From the Chair

by Alison Talmage

I have recently returned to Auckland from the MThNZ national hui at Tapu Te Ranga Marae – the warmth of the atmosphere and participants more than compensated for the chilly weather. Many thanks to our marae hosts, attendees and all presenters. It was a pleasure to assist in coordinating this event, which highlighted the wide range of current music therapy practice, the potential for future service provision, the importance of cultural partnerships, and the protection of clients through professional registration and supervision. Thanks to my Council colleagues in the event subgroup, Helen McGann, Shari Storie and Penny Warren and particularly Megan Berentson–Glass for liaison with the marae. I also commend Anna Moore and Nolan Hodgson for their roles in the powhiri, and thank Peter Dickens from the NZ Music Foundation for his wholehearted support of
Music Therapy NZ. Please read more about this event in Megan’s hui report later in this newsletter. A larger, more diverse audience assembled for Sunday’s book launch for Dr Daphne Rickson and her co-author Dr Katrina McFerran – a significant event reviewed by Heather Fletcher later in the newsletter.

At the AGM we congratulated new graduates Shona How and Nolan Hodgson, and welcomed newly NZ-registered Jennifer Ryckaert to MThNZ. Several other provisionally registered music therapists are awaiting graduation and we look forward to welcoming them formally next year.

A year ago Music Therapy NZ faced a time of significant transition, with members voting to adopt new Rules and a revised organisational structure that safeguarded our charitable status. The new Council, elected in November 2014, has been working together with determination and optimism about the future growth of music therapy provision. As Council Chair, I am privileged to work with a harmonious team of capable, visionary individuals – an example of the whole far exceeding the sum of its parts.

In May members were informed of the resignation of our Administrator, Lynn Gestro, who completed seven years of valuable service to MThNZ. We have thanked Lynn for a smooth handover to our Acting Administrator, Petra Press, who has also brought a strong commitment to this role. Council is in the process of recruiting a permanent Administrator.

At the AGM we also expressed thanks and appreciation to Helen McGann, who has resigned from Council. Her warmth, liveliness, professionalism and can-do attitude will be greatly missed. Helen, we wish you well with your work in the Waikato and look forward to your continued involvement in the wider activities of MThNZ. Council will consider whether to co-opt a new member and the strengths needed to take on Helen’s roles. We have also identified a need for financial expertise – please contact Council if you have strength in this area or know someone who might be willing to provide pro bono advice. I also encourage you to begin thinking now about standing for election in 2016 or nominating a colleague, and to talk with present and past Council members about the role.

November’s Council meeting will focus on strategic priorities (communities, diversity and financial sustainability), portfolio activity, ongoing tasks identified in the annual plan, evaluation of the hui and future event planning. Other forthcoming activities include a member survey to investigate areas of existing and potential service provision, and review forms of communication with members (including MusT, the website, online forum and email alerts). A working party will review how well the registration process ensures evidence of standards of practice.

A major initiative in May 2016 will be the inaugural national Music Therapy Week, planned to coincide with NZ Music Month. We anticipate a range of locally led regional events with nationally coordinated publicity and marketing. If you have ideas to support this initiative, we encourage you to contact Council and other members in your region. I hope that many of the mini-presentations prepared for the hui will inspire each of you to play a part in growing this event and that the Regional Groups initiative will encourage networking and advocacy, initially in Auckland, Waikato, Wellington and the South Island.

In this issue of MusT you will also find a profile of music therapist Ajay Castelino, and news from the Project Grants Group, the Auckland–Northland Regional Group and the CeleBRation Choir. Kathryn Stevenson reviews
the British Journal of Music Therapy, and we welcome “Joan’s Songs”, a new MThNZ resource. Victoria University Continuing Education Department have provided information about two courses of interest to MThNZ members.

I conclude with a whakatauki that came to mind as ideas were shared during the hui:

Naku te rourou nau te rourou ka ora ai te iwi.
With your basket and my basket the people will live.

Our co-operation and the breadth of skills position us well to work together towards our goal of extending music therapy provision to all who would benefit.

Ali Talmage, Chair, MThNZ Council
August 2015

MThNZ Hui 2015 – Music Therapy Across the Lifespan
by Megan Berentson-Glass

This year MThNZ elected to hold a national hui, to be held at Tapu te Ranga Marae, in Wellington, over the weekend of the 22nd and 23rd of August. This came about in part as a response to the feedback from the NZSM conference in 2013, and the interest expressed in developing further understanding of bicultural practice within Music Therapy in Aotearoa New Zealand. The marae was chosen as the venue as it felt highly appropriate for this event, and also had a more relaxed atmosphere from the usual conference venues.

Day one began with a Powhiri, and we were warmly welcomed onto the marae. I would like to echo Alison Talmage’s sentiments, and give thanks to two NZ RMThs – Anna Moore and Nolan Hodgson – for their respective roles in the Powhiri.

The morning continued with a long morning tea (we felt it was important to give everyone a chance to reconnect at this point, as one of the most frequently heard comments at conferences is that people would like more time to catch up and make connections during these events, given the sometimes isolating nature of our work). This was followed by a fascinating introduction to and tour around Tapu Te ranga Marae, given by Pare Stewart, daughter of Bruce Stewart (who built the marae) and his wife Halima Stewart. We finished the morning with a panel discussion about bicultural practice, and I would like to thank our panellists, Sarah Hoskyns, Nolan Hodgson, Chelsea Savaiinaea, and Anna Moore, for agreeing to be part of this (some at very short notice due to last minute availability issues for others).

I’m sure all of the attendees noticed the changes on the Saturday morning timetable, and this was reflected in some of the comments we have received on the evaluation forms. This was in part due to health issues making it difficult for people to be available as scheduled. This also meant a change to the intended panel discussion at rather sort notice. MThNZ’s Key Objectives and activities aim to reflect the cultural diversity of New Zealand and have due regard to the Treaty of Waitangi. The overarching intention of the morning programme was to consider how we work as therapists and how this reflects the Treaty of Waitangi and bicultural ways of working. Being on a marae was a fantastic way of experiencing this cultural diversity, and a reminder that this is a shared process, and that at times we may need to reconsider the way we work and our expectations to reflect this.

Saturday afternoon was filled with a number of presentations by NZ RMThs on their work across the life span. These shorter presentations (intended to be 10 minutes in length) gave everyone attending an
opportunity to learn more about the breadth of work across the country. This shorter presentation time also enabled people to present on just one aspect of their work which they felt they would like to share, without the workload involved in a full conference presentation, which we hoped would encourage more people to think about what they might be able to offer. As it turned out, there were so many interesting presentations and differing presentation styles that it is not possible to mention them all here. On behalf of the organising committee, I would like to thank all the presenters for taking the time to share their work with us all.

At the end of the afternoon Bruce was able to come and speak to us all, and I felt very privileged to hear his story. He had a vision in the early 1970s to create a marae in Wellington that would be home to the many Māori who had come to the city for work, but had lost the connection with their iwi as a result. Tapu Te Ranga Marae opened in 1974 and has continued to grow over the years, and is now seen as a vital and deeply valued part of the community in Wellington.

For those of us who stayed the night, the evening concluded with some music making around the fire. Some played, others listened and relaxed. It was a lovely, calm, and reflective end to the day.

Sunday began with the MThNZ AGM, followed by the launch of Daphne Rickson and Katrina Skewes McFerran’s book, “Creating Music Cultures in the Schools: A Perspective from Community Music Therapy”. I am aware that both of these events will be written about elsewhere in this issue of MusT, so will simply say that it was a joyous occasion celebrating the launch of this book. Congratulations Daphne and Katrina!

Sunday morning concluded with a presentation by Penny Warren, in her role as Chair of the MThNZ Registration Board, called *Supervision as Part of the Registration Process*. As well as a sharing of information from the Registration Board, this presented plenty of opportunities for discussion, which was valuable both for the RMThs attending and also as feedback for the Registration Board. Thank you Penny for clarifying the role of supervision for RMThs, and for the opportunity for this valuable discussion as a group.

The final workshop on Sunday was also based on supervision practice, and specifically the role of music within Music Therapy supervision. This was an experiential workshop, and gave plenty of food for thought. Why are many of us not actively using music within our supervision? I would like to thank Claire Molyneux for facilitating this thought provoking workshop, and to remind everyone about the two day course Claire will be running through the Victoria University Continuing Education in October, called *Creative and Action Based Supervision Skill* (further details on forum).

One thing which stood out for me (and for everyone, considering the 100% satisfaction rating!) was the catering. This was all done by Halima Stewart, and was fantastic. She effortlessly catered for all the different dietary requirements which people had, and was very relaxed about this. Thank you Halima! The whole experience of being on the marae was a wonderful one, and I
certainly hope we will go back there one day, though maybe in spring or summer next time.

I would like to share a couple of the comments received on the evaluation form:

*I felt that the space provided a great creative energy and inclusive atmosphere for the Hui which aligns very nicely with how, we as a profession, practice!*

*The marae was a wonderful venue for its amazing hospitality and visionary lifestyle not to mention cultural immersion.*

Finally, a huge thank you to all involved in the planning and preparation for this hui. As usual, a huge amount of work took place behind the scenes, and everyone did an amazing job. Thank you Alison, Shari, Helen, and Penny. It was a pleasure planning this with you!

Megan Berentson-Glass
On behalf of the Hui Organising Committee.

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**Celebrating an Australasian Music Therapy Collaboration**

The New Zealand launch of Rickson & McFerran’s book: *Creating Music Cultures in the Schools: A Perspective from Community Music Therapy* by Heather Fletcher

There was a real sense of celebration as family, friends and colleagues gathered at Tapu Te Ranga Marae on Sunday 23rd August, to celebrate the publication of NZ Registered Music Therapist, Daphne Rickson’s and Australian Registered Music Therapist, Katrina Skewes McFerran’s new book: *Creating Music Cultures in the Schools: A Perspective from Community Music Therapy*, published by Barcelona Publishers. It was 10.30am, which is a few hours ahead of Australia, so we were delighted when Katrina accepted our invitation to join the gathering via Skype. Morva Croxson, President Emeritus, sent her apologies and was sorry to miss this landmark event.

After a few words from myself, acknowledging the book’s central theme of collaboration and Daphne’s significant contribution to music therapy in New Zealand, I handed over to Euan Murdoch, Director of Te Kōkī New Zealand School of Music (NZSM) who spoke on behalf of the School. Euan gave us a brief synopsis of the book, as well as acknowledging the breadth and depth of Daphne’s academic achievements, both here in New Zealand and internationally. Sarah Hoskyns, Associate Professor and Director of the Master of Music Therapy Course at NZSM, then spoke warmly of her two colleagues and friends – Daphne & Katrina – and how pleased she was that the two had come together to write the book and how well they had embodied the spirit of collaboration, which brought authenticity to their work.
It was then over to the authors themselves. Katrina spoke first, sharing her experiences of the collaborative process and beautifully conveying her passion for the work. She also spoke about how this work has highlighted the continuing need for music therapy in schools.

Daphne then gave a moving speech in which she acknowledged the huge influence teachers have on the lives of their students, and shared with us her experience of this with one of her earliest teachers, who nurtured Daphne’s early interest in music. At this point, Daphne invited Margaret Cooper to join her on stage. It transpired that Margaret had been that teacher when Daphne was eight years old. It was a very emotional moment as teacher and student embraced. Margaret then spoke about how proud she was of Daphne, the responsibility teachers have to nurture their students and the importance of music in schools.

It felt very poignant that Daphne should have acknowledged her childhood teacher in this way, a very real and personal embodiment of all she and Katrina passionately believe in – the power of music to change lives.

The book launch concluded with a rendition of one of Daphne’s favourite waiata, E tu Kahikatea, and a toast to the two authors.

There were also a limited number of books for sale, which promptly sold out!

Creating Music Cultures in the Schools: A Perspective from Community Music Therapy is not yet available to buy in New Zealand bookshops, but is available to purchase online from Barcelona Publishers, as a paperback or e-book.

Heather Fletcher
President

MThNZ Hui – Supervision Presentation and Workshop

by Penny Warren

Two sessions on the topic of supervision were offered during the recent MThNZ Hui. The first was a presentation focussing on the requirements of supervision as part of MThNZ Registration Board’s registration process for the RMTh and the importance of supervision’s role in music therapy practice. The second session was a workshop facilitated by Claire Molyneux which explored the place of music in supervisory exploration, both sharing video/audio examples and the use of live music.

In the first session, I was invited to present from my role as Chair of the MThNZ Registration Board. Supervision is an
ongoing requirement in the Registration Process for the NZ RMTh and is an integral part of our practice as music therapists as it plays a role in supporting safe and ethical practice, clinical effectiveness and therapist development. This includes supervision’s role to:

- protect clients and safeguard the quality of service to clients;
- reflect on and develop the clinician’s practice;
- allow the clinician to step back from an experience to sort through thoughts and feelings about what they are observing and doing;
- support, establish and maintain the code of ethics and standards of conduct in relation to the practice of the music therapist in New Zealand.

The supervisory process was defined as one that provides a place where difficulties, challenges and uncertainties can be shared, discussed and worked through; within a supervisory relationship that provides a safety net for clients and therapist. Supervision in individual, peer and group contexts and frameworks were discussed. The focus was then turned to outlining issues that related to what might be included within supervision, and discussing the different factors that might influence a RMTh choice of supervisor and the frequency of supervision. A copy of the PowerPoint from this presentation will be made available to NZ MT’s.

The supervision workshop facilitated by Claire Molyneux provided a stimulating introduction to the use of music as part of the supervisory process. Claire reminded participants that as RMTh, we are privileged to work with the unique and powerful medium of music and encouraged participants to explore the benefits of bringing music into the supervisory space.

The workshop included the introduction of the supervisory framework the ‘seven eyed model of supervision’ (Hawkins & Shohet, 2012) and the application and development of this model in music therapy supervision by Sandra Brown (1997, 2008).

For further reading the following references will be useful:


Recent project grants awarded by MThNZ
by Claire Molyneux

**LINDGREN PROJECT FUND GRANTS 2015**

Music Therapy New Zealand (MThNZ) encourages new and innovative thinking in the development and promotion of music therapy. MThNZ Council recognises that innovative projects can create further employment and research prospects for individuals and as such invites applications to the Lindgren Project Fund.

Five applications to the Lindgren Project Fund totalling $14,250 were received by MThNZ.
during the current funding round. Two grants were awarded:

1. Advancing the provision of music therapy, maintaining standards of practice and advancing research of music therapy are among the objects of MThNZ. Kimberley Jones, Registered Music Therapist for the Cantabainers Choir in Christchurch, was given funding of up to $300 towards her visit to Auckland to observe the CeleBRation Choir and to discuss music therapy, multidisciplinary methods and research.

2. Building on the success of neurological choirs in Auckland (CeleBRation Choir in Auckland and Cantabainers in Christchurch), registered music therapists Penny Warren and Megan Berentson–Glass have recently started the Wellington Neurological Choir. Funding of $3000 was awarded to help establish the choir which will bring music therapy to people with neurological conditions and their carers.

The other three applicants were asked to resubmit their applications with further detailed information. All three resubmissions were received and a Council decision on recommendations from the Project Grants Group is pending. A further report on these applications will be made later in the year.

RMTh Profile: Ajay Castelino

by Ajay Castelino

It’s been six and a half years since I graduated from NZSM and sometimes I feel like I’m just beginning my journey as a music therapist.

My first few years of work involved me finding my place as a music therapist within multi-disciplinary team settings. Music therapy is a unique tool to help assessment and treatment and I found that my sessions and observations added fresh insights about the clients to the multi-disciplinary team discussions and treatment plans. I also discovered that music therapy was an
accessible treatment option for most individuals since most people liked music and thus felt comfortable starting to engage in therapy within this setting. The music therapy sessions felt like an ever evolving process with every session revealing new insights and new ways of working. I consequently added research to my portfolio as well since there were exciting observations during sessions that I thought would be useful to validate and document.

I have worked in mental health and special needs settings. Each setting has different needs. It has highlighted to me the importance of a client-centred approach and a need to have a wide repertoire of musical skills and music genre knowledge to be able to relate to the wide variety of ages and ethnicities that are encountered in everyday practice.

I have had to take on an advocacy role on a few occasions. Music therapy is a new and rapidly growing profession in New Zealand and so I have often been called upon by other professions to explain the role of music therapy and what it can offer. I see this as an integral part of music therapy practice. Another benefit of music therapy being a new profession is that there are no preconceived notions of what is and isn't possible. Consequently I have had the opportunity to explore the use of music as a therapy in a range of alternate settings such as facilitating group team-building workshops and also to use my music therapy and musician studio skills to produce an album of songs for children with special needs.

I have enjoyed the journey so far and look forward to what's playing next!

Journal review: British Journal of Music Therapy 28 (2), 2014

by Kathryn Stevenson

I write this review, not to summarise the journal articles, but to entice others like myself to read and enjoy the interesting perspectives presented. In this issue are two keynote addresses, a case study, book reviews, and "text watch".

A discussion paper by Anna Maratos was first presented at Inaugural conferences of the British Association of Music Therapists, February 2014. Anna outlines the premise across the music therapy styles from an historical perspective. She looks at perceived divisions across various music therapy approaches, and whether these could be combined or stay 'separate'.

Alexia Quin shares her story of how 'Music as Therapy International' was developed and its place as an innovative approach as seen by the UK Music Therapy Profession. This is a fascinating tale and includes what is happening today.

The case study by Maria Radoje details her work with a woman suffering from dementia, and how she worked to help her client get in touch with suppressed feelings of loss, having lost many of her family members to the holocaust. Maria also discusses her own feelings and supervision needs around her aptness for being the therapist to work with this lady.
Luke Annesley uses three vignettes to illustrate the benefits of being the “outside therapist” in an educational setting. I noticed he included reference to Twyford and Watson’s (2008) collaborative approach, when describing the benefits of collaborative work as a music therapist amongst teachers and other professionals.

Three book reviews follow:


Rosanne Tyos and Steve Cobbett reviews *Music Technology in Therapeutic and Health Settings*. Wendy L. Magee (ed).

Hayley Hind reviews *Developments in Music Therapy Practice: Case Study Perspectives*. Anthony Meadows (ed).

John Strange compiled this month’s “TEXT WATCH” which aims to create awareness of other available English Music Therapy articles, outside of the regular MT journals.

Each article, case study, and vignette presented is interesting and insightful, and is a good read – enjoy.

**Reference**


**CeleBRation Choir in the news**

*by Alison Talmage and Shari Storie*

**ONLINE...**

The CeleBRation Choir features in a mini documentary on the *Attitude Live website*. This was filmed in connection with a recent Attitude TV episode about post–stroke rehabilitation.

**IN PRINT...**

The August issue of *North and South* magazine also includes a supportive article about the choir, by journalist Donna Chisholm. Donna attended a choir session where she spoke with several choir participants, including two members featured in the article, a carer and a volunteer, and interviewed Shari, Dr Clare McCann and Prof. Suzanne Purdy. Choir members are used to media presence and managed well with the presence of photojournalist Adrian Malloch whose approach was also well suited and appropriate to the context.

Qualitative outcomes of the SPICCATO study (Stroke and Parkinson’s: Investigating Community Choirs and Therapeutic Outcomes) have been published: Fogg–Rogers, L., et al. (2015). Choral singing therapy following stroke or Parkinson’s disease: An exploration of participants’ experiences. *Disability and Rehabilitation*. Many of you will remember the principal author, Laura Fogg–Rogers, from the 2010 Christchurch conference. Laura has since returned to the UK and is now working as a Science Communication Research Fellow at the University of the West of England, Bristol. Although Laura does not work directly with the music therapy team there (Prof. Leslie Bunt and colleagues) she has actively promoted the choral singing model of music therapy – and has joined a choir herself!

**VOLUNTEER OPPORTUNITIES**

The CeleBRation Choir welcomes regular volunteers who enjoy supporting and singing alongside our members and serving our afternoon tea. If you know anyone who may be interested in becoming a volunteer, please contact us for further information.

*CeleBRation Choir webpage*

Please also visit and “like” the *CeleBRation Choir Facebook page.*
MThNZ Regional Group update: Auckland–Northland

by Libby Johns and Shari Storie

The first Wednesday of every month brings increasing connectivity, musicking and sharing to the Auckland and Northland music therapy scene. We met for the first time on April 19th this year to discuss the possibilities and opportunities for a regional group to develop in Auckland/Northland. Enthusiasm, along with an online survey to collate the logistics, has resulted in the expressed desire to continue meeting – to get started and see what grows. So far we have enjoyed the opportunity to practice our improvisation and listening skills including trying one of our member’s bamboo rattles and we have shared resources in order to further our understanding of safe practice with children related to movement and balance in early learning.

MThNZ’s aim is to extend sustainable music therapy provision throughout New Zealand by providing regional networking and events as a benefit of membership. The MThNZ Auckland/Northland Regional Group met again on September 2nd. MThNZ members – music therapists, students, friends and corporate members alike – are welcome to join, and we welcome visitors from outside the region and interested parties. Please see the Online Forum/contact us for further details.

Joan’s Songs – a new resource

by Alison Talmage

At the August hui, I was delighted to present a new resource, Joan’s Songs – A collection of music therapy songs by Joan Webster.

When Joan retired in 2007, her achievements – including song writing – were celebrated by her friend and colleague Liz Wallace (MusT, March 2008). Joan has generously made her songs available for present and future music therapists.

Joan Webster trained as a music therapist in New Zealand, and for fifteen years worked with adults and children with intellectual, physical, and multiple disabilities – both in institutions and in the community – before retiring. She played an active role in the pioneering and development of music therapy in New Zealand, including supervising music therapy students in the newly established Master of Music Therapy course.

It has been a privilege to edit this anthology, with the assistance of Joan and Liz. The resource is available to MThNZ members via the Online Forum.

MusT newsletter

The MusT newsletter is circulated three times a year (March/April, July/August and November/December). Your input to MusT is always welcome. Please send contributions and/or ideas for articles to the MThNZ administrator.
Victoria University Courses

Creative and Action-based Supervision Skills

This workshop is aimed at therapists engaged in delivering supervision, including music and arts therapists, counsellors, psychotherapists and others with an interest in using creative and action-based methods. Enhance your current supervisory practice through the exploration of creative and music therapy specific techniques. Look at ways to use improvisation and role play in supervision, and gain confidence in moving from words to action in the supervisory space.

Claire Molynieux is a qualified music therapist and was Head of Clinical Services at the Baulkham Hills Music Therapy Centre in Sydney (2005–14).

9.30am–4.30pm, Saturday 17 & Sunday 18 October
Fee: $280

For further information or to enrol visit
www.victoria.ac.nz/conted or call 04-463 6556.

Thinking Psychodynamically in Music Therapy Practice

This workshop is designed for music therapists wishing to understand the psychodynamic processes underlying clinical practice. Enhance your current practice through the exploration of key psychodynamic concepts such as transference and countertransference, projection and projective identification. Learn why thinking and understanding clinical work from a psychodynamic perspective is important and can help protect therapists from burnout.

Claire Molynieux is a qualified music therapist and was Head of Clinical Services at the Baulkham Hills Music Therapy Centre in Sydney (2005–14).

9.30am–4.30pm, Saturday 21 & Sunday 22 November
Fee: $280

For further information or to enrol visit
www.victoria.ac.nz/conted or call 04-463 6556.