Contents

FROM THE PRESIDENT
Heather Fletcher
FROM THE CHAIR
Alison Talmage
MUSIC THERAPIST'S SURVEY
Claire Molyneux and Alison Talmage
MUSIC THERAPY WEEK
Shari Storie and Megan Berentson-Glass
LIVING EVERY MOMENT
Liz Bolwell
REMO BELLI
Marie Willis
MUSIC THERAPY SYMPOSIUM
Suzanne Purdy, Alison Talmage, Shari Storie
MUSIC THERAPY AT HOSPICE WAIKATO
Sarah Hoskyns
FROM THE PRESIDENT

Heather Fletcher

“Music therapy is the planned use of music to assist with the healing and personal growth of people with identified emotional, intellectual, physical or social needs.” (Music Therapy New Zealand, 2016)

As I look back over the last two years, I am reminded that life is never static; there is constant change, be it small or large. We are seeing it in the global community - Britain's decision to leave the EU and subsequent change of prime minister and the imminent US elections. Closer to home, we have our own elections fast approaching and it is exciting to see there have been eight nominations, including three lay member nominations, all of whom are very strong candidates. If you haven’t already done so, please do take the time to have your say and vote on who you would like to lead Music Therapy New Zealand through the next two years. If you have not received your ballot papers, please contact our Administrator, Bronwyn Bent.

In the meantime, I would like to give a special thank you to Alison Talmage, who has very ably led MThNZ Council as Chair. With her leadership, we have developed a clear Business Plan to see us into 2018; roles and portfolios have been more clearly defined; policies and procedures have been reviewed and updated; and we have seen initiatives such as Music Therapy Week; the creation of two new funding grants; and the establishment of the Standards of Practice Working Party. Of course none of this would have been possible without the energy and commitment of the whole of Council and other MThNZ members who have taken on specific roles. I would therefore like to endorse Alison’s vote of thanks, which follows.

You can, of course, thank some of these people in person at the MThNZ Hui and AGM, which will be held at Onehunga Community Centre, Auckland on Saturday 20th August. As well as my own ten year perspective of MThNZ, there will be presentations by NZ RMTh Carolyn Ayson - *Seeing the unseen: A post-structural look at disability in music therapy*; The Music Moves Me Trust and Opeloge Ah Sam. There will also be a music making session and lunch is included. If you want to make a weekend of it, NZ RMTh (Registered Music Therapist) and outgoing Council member, Claire Molyneux is running a supervision workshop on the Sunday. For more details and to register of either or both events, please contact Bronwyn.

Change often brings anxiety, but it is also something to be embraced as, without change, there can be no growth. With this in mind, I am looking forward to the outcome of the elections and to the continued growth of Music Therapy New Zealand.

Ngā mihi nui,

Heather Fletcher

President of Music Therapy New Zealand
FROM THE CHAIR

Alison Talmage

Kia ora koutou katoa, As we approach the Music Therapy NZ Hui, AGM and elections, I would like to thank everyone who has contributed to the work of MThNZ during the term of the 2014-2016 Council.

We held our final face-to-face meeting in May in Wellington. As Chair, I have felt very fortunate to work with a committed, capable Council team, who have all gone above and beyond in their various portfolios and projects. The forthcoming Annual Report and other AGM reports will document MThNZ activities in the 2014-2015 financial year, and there will be opportunities for discussion at the Hui and AGM.

I would also like take this opportunity to particularly acknowledge:

- Council members Claire Molyneux, Heather Fletcher (MThNZ President), Helen McGann (until August 2015), Libby Johns (co-opted 2015-2016), Linda Webb (Friend member), Megan Berentson-Glass and Shari Storie;
- Penny Warren NZ RMTh (Chair) and Lynn Humphrey (Lay member) of the NZ Music Therapy Registration Board; Sarah Hoskyns, Journal Editor (2014-2015) and Mark McGann, Publishing Editor; Bronwyn Bent, MThNZ Administrator; Petra Press, Acting Administrator (2015) and Registrar; Emma Blake (Ernst Young) for financial advice; and David Wood, Honorary Auditor.

In 2015 MThNZ established a Standards of Practice Working Party, with the purpose of reviewing the way training and registration relate to the Standards of Practice. This group is a collaboration between the MThNZ Council (represented by Claire Molyneux, convenor, Heather Fletcher and myself), the Registration Board (Penny Warren), and NZSM (Daphne Rickson, MThNZ President Emeritus, and Sarah Hoskyns). Carolyn Ayson, NZ RMTh and PhD student, has recently been co-opted to the group too for her expertise in disability studies.

A high point of this Council’s work was the inaugural Music Therapy Week, in May 2016, with a broad theme of “Celebrating Music Therapy”. In this issue of MusT you will find photos of several celebratory and awareness-raising events from around the country. Many people contributed to the success of this week, and special thanks are due to Council’s Events subgroup – Shari Storie (convenor), Libby Johns, Megan Berentson-Glass and Bronwyn Bent. We also acknowledge Helen McGann for her design skills, and our contracted publicist, Josie Campbell, for securing significant media opportunities.

In this issue of MusT you will find a summary of the 2016 Survey findings; a reflexive and reflective account of Liz Bolwell’s locum work in palliative care; and an update on how a grant from the Project Grants Group has assisted with Hospice Waikato creating a music therapy programme.

As we read this newsletter, take stock of recent achievements and look to the future, let’s hold on to Music Therapy NZ’s values – well-being, connectedness, diversity and professionalism, and our vision of “Building connections that realise the potential in people”.

Reminder

Saturday August 20th MThNZ Hui and AGM (Auckland)
Sunday August 21st Music therapy supervision workshop (Auckland)

For registration information, please contact the Administrator: info@musictherapy.org.nz

Ngā mihi nui,
Ali Talmage,
MThNZ Council Chair
RMTH SURVEY RESULTS
Claire Molyneux and Alison Talmage

A survey was undertaken by Music Therapy New Zealand (MThNZ) in 2016. The purpose was to gather data about current music therapy provision in New Zealand (NZ) with a view to informing MThNZ Council strategy to support job creation and development of music therapy.

The invitation to complete the survey was sent out to all New Zealand Registered Music Therapists (RMTh) and a 37.33% response rate was achieved. MThNZ Council would like to take this opportunity to thank all those who participated in the survey which included sections on training and registration, member demographics, employment, self-employment and supervision. The geographical spread of respondents is broadly representative of the profession, as shown on the map overleaf. (Thanks to the Registration Board for the information supplied.)

A further section addressed member satisfaction and opinions around various MThNZ activities, including communications, media, publications, Standards of Practice, and diversity issues within the profession. This yielded valuable information and opinions about membership, marketing, communications and media, grants, promotional information and resources. Recommendations have been made to Council following the survey analysis and these recommendations will be taken into account by Council in the annual plan.

Please see below for a summary of key facts from the survey results. The full report can be accessed here

The majority of music therapists completed Bachelor of Arts, Bachelor of Music or Bachelor of Psychology degrees prior to postgraduate training as a music therapist. Several respondents to our survey have more than one Bachelors Degree.

Many music therapists find work within six months of qualifying. Networking and building relationships are essential in establishing music therapy work with the most common strategy used to gain work being ‘word of mouth’.

The average caseload range for NZ music therapists is 20-24 sessions per 40 hours. Music therapists work with group sizes ranging from 3 – 40 people, with the larger groups being therapeutic choirs.

Most music therapists deliver individual and group music therapy sessions. Some are also researchers or offer supervision, continuing professional development (CPD) and consultation services.

NZ music therapists work across the lifespan and with a diverse range of clients.

The majority of music therapists receive monthly individual supervision with a Registered Music Therapist, while other arrangements include supervision with psychotherapists or counsellors, and team supervision with Speech Language Therapists, Occupational Therapists and Allied Health teams. The majority of supervision takes place externally and is self-funded.

The majority of music therapists travel between 5-25km to work, although some travel more than 60km.

Here are some of the reasons Registered Music Therapists choose to be members of MThNZ:
- they believe that professional membership heightens the status of the profession and gives them access to information about current best practice;
- they value collegial professional networks that support them in their clinical work; and
- they believe that awareness raising is better achieved collectively than through isolated individual efforts.

Registered Music Therapists offer supervision to music therapists, music therapy students, arts therapists, nurses and community support workers.
Music Therapy resounded across Aotearoa in late May this year, with our very first Music Therapy Week!

Thank you to all of our members who handed out brochures and stickers, sent postcards, placed resources in workplaces and in communities, had that conversation you’d been meaning to, raised the shiny new (and now slightly bent from the wind!) MThNZ banners, and all round celebrated and engaged with MThNZ’s inaugural Music Therapy Week.

You may have heard Claire Molyneux RMTh (pictured over with her sounding bowl) speak with Wallace Chapman on Radio NZ about why music therapy works, who it works for and how it’s being used in hospice care. 95bFM also celebrated on the Morning Glory show, with Esther and Shari Storie RMTh talking about what music therapy is, the tertiary training involved and who it might help. The CeleBRation Choir from the Centre for Brain Research (CBR) featured on One News. Soundswell Singers (pictured) were celebrated in the Dominion Post, with their one-year birthday, and Wellingtonians drummed up a storm at a workshop with Neil Jourdan, RMTh. (pictured below). Alex from the Ignite programme was inspired by Music Therapy Week to increase awareness of music therapy amongst young people as well as fundraise for Music Therapy New Zealand! With Libby Johns’ RMTh support Alex put on an open jam session on May 28th at the Ellen Melville Hall in Auckland. May Clulee RMTh (pictured) shared one of her client’s journey with music therapy with the NZ Herald team. Wellington MThNZ members gathered at the Lower Hutt markets, at a Massey Information booth, and Southern Music Therapy gave numerous presentations - the list goes on, what a celebration!

Josie Campbell, our publicist of Great Things, did an amazing job getting our message out there, but was also fantastic on the ground, supporting the interviews, constantly emailing and teasing out stories to share. As therapists it’s a hard balance between wanting to share and celebrate our client’s journeys with music therapy and respecting their right to privacy and confidentiality. The more case studies we put together, the more research we do, the more we invite celebrations – the more insight and understanding people can gain from reading about it, seeing examples of it in action, learning of the evidence base. We encourage you to start thinking about the next Music Therapy Week, and what meaningful stories you can share.
Here are links to some of the publicity during Music Therapy Week:
Claire Molyneux on Radio NZ
Shari Storie on 95bfm
Music Therapy Symposium
The CeleBRation Choir on One News
May Cluelee in the NZ Herald
SoundsWell Singers First Birthday in the Dominion Post

From the Auckland Regional Group
May 29th brought thunder and lightning to the Titirangi Village Markets. But this didn't stop a group of passionate and dedicated registered music therapists coming together in the community to celebrate and share about music therapy as part of Music Therapy Week. Passers by were captured by piano duets, the CBR violin-violin-flute trio and impromptu improvisations with familiar tunes embedded or using a pentatonic scale. The plethora of instruments laid out and held out tempted many children to come and play with us, parents to chat with us, and many a sticker and brochure was walked away. Many thanks to the CBR, Raukatauri Music Therapy Centre and therapists for letting us borrow instruments and equipment for this event. As music therapists it's not often we hear “Oh you're a music therapist, I've heard about music therapy” so it was fantastic the number of times different people commented about having seen about Music Therapy Week on One News, heard about it on the radio – Radio NZ and 95bfM -, or seen it in the Herald.

From the Wellington Regional Group
Across Wellington, the word was spread about Music Therapy by a number of enthusiastic therapists, plus our friend member Craig Waterworth (a lecturer in Nursing) who organised an information event at Massey University - Wellington campus, about using music for health and wellbeing. Music therapist, Kate Sanders O'Connor ran a stall at the Hutt markets, and reported lots of interest from people who stopped to chat and find out more about music therapy, and the staff and students from the music therapy training course at Victoria University were involved in a number of events around campus to raise awareness.

Things got rather noisy at the end of the week, with the SoundsWell Singers (neurological choir) welcoming people to an open session and birthday celebration where they encouraged (or expected!) everyone to join in, followed by Neil Jourdan's energetic and well attended drumming workshop the following day. A very full week for Wellingtonians!
Images from the Auckland Regional Group's stand at Titirangi Markets

Dr. Daphne Rickson with her poster presentation at Victoria University during Music Therapy Week.
"LIVING EVERY MOMENT"
and the diverse role of a music therapist in palliative care

Liz Bolwell

‘Living every moment’ is a hospice catchphrase for patients, whānau and staff, stemming from Hospice NZ’s focus on patient choice. Beginning my locum role, I observed elegant surroundings, laughter, vibrancy and a sense of hope. A hospice is a whole philosophy of holistic palliative care of patients who have a terminal diagnosis, by a full clinical team, a comprehensive family support team, and a large team of dedicated volunteers. As a Registered Music Therapist, I share this holistic approach, a principle of my training.

I wondered how I would offer my services in keeping with the idea of celebrating life while using music sensitively with this population. After a full orientation my initial role was to offer patients and families music therapy using live or recorded music. My job description stated that ‘Music will be used as a therapeutic tool to enhance the quality of life for patients and their family and whānau’. This included supporting people’s physical, functional, social, spiritual and emotional well-being. Music therapy goals included developing therapeutic rapport, and encouraging family communication and support. I was surprised that hospice admission reasons included pain and symptom management, and respite care, and that most people choose to die in their own homes, if possible. Much of my work was in the community.

Hospice patients can be very vulnerable. A person-centred approach (Rogers, 1961) can build trust and emotional safety, through positive regard, genuineness and empathy, especially when patients express grief and loss. My preparatory reading included the role of music therapy within multidisciplinary palliative care teams. O’Kelly (2007) suggested more collaborative work to address other professionals’ lack of understanding about music therapy. Hilliard (2005) found that music therapy addressed physical comfort, pain, anxiety, mood, spirituality and quality of life; he noted a paucity of research in the field at that time. Brooks and O’Rourke (2002) discussed the potential for music therapy in hospices and hospitals in New Zealand. More recent literature documents a range of approaches and outcomes, including New Zealand research about spirituality (Hepburn & Krout, 2004) and family interaction (Savage & Johnston Taylor, 2013). A recent meta-analysis of research studies suggests that randomised controlled trials may not be appropriate in palliative care (McConnell, Scott & Porter, 2016).

A typical day at hospice included a formal multi-disciplinary team (MDT) meeting, focusing on patient referrals and progress, but staff also conferred informally. I spent my mornings visiting in-patients and the afternoons on community visits. I often introduced myself with a small harp or guitar in hand, and people asked, ‘What are you going to play for me today?’ They wondered whether they would have to participate actively. I asked patients what music has meant in their lives and whether it might be something they would like in their last journey. This led to a wide variety of approaches, including jamming and improvisation, music listening, conversing about favourite music, making playlists, creative visualisation, and song-writing.

Everyone present was ‘invited into the music’ and people often sang along, smiled or became tearful. Patients who seemed disoriented, isolated, depressed or anxious often seemed more grounded and happier when ‘in the present with music’. Relatives can be knowledgeable about their loved ones’ background, memories, and preferred music, leading to lively discussion and meaningful experience. Patients often shared memories and images, often a transformative experience and means of connecting with loved ones. Recorded music has a role, but patients often found live music more personal and loving.

A person-centred stance supported patients who expressed grief and loss, by my being present, supportive, responsive, reassuring and non-judgemental. Patients were supported through music selection, such as soothing or uplifting music, hymns, tender ballads and lullabies. Patients’ most frequent requests were for up-tempo music, rock and roll, and especially Elvis – music that evoked memories and affirmed life. One patient was a blues musician – I supported him to access a recording studio, validating his identity and creating a legacy for his family. Other patients sometimes selected for their funeral a song we had shared.
I also responded to family members’ needs. I offered a reverie harp to a young woman to help her relax, find a purpose and connect with family members while sitting with her dying grandmother. I engaged children in music-making while their parents spent time with relatives. I worked with children facing the loss of a parent by encouraging fun activities that might build resilience and independence, or offering emotional expression and coping skills through song writing. Overall music therapy seemed to be a powerful, non-intrusive way for people to connect with and express their feelings in this setting.

A further role was to facilitate staff self-care, as music can be uplifting for people with emotionally draining work. This included a staff ukulele group, vocal activities during the Rugby World Cup, singing together in a remembrance service, and musical moments at special events.

Looking back, I was tentative at first working with people who were terminally ill until I recognised that they were still alive right now, and that it was important to celebrate life with them for as long as they were able. I did not foresee how diverse my role would become, and I have seen firsthand that music therapy can provide motivation, pleasure, support and distraction from discomfort. The main challenge has been to acknowledge my own mortality, so that I can accept dying as a natural process. As music therapists, we are not immune to grief, and self-care has been important in building my resilience for this work. Setting professional boundaries is a shield against becoming too emotionally involved with patients and their families, enabling me to acknowledge people’s passing without carrying a burden. Supervision also provided a safe place to process my feelings.

This work has been hugely rewarding, especially when people said ‘That was a wonderful gift you brought to my loved one.’

*Music Therapy NZ’s McKenzie Grant is available to hospices nationwide for the purpose of introducing music therapy.*

Graduating as a music therapist in 2015 (Massey and Victoria Universities) Liz Bolwell gained experience in palliative care in Hawkes Bay before moving to Christchurch. She has just started working in rehabilitation for Southern Music Therapy and is also in private practice.

**References**


A GREAT LEGACY: MR. REMO BELLI
(1927 - 2016)
Marie Willis

Many music therapists (and music educators) will no doubt have driven countless kilometres with any number of Remo percussion instruments knocking and ‘whooshing’ in their car boot, and have had the joy of exploring these colourful, resilient and quality products with numerous clients and students. Many will be saddened therefore to hear that percussion pioneer Mr. Remo Belli passed away aged 88 years in April this year.

Hailed as an ‘innovator’ an ‘icon’ and a ‘visionary’, Mr Belli revolutionized the world of drumming when in 1957 he received a patent for a unique and reliable bonding solution securing Mylar (plastic) drumheads to drum bodies with liquid resin. An entreprenuer, Mr Belli and the company he founded have been involved in many more firsts in the industry.

I and several music therapy colleagues had the fortune of meeting Remo Belli and his wife Ami in Auckland a few years ago whilst they were visiting Australasia. To many Mr Belli was an inspiration; a committed advocate for the use of rhythm, and drumming in particular, as a tool to enhance well-being. He and Ami (a doctor) partnered with neurologists and educators to create evidence-based wellness programs that use rhythm as a tool to support health and well-being.

The last line of Mr Belli’s obituary reads; ‘His name, emblazoned on millions of drumheads worldwide, is a fitting and perpetual epitah.’ (remo.com/remobelli/)

For music therapists, the daily memory-making whilst exploring Remo products with clients, and the regular recitative of sounds emanating from the car boot when driving from one therapy location to the next serve as an ongoing reminder of the passion and creative drive of the man behind Remo percussion. In closing, below are two responses from music therapy colleagues when informed of Mr Belli’s passing;

“‘Mr Remo’ will be remembered in every session we do through the amazing legacy he left not only for us, music therapists, but for all those who love music and take pleasure in it.”

“A wonderful creator and inspirational man whose influence on the world of music and music therapy will be thought of each time I turn a corner in my car and hear the sound of the ocean drum in my boot, each time I share a bodhran with a client and with each beat of a lollipop drum.”
As part of New Zealand’s first Music Therapy Week, the Centre for Brain Research with support from MThNZ hosted a music therapy symposium on Tuesday 24th May. We were thrilled to have approximately 100 researchers, clinicians, educators, students and the public attend an afternoon of reportedly informative, high quality, diverse clinical presentations about music therapy clinical practice, research and collaborations and the use of music in other disciplines. Professor Suzanne Purdy warmly welcomed a diverse audience who enthusiastically joined in with members of the CeleBRation Choir singing *Let’s Celebrate Music Therapy!* (composed by the Auckland Regional Group for Music Therapy Week).

Evaluation forms further revealed that most attended to learn more about music therapy – what it is, how music therapists work, current developments, particular skills and fields of interest - as well as connecting with others. The calibre of presenters was celebrated, their passion, honesty and use of video and musical examples was highly appreciated, leaving people wanting more!

Alison Talmage RMTh set the scene of music therapy professional practice and research today, and Dr Daphne Rickson RMTh and Dr Sarah Hoskyns RMTh joined us by way of a video sharing about Te Kōkī New Zealand School of Music, with several attendees interested in what was involved and the potential for applying for music therapy training.
It was considered a great opportunity to highlight the distinction between musicians, community musicians, music facilitators and music therapists. The Music Moves Me Trust continues to make this distinction with their programme being rolled out in rest homes throughout the Waikato. They emphasised how much there is yet to do! Music therapy with children with disabilities was shared, including a case study of Nordoff-Robbins Music Therapy from Min Min Cheung RMTh; Shari Storie’s RMTh masters research on supporting individual pre-schoolers’ language development through music therapy; and the collaborative work of Jen Ryckaert RMTh of Raukatauri Music Therapy Centre and Fiona Kenworthy SLT towards creating confident communicators through group work. Robin Matthews shared his Speech Language Therapist perspective on voice and choral singing therapy, with an exciting upcoming randomised trial involving Parkinson’s Disease. Empowerment, confidence and easy to use tools and apps enabled a client of Kimberley Wade RMTh of Southern Music Therapy to find his voice, which, according to Kim, is what music therapy is all about. The passion for singing reverberated from Dr Te Oti Rakena, emphasising the importance of sustainable, culturally safe singing education in Aotearoa and creating meaningful partnerships within communities. The afternoon finished with Caroline Miller, Dramatherapist, Psychologist and editor presenting Arts Therapists in Multidisciplinary Settings, a recent publication which provides diverse, interesting accounts of therapeutic practice within NZ, including from music therapists.

Many thanks to those who attended and those who expressed an interest in future events. Please do get in touch if you have any queries about the CeleBRation Choir and the Centre for Brain Research.

Further information about the choir is available at here or cbrchoir@auckland.ac.nz
Please also visit and “like” our Facebook pages:
facebook.com/CeleBRationChoirNZ
facebook.com/Centre-for-Brain-Research- 148267895325

Suzanne Purdy, Shari Storie RMTh, Alison Talmage RMTh at the symposium.

DISCOVER DALCROZE: MUSIC THROUGH MOVEMENT

Presented by Dalcroze Australia in association with ANZARME (Australian and New Zealand Association for Research In Music Education).

Facilitated by Dr Joan Pope and Dr Sandra Nash (Dalcroze Australia) and Marie Willis (New Zealand).

26th and 27th September 2016 following the ANZARME conference.

These two days of workshops will be of interest to musicians, music educators, teachers in early childhood, primary and secondary education, and those working with students of dance, movement and theatre arts. Workshops will cover the application of Dalcroze Eurhythmics within the music studio, the classroom, in Early Childhood settings and with Seniors, in addition to daily adult classes in rhythmics, ear and voice training and improvisation. Please note that Dr Joan Pope will also be presenting a ‘taster’ Dalcroze session within the ANZARME conference on September 22nd.

Held at The Dance Studio, 6EG 202, The University of Auckland (Epsom campus), Gate 9, St Andrews Road, Epsom

For more details, or to register, please contact Helen Pritchard; h.pritchard@auckland.ac.nz

13 MusT Aug 2016
In March 2014, two nurses from Hospice Waikato attended the Hospice West Auckland Music Therapy Symposium, they returned to work with an enthusiasm to have music therapy included in the Hospice Waikato service. Vivien Young, manager of Family Services was already a great advocate of music therapy and its benefits in palliative care and kick started conversations with the only NZRMTh in the Waikato area at that time, Shona How.

I was beginning to think about making the big move over the hill from the Bay of Plenty to the Waikato when I met with Viv. After several emails, skype meetings and phonecalls with support from Shona and Claire Molyneux, NZRMTh, a plan of action was put together and in February 2015 I presented to Hospice Waikato Staff and put in a proposal to apply for the McKenzie Hospice Grant in June 2015.

I was delighted to hear that the Project Grants Group agreed to help fund this pilot project for 6 months at .4FTE, providing that Hospice Waikato matched this funding. And in January 2016, Viv finally got the approval for the remainder of the funding from Hospice Waikato and I was due to start in February 2016. A project two years in the making!

Hospice Waikato is a large organisation with a workforce of specialist doctors, nurses, social workers, counsellors and volunteers who cover a large geographical area from south of Taumarunui to the very tip of the Coromandel peninsular. They work alongside children, young people, adults and families and provide specialist holistic palliative care and grief and bereavement support. I was aware of the challenges ahead as palliative care was a new area for me as an NZRMTh and music therapy was a brand new service for Hospice Waikato. I was introduced with a thorough induction and orientation process. What I found invaluable was spending time with the nurses on their home visits, meeting with individual team leaders and building rapport with my new colleagues. Meanwhile, having a particular focus on music therapy education and building my knowledge base of this very specialised field.

Slowly, awareness and understanding grew and appropriate music therapy referrals were being generated by the nurses, counsellors and doctors. My work at Hospice Waikato is quite varied, I work with patients and their families in In Patient Unit (IPU), at end of life for one or two sessions. I notice music allows for expressed emotions from family members and for patients. When patients are admitted for symptom management, I find music therapy is beneficial for patients in reducing their perception of pain and allowing them to be fully relaxed and fall asleep.

I work with adults who are at home or in residential care facilities, this involves more frequent sessions and music therapy is useful for those who have difficulties with communication.
This can be due to the nature of their disease processes e.g. neurological conditions such as dementia. It was clear that music facilitates self expression, provides support and comfort within the therapeutic relationship. This is also apparent with children and young people who are experiencing a life limiting or life threatening condition. Additionally, my weekly involvement with children and young people has been a useful assessment to monitor any ongoing health issues or deterioration of which I can inform other medical professionals.

Hospice Waikato are highly supportive and provide plenty of ongoing professional development opportunities and supervision. They have provided me with a dedicated music therapy room containing $800 worth of musical equipment. The pilot has been very successful with the music therapist role being made a permanent position. I must express my thanks firstly to Vivien Young for her hard work and determination which contributed to the success of this established position.

Secondly, thanks to the Project Grants Group for the opportunity to work in this very special field of palliative care within a highly professional, dynamic and inspiring organisation.

UPCOMING DATES

5pm, 19th August: voting closes for MThNZ Council elections

20th August: MThNZ AGM and hui

21st August: Course: *Holding, playing and exploring: Music and action based strategies for self-reflection and supervision*

1st October: Applications for the McKenzie, Lindgren, and Schloss funds close