FROM THE PRESIDENT

Mary Brookes was a very special person, and a major figure in the music therapy community of New Zealand. Her passing, after a short time in Te Omanga Hospice where she had worked as a therapist, was mourned by a wide range of friends and colleagues. Her funeral on April 13th, planned by Mary, exemplified the richness and diversity of her interests and professional links. From our music therapy circle Megan Glass and Francine McGovern contributed music and Natalie Allen spoke movingly of Mary’s sensitivities and warm encompassment of clients, students and fellow therapists. She was a great supporter and a leader in music therapy practice. We shall miss her.

Our September 30th - October 1st Conference in Dunedin is highlighted elsewhere in this MusT, and I do hope to see you there. Catherine Gibbs, our Chair now that Barbara Lewis has flown off to London, joins me in guaranteeing a very good set of papers and gatherings with one or two surprises. Look for a new theatre-based end to Conference – it will be good.

We hope that we have two keynote speakers. Associate Professor Sarah Hoskyns, who heads the Master of Music Therapy course on the Massey Mt Cook campus of the New Zealand School of Music, is a certainty, and we have invited Dr Leslie Bunt from the U.K. to come to New Zealand around conference time. He will speak, run some courses for music therapists and dialogue with our NZSMT Council about music centres present and future. Professor Bunt who founded the music therapy centre the Bristol MusicSpace Trust, has been to New Zealand before and knows many of us from being a lecturer at the Guildhall Music Therapy Course in London. He therefore can relate to the New Zealand approach to music therapy and music therapy community projects. His visit is planned in conjunction with the Massey arm of the New Zealand School of Music, and we are crossing our fingers that all will slot into place to secure his visit here.

The NZSMT Council met on Saturday May 14th, with a gathering of the ETTP Forum the day before to discuss professional matters. We endorsed funding for a Music Therapist Forum gathering in August 2006; last year’s first one was a great gathering of good thinking and vision, so another Forum will build on that experience with more focus for the future. For the second time we were able to facilitate Archer Awards funded for five years by Christine Archer to support student attendance at Conference, and three Massey course students will be helped to attend this year. Massey University Scholarships Committee met earlier
in the year, and this year’s McKenzie Scholar is Carolyn Ayson to whom we extend warm congratulations.

Also at Council and ETTP Forum we welcomed our new Executive Officer, Morag Wheeler. This appointment marks a new stage in the professional growth of music therapy in this country. In the main we have relied on many marvellous volunteers to provide much of the document production, official liaison and policy development for the Society. This will now be enriched by the 0.5 appointment of a person with a personal music background together with business and managerial experience. We welcome Morag, and you will meet her at Conference.

It is with gratitude and goodwill that we farewell Natali Allen, who stepped into the Secretary role over two years ago. Natali, who came from a senior position in the nursing profession, is retiring to live in the Hokianga area. She was central to the small group which developed the pre-course curriculum upon which the present curriculum for the Masters of Music Therapy course is based, and she chaired our Education Committee for several years when we were running our own courses and preparing for the advent of a tertiary qualification. Thank you Natali for your splendid contribution to music therapy.

Several people have enquired about the health of Sir Roy McKenzie, the wonderful benefactor who has supported music therapy from its earliest days. Catherine Gibbs and I had lunch with Sir Roy recently and we can report that he is very positive and more energetic than he had been last year. Music therapy extended its best wishes for continued future strength and enjoyment of life.

See you at Conference in Dunedin,

Morva Croxson.

HOSPITAL PLAY SPECIALISTS ASSOCIATION CONFERENCE REPORT

It is exciting to be part of the continuing growth of music therapy in New Zealand. The Pacific Rim Conference of the Hospital Play Specialists Association Aotearoa New Zealand (HPSAANZ) in Auckland in March gave me an opportunity to address an audience aware of the therapeutic potential of music but largely unfamiliar with music therapy. This opportunity was one outcome of a stimulating student placement in 2005 at Kidz First Children’s Hospital, part of Middlemore Hospital, Auckland. My paper outlined music therapy practices in New Zealand settings, in health care internationally, examples of my own student work – and, of course, included a taste of live music making.

My placement was with the Play and Recreation Service, working alongside Hospital Play Specialists in Surgical and Medical Care one day a week for two semesters. This is a family centred service, focusing on the psychosocial needs of patients through age appropriate play, and preparation for and support during treatment. Another student, Esther Leauanae, was also placed here during the second semester, providing opportunities for shared reflection. Challenges included increasing other professionals’ understanding of the nature of music therapy, developing a music therapy model appropriate to the service, establishing relationships and purposeful work in a part-time placement with mainly short-stay patients, finding appropriate therapeutic space in the playroom or ward and providing quality instruments.

There is much goodwill towards music therapy from the HPSAANZ and some individual healthcare professionals but as yet no funding for paid work. Australian music therapists at the 2005 Brisbane Congress also indicated the difficulty of accessing sustainable funding. Another student placement this year – Carolyn Ayson at Hutt Hospital – will ensure continuing awareness of music therapy in paediatric health care. The Hospital Play Specialist profession is young and I have seen that it takes both time and evidence-based practice to demonstrate to medical practitioners the value and essence of both hospital play and music therapy. A continuing dialogue seems helpful in promoting the growth of both services.
I would like to acknowledge the support of several people. Special thanks are due to the late Mary Brooks for her generosity in sharing her time, expertise, reflections, books and particularly her optimism. I also wish to thank Daphne Rickson who worked hard on my behalf to set up this placement, my clinical liaison, Carol Bolton, head of the Play and Recreation Service at Kidz First, the HPSAANZ for enabling me to participate in several training seminars as well as address the conference and Sarah Hoskyns, Millicent McIvor and Yid-Ee Goh for their supervisory roles.

Alison Cooper
Music Therapy Student

NEW ZEALAND SOCIETY FOR MUSIC THERAPY — EDUCATION TRAINING AND PROFESSIONAL PRACTICE FORUM
A meeting was held on Saturday 13th May 2006 at the Music Therapy Room, Massey University, Wellington.

We started with a thank you and farewell to Natali Allen, and a welcome to the new Executive Officer Morag Wheeler.

We then continued with a moment of silence to remember Mary Brooks, who passed away recently. Mary gave so much of herself to the NZSMT.

Congratulations were also offered to Natalie Nugent on the birth of a baby girl in March.

Work on a mission statement to help clarify the role of ETPP and to explain ‘who we are’ was a topic of discussion. Work is also continuing on getting music therapists included on the HPCA Act.

A further discussion took place regarding a ‘welcome pack’ to help new music therapy graduates become involved with the ‘Music Therapists Group”.

A supervision committee is planning to present a document which will outline the supervision needs and issues (such as training to supervise), for music therapists in New Zealand.

It is exciting to note that St Chad’s in Rotorua are close to hiring a music therapist. In Porirua, an MT position in Mental Health for two days per week is soon to be advertised.

BOOK LAUNCH - Philip Kerslake’s book has been published and is selling well. Daphne Rickson has contributed to the book and NZSMT web-site is also mentioned in it. This has had positive feedback in that it has resulted in an approach from Bay of Plenty Cancer Society.

When communicating by email, it was suggested that clear subject headings be used to make it easier for our executive officer and other committee members to respond.

Resources received from Leslie Bang have been reviewed by Robert Krout and will be held at Massey in hard copy. Online copies are also available.

There was a certain amount of discussion throughout the day on organisational matters and the meeting finished in good time.

A personal tribute to Mary Brooks from Kathryn Stevenson

Mary always had a smile, something positive to say and a humorous comment to brighten the conversation. Mary was very supportive in her involvement with others. She shared her knowledge and experience freely and with enthusiasm. Mary had a big heart and a love for those around her. With her goes a sparkle and a grin.

Kathryn Stevenson
Developing An Early Intervention Music Therapy Programme: Building Relationships In Communities

CCS Otago invited the authors to establish an early intervention music therapy programme in Dunedin. The Music Connections Programme was a 6 month pilot project aiming to:
1. Develop/extend each child’s functioning through identified individualised goals
2. Promote opportunities to strengthen bonds between children and their parents/caregivers
3. Empower parents/caregivers and other professionals with skills to effectively transfer goals worked on in music therapy to other settings, such as home and/or Early Childhood.

The pilot project, involving 12 children and their families, accessed an initial term of 30-minute weekly individual music therapy sessions with at least one caregiver and sometimes siblings present. The programme involved assessing and developing identified areas and engaging the child and caregivers in interactive musical experiences. This paper will report on the outcomes of the pilot project and whether the aims of the programme were achieved. A description of how the programme evolved will be presented. Using qualitative descriptive research techniques common themes will be highlighted, and case vignettes presented to illustrate key themes. Concepts such as working within the context of the communities around each child will also be explored.

Natalie Nugent and Penny Warren are both Dunedin based music therapists. Penny Warren trained at the Guildhall School of Music and Drama, London and moved to Dunedin in 1995. Natalie Nugent obtained both a Bachelor of Music Therapy and a Master of Music Therapy at the University of Melbourne and moved to Dunedin in 2003. They have worked with a variety of populations, both adults and children with disabilities.

SATURDAY 30 SEPTEMBER

8:30am Registration
9:15am Welcome and Opening
Professor JOHN DRUMMOND, Blair Professor of Music, University of Otago
9.45am KEYNOTE ADDRESS
Professor LESLIE BUNT, University of Bristol. (Details to be advised)
11:00am Morning Tea
11:30am NATALIE NUGENT M. Mus (Melb), RMT, and PENNY WARREN BA (Hons), Dip MT, RMT

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In the light of a growing body of literature on the notion of professions and professionalisation, the author has examined an emerging profession from the inside, exploring the processes of a profession’s emergence from the early days of practice to the time when all the roles and bodies associated with a profession exist. This study proposed a model of role differentiation that tracks such changes in a profession, which helps predict phases from the initial recognition that a role might exist (for a practitioner or an organisation) through to role respect (a time when the new role and responsibilities are well established and expertise accepted and respected). The model explains the patterns of change and the associated turbulence.

Understanding patterns of emerging roles and functions and the accompanying responses of
individuals and organisations make it easier for members of the profession to cope with challenges, opportunities and conflicts that exist in all professions. This paper will summarise the role differentiation model and describe the experiences that might be expected as the Music Therapy profession grows in size, has increasingly diverse practitioners and expands both its practice and the expectations of practitioners.

*Linda H Wilson is a New Zealand registered occupational therapist, and Principal Lecturer at the Otago School of Occupational Therapy, teaching in both undergraduate and postgraduate programmes. She has extensive experience locally and internationally and is interested in the history and diversity of issues within professions and professionalisation processes in mainly women’s professions.*

3:00pm       Tea

3:30pm       KAREN TWYFORD - Getting it Together:
              Understanding the importance of collaboration

Music therapists who diversify within their practice will inevitably face both professional and personal challenges within their work. Confirmation that the methods music therapists employ are not only effective but also accepted is essential. As an Australian trained music therapist working in the United Kingdom, the author placed great importance on working collaboratively with other professionals both within and beyond the therapeutic space. Collaborative working was not widely documented within the UK literature and the author was motivated to investigate the concept further. Masters research was undertaken using both quantitative and qualitative methods. This exploration of the process of collaborative working validated the use of music therapy within this method of approach. The conclusions were important for the author, other music therapists working collaboratively and also for the profession of music therapy as a whole.

*Karen Twyford trained as a music therapist at the University of Melbourne. She has been working in the United Kingdom for the last 10 years in special education with children with severe to profound and multiple learning difficulties and children with autism. She completed Masters Research in music therapy in 2004 at the University of Surrey, Roehampton, UK.*

4.45 - 5.15pm ENTERTAINMENT  The “Sunnyside Up” A Capella Choir

6.30pm    CONFERENCE
            DINNER

(Venue to be advised)
Including Research in the Education of Music Therapy Practitioners: Can we use the process of research to enhance practice?

This paper will underline the importance of - and potential for - research in the growing music therapy community of New Zealand. Music practitioners may find the idea of research unappealing and cumbersome and see it as something that gets in the way of work with clients. This paper will explore the possibilities for research as a form of enhanced 'reflective practice', developing our thinking and questioning in ways that are helpful for the clinician. Is it possible to keep our research and practice closely allied? Examples will be drawn from the developing Master of Music Therapy programme at the New Zealand School of Music, Mount Cook Campus, Wellington and from other international education programmes. (Biographical details to be supplied)

"Like Serenity Washing Over Us": the use of music to improve the acoustic environment in pre-school education settings

Following a long history of research on the effects of background music, many claims are made regarding the possibilities for music to impact positively on classroom environs and thus on academic achievement and the learning process. Music intended to be heard but not listened to actively has individual as well as group uses (Radocy & Boyle, 2003). The presenters will introduce a study in which planned background music was introduced into an early childhood setting with the aim of reducing high levels of activity - generated noise.

Children who are over-aroused are not optimally engaged for learning and at the extreme can become distressed. Recorded music was selected and introduced with considerable care to create a calm environment and to support children and teachers to diminish the levels of noise they created. Data from fixed sound level meters and personal sound dose Badges, naturalistic observations by two trained observers and interviews with staff suggest that the music had a positive impact on the noise levels in the centre. In this presentation, following a brief outline of the overall study, examples of the music used and excerpts from interviews with staff will be presented and discussed.

Daphne Rickson, a Registered Music Therapist and lecturer in the Master of Music Therapy Programme at the New Zealand School of Music, planned, implemented and monitored the music intervention for this study. Stuart McLaren, a Senior Lecturer in Health Science, who has extensive experience measuring noise levels in early childhood settings, introduced and monitored the audiological equipment. Dr Linda Jones, a Senior Lecturer in Psychology, used her particular interest in behavioural observation techniques to support the design of the study and the ongoing naturalistic observations of children in the centre.
Sing & Grow: the coexistence of evaluation research and practice in an early intervention program

Early childhood is a key time for establishing parent-child relationships that influence children’s subsequent mental health. While client reports suggest that music therapy intervention programs are effective and foster parenting skills, there is little rigorous evidence of the effectiveness of these approaches. Sing & Grow is an early intervention music therapy project funded by the Australian Commonwealth Government in partnership with Playgroup Associations in each state and territory of Australia. The aim is to provide a music therapy program to families in communities where access to such services may be limited as a result of social and or economic circumstances including disadvantage, isolation, disability, and/or cultural minority or Indigenous status. Sing & Grow sessions provide a short term early intervention service for families, using music to strengthen parent-child relationships through increasing interactions and assisting parents to bond with their children; and to extend the repertory of parenting skills in relating to their child through interactive play.

As a government funded program, independent evaluation is a requirement of the delivery of the service. The evaluation, currently in the early stages, is looking at the following outcomes: Completion rates; Use of resources and activities at home; Parent satisfaction; Parenting skills; Parenting self-efficacy; Children’s communication, social, behavioural skills; Parent mental health symptoms; Social support and links with service providers.

This paper examines the benefits both to the profession of music therapy and to the wider community of a robust evaluation of a group music therapy intervention. It will also address the challenges to clinical practice of maintaining family engagement when formal evaluation tools are used at the initial rapport building stage of therapy intervention, as well as family engagement with such data collection processes as the end of the intervention program. Strategies for addressing these challenges will be discussed.

(More biographical details to be supplied)

2.30pm PLAYBACK THEATRE: Closure and Farewell
ACCOMMODATION

Accommodation listed below is within a 5 - 10 minute walking distance from the Conference Venue and on a main bus route. It is all close to the city centre and also has cafés and/or dairies at a short walking distance. Plenty of parking is available if required.

Motels

*Allan Court Motel George Street,
Tel: 03-477-7526  allan.court@earthlight.co.nz

Studio: $120
1-bed: $120
2-bed: $150 (up to 2 people)

All with own bathroom and kitchen

*Farrys, 575 George Street
Tel: 03-477-9333  farrys@farrysmotel.co.nz

1-bed units: $115 (up to 2 people)

Own bathroom and kitchen

*526 George Street Hotel
Tel: 0800-779-779  info@hotel526.co.nz

Single room with bathroom: $100 - $120
Executive Suites: $160

Own bathroom. No kitchen

*Sahara Guest House and Motels, 619 George Street
Tel: 03-477-6662  www.dunedin.accommodation.co.nz

Motel unit: $90 - $110 (self-contained)
Guest House: $70-$110 (incl. continental breakfast)

Something Special – a little further away but ideal to escape the frenzied activity that conference can bring. Possibly suitable for the keynote speaker depending on budget and needs.

Boutique Bed and Breakfast – “City Sanctuary”, 165 Maitland Street, Dunedin
Tel: 03-474-5002  www.citysanctuary.co.nz
info@citysanctuary.co.nz

Backpackers

KiwiNest BackPackers, 597 George Street
Tel: 03-471-9540
Selection of single, double and self-contained units
Price range: $20 - $80

CONFERENCE MEAL – venue to go here  $40 Cash Bar available

AIRPORT SHUTTLES/TAXIS

Shuttle - $15
Taxi - $60-$65
REGISTRATION FORM
NZSMT ANNUAL CONFERENCE
DUNEDIN: 30th September and 1st October 2006

VENUE:
University of Otago
St David Street Lecture Theatre
70 St David Street
Dunedin

Name________________________________ _______________________________
Tel No (_____) ___________________  Email _____________________________
Address_____________________________________________________________________
_____________________________________________________________________

Conference Registration $200
Early Bird Registration – received before July 20th $180
Student - Registration before September 2nd $100
Late Registration – received after September 1st $250
All costs above include lunch and morning and afternoon teas
Half day Registration (Includes tea but not Lunch) $50

Dinner: $40    Yes / No
Sorry no late dinner bookings
Cash Bar available at dinner venue

Total Cheque enclosed $__________

Sorry: No e-mail registrations or electronic payments
Are you a member of NZSMT? Yes/No.

Accommodation: Please make your own bookings.

PLEASE RETURN, NO LATER THAN FRIDAY 1st SEPTEMBER TO:
NZSMT CONFERENCE ,
P O Box 22 364
Khandallah
WELLINGTON 6035
NEW MEMBERS WELCOME

Members of NZSMT help support the work of music therapists.

As a member you will
- receive regular newsletters and the Journal
- hear about conferences and other events
- be able to initiate or participate in projects with the help of the Society
- nominate and vote for representatives on the Council.

Annual Subscription Rates:

Registered Music Therapist $75
Individual NZSMT member $55
Student $25

Please send your details and cheque to:-

The Executive Officer
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Website: www.musictherapy.org.nz

Join us and help music therapy thrive.