

musT

a newsletter from



music Therapy
new zealand
Te Roopu Puoro Whakaora o Aotearoa

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Chair: Judy Field
President: Daphne Rickson
Acting Secretary: [Morva Croxson](#)
Administrator: [Lynn Gestro](#)

From the Chair

by Judy Field

The year is rapidly drawing to a close and everyone will be looking forward to a break, no matter how short. It doesn't seem long since I wrote for the last edition of MusT and we are also still waiting for an improvement in the sunshine hours. In saying that I must add with some provincial pride that I have never seen Taranaki gardens looking so magnificent and the rain certainly helps the spring growth which gives us the wonderful colours all around. The drive to Wellington to the last Council meeting was an opportunity to enjoy that spring colour.

Council meetings are generally held on a Sunday and there is always a full day's business to be attended to. Members of MThNZ are the professional music therapists and the friends – members who join because they wish to support the practice of music therapy and wish to see its use being extended. MThNZ Council consists of nine members – six registered music therapists and three friends, plus our administrator Lynn. All members of Council individually are highly skilled and it was a pleasure to celebrate with and congratulate Linda Wilson on her being the first NZ occupational therapist to be awarded a Fulbright Scholarship.

At the last meeting Council also observed a minutes silence in memory of Alice Fieldhouse. Alice was one of our very early and dedicated advocates for music therapy. The Fieldhouse Centre for Nursing Studies at Victoria University is a memorial to Alice.

Council continues its association with the Raukatauri Music Therapy Centre in Auckland. A move to a new building was celebrated in September and Daphne as President was able to attend and extend our

good wishes. Morva also represented MThNZ at the Raukatauri fund-raising dinner held last month. The Centre is to be congratulated on the steady progress they make giving music therapy prominence in the Auckland area in particular and throughout the country in general.

MThNZ Council also have priorities and strategies to target the specialist areas where music therapy should be an important component in treatment. Although the political atmosphere is governed by funding issues we still need to keep impressing on those responsible for that funding the work our therapists can do and the many benefits of the use of music therapy. This will be an uphill journey in the current economical climate however we will keep working. MThNZ's income – as has happened generally – has fallen considerably over the last two years and we find this will impact on funds made available for projects.

Council members as well as Education, Training and Professional Practice (ETPP) Forum members, looking at economical ways to work, have gradually become Skype friendly and we are hoping some meetings can be attended to this way. ETPP have already held a skype meeting and found it to work quite well.

Conference was discussed at the council meeting and it is confirmed that it will be held in Christchurch during 2010. Actual dates will be confirmed shortly.

As I said earlier the year is rapidly drawing to a close and it is time to wish you all sincere wishes for Christmas and the New Year. I hope you can all have a happy and well deserved break over this time and I wish you all the warmth and sun that we all deserve and that will set us up for a really productive 2010.

Music Therapy weekend

1–2 August 2009,

Wellington

by Megan Spragg

This year in place of Conference MThNZ Council and ETPP Forum hosted a music therapy weekend in August for registered music therapists (RMTh), members and the general public.

The Saturday was set aside for RMTh, starting with a very informative session on the HPCA Act (about which Marie Bagley talks in depth in her HPCA Act Portfolio update later in this edition).

The remaining workshops for RMTh included the Saturday afternoon session led by Kataraina Pipi and Judy Oakden on working in partnership with Maori, followed by a workshop on the Sunday morning presented by Daphne Rickson on how to run workshops for MThNZ. On the Sunday MThNZ held its AGM as well as an introductory workshop on music therapy which was open to the public.

The RMTh workshops were innovative and useful sessions for music therapists working in a variety of fields. A reminder about cultural awareness and respect for all people and a useful brainstorm and thoughts on running an introduction to music therapy workshop was very timely for a music therapist working mainly in special education where a need to be culturally aware and informative about music therapy to many different people is a daily requirement.

Kataraina Pipi and Judy Oakden led a thought provoking session on cultural awareness in New Zealand, based on their experience working with Maori and Pakeha in a variety of places. The session began with an exercise in realising and sharing

your own sound, which for some was quite a difficult process, thinking about where you are and what your voice is in the present can be hard work! But this was also a great way to share life with the people in the group and opened the thinking process for all. One of the main points I took from this session was the importance of listening to the people you work with, what is the story they are telling and what is their particular sound. The other main point was the importance of music therapists finding out information, whether learning Te Reo, cultural protocol or waiata, from the people with knowledge near by, so we can meet the needs of Maori clients in our care.

Daphne Rickson led a workshop on 'How to run workshops'. This was a great way to get music therapists thinking of how to explain their work clearly and simply and the brainstorming within the session gave some great ideas for future workshops. It was really interesting to attend the public workshop on an introduction to music therapy on the Sunday afternoon to see some of these ideas in action.

The feedback received from the handful of people who attended the public workshop, aside from the RMTh who attended from a presenting perspective, was very positive and that it was useful and informative for them.

All the workshops formed part of a great weekend of networking and resourcing for music therapists from throughout New Zealand and I'm sure the ideas and thoughts raised in these sessions have already been put to good use.

Conference 2010 – “Playing in Tune” – working collaboratively in music therapy

by Heather Fletcher, Convenor, ETPP Forum

Following Conference 2008, no conference was held in 2009. Although this may have been disappointing to many, this was a prudent decision, made for economical and practical reasons. It enabled MThNZ and the Education Training & Professional Practice Forum to focus on other pressing issues relating to music therapy in New Zealand, some of which are highlighted elsewhere in this edition of MusT.

We are, however, now back on track for a music therapy conference in 2010, and in keeping with the tradition of alternating the venue between the North & South Island, it has been agreed that Christchurch will host this event. There are currently a number of music therapists working in the Christchurch area, and it is hoped that some of them will be involved in the organisation of this event, along with any other willing MThNZ members living in the area (if you are interested in becoming involved, please contact the Administrator).

The theme for Conference 2010 was inspired in part by Conference 2008: Music therapy and Culture – Making Sound Progress, and also the subsequent professional development workshop in August 2009 – Working in Partnership with Maori, with the intention that it will build on the ideas generated from both these events. It also echoes the theme of the 2005 UK music therapy conference: ‘No Man is an Island’ –Groups, Partnerships and Teams in Music Therapy, which highlighted the complexities of working collaboratively in music therapy. In addition, reflecting the

growing awareness of this aspect of the work, is the recent publication of the book: *Integrated Team Working – Music Therapy as part of Transdisciplinary and Collaborative Approaches*, co-edited by New Zealand based music therapist Karen Twyford, with UK based music therapist Tessa Watson.

The date for Conference 2010 is likely to be either the first or second weekend of the 2010 September school holidays, i.e. 25/26 Sept or 2/3 Oct. Watch out for updated information on dates, venue and keynote speaker in both MusT and the MThNZ website. We look forward to seeing you there!

Health Professions Competency Assurance Act (HPCA Act) – ETPP portfolio update

by Marie Bagley and Kathryn Stevenson,
HPCA Act Portfolio holders, ETPP Forum,
MThNZ

CONSULTATION WITH RMTH MThNZ MEMBERSHIP. AUGUST 1ST 2009

On Saturday 1st August 2009, MThNZ hosted a 3 hour HPCA Act consultation workshop to bring the Registered Music Therapist (RMTh) membership up to date with the process of our application for the profession of Music Therapy to be regulated under the Act. Half of the MThNZ Registered Music Therapist membership attended and Judy Field, Chair of Council and Lynn Gestro, Administrator for MThNZ were also present.

Linda Wilson (Council member) facilitated the workshop. Linda presented a brief historical summary of 'Professions and Professional bodies'; the reasons behind their formation and the process and

requirements of admitting members. Linda outlined the differences between registration, licensing and certification and described the shift in regulation from one of protecting the profession to one of protecting the clients or recipients of services.

Kathryn Stevenson and Marie Bagley followed with a summary of NZSMT/MThNZ's interest and involvement with regards to the HPCA Act since its formative stages in the early 2000's. They reported on the current situation regarding MThNZ's application for the profession of Music Therapy to be regulated under the Act. They also highlighted a number of challenges that the membership/profession will need to face if we are permitted to proceed further with our application including, 1) providing evidence of harm due to the practice of music therapy and, 2) in considering the benefits of regulation to the public and that of individual music therapist members owing to high costs of registration fees (for individual music therapists).

The third portion of the workshop consisted of a presentation by Dr John Marwick, now an independent health services consultant, and formerly head of the project team undertaking the required review of the HPCA Act (2003). Dr Marwick briefly summarised the history and purpose of the HPCA Act, and key aspects of the review. He was blunt in his assessment that (in his opinion) MThNZ was not likely to be included for regulation under the Act – owing largely to the two main challenges the profession faces, as mentioned in the previous paragraph, plus Government reluctance to regulate unless there are clear benefits and no alternative strategies to achieve those benefits.

Current position of MThNZ's application

As a result of discussions by the membership and Council following the consultation workshop it is possible that MThNZ may withdraw its application and investigate other options for recognition and protection of our profession and clients. Before we move forward Council and ETPP Forum are still interested in receiving the Ministry's feedback regarding our HPCA Act application.

Recommendation 16 from the review of the HPCA Act, completed earlier this year, required the Ministry to revisit the criteria that are used to determine whether a profession meets the threshold for regulation. The Ministry is currently drafting a consultation document to seek comments on revised criteria. Once feedback on this has been received and reviewed and criteria finalised, the Ministry will revisit the 7 applications (including MThNZ's) that are pending from new professions seeking regulation. MThNZ will be contacted at this point which is expected to be in December 2009 or January 2010.

Raukatauri Music Therapy Centre news

by Marie Bagley

It has been a busy year for the Raukatauri Music Therapy Centre; turning five in March and moving premises in August. The sixth annual fundraiser held in Auckland Town Hall in November was also a significant occasion.

It was announced that Campbell Smith has stepped down from his role as Chairperson of the Raukatauri Trust. Campbell has been a hugely influential advocate of music therapy since Hinewehi Mohi and husband George Bradfield spoke of their dream to set up a centre in New Zealand. He will no doubt still continue to rally the support of

the New Zealand music industry for the cause of music therapy. Trustee Sean Coleman has taken up the role of Chairperson for the Trust.

A second important announcement was made on the fundraiser evening; that the Maori King, Kiingi Tuheitia has accepted the role of the Guardian of the Raukatauri Trust. This is a great honour for the Raukatauri Centre. Kiingi Tuheitia was present at the event and received a gift of a putorino from the Trust.

The evening event which was attended by 250 supporters included a silent and a live auction, performances from New Zealand music celebrities and a dinner. The event continues to provide the largest annual financial support to the Centre and this year raised approximately \$75,000.

A personal perspective on the new Raukatauri Music Therapy Centre

by [Daphne Rickson, President MThNZ](#)

I was delighted to be able to attend the official opening of the new Raukatauri Music Therapy Centre in Auckland in September. As anticipated, the powhiri stirred my emotions as we listened to and joined together in waiata and prayer. Tariana Turia, Associate Minister for Health opened the centre and gave a warm speech praising the work of the therapists, and the power of music to effect change in children's lives. We were also treated to top class entertainment from Holly Smith, singer/songwriter.

The centre is a modest but attractive facility in Grey Lynn. The staff had considerable input into getting it ready for the move, and in addition had managed to make the transition to the new premises with minimal

disruption to sessions. At the time of the opening the centre felt like more than just a building. Sessions had been held there and the staff – and also the children – were already able to praise the work space, enjoying the light and space immensely. It was lovely to see old and new friends in 'their place' and it will be good to picture them there as we continue our regular liaising, from a distance, in future.

As music therapy grows in New Zealand it will be important for the music therapy community to maintain strong links with colleagues and friends throughout the country so we can work together to strengthen public and government knowledge, understanding and appreciation for what music therapy offers. I was representing both Music Therapy New Zealand and the New Zealand School of Music at the event – our presence was greatly appreciated by the staff, board, and friends of the centre.

Oh what a night – the Raukatauri Fundraising Dinner

by [Morva Croxson](#)

The sixth annual major fund raising effort to support the Raukatauri Music Therapy Centre, was ostensibly a fine dinner. It certainly was a good meal, but was really a smoothly run entertainment event complete with a silent auction and a very energetic live auction of donated materials.

The Auckland Town Hall was swathed in white, chairs had white covers, there were swooping sails of fabric above, and the tables was set to complement that sophisticated look. We had drinks and canapés in a side room, and then assembled in the big concert space with 8 to 10 people

at each round table. Oliver Driver was the very effective master of ceremonies.

Proceedings began with members of the local iwi accompanying the Maori King, Kiingi Tuheitia Paki, being welcomed with Hinewehi Mohi giving the karakia. Then, following a blessing, Anna Coddington and the Masque Vocal Ensemble led the parade of groups who performed on stage, donating their talents, throughout the night. There were Opensouls Acoustic, Hello Sailor, Midnight Youth (Simon Oscroft and Jeremy Redmore) and The Mintchicks (Ruban and Kody Nielson). At my table were the parents of a boy who goes to the Raukatauri Music Therapy Centre, and a short video of his sessions with Claire Molyneux, Head of Clinical Services at the Centre, together with a moving and pithy commentary from his mother, provided the ideal vehicle to convey the special characteristics of music therapy.

Auctioneer Brett Trigger together with Oliver Driver managed to raise good sums for a signed Alice Cooper guitar, various art works, a lunch with Colin Meads, a recording package at York Street Studios and about 15 other items. All this was managed with music therapists Claire Molyneux, Alison Cooper, Rebecca Travaglia Russell Scoones and Marie Bagley helping with name and note taking on the floor.

It was a great night, with just a touch of sadness at Campbell Smith's resignation as Chair of the Raukatauri Music Therapy Trust. New Chair Sean Coleman was among the many to pay tribute to Campbell's remarkable energy.

Music Therapy New Zealand adds its voice to the many that pay tribute to Campbell; we have known him since the start, when, as George Bradford and Hinewehi Mohi both recalled, we gave the fledgling Raukatauri Trust its first grant, a very modest \$5,000. Sir Roy McKenzie also was an early benefactor, and he would be proud to see

what has grown from that small dedicated seeding of music therapy in Auckland.

ACC and Music Therapy Funding

by Marie Bagley, ACC Portfolio holder, ETPP Forum, MThNZ

Recent correspondence between The Raukatauri Music Therapy Centre and an ACC support coordinator suggests there has been a shift in ACC's position regarding funding for Music Therapy. No official correspondence has been sent to Music Therapy New Zealand from ACC personnel regarding any changes in their policy however. As many of you will be aware, ACC have suggested widespread cut-backs which look likely to affect a range of therapy services.

Historically, Registered Music Therapists in New Zealand have been recognised by ACC as 'Rehabilitation Coaches' and funding for clients has been assessed on a case by case basis.

MThNZ had been investigating the requirements for Registered Music Therapists becoming recognised as 'Rehabilitation Professionals' and to this end had suggested ACC conduct a review of Music Therapy. In July 2005 ACC conducted and published an Evidence Based Review of Music Therapy which concluded that the studies included in this review do not provide a strong evidence base for the use of music therapy in rehabilitation.' (Evidence Based Review: Music Therapy, p.21).

ETPP Forum and Council are currently considering approaching ACC on behalf of Registered Music Therapists, their clients and potential clients of ACC who could benefit from music therapy intervention. It is anticipated that the approach will take the form of a letter in December or January asking ACC that they consider conducting a

second review regarding the efficacy of music therapy and rehabilitation as almost five years have passed since the initial review and a great deal more research has been published since then.

Recent project grants awarded by MThNZ

by [Morva Croxson](#)

LINDGREN PROJECT FUND GRANTS:

1. The University of Auckland has established a Centre of Brain Research. As part of their initial profiling of this new Centre Alison Cooper was invited to rehearse a group of singers along music therapy principles. The CeleBRation Choir started in September with a goal to perform publicly in December. Funding of \$3,000 was given to help establish the choir.
2. Professional development for music therapists is important, and the ETPP Forum ensure regular PD occurs for the professional group of music therapists. It is important that senior music therapists have further opportunities for professional development also. Claire Molyneux, Director of Clinical Services for the Raukatauri Music Therapy Centre in Auckland, was given a \$250 grant towards her attendance at this year's Australian Music Therapy Annual Conference. There were subject areas of particular relevance to her work included in the programme, and she used the opportunity to up-date herself in several areas.
3. The Parkinson's Society for New Zealand invited Alison Cooper, Auckland music therapist, to provide music therapy to a group of people with Parkinson's disease. This was done in July this year, and a

grant of \$600 provided the necessary seeding funding for the Parkinson's Society to run this pilot project.

MCKENZIE MUSIC THERAPY HOSPICE FUND GRANT:

This dedicated fund was established with a specific grant from Sir Roy McKenzie. Music Therapy New Zealand received an application from the Mary Potter Hospice asking for a year's salary to employ a music therapist. A small-scale research undertaking was associated with the project, and it was hoped that results, finance allowing, would lead towards establishment of a more permanent music therapy position at the Hospice. The music therapist involved is Raelene Savage, a recent graduate from the Master of Music Therapy course at the New Zealand School of Music. A grant of \$8,000 was made to support the first stage of this project.

It is important that grant monies from the Lindgren Project Fund and McKenzie Music Therapy Hospice Fund are used to support music therapy development, provide job opportunities, nurture future research and generally promote the professional profile of music therapy in New Zealand. Application forms are available from the Administrator. Applications close on April 30th and September 30th each year. Projects are considered carefully by a sub-committee which makes recommendations to the Music Therapy New Zealand Council.

The positive effects of music therapy in palliative care

by [Raeline Savage, RMTh](#)

Music therapy has commenced this year at Mary Potter Hospice (Wellington), made possible by a grant from the McKenzie

Music Therapy Hospice Fund. At the In-Patient Unit, for two afternoons each week, music therapy is available to all patients and their visiting family members.

Bedside sessions vary in length from 10 to 40 minutes, according to each patient's needs. Most frequently, personally meaningful music forms the basis of our time together – usually songs linked to their personal relationships, their faith, favourite singers or music genres. This frequently elicits memories and discussion, bringing to the patient the pleasure of reminiscence, affirmation and validation of their life. Sessions have also resulted in a personalised CD of relaxing and/or meaningful music. Recently a patient's music therapy session involved the writing of a song that was recorded and became his "Father of the Bride" speech at a wedding where personal attendance was impossible.

The power of music to diminish pain levels and aid relaxation is a useful addition to the medical and caring services provided in Hospice. Some of the most precious times are spent with patients who are actively dying. Music identified by the patient in earlier sessions forms the basis of gentle improvisation. Taking cues from both patient and family members present, words and music are personalised. At such times the music frequently facilitates personal closeness and expressions of love by family members.

It is a real privilege to work in cooperation with the multi-disciplinary team and to bring music to patients nearing the end of life and to families facing the loss of a loved one.

Something to celebrate

by Alison Cooper, RMTh

Music therapy for people with neurological conditions is not widely available in New

Zealand, although there is a growing international body of supportive literature. I will report briefly on three related events this year.

24TH NEUROLOGIC MUSIC THERAPY WORKSHOP WITH MICHAEL THAUT

In May I attended the 24th workshop in Neurologic Music Therapy, given by Michael Thaut, with the assistance of Corene Thaut, Kathrin Mertel and Wendy Magee. This course is regularly presented in Colorado, but was hosted this year by Wendy Magee at the Royal Hospital for Neuro-disability, London – and the dates fitted with my planned visit to the UK and Denmark. I was delighted that another participant was NZ music therapist Jenny Lee, currently working in Singapore.

Neurologic Music Therapy (NMT) is defined as "the therapeutic application of music to cognitive, sensory, and motor dysfunctions due to neurologic disease of the human nervous system" and is "based on a neuroscience model of music perception and production and the influence of music on functional changes in non-musical brain and behavior functions" (Thaut, 1999, p.6). The course provided an introduction to a system of standardised clinical techniques in the areas of Sensorimotor Training, Speech and Language Training and Cognitive Training. Much of the material presented is also available in *Rhythm, Music and the brain: Scientific foundations and clinical applications* (Thaut, 2005).

I am continuing to digest the material presented, and Thaut's challenges to and criticisms of other approaches. I have found Daveson (2008) helpful in putting this work into context – a clinical model that considers restorative, compensatory and psychosocial goals. To others interested in this field, I recommend the Music Therapy Neurological Network as a means of

networking and keeping informed¹. For me, the highlight of the course was a performance by Sing for Joy, a London choir for people with neurological conditions... more about them shortly!

PARKINSON'S AUCKLAND: PILOT MUSIC THERAPY GROUP

In May – July I facilitated a pilot music therapy group for Parkinson's Auckland, supported by Field Officers Sally Johnson and Catherine Geeve, and then General Manager Cilla Barkhuizen, who made a successful funding application to Music Therapy New Zealand. This built on presentations to two local groups of Parkinson's Auckland in 2008.

Our aims were: (1) to enjoy sharing music together, (2) to use music therapy techniques that assist with co-ordination, breathing, speech/voice and mood, and (3) to gather feedback from participants through a service evaluation form at the final session. Analysis of an anonymous service evaluation indicated that most participants enjoyed the sessions, although they varied in the aspects of the programme that they found most useful and in their preferences for frequency and number of sessions. One partner felt that, as a carer, the group was not personally beneficial.

From my perspective, the most successful parts of the sessions were vocal warm ups, singing, playing instruments (particularly the tone chimes) and seated movement to music. Walking to music was more challenging because of the group's diversity in terms of mobility and balance. For safety reasons I included less movement to music than I had anticipated, and did not include it

¹ <http://www.rhn.org.uk/institute/doc.asp?catid=1758&docid=2157>

in the final session. This aspect of the programme probably needs to be planned individually or in a more homogenous group. There was a suggestion that the title "music therapy" might have discouraged some people from attending. A future group could be called "Music for people with Parkinson's" with a description of music therapy approaches. However, it is also a task for the music therapy profession to publicise more widely the range of approaches we use.

CELEBRATION CHOIR



While I was wondering how to build on this work, quite out of the blue I was approached by Laura Fogg, Communications and Liaison Manager for Auckland University's new Centre for Brain Research (CBR)². Laura was inspired by the Sing for Joy Choir, mentioned in a press release³ of the NMT course. I was invited to assist in the formation of what has become the CBR's CeleBRation Choir – our name was the brainwave of Angela Tsai, a youth choir leader and university webmaster. The choir aims to bring together neurological patients, carers and university researchers. It is an open group, with weekly sessions at the university's Tamaki Campus. Numbers have so far varied between about 10 and 25,

² <http://www.fmhs.auckland.ac.nz/faculty/cbr>

³ <http://edition.cnn.com/2009/HEALTH/06/02/music.therapy>

and participants (from all parts of Greater Auckland) include stroke survivors, people with a brain injury, Parkinson's or aphasia, carers, and university staff from neurology, speech language therapy and audiology. Special thanks go to Colin Mak, choir accompanist and PhD student in the field of stem cell research; and to Music Therapy NZ for approving a grant application from the CBR.

We are presently discussing whether the choir members wish to perform, and there may be opportunities for research in the future. We have submitted a service evaluation questionnaire to Auckland University's ethics committee, and if this is approved, choir members will be asked to complete the questionnaire in December. This will guide our thinking for the choir's future. In the meantime, do check out our choir website⁴!

References

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A recollection from the 2009 conference of the Australian Music Therapy Association

by Claire Molyneux, Head of Clinical Services, Raukatauri Music Therapy Centre

I was delighted to be able to attend the Annual Conference of the Australian Music Therapy Association (AMTA) this year as a recipient of a grant from Music Therapy New Zealand. This was my first trip to Sydney and indeed to Australia, and was combined with a visit to The Golden Stave Music Therapy Centre in my capacity as Head of Clinical Services at the Raukatauri Music Therapy Centre.

There were about 200 delegates at the conference from across Australia and the atmosphere was lively with lots of discussion and questions both within the conference and during the breaks. The conference included a combined Registration Ceremony and celebration of 20 years of the Australian Journal on the Saturday evening.

The theme of the conference was 'Building Better Bridges' and the speakers had embraced this in their presentations. The presentations were grouped into sections with titles such as: *Bridging theory and practice; Bridging research and practice; Building bridges in special education and Innovative bridges in mental health*. There was a large section of the conference given over to presentations from students and new graduates. These presentations were well supported and of particular note, was a paper by Astrid Notarangelo who was awarded the Denise Grocke Award. This award is given each year to a final year student or new graduate with less than one year's experience. Notarangelo gave a thoughtful presentation about her work in a

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<http://www.fmhs.auckland.ac.nz/faculty/cbr/newsandevents/choir.aspx>

secure psychiatric setting where she used song–singing as a way to build a secure base from which to engage her patients in therapy.

Our own Sarah Hoskyns delivered an engaging and thought–provoking Keynote speech about the theme of bridges in music therapy. Sarah described what she called the three bridges of therapy: the bridge between cultures; the bridge between practice and research and the bridge between colleagues and collaborative working. I particularly enjoyed the image that Sarah left us with which was of the ‘living’ or ‘inhabited’ bridge. She suggested that the bridge is not just a place we use to travel from one place to another, but that we occupy the bridge on our way. This suggestion seems to be about the process of therapy, rather than outcome, the doing and being, rather than the end product. I was struck by the attentive way in which Sarah’s speech was received and her thoughts clearly resonated with many in the audience.

The papers I heard were, on the whole, engaging and well presented. There were a couple of papers that have particular relevance to music therapy in New Zealand in its current developmental phase. Alison Ledger presented the preliminary findings of her PhD research in which expert music therapists shared their experiences of setting up new music therapy posts in healthcare settings. The findings revealed some useful strategies for establishing new posts and the key words from this presentation were: education, collaboration, visibility, flexibility and persistence. Alison also commented on the importance of supervision and support for therapists as they persist in establishing new services.

Jeanette Milford (who was awarded the Ruth Bright Award) described a community music

therapy approach that brought together consumers from a mental health service, health staff and professional musicians with the aim of celebrating talent, reducing stigma and promoting social inclusion. The project is called Bach to Blues and may well be of interest to therapists in New Zealand working in settings where a community music therapy model is appropriate.

The second morning of the conference opened with a panel discussion titled: ‘Building bridges with multi disciplinary teams’. The panel included a Clinical Psychologist and Head Psychiatrist from Redbank House, a Child and Adolescent Mental Health Service; David Sokol from Relationships Australia and Dr Diana Blom, Course Coordinator for Music at the University of Western Sydney. The panel presented their thoughts on music therapy within multi disciplinary teams (MDT) and took questions from the floor. The advice given was clear and articulate and strongly advocated for music therapists to be integrated within the MDT.

Finally, it was a great privilege to hear Ruth Bright address the conference about the role of the music therapist in enhancing human dignity. At the end of her paper, Ruth announced that this would be her final conference presentation. As a pioneer of the music therapy community in Australia, Ruth’s conference presentations will undoubtedly be missed and she received a heartfelt standing ovation from the audience.

Special Education – ETPP portfolio update

by Karen Twyford and Daphne Rickson,
Special Education Portfolio Holders, ETPP Forum

SPECIAL EDUCATION REVIEW

A number of developments have taken place in the area of special education since the last edition of MusT. Of note is the review of Special Education which is currently taking place. The terms of reference for the review were released on 19th August by the Associate Minister of Education, Heather Roy. A review of all services provided by the Ministry of Education and what happens in all schools to support children with special educational needs will be included and implemented in two phases:

- **Phase One (currently in progress):** will consider access to, and allocation of, Special Education funding and services for children with special education needs and how to implement the additional \$51 million funding allocated in Budget 2009.

Specifically it will look at how special education funding and services are allocated for children with high and very high needs – this is about fairness, reducing barriers and making the best use of the Government’s commitment to expand the Ongoing and Reviewable Resourcing Schemes (ORRS); the schooling choices parents have for their children with high and very high needs; and how the performance and accountability of providers of services is measured.

A discussion document is currently being prepared which will cover issues and options identified in this first phase and will be released in early 2010. At this time schools and others who wish to respond to the document will be given six weeks to do so.

- **Phase Two (early 2010):** will consider issues relating to workforce; transitions; service development; integration and collaboration between agencies.

This phase will look at how Special Education can ensure there is a confident and capable workforce of people supporting parents and teachers, and working directly with children with special education needs; how young people transitioning from school to life after school are supported; where improvements could be made to the Ministry of Education’s processes and whether they can reduce administration and be more responsive; and how agencies can work better together, how services provided by a number of agencies can be better coordinated, and how children and families can get what they need when they need it.

As a professional body MThNZ intends on responding to the discussion document when it is released. At present a submission is being prepared by a small working party of ETPP and Council members.

NAME CHANGE

The Ministry of Education Group Special Education have returned to using the name MoE Special Education.

IHC PUBLICATION

IHC have a long history of advocating for inclusive education, founding the Inclusive Education Action Group (IEAG, 2007). Their briefing to the Minister of Education in January 2009 argued strongly for increased resources to enable effective inclusive education to be an option for all children with intellectual disabilities. Dr Jude MacArthur’s publication “Learning better together”, commissioned by IHC was launched at parliament on 3 June 2009 and has received considerable attention from special schools since it is purported to “explode the myth that special schools are

better at teaching children with intellectual disabilities” (IHC media release, 3 June 2009). The argument is made that research suggests that all students do better in inclusive classrooms (IHC ‘Hot Issues, 2009’, Understanding Intellectual Disability). Heather Roy, Minister in charge of Special Education has been forced to respond that choice is vital in special education – *“what is right for one is not necessarily right for another... the idea that there is a ‘one size fits all education model to suit all children is a myth... I absolutely support the right of parents of children with special needs to choose and send their children to an inclusive or mainstream school. However they do not have the right to impose their beliefs on the parents of other special needs students in a way that would limit their choices and options as implied in the report.”*

Professional Development – ETPP Portfolio update

by Megan Berentson-Glass, Professional Development Portfolio Holder, ETPP Forum

In recent months I have been in discussion with members of the MThNZ Registration Board regarding recommendations for supervision for new graduates. The Registration Board is in the process of finalising the continuing professional development requirements for ongoing registration of RMTh’s.

I also continue to liaise with Anja Tait from the Australian Association for Music Therapy, for her blog on the [World Federation of Music Therapy website](#). We are currently adding to a new information page, containing details of the national professional organisations, contact details and their websites. This will be online in the near future.

The variety of working in the music therapy field

Finding posts in the music therapy field isn’t always the easiest of tasks. Few music therapy positions are advertised through the job pages of the newspapers or online on job sites such as “Seek”. However the path to securing music therapy work, while uncertain at times, can open up many doors. Of the 54 registered music therapists (RMTh) in New Zealand only a small portion work fulltime exclusively for one employer. Many RMTh, while working a five day week, can be employed, self-employed and contractors all at the same time. Funding is an ongoing issue for many music therapy positions, which can change year to year, school term to school term, depending on the place of employ.

Areas music therapists work in include Special Education and child development; community care for people who have special needs, general hospitalisation, Mental Health, care of the elderly, palliative care, and rehabilitation, among others. Some RMTh work in several of these areas at once while others choose to specialise.

Music Therapy New Zealand (MThNZ) and the Education Training and Professional Practice (ETPP) Forum in particular support RMTh in their search for employment – through the advocacy of music therapy, professional development opportunities, ongoing research, and collaboration with other professional organisations and government agencies – raising awareness and understanding of music therapy along the way.

Music Therapy Workshop review – 5 September 2009

by Megan Spragg, RMTh – on behalf of the
Christchurch based music therapy team

This Christchurch event was held for the second year running at the Therapy Professionals Offices in Christchurch and was a really interesting and informative day for all attendees with both thinking and practical activities that stretched brains and broadened resource pools for our work as music therapists in a variety of settings.

The day was attended by eight Registered Music Therapists from around the country, three from Christchurch, three from Dunedin, one from Greymouth and one from Kapiti Coast. It was great to have a chance to catch up again relatively soon after the ETPP-run Professional Development weekend in Wellington and to visit often overlooked aspects of our clinical work.

The day started with a workshop I facilitated on resource sharing. The themes of this workshop revolved around three questions: what do we have to share?, what are some practical activities and resources that we've found helpful?, and what are some new things we can try in sessions? A time of music making exploring resources brought by participants and resource sharing for different client groups was a great start to the day as it enabled us all to learn new skills and gather new ideas as well as bringing us together through some joint musical activity.

The second session was about how to look after your voice, facilitated by Kimberley Wade. This session involved thoughts on looking after your voice while working in a regular music therapy environment with practical activities on breathing, warming up, and strengthening your voice so that you can use it as needed every day. While the concepts were not new to the majority

of the group it was great to have an informative reminder about such things. New ideas for warm-ups and vocal exercises were also both fun and informative.

The third session was facilitated by Liz Wallace around song-writing during music therapy sessions. Participants brought a song that they had either written or adapted for use in sessions and these were shared with the group. Discussions around songs that could be adapted and useful ways of using song-writing were interactive and practical for all.

Overall this was a successful day in Christchurch with a great mix of participants, time to interact with each other both musically and socially, including dinner out with families and friends, and a place for sharing music and resources in a really practical way. Ideas were put forward for the next workshop day, around musical activities and practical tools for clinical work, and we look forward to seeing the next day develop.

Journal Review: British Journal of Music Therapy, 22 (2), 2008

by Karen Twyford

Each edition of the British Journal of Music Therapy provides a variety of thought provoking papers. This volume continues in this tradition with a variety of challenging profession focused papers which consider the professionalisation of music therapy in the UK and the reality of music therapists and other music workers working together in health and social care settings. This is certainly a substantial volume which offers the reader much to contemplate and is particularly relevant to NZ music therapists on a clinical and professional level.

The volume commences with two obituaries. An appreciation of the life and work of Helen Patey (1946–2008) celebrates her contribution as a music therapist to the development of the music therapy profession in her many roles which included Deputy Director of Nordoff–Robbins Music Therapy Centre and past Chairperson of the British Society for Music Therapy (BSMT). The life and work of Jack Dobbs (1922–2008) is also given. As a music educator he was an advocate for music therapy, past Chairman of BSMT and an advisor for the establishment of the music therapy course at the Guildhall School of Music and Drama.

The first three papers, each by different authors, involve a ‘debate’ on the subject of professionalisation and comprise an initial article followed by two separate responses. Alison Barrington in her paper ‘Challenging the Profession’ explores the subject (which is in fact the subject of her PhD thesis although she does not inform the reader of this) through an analysis of recent literature on the topic of professionalisation of music therapy. She commences with consideration of professional and political views of a number of writers and highlights in particular the writings of Ansdell and Proctor. Barrington suggests that a potentially destructive divide has occurred within the profession of music therapy since the establishment of Community Music Therapy and the consensus model. Barrington details the hard work of the profession to establish a political and professional profile with clear definitions which protect both the public and the profession and suggests that one of the main challenges to the field is the ability to support clients needs balanced with supporting the profession.

Gary Ansdell and Mercedes Palicevic, both involved in the development of the Community Music Therapy model, write the

first invited response to Barrington’s paper ‘Responding to the Challenge: Between Boundaries and Borders’. They suggest that Barrington’s targeting of the Community Music Therapy model is symbolic of what has occurred on a broader level in the profession of music therapy. They strongly defend their corner and offer counterchallenges to Barrington’s argument.

Simon Proctor gives the second response to Barrington’s paper ‘Premising the Challenge’. He believes her paper is a landmark one which opens a dialogue on the topic of professionalisation of music therapy. Proctor responds from a sociological perspective but is critical of the focus of her paper and arguments raised and suggests that two important issues, gender and power, have not been considered. Proctor suggests that all music therapists will hold different perspectives on professionalisation.

The fourth and fifth papers are written by two music therapists, both who manage arts services. Hilary Moss’s paper ‘Reflections on Music Therapy and Arts in Health’ explores the relationship between music therapy and arts and health work in healthcare services. Moss works as an Arts Officer at a large academic teaching hospital which includes an extensive arts programme which uses music in a variety of ways to meet the needs of patients. Moss questions how do we define what music therapy is and what is not, and also whether a broader application of music threatens the work of music therapists.

Nigel Hartley, Director of Supportive Care at St Christopher’s Hospice London, writes from a similar perspective in his paper ‘The Arts in health and Social Care – Is music Therapy fit for Purpose?’ and looks at the place of arts therapies in health and social care provision. Hartley discusses the arts

team at the hospice which utilises the skills of arts therapists, community artists and art teachers, and believes that the clients benefit from all three groups. He questions whether arts therapists can respond to the call to provide a broader service which is tailored to the needs of the users of the health and social care system.

Five book reviews are included in this volume of the journal and comprise:

- Microanalysis in Music Therapy – edited by Thomas Wosch and Tony Wigram (Jessica Kingsley Publishers (JKP) 2007)
- The Creative Arts in Palliative Care – edited by Nigel Hartley and Malcolm Payne (JKP, 2008)
- Integrated Team Working: Music Therapy as part of Transdisciplinary and Collaborative Approaches – edited by Karen Twyford and Tessa Watson (JKP, 2008)
- Silence, Music, Silent Music – edited by Nicky Losseff and Jenny Doctor (Ashgate Publishing, 2007)
- Art Therapy, Research and Evidence-Based Practice – Andrea Gilroy (SAGE Publications, 2006)

Submission date extension for 2010 New Zealand Journal of Music Therapy

Please note that due to there being a recent change in Editorship for the New Zealand Journal of Music Therapy (NZJMT) and the handover associated with this, the submission date for articles for the 2010 NZJMT has been extended to 31 January 2010. The [MThNZ website](#) provides further information on the Journal including submission guidelines. RMTh can also access further information on the 2010 NZJMT from the online Forum.

Completed submissions should be sent to Karen Twyford, Commissioning Editor, NZJMT, PO Box 10352, The Terrace, Wellington 6143.

2010 Council meeting dates

MThNZ Council next meets on Sunday 21 February 2010. Further meetings will be held throughout the year – in May, at conference and November.

If there are any issues you wish to be raised at an upcoming Council meeting please contact the Administrator at info@musictherapy.org.nz