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Heather Fletcher

As I sit down to write my latest update, my thoughts turn to the many people who have been affected by the recent earthquakes.

My house shook quite considerably, but I am guessing this was nothing compared to what a lot of people went through, especially the people in Canterbury, who would no doubt have been re-traumatised by recent events. I particularly want to acknowledge our family, friends and colleagues in Blenheim, Wellington and Christchurch. As I heard John Key say on the radio, let’s check in and look after one another.

When I last wrote, we were looking forward to the Music Therapy New Zealand (MThNZ) Hui and AGM. I believe this was a highly successful event which was well attended, including by a number of non-music therapists. This provided an excellent opportunity for networking, as well as bringing awareness of our work to a wider audience. As well as some fun music making, led by Sophie Buxton, RMTh, there were high quality, thought provoking presentations by former Council member and musician, Opeloge Ah Sam; Carolyn Ayson, RMTh and PhD student; and Vicki Jones, Kath Woodley, and Helen McGann, RMTh, from the Music Moves Me Trust. I also gave a presentation on the history and work of MThNZ. You can read an overview of the day later in this issue of MusT. A special thanks to the Auckland RMThs and Regional Group, who helped organise this event.

I would also like to welcome the new Council, which was voted in at the AGM. Re-elected to Council were Megan Berentson-Glass, Shari Storie, Alison Talmage and Linda Webb. We also warmly welcome our new Council members, Kerry Ludlum and Nolan Hodgson, who are profiled later in this issue. I would also like to thank Alison for agreeing to remain as interim Chair, until the Council meet for their first face-to-face meeting in December. Linda has since taken on the role. I feel MThNZ is in good hands, with these people bringing a high level of experience and expertise in a range of areas, as well as a passion for music therapy and the work of MThNZ.

As the year end fast approaches, I would like to wish you all a happy festive season, and stay safe.

Heather Fletcher
President of Music Therapy New Zealand

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FROM THE CHAIR

Alison Talmage

Kia ora koutou katoa,

Council met in Wellington on December 4th – the first face-to-face meeting of the Council elected in August. I would like to thank my fellow Council members for their valuable work to date – Megan Berentson-Glass, Heather Fletcher (MThNZ President), Nolan Hodgson, Kerry Ludlam, Shari Storie and Linda Webb. We will circulate news early in the year about plans for some exciting events in 2017. An updated annual plan will guide the activities of MThNZ, and planned governance training will help with our priorities, policies and procedures. If you wish to raise any matters, please contact any member of Council or Bronwyn Bent, Administrator: info@musictherapy.org.nz.

In August I indicated my willingness to continue as Chair until Council’s first face-face-meeting on December 4th in Wellington. I am pleased to let you know that Linda Webb, an experienced Friend member of Council, has been elected Chair with effect from January 16th, 2017. I would also like to thank Claire Molyneux for her continued work (until December) as the MThNZ representative on the NZSM Advisory Board, and as a member (and formerly convenor) of the Standards of Practice Working Party. Claire has made an immeasurable contribution to Music Therapy New Zealand and the professional community, and we wish Claire and her family well as they return to the UK.

In this issue of MusT you will read about the recent MThNZ hui; be introduced to our Council members and new Registrar; see updates about the first recipient of the Judith Clark fund, the CeleBRation Choir, and the New Zealand Journal of Music Therapy; and read a reflection from Claire Molyneux on her time in New Zealand before she returns to England.

I wish you all an enjoyable and refreshing festive season and summer break.

Ngā mihi nui,

Ali Talmage

Outgoing Council Chair

December 2016
Amidst the decisions of what to pack and what to sell, the frantic doing-up of the house, wrapping up my work at Hospice West Auckland and negotiating transitions and goodbyes within my private practice, I thought I would take a moment to reflect on my time in Aotearoa, New Zealand and my experience of the music therapy community here. I arrived in Auckland in September 2005 and was extended a warm welcome by the small but committed and passionate community of music therapists. This was an exciting time for music therapy in NZ with the Master of Music Therapy degree at Te Kōkī New Zealand School of Music, and the Raukatauri Music Therapy Centre becoming established. I cautiously navigated the new territory in front of me, trying to figure out where and how to build relationships and slowly became accustomed to new ways of thinking and doing in response to the new culture I was encountering. I had a strong sense of being an outsider, and the echoes of colonisation were never far from my thoughts in the early days of settling in. Questions of how, as a white English woman, my experience, learning and embedded culture fitted into my work, professional and personal relationships, were constantly examined and held up for scrutiny, if not by others, then certainly by myself. While not always a comfortable and straightforward experience, I have valued enormously the opportunity to explore my relationship to identity, personal values, belonging and "home", both professionally and personally. I have learned to embrace the evolving and changing nature of this relationship and, just as I experience joy at the ways in which my work as a music therapist can surprise and delight me, I love the cultivation of curiosity as a way to think about relating to identity, values and belonging.

Reading Jeannette Winterson recently I treasured her thoughts about home reflecting on the Romanian philosopher Mircea Eliade: "Home, he tells us, is the intersection of two lines – the vertical and the horizontal. The vertical plane is heaven or the upper world, at one end, and the world of the dead at the other end. The horizontal plane is the traffic of this world, moving to and fro – our own traffic and that of teeming others." Winterson continues:

Home was a place of order, a place where the order of things come together – the living and the dead – the spirits of the ancestors and the present inhabitants, and the gathering up and stilling of all the to-and-fro.

Leaving home can only happen because there is a home to leave. And the leaving is never just a geographical or spatial separation; it is an emotional separation – wanted or unwanted, steady or ambivalent...

A nomadic people learn to take their homes with them – and the familiar objects are spread out or re-erected from place to place. When we move house, we take with us the invisible concept of home – but it is a very powerful concept. Mental health and emotional continuity do not require us to stay in the same house or the same place, but they do require a sturdy structure on the inside – and that structure is built in part by what has happened on the outside. The inside and the outside of our lives are each the shell where we learn to live

And so from this place of pause and reflection, I want to acknowledge the way in which New Zealand and the music therapists I have encountered in my time here have become home for me; have provided a structure on the outside and impacted the structure that is continually evolving on the inside. I appreciate that in the music therapy community there is a lively spirit of enquiry and opportunities for robust conversation and debate. My experiences as a supervisor and line manager have afforded me a privileged position with myriad opportunities to learn and grow in an effort to establish and maintain collaborative relationships that hold the clinical work, professional and personal development at the centre. I am grateful for these opportunities and to each and every person I have been fortunate to work with in this capacity - thank you.

My experiences at the Raukatauri Music Therapy Centre (2005-2014) enabled me to grow in ways I could not have imagined as we developed music therapy in new places across Auckland delivering a much needed service to hundreds of children, young people, adults and their families. The challenges along the way were an integral part of growing the service and I count myself lucky to have worked with such a committed team of people over the years who believed not only in delivering a high quality clinical service, but who strived for excellence, creativity and open communication at all levels. Sewing, baking, the sharing of amazing food and poetry, writing, presenting and collaborative music-making were optional and always enjoyable and enriching!

I have also been fortunate to work closely with Sarah Hoskyns and Daphne Rickson at Te Kōkī, New Zealand School of Music. Hosting students on placement, providing visiting music therapist services and supervision and facilitating student support groups have been among the experiences I have valued. I find it satisfying to see the new opportunities that graduates from the Master of Music Therapy degree have gone on to develop and I have enjoyed being able to play a role along the way for some of them.

MThNZ has been a constant in my time here in NZ. As in any organisation there has been a fair amount of change since 2005 and sometimes it’s been hard to keep up with! It has been an inspiration to work with people both on the Registration Board and Council alongside fantastic Administrators and Registrars. I am always impressed by the energetic and thoughtful efforts of those involved to get things done, to advocate, promote and educate people about the profession of music therapy and to do the very best by their members.

So, the call back to England and my extended family there has finally made itself felt in a very real way and I am relocating with my husband and two of our three children in January 2017 (my oldest is staying in NZ for a while longer to embark on his own journey). Thank you dear colleagues and friends for being part of my journey in this land; for being guides, teachers, friends and co-learners. I look forward to opportunities for our paths to cross in the future and the weaving of the rich tapestry of international connections to continue.

Reference

INTRODUCING....

At the August MThNZ Council Elections, two new Council members were elected: Nolan Hodgson, RMTh, and Kerry Ludlam, friend member. Anna Reilly was appointed to the role of Registrar in October. All of them are people you’ll be hearing more from, so read on to get to know them all a little more.

Nolan Hodgson

I’m a recently qualified music therapist living in the rural community of Puakeatua in Waikato. Since returning to live here at the beginning of 2016, I have been very fortunate to have found work with the Music Moves me Trust. This involves working individually with people living with dementia and I also work privately. I have had more enquiries recently though which I will not be able to take on so hopefully we will have more music therapists joining us in Waikato over the next few years!

Alongside my music therapy work I also run the Out in the Styx guesthouse with my parents and spend as much time as possible within the Maungatautari ecological sanctuary behind our home. This year I have been involved with a local Ngāti Korokī Kahukura Kapa Haka group and have also taken up Waka Ama. It has been fantastic meeting new friends while paddling around lake Karāpiro. When completing my music therapy qualification in Wellington, my Tūhoe and Ngāti Awa whakapapa led me to research the relationship between my music therapy practice and Māori models of health. It has been wonderful exploring these through the Waka Ama programme & learning our local waiata through the kapa haka group. While on council I look forward to developing meaningful relationships with Māori groups and organisations & also representing our new graduates & regionally based music therapists.

Anna Reilly

I've always worked in and around music, in a behind-the-scenes way - from audio engineering to concert promotion to all manners of music-orientatated administration. Although I love to sing and dabble on instruments as a hobby, you could say I tend more to facilitate than participate.

My first real experience with music therapy was attending a Raukatauri Music Therapy Centre Gala in 2010 with some of my colleagues at the time - an inspiring event, which definitely contributed to my decision to enrol full-time at the University of Auckland and study Music Education in 2011!

Music therapy became an undercurrent in my studies, working its way into much of my research and many of my essays both in Music and Psychology courses (no doubt I've read papers written by several of you), so it is wonderful for me that I can now help facilitate, in this small way, music therapy in New Zealand.
Kerry Ludlam

Kia Ora Koutou

I grew up in Taranaki and spent time in the Bay of Plenty, Waikato and Wellington before moving to Auckland in 1998 with my wife (her name is Kerry also). We live on a small lifestyle block in Whitford where we raised our 3 now adult sons who no longer live with us.

I have worked in a number of senior functional roles (finance, operations, sales & marketing and general management) across different industry sectors (manufacturing, import & distribution, retail) over the past 30+ years that has given me a huge range of skills & experience. I have successfully built my business Change Management Limited as a provider of Business Advisory, Management Consultancy, Project Management and Leased Executive services working predominantly with SME businesses and more recently NFP/NGO organisations.

How did I get involved with Music Therapy New Zealand? I have always been very proud of my niece Shari Storie and have long admired her many talents, strength of character & compassion for people. Shari’s passion for & commitment to music therapy is an inspiration to many and I have her to thank for suggesting I volunteer to help Music Therapy New Zealand in a governance role on Council.

I am enjoying my new experience with music therapy, despite the daunting challenge of having so much to learn, and look forward to making a positive contribution to Council and helping raise awareness and understanding of music therapy in order to advance the provision of music therapy to all who will benefit from these services.

CONGRATULATIONS

It is with great pleasure that Music Therapy New Zealand congratulates the McKenzie Music Therapy Scholarship recipients for 2017:

- Carolyn Ayson - PhD Scholarship

- Devin Brooks and Helen O'Rourke – joint recipients of the scholarship for the second year of the Master of Music Therapy degree

Heather Fletcher,
President
This was a great day with inspiring presentations and opportunities to connect with other supporters of music therapy.

Heather Fletcher, RMTh and President of Music Therapy New Zealand, presented an overview of Music Therapy New Zealand’s current work and work over the last decade. This included an impressive list of achievements promoting music therapy in New Zealand, including the first ever music therapy week this year. Other achievements include the work of the Registration Board, development of the Code of Ethics and Standards of Clinical Practice, the journal, MusT newsletter, the website (including more details for Registered Music Therapists), the online forum, being a member of AHANZ (Allied Health New Zealand) and connecting with the IHC library to make music therapy resources available to wide range of people around the country. MThNZ also provided grants to support the development of music therapy. Significant voluntary hours are involved in this wonderful work of MThNZ. Heather’s presentation was a great reminder of how much has been achieved and of current projects. Thank you to all involved with this work.

Cross cultural connections: a musical journey through two cultures, navigating and negotiating identity in Pasifika – NZ social and musical contexts was a fascinating presentation by Matatumua Opeloge Ah Sam, who has over 25 years experience as a professional musician as well as currently studying for a PhD in music composition at Te Kōkī New Zealand School of Music at Victoria University. He explained that in Pasifika culture ‘our songs hold our history, our hopes, our dreams, and our place in life. They explain our lineage and along with dance are expressions of our identity’. In culture to culture interactions he emphasised the importance of respect, manners, being open minded, being prepared, empathy and language. Language can be an icebreaker. Pronunciation of names is crucial. If a person’s name is pronounced correctly it can open doors emotionally. Names are connected to history, pride, family and lineage. People can feel a little more at ease when greeted in their own language e.g. ‘Talofa’. He made the point that improvisation is part of Pasifika culture and that Pasifika people already know what music can do. He emphasised the importance of family, and the part faith and religion play in how Pasifika people accept and engage with treatment and healing. He concluded that music therapy fits well with Pasifika communities.

Carolyn Ayson, RMTh and PhD student, presented a thought provoking look at how assumptions about disability can negatively affect music therapists’ work. She challenged us to think about how disability is identified and by whom. The professionally driven identification of disability can conflict with and invalidate the person with a disabilities understanding of their own disability. The visible aspects may not be the most meaningful focus. She argued that the individual needs to define their self identity and disability. Therapists may use language differently for the client and the therapist, reinforcing unequal power dynamics. How we talk about music therapy influences the way we perform music therapy. She recommended involving clients in aspects of reporting and communicating work, stating and acknowledging subjectivity and reflexive thinking, and thinking about language as constructing reality not representing it. She challenged us to keep in mind the social and environmental aspects of disability.
She challenged the assumption that disability is a personal tragedy, which drives “intervention” and “overcoming” narratives and silences ‘living with’ narratives. This assumption disregards the positive contribution illness and disability can have to life, for example through being a catalyst for psychological growth, creating increased body knowledge, and promoting a slower life. The third assumption she challenged was that illness/disability is a battle. This creates the positions of winner or loser, which can create a lifelong sense of being a failure and the carrying of hate for the self. She discussed changing language describing illness/disability to a kinder language, which encourages learning to live through love not war. I found Carolyn’s presentation and her use of her own experiences exciting in moving thinking and writing about music therapy forward and I look forward to hearing more from her PhD research.

The Music Moves Me Trust presented on their inspiring project to bring the benefits of music and music therapy to people living with dementia, particularly in care facilities, in the Waikato area. They employ two music therapists and have 45 trained volunteers. The focus is on what the person can still do, on maintaining function, accessing memory and connecting with those around them. There are three strands to the Trust’s work. The first is a personal playlist, which is developed from a questionnaire from next of kin. MP3 players and headphones are gifted from the Trust. MP3 players are used for a specific time and purpose under supervision, for example when a person experiences difficulties tolerating self care. The second strand is interactive music groups which are social groups run by community musicians who are trained and resourced by the music therapists. The third strand is individual music therapy sessions which are currently occurring in seven rest homes. It is an exciting concept and hopefully will expand even further.

The day included music making led by Sophie Buxton, RMTh, which was a great experience of the power of music for communicating, feeling united as a group and having fun! Thanks to everyone involved in organising and presenting for a great day.

JUDITH CLARK FUND UPDATE

Cheri Ang, final year MMusThe student, was recently the first recipient of the new Judith Clark Fund, designed to support music therapists and final year students to be able to present about music therapy at national conferences, events, and hui. Cheri’s grant went towards her attendance at the FASSGRAD symposium at Waikato University, and she writes:

My presentation was well-received by the audience and panel of judges at the conference. I was awarded the best paper presented on their first day which included a certificate and a cash reward of $500. I demonstrated some violin and also the other percussion and lightweight pentatonic instruments I brought. There was great enthusiasm from the audience indicated by the many questions they had about my research and about music therapy. There were more questions I received than the 5 minutes (reserved for Q&A) could accommodate. Questions included the usefulness of the various instruments for different population groups such as the teenagers, and the two-way therapeutic process. After the presentation, some people came forward to ask me more questions and to explore the instruments I brought. Some presenters, especially those in related fields, such as theatre-based therapy showed their interest to know more about my music therapy practice. I have also made some new contacts during the networking opportunities offered in between presentations.

...I will be submitting a paper for publication in their peer reviewed online journal, Te Kura Kete Aronui. The conference has helped me in developing ideas for writing my exegesis. It has also given me insight into the work of other researchers and inspired me to pursue my strength and interest in research work. The experience gained from presenting at this conference has given me confidence in presenting at other research conferences in future.

The Judith Clark fund is open at any time for applications, and more information can be found at musictherapy.org.nz/funding-grants.
As I write (December 2nd) the 2016 issue of the New Zealand Journal of Music Therapy is almost ready to go to press. Members may expect their copy of the journal to arrive in the next few weeks. I would like to thank all authors, book / resource reviewers and peer reviewers for their contributions to the journal, particularly their readiness to offer and receive feedback. I would also particularly like to acknowledge Daphne Rickson for her work as Assistant Editor, overseeing two articles. All articles go through an extensive review and revision process on their publication journey, and we are indebted to Mark McGann, Publishing Editor, whose expertise, patience, guidance and attention to detail have been invaluable.

Here is a preview of the NZJMT (2016) contents:

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**Book and resource reviews**

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It is never too soon to start writing your article for the next journal! I am delighted to have received one article submission already for the 2017 journal. The submission deadline has been set as April 1st – extensions affect the review and publication timeline so your punctuality is appreciated. Please refer to the style guidelines and guidance in the NZJMT Handbook, available from musictherapy.org.nz/journal. This will be updated early in the new year, so please ensure you have the up-to-date version.

We have received several books for review – I will post about this on Forum, or if you are interested in being a reviewer, please email editor@musictherapy.org.nz.

As an extension of my editor role, I will be facilitating a writing workshop for the Auckland Regional Group on February 1st, focusing particularly on considering style, genre and audience when writing for NZJMT or MusT. Further details are available from Kathryn Stevenson and Jen Ryckaert.

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**CELEBRATION CHOIR NEWS**

**Alison Talmage and Shari Storie**

**Research update**

Our 2016 research focus has been Choral Singing Therapy: Community Engagement and Participant Experiences. This project, undertaken by researchers Professor Suzanne Purdy, Alison Talmage, Shari Storie and Brieonie Jenkins, builds on the 2011 SPICCATO feasibility study. The Community Engagement aspect has focused on semi-structured interviews with music therapists, speech-language therapists and community musicians who currently lead, or are interested in leading, singing groups for people with neurological conditions or community singing groups that may be accessible for this population. Funding was provided by the CBR and a Maurice and Phyllis Paykel Trust Travel Grant awarded to Alison. We are currently completing the thematic analysis, and anticipate developing the network established through this research as well as making recommendations for further research. Brieonie, an Honours Psychology student, has investigated participant experiences in two groups – the CeleBRation Choir and Cantabrainers Choir (Christchurch). We would like to thank all our research participants, and particularly Kimberley Wade RMTh and Shonagh O’Hagan (Therapy Professionals) for the involvement of the Cantabrainers Choir.

**Events**

In September we celebrated the CeleBRation Choir’s seventh birthday with an afternoon of singing with the Grace Joel Singers (Musical Director Helen Temple, accompanist Raewyn Dakers). A group of the CeleBRation Choir also led a singing workshop in Orewa, hosted by Catherine Smith and Age Concern’s Time Out group.

Alison was fortunate to visit the Stroke A Chord aphasia choir in Melbourne in September, following the Australian Music Therapy Conference. In October we welcomed a visit from speech pathologist Bron Jones (founder of Stroke A Chord) during her New Zealand holiday.
In November a small group of choir members, supported by Alison and volunteer Jenny Gordon, participated in the Auckland APPA primary schools music festival! This was a reciprocal invitation from music teacher and conductor Maria Winder, following our successful collaboration with Maria and Ellerslie School for Brain Day last March. We also performed at Selwyn Village, where a small group of villagers warmly welcomed us with waiata. Many of the villagers enthusiastically joined in singing some of the well known musicals and summer-themed songs we’ve been working on lately.

The first of three special events in December will be a workshop for Auckland’s People with Parkinson’s group. On Monday December 12th our annual campus performance will be followed by afternoon tea with members of Aphasia NZ. Our last gathering of the year will be a Christmas concert with the Stella Singers and conductors Brian Lee and Dr Karen Grylls on December 17th in Auckland’s Holy Trinity Cathedral.

A special thank you to Auckland Airport

We would particularly like to thank Auckland Airport staff for the lovely surprise of a donation of $1000. We were chosen as one of 18 worthy causes as part of their ‘Our Auckland staff giving programme. We plan to use this for resources including an amplifier and song resources.

The CeleBRation Choir is a social singing group for people living with neurological conditions, an initiative of the University of Auckland’s Centre for Brain Research. For further information, see: www.cbr.Auckland.ac.nz/choir, and please “like” our Facebook page: https://www.facebook.com/CeleBRationChoirNZ. You can also contact the choir on cbrchoir@aubkland.ac.nz

Bron Jones (front, centre) with Alison Talmage RMTh, Shari Storie RMTh, Julie Plourde SLT with aphasia Gavel Club, and speech scientist Dr Clare McCann, University of Auckland.

CeleBRation Choir’s afternoon with the Grace Joel Singers.

Wishing you all a happy, rejuvenating, and restorative holiday season! The Music Therapy New Zealand office will be closed from December 22 - January 16.