From the Chair

by Heather Fletcher

It has been nine months since the new Council, ETPP and Registration Board took office. During that time, lots has been happening. ETPP has been busy organising a professional development weekend, including a maori instrument workshop with Taonga Pūoro expert, Richard Nunns, which I hope many of you will be attending. This is an exciting opportunity to work with a master of his art, who may not be with us for very much longer. The Registration Board has successfully implemented the new annual Practising Certificate renewal process, which now also includes electronic forms.

Meanwhile the Council has been through a somewhat challenging time. In December 2013 Music Therapy NZ received a letter from the Department of Internal Affairs (DIA), informing us of their intention to remove MThNZ from the Charities Register, as some of its activities were deemed by them not to be charitable, namely helping to fund professional development and promoting employment opportunities. Council requested an extension of time, which was granted, then sought legal advice regarding the Society’s options.

Around this time lay member Opologe Ah Sam resigned from Council due to personal reasons. My apologies to those of you who were not aware of this. As allowed in the rules, Council decided to leave this position vacant until the next AGM.

Council then started on a process of re-visioning. The letter from the DIA
highlighted the fact that in recent years MThNZ has become increasingly inward looking – responding to the needs of the music therapists, who now make up the majority of its members. It very quickly became clear that MThNZ focus needs to shift to being more outward looking – for the greater good – which was in essence where MThNZ began. The challenge therefore became how to do this and still retain the support of its music therapy members.

As a result of this re–visioning process, along with the legal advice we have received, Council is submitting a remit at the AGM which outlines a proposed revision to the rules, objects and activities of the Society, which will bring the Society back in line with DIA requirements, and which we envision will provide a sustainable structure for MThNZ to continue to meet the aim of the Society, which is to advance the provision of music therapy to all who will benefit from these services (from MThNZ Rules clause 3. Objects).

Please take time to consider Council’s remit and email your submissions to the Administrator by Friday 15th August. Further information about how these revisions have been arrived at can be found later in this issue of MusT.

Also in this issue we pay tribute to music therapy supporter and consultant to MThNZ, the late Judith Clark who passed away in February this year (note the obituary for Judith was due to go in the Mar/April issue of MusT but the author, Sarah Hoskyns broke her wrist). Music Therapy New Zealand was honoured and humbled to receive a significant bequest from the estate of Judith Clark. This bequest will be used to further the charitable aims of Music Therapy NZ.

Heather Fletcher
Chair
Music Therapy New Zealand

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Obituary: Tribute to Judith Ann Clark, CNZM
25 AUGUST 1931 - 9 FEBRUARY 2014
by Sarah Hoskyns, Director of Master of Music Therapy Programme, NZSM

Judith Clark, musician and inspirational teacher of piano for six decades, died aged 82 earlier this year. Her friends and colleagues in Music Therapy New Zealand (MThNZ) would like to pay tribute to her friendship, impeccable musicianship and values as an educator, and also her long–standing personal support for music therapy and the New Zealand Society. In order to gather our stories and reflections on Judith Clark to write this tribute, I met with her colleague and friend Judith White, former President of Music Therapy New Zealand on 26th February 2014, shortly after we had both attended the beautiful memorial service for Judith in the Cathedral of St Paul on 17th February 2014. To avoid confusion I shall mainly refer to Judith Clark as ‘Judith C’, and Judith White as ‘Judith W’. Judith W and I shared a delightful conversation about experiences with Judith C in life and in music. I have also included some experiences of my own, encountering Judith C in the past nine years in Wellington musical life and at music therapy events.

A shared dressmaker
Both Judths shared the same dress maker in Miramar. Judith W described ‘the wonderful Mrs Stables’ who ‘made all these beautiful gowns’ worn by both women. Judith C had a new gown for every conference, and there was a great deal to talk about in their design – pin tucks and details, and the Chinese necklines that Judith C particularly loved. Judith W said ‘ I would love to have had a look at her wardrobe. There must be dozens
of beautiful Liberty print-type gowns, which would be in immaculate condition, blue of course!’ She observed that Mrs Stables was a great support. ‘I am not sure where all the materials would come from, but Judith C had a great eye for a sale, and often went to special warehouses and purchased the fabric. Mrs Stables was under very strict instruction to create those dresses’. Judith W commented wryly that it took her quite a long time to ‘get Judith to share this with me but I was eventually fortunate enough to persuade Judith to let me into the secret of Mrs Stables, and she has been a great friend to me since. For me this was mainly shortening trousers and seams! Judith wore these beautiful overdresses, often in very fine material and I wondered how she kept warm? We discussed that it was probably the New Zealand skill at wearing multiple layers that protected Judith C from the Wellington wind!

Judith C’s fine sense for design and colour was also referenced by her close friends at her memorial service – there were many comments about her home being full of beautiful flowers and art objects, a real delight for the senses when visiting her home.

Relationship between music therapy and the musical world of Wellington

The New Zealand Society for Music Therapy (NZSMT) was very keen to have some good consultants when we started music therapy in Aotearoa. Judith C was a significant and influential adviser from music and music education, beginning her support in 1979. Judith W commented: ‘Dr Kay Bradford was one of our consultants also. Judith was always at our early conferences, and we could consult her individually about issues of interest. She would often say I don’t know what use I am?’ in a jokey way’, but Judith W noted that members of the Society were very aware of Judith’s humility, and her wide knowledge of musical principles and values, and people whom it would be good to consult. Judith C was often at public events where issues of the Society were shared and she acted as an advocate for NZSMT, bringing music therapy and the Society to the attention of other influential people. Owen Jenson, Wellington music critic, Judith White’s father, Harold Temple White, and Judith W herself, and Dick Simpson, Grethe and Ulric Williams and of course Dr Morva Croxson, together with Judith Clark, were part of the early team that helped build the presence and profile of music therapy in New Zealand.

As a new migrant to New Zealand in 2005 and the years beyond, I went to concerts quite often and was delighted to encounter Judith C at a really wide variety of chamber, orchestral and choral music. Judith managed her sticks and walking with incredible effort and grace, and I always had such lovely in-depth conversations about the nature of the music we were listening to, and then how was music therapy and my own work coming along. She was always alert, always interested in new things. Judith Clark was a delightful ‘concert friend’ to me over the past nine years.

Judith’s mother

Judith C’s mother was a very gracious presence and was in attendance gently in the background as a supporter for Judith at Maida Vale Road, Wellington where they lived together early on. Judith W commented: ‘When you visited, there was always tea, biscuits and warmth and she really welcomed people. On one occasion, Judith was away for a number of weeks and her mother was being looked after in a residential wing called Elizabeth, not far from where I live now… I remember going to see her there and she didn’t quite feel at home. There was this restrained dignity and charm that was part of her but she had to adapt for her daughter. She went to England when Judith went to study music there. They both had a strong tie to face things together.’
Learning and teaching music

Judith W observed that at one stage the up-and-coming pianists all seemed to come from Judith C’s teaching studio. Judith W observed how sympathetically Judith had taught many young Asian students, relating particularly well to families, some students coming from Christchurch and Nelson for weekly lessons. Families would often bring Judith dinners, and a personal long term family connection was often established. In this way one can see how Judith was particularly supportive and kind to people of diverse cultures, and this perhaps came from her experience and own cultural identity growing up in New Zealand. Judith W quietly told a story about Judith’s early experience of racism as a young child learning piano. Judith C had told Judith W personally about an incident with a nun, who had taught Judith piano at one time. Judith C was wearing a knee-length skirt, and the teacher insisted to her: ‘Next time you come, please clean your knees.’ Judith W suggested this might be why Judith had developed such personal privacy and care with sharing information about different parts of her life. She had probably experienced a great deal of suffering as a young black woman growing up in the 40’s and 50’s.

Judith W observed that Judith C had a lovely true soprano voice, and she would often vocalise phrases of piano music when she was teaching. Judith W reflected how beautiful the sound was and that she could equally have been a singer as a pianist! Interestingly at the memorial service for Judith, her family members and other friends all hinted that Judith did not often play the piano herself to others. The family particularly were often wishing to hear her play and her reticence to do so, (perhaps from her high musical standards for herself or desire not to be in the spotlight, or her wish for others to be preferred and focussed on) was very strongly expressed by those who knew and loved her well.

In conclusion, in Judith C’s passing we have lost a true and dear supporter of music therapy, and both Judith W and I shared that we would miss her fiery passion, humour and sense of fun and the high ideals she always maintained for all aspects of music making. She was visited regularly by a music therapist in hospital in her last weeks of life, and held this in very high regard. Her support and advocacy for the profession has been sustained in a very generous bequest to MThNZ for continuing to build and generate the work of the organisation. Her spirit and inspiration stay with us in manifold ways and we salute and thank her for her life-long passion for music and her generosity in sharing this with others.

Sarah Hoskyns
Director of Master of Music Therapy Programme
New Zealand School of Music

RMTh Profile: Rani Heath

by Rani Heath, NZRMTh

I graduated in May 2012 but this is my first year as a full time music therapist. I had been working part-time as a team leader at Wellington City Council throughout my studies and had continued after graduating
because of the security it provided financially.

I finally made the leap of faith in May this year after realising I was almost working two full-time jobs. One during the day, and one over the weekend / nights which meant effectively I was only getting every second Tuesday off (whoops!). I always knew it was going to be very difficult being a self employed music therapist but it seemed like the only way to do what I'd always wanted to do. I loved working in this field and had felt like the last few years had given me enough experience to be confident and good at it.

What I did have to learn from scratch was running my own business. I didn't mind the paperwork but learning to sell what you do and yourself to other people was a learning curve for me. I've never been an extravert but to a certain extent you really have to become one to convince people that what you can offer they really do want. I found that you not only have to be a music therapist but you also have to be a music therapy advocate. I've become much better at explaining what music therapists do and particularly what I can offer as one.

I now work in six rest home / hospital care homes, mainly with people living with dementia as this is my specialist interest area. I enjoy the work immensely and know the difference I make to the amazing people I work with. Usually once people see the work I do, they understand its worth and the need for it. I have some handy conversation phrases now to help convince people to give it a try. It doesn't always work but the point is not to give up, think about other ways to market yourself and remember, you might have two out of three potential employers say no, but they just don't know what they are missing out on!

I have also found that word of mouth is a lot more useful than an ad in my field of work. I've presented at IHC conferences and run workshops for the Wellington Dementia C-

It's exciting to see something you've worked so hard at come to fruition. There are still ups and downs with clients finishing and no new work but it's important to keep going.

I've taken on some research with a Fine Art's Masters student and we have recently been accepted to present our work at the National Biannual Alzheimer's Conference in Rotorua in November. Job satisfaction is a 10 out of 10 for me and will hopefully continue to grow in years to come.

Council’s response to the DIA’s intention to remove Music Therapy New Zealand from the Charities Register

by Heather Fletcher, Chair and Claire Molynuex, President MThNZ

When Council received the letter from the DIA, its first priority was to establish what the Society's options were and what the implications for each of these would be. We therefore sought legal advice, which was very kindly facilitated by Lynn Humphrey from the NZ Music Therapy Registration Board. From this it was established that there were three options, as outlined by the DIA, which were:

• Remain as a Charity – provide an amended copy of the Rules and documentation demonstrating that the Society will no longer be advancing a purpose of professional development;

• Remain as a Charity (Status Quo) – submit an objection to removal from the register on the grounds that the grounds for removal have not been satisfied and/or for any other reason it is not in the public interest to remove the Society from the register; or
• Do not remain as a Charity – request removal from the register.

After consultation with key people in the Society and the legal advice gained from Lynn Humphrey, MThNZ concluded that there was not a strong case to pursue option 2.

With regard to option 3, clause 23.4 of the Society’s rules state:

“Nothing in these rules allows an alteration, addition, amendment, or variation, which affects the exclusively charitable nature of the Society and in the event of a rescission of the Rules, new Rules which restore the charitable objects or purposes of the Society must immediately be instituted.”

If option 3 was pursued, then MThNZ would have to be wound up with all significant charitable donations initially offered back to donors. If donors did not accept the offer then, as per clause 26. (a) funds would be distributed to charitable organisations of similar purpose.

With MThNZ having become more of a professional organisation in nature, Council considered the possibility of establishing a separate professional body. However, without the significant funds held by MThNZ, it was acknowledged that membership / registration fees would need to increase considerably to cover costs, and less support / services would be available to RMThs. Conversely, if the Society were to lose its RMTh members, it too would suffer financially, which would impact on the level of funding and support it could provide.

Council therefore decided to focus on option 1 and began a process of re-visioning, with a view to developing a sustainable structure for MThNZ to continue to meet its aim, which is to advance the provision of music therapy to all who will benefit from these services (from MThNZ Rules clause 3. Objects).

When looking for ways to move forward, it is vital we also look back. Part of this process has involved Council revisiting why MThNZ was set up originally and for whom, and why certain changes were subsequently made. Throughout this process we also kept in mind the areas of focus which had been identified from the 2013 Strategic Planning meeting and subsequently supported by the survey of RMThs:

Areas of Focus:
• Communities as the context of practice
• Recognising the diversity in practice
• Ensuring sustainability of music therapy in New Zealand

Key priorities for Council and MThNZ are now to advance the (amended) objects of the Society:
• raise awareness and understanding of music therapy;
• advance the provision of music therapy to all who will benefit from these services;
• maintain standards of ethical practice to protect the safety of all clients;
• advance research of music therapy in a range of settings, including the health and education sectors;
• provide funding for study, research and activities that aim to advance the provision of music therapy in specific areas where there is an identified need; and
• develop relationships with relevant stakeholders.

Initially, it felt like a radical move to disband the Education Training & Professional Practice Forum (ETPP). However, as Council moved through the process, it gained clarity regarding this proposed action. ETPP was set up when the profession of music therapy in New Zealand was young, and RMTh numbers were low. It was recognised that RMThs needed a voice within the Society. In the past six years the number of RMThs in New Zealand, while still small, has doubled and
RMTh membership now exceeds all other membership categories in number. As the profession has grown, so has our collective experience, making the voice of RMThs stronger and more robust. RMThs are well represented on Council and Council therefore feels that music therapy has matured to the extent the need for a separate committee representing the voice of Registered Music Therapists is no longer necessary. The work undertaken by ETPP, representative of the charitable purposes of MThNZ, will be better served working within one governing body. Furthermore, the limited number of Members available to undertake the work of MThNZ and the relatively small size of the organisation are other factors that Council has considered.

Some of you may be asking why Council did not inform the membership of these developments earlier. When the letter from the DIA was received, Council was aware that members were likely to have questions. We wanted to ensure we could answer those questions as accurately as possible, and have well thought out options to present to the membership, which is where we are at now. In order to do that, Council needed to become very focused and, for a period of time, inward looking.

We apologise if some members feel they have been kept in the dark. However, it’s a bit like being in a boat in the middle of the storm – you batten down the hatches, ensure all supplies are safe, only make essential communications and concentrate on weathering the storm. Only when the worst is over, do you start looking out again. While Council has been dealing with the issue raised by the DIA’s letter, it has also been continuing with the day to day running of the Society, ensuring its funds are managed responsibly, responding to external enquiries and ensuring essential responsibilities are met; and all, with the exception of the administrators, on volunteer time.

Council has worked together efficiently and in a timely manner to present a revised set of rules to the membership prior to the AGM in August 2014. Whilst we have achieved this, there is still some work to be done to finalise the updated Strategic Plan and Business Plan, which Council will report on later in the year.

Whilst this process was in effect forced upon the Society by an external influence, it has been a valuable opportunity for the new Council to reflect on the purpose of the Society and develop a vision which we hope will ensure MThNZ has a sustainable and successful future.

Heather Fletcher Claire Molyneux
Chair President

“Good Vibrations” –
community music therapy for new kiwis

by Sophie Buxton, NZRMTh

‘Good Vibrations’ is in its second week and as a music therapist I feel very privileged to facilitate this community music therapy group aimed at supporting the migrant senior population in and around Albany, Auckland. I pause to reflect on the positive experience I have had working collaboratively in the community and what relocation and learning English for the elderly means.

There are many organisations I would like to acknowledge working collaboratively to support this group. ‘Good Vibrations’ is funded by Auckland Council in collaboration with Albany Community Coordinator, Albany House, Albany Newcomers Network, Upper Harbour Local Board, The Grief Centre, Marian Park, Migrant Support Coordinator Raeburn House and Music Therapy Associates. During each session I am supported by three volunteers including Mallika Krishnamur from The Grief Centre who can speak Tamil, Italian, French and two
social workers on placement Hu Wei (Sabrina), a Mandarin speaker, and Kai Yeung (Cassidy) who speaks Cantonese. A Korean translator will be joining us soon.

It seems impossible in retrospect to believe the tiny seed planted in one conversation, has grown into a massive tree of possibilities for collaboration in the community. While setting up this group I discovered how difficult it is to connect to the senior population of other cultures without knowing a key member of another’s community. Connecting to migrant communities was impossible without a mutually common language and I relied heavily on working in collaboration with others. Working collaboratively setting this group up has been very interesting and rewarding.

I am reminded after a short break from music therapy work due to my relocation to Auckland, how important relationship building is in our work. Facilitating this group has an added complexity to relationship building as I communicate using a translator where necessary. This has its challenges, for example, how do I stop talking so much? And how accurately is my sentiment being translated? Remembering my personal experience of living in Germany where I learnt German in my twenties, a number of years later it seems more challenging to contemplate learning just a few greetings in another language. I wonder how difficult relocating could be for seniors who learn another language so much later in life.

The focus for this group will be to support those who have become depressed / stressed due to relocation from other countries. I hope the group supports relationship building for those who have become isolated and lonely and that it will create a place where seniors can express their emotions related to relocation through music. I hope it will be a place they build a positive understanding of their new culture and a strengthened sense of belonging in the community. I hope that we are able to identify key issues related to their relocation and connect migrants to key services in the community.

I look forward to facilitating weekly community music therapy sessions with the members of the ‘Good Vibrations’ group and travelling a long collaborative road with those who have supported the concept of community music therapy.

MusT newsletters

The MusT newsletter is circulated three times a year (Mar/Apr, Jul/Aug and Nov/Dec). Your input to MusT is always welcome. Please send contributions and/or ideas for articles to the MThNZ administrator.