Enrolment Fee
NZSMT Member	\$ 215.00	\$ 235.00	\$
Non Member	\$ 255.00	\$ 265.00	\$
.....			
Student	\$ 170.00	\$ 170.00	\$
New Graduate	\$ 170.00	\$ 170.00	\$
Student 1 day attendance			
Sat or Sun:	\$ 115.00	\$ 115.00	\$
Member 1 day attendance			
Sat or Sun:	\$ 125.00	\$ 125.00	\$
Non Member 1 day attendance			
Sat or Sun:	\$ 150.00	\$ 150.00	\$
Dinner Saturday per person	\$ 48.00	\$ 48.00	\$
Dinner guest per person	\$ 48.00	\$ 48.00	\$

Special dietary needs:

Total enrolment fee (cheque/bank draft/money order enclosed) **\$**

Accommodation (see attached list) **please make your own booking**

Please return the enrolment form no later than Friday 5 September 2008
to NZSMT, PO Box 10352, The Terrace, Wellington 6143

Refund Policy

If you cancel your registration before 15 August 2008 a refund will be made, less an administration fee of \$50 (incl. GST). After 15 August 2008 there will be no individual refunds unless the conference is cancelled. **Refunds will not be made after 15 August 2008 except in special cases of medical or family emergencies.** Registrations are transferable. Please advise NZSMT in writing of the

details of the transfer of attendance. NZSMT reserves the right to cancel or reschedule this conference if necessary.



Accommodation List

Hotrock Backpacker Rotorua 1286 Arawa Street (07)348-8636 www.gobeyond.co.nz <i>10 minute walk to conference venue</i>	Dormitory \$26pp Private Room \$70
Lake Lodge Motel 1204 Lake Road (07)348-5189 <i>5 minute walk to conference venue</i>	Rooms from \$70
Ledwich Lodge 12-14 Lake Road (07)347-0049 www.ledwichlodgemotel.co.nz <i>5 minute walk to conference venue</i>	Rooms from \$99/ \$120
Havana Motor Lodge 1078 Whakaue Street (07)348-8134 <i>10 minute walk to conference venue</i>	Rooms from \$95
Ambassador Thermal Motel Cnr. Whakaue/ Hinemaru Streets (07)347-9581 www.ambassrotorua.co.nz <i>10 minute walk to conference venue</i>	Rooms from \$105
Hotel Ibis Rotorua Lake End Rangiuru Street (07)346-3999 www.accorhotels.co.nz <i>Adjacent to conference venue</i>	Rooms from \$120
Novotel Lakeside Rotorua Lake End Tutanekai Street (07)346-3888 www.novotelrotorua.co.nz <i>Conference venue</i>	Rooms from \$160

There are numerous hotels, motels, backpackers, and camp grounds available through the Rotorua region. For more information, please visit www.rotorua.co.nz

We have a limited number of billets, free of charge, available to some of the students. However, food will not be included in billets. Please contact Edith at (07)347-8515 for more information.