

musT

a newsletter from



music therapy

new zealand

Te Roopu Puoro Whakaora o Aotearoa

the new zealand society for music therapy inc



www.musictherapy.org.nz

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Chair: Heather Fletcher

President: Claire Molyneux

Administrator: Lynn Gestro

From the Chair

by Heather Fletcher

Greetings to you all from the new MThNZ Council, ETPP and Registration Board!

The AGM in September had an air of celebration about it as we honoured outgoing

Council members and welcomed the new Council, acknowledged the new graduates from the New Zealand School of Music Masters of Music Therapy Programme and

congratulated Dr Sarah Hoskyns on the successful completion of her PhD.

It was with great pleasure MThNZ awarded Life Membership to outgoing Council members: Daphne Rickson and Judy Field and President Emeritus to Daphne. You can hear more about this from Daphne and Judy later in this issue.

We were also delighted to welcome on board Claire Molyneux as President and David Kayrouz and Opologe Ah Sam as the new Lay Members. Megan Berentson-Glass and Helen McGann are the new ETPP representatives. I am continuing as ETPP rep on Council and have been elected Chair for a further year.

Many of you will know Claire as Head of Clinical Services at the Raukauri Music Therapy Centre in Auckland. She has also been Chair of the New Zealand Music Therapy Registration Board for the past six years. In that role, she successfully guided the Board to a new level of professionalism, helping to review and update policies and procedures and develop the Standards of Practice for Music Therapy in New Zealand. When her term ended earlier this year, Claire was hoping to relax a little. She has taken on the role of President for twelve months, with a view to helping nurture a new generation of 'doers' and leaders for MThNZ.

David is a prominent member of the Devonport and wider Auckland community. MThNZ member Alison Talmage writes: 'We have played together in numerous Auckland community music groups – St Matthews Chamber Orchestra, where he has made a positive impact as Chair; Devonport Chamber Orchestra (established by David); Auckland Symphony Orchestra; and the Auckland String Quartet Summer School. He is a businessman, artist, violinist, and uses art-based approaches to facilitate organisational development, both in NZ and abroad.' You can read more about his approach at:

www.creativepathways.co.nz/how.htm. He lives in Devonport, Auckland with his wife and three young children. As a family, they share a strong desire to positively affect the quality of life in their commitments.

Opologe has a passion for music and helping others through music. His background is in education, as a music director, teacher and conductor. More recently he has been working as Pasifika Music Co-ordinator at Te Koki NZ School of Music. Opologe was also the first Samoan/Pasifika person to conduct the NZ Symphony Orchestra and recently conducted the Manukau Symphony Orchestra (read more about this from Alison later in this issue). He is currently studying towards a PhD in Music Composition at the NZ School of Music.

New Registration Board members are Registered Music Therapist, Penny Warren and Lay Member, Lynn Humphrey. Penny has over 20 years experience as a registered music therapist and has previously been involved with national music therapy organisations both in the UK and NZ. She also helped set up the Southern Music Therapy Trust in Dunedin, before relocating to Wellington earlier this year, where she is currently studying for the Masters of Music Therapy Thesis option only. Lynn comes to us with a background in accounting and leadership coaching and is a founding member of Stepshift Ltd. He is a lover of music and currently sings with an a capella choir.

We also welcomed Sarah Hoskyns on board as the new Editor for the New Zealand Journal of Music Therapy.

It is great to have such a diverse group of experienced people on board to help steer MThNZ into 2014 and beyond. I am very much looking forward to these new collaborations.

Having said this, we are a small group of volunteers and, because of this, we are limited in what we can achieve. Outgoing Council members, Linda Wilson and Janine Stewart, left us with a clear message – if we are to succeed as a charitable organisation, we need to increase our support base. The recent survey of MThNZ members highlighted that many members are not easily able to commit their time to the organisation, but would be happy to support in other ways. In Janine’s very informative and interesting talk she gave at the AGM, she told us quite clearly we need to, firstly become our own biggest fans, and secondly, to ‘ask, ask and ask again’. So we will be doing a lot more asking this year! There may be a specific project you could become involved in, or you could organise a fund raising event. Even better, ask your family, friends and colleagues to become members or make a donation. It is this support, alongside the support of our ‘doers’ that will help Music Therapy New Zealand continue to promote and support the development of music therapy in New Zealand.

Wishing you all a great festive season and relaxing summer.

A privilege indeed

by Dr. Daphne Rickson

At the recent Music Therapy New Zealand AGM I was deeply honoured to be conferred with the titles Life Member, and President Emeritus of the society. I write to thank the council and members for this generous gesture, and for giving me the opportunity to serve music therapy for so long. Over the last twenty-two years, I have been fortunate to have opportunities to be involved with what was originally the ‘national executive’ of The New Zealand Society for Music Therapy, and more latterly ‘council’, the registration board, and the Education, Training, and Professional Practice forum (ETPP). I have found these

experiences to be extremely enriching and rewarding.

Let me explain some of the reasons why. My involvement has enabled me to maintain a strong sense of connection and engagement to the profession. I have been able to collaborate with professionals and lay people who bring incredible knowledge about music therapy and related fields, and can apply that knowledge to develop an understanding of best music therapy practice. My experiences have enabled me to develop a strong sense of trust that Music Therapy New Zealand has and will continue to promote and protect the reputation of the music therapy profession and enhance the credibility of music therapists. I have made many dear friends, and I have had many pleasurable professional and social encounters with them!

Of course there have been times when I have been busy with my music therapy practice, study, or university duties and it has been hard to contribute in the way or to the extent that I would have liked. At these times, especially when I was tired, I would sometimes experience a sense of frustration. Music therapists and their supporters are very small in number, yet we have significant tasks to address in order to maintain and grow our profession. So it is not surprising we can feel tired and overwhelmed. But I think it is important for me to highlight that I have also been energised by my work. And not only has it has been pleasurable and rewarding to serve; I have also found it to be incredibly important and valuable for my professional growth.

As you read on, you will see another article in MusT in which I have outlined the key points from the ‘Associations Matter’ report (Sullivan & Mainland, 2013). This report provides a comprehensive overview of what Australasian members want from their professional associations, and I was struck by how closely they mirrored the rewards I received when working for Music Therapy

New Zealand. I would suggest that personal and professional rewards are enhanced for those who have the privilege of actively participating in their local and national associations.

The Associations Matter report also reminds us that people can be involved with their professional associations in various ways, and that those who pay a membership fee but are unable to contribute further still deserve to receive the benefits that their association offers. Music Therapy New Zealand has and will continue to work for individual members and the profession as a whole, to ensure benefits are available for all its members. On the other hand individuals can contribute in a variety of ways and on many levels to the work of Music Therapy New Zealand. And so I would encourage members to put their hands up when they can, to serve and be enriched as I have.

It has been an honour to be invited to contribute in a comprehensive way. To sum up, I have gained a lot more than I have given, and I am very grateful for that.

Thank you!

A letter of thanks from Judy Field

by Judy Field

Will you please convey my sincere thanks to Council and Members of the Society for nominating me as a Life Member of MThNZ. I feel very humbled by the nomination and the very kind words written in the citation. My apologies for not being at the Annual General Meeting to accept this honour in person but the timing was unavoidable and unexpected.

Thank you also for the gift from Music Therapy New Zealand and thank you for taking the trouble to send it to me. I

appreciate that, and the tray will remind me of the time that has been spent on music therapy over the years. Along with all members I have a passionate belief in the benefit of music therapy, and I will always be happy to do anything that promotes music therapy or the society or help in any way I can.

Again my sincere thanks to Council and members for this honour and for the gift.

Cantabrainers Choir Singing Synapses

by Shonagh O'Hagan, General Manager, Therapy Professionals Ltd

Since February 2012, Therapy Professionals Ltd has run the Cantabrainers Choir, inspired by the Auckland CeleBRation Choir and research into the brain's ability to 'rewire' itself. This choir, for people with neurological conditions – Stroke, Parkinson's and Multiple Sclerosis – differs from other choirs as it is run by a Speech Language and Music Therapist.



"The singing is about learning to use the voice effectively, not about performance. It suits a wide range of abilities and, most importantly, you don't have to consider yourself a 'singer' to join," explains Shonagh O'Hagan.

Like getting fit for a sport, the voice needs to be trained. It requires exercises be done correctly and regularly until fatigued. Choral

singing makes practice enjoyable, motivates members to practice more often, for longer and to experiment.

The Music Therapist leads and accompanies the choir, while the Speech Language Therapist focuses on individual coaching. Collectively they choose material to provide the best workout for the group's vocal issues.

"Their collaboration has produced results beyond our expectation. Following an initial 10 week pilot most people's voices improved in either volume or length of utterance", said Shonagh. Feedback from participants is inspiring:

"I can get my breathing better from singing and I can go louder and longer."

"Finding words can be a struggle for me, the Choir is helping them to flow better."

The Choir provides an environment where people feel comfortable, are unlikely to be judged and are more able to participate. The members have developed a common bond and feel they own the choir. The confidence acquired has spilt to other areas of their lives, reducing social isolation and reliance on the health and welfare systems.

"I have a lot more confidence than I had. It's got me out of my cage".

The future is uncertain as funding is an issue. Funding largely comes from Therapy Professionals Ltd, a small fee charged to the choir members, donations and grants from Music Therapy NZ and Creative NZ - Creative Communities Grant.

We welcome new members - contact [Therapy Professionals Ltd.](#)

Shonagh O'Hagan
General Manager
Therapy Professionals Ltd
www.therapyprofessionals.co.nz

RMTh Profile: Erin Upjohn Beatson

by Erin Upjohn Beatson

I first heard of music therapy in the music department corridors of my Christchurch high school. A friend a year or two above me had music therapy planned for her future. I didn't really know what it was, but it intrigued me. Ten years later I've realised that the very reasons I clashed with the elitist high school music department are the very reasons I love music therapy: I believe that music is for everyone and that at its root music is about connecting and expressing. And of course, having fun.



A combination of teaching experiences, ABA (applied behaviour analysis) work with children with autism, and close-to-home experiences of mental illness led me to realise that whatever career path eventuated, I wanted to work meaningfully with people. Was there a way to combine music, and people, and autism, and mental health, into one career? Associate Professor Missy Morton (lecturer in Education at the University of Canterbury) put me in touch with Daphne Rickson and Sarah Hoskyns at NZSM. Thanks Missy.

After graduating from NZSM with a MMusTher I opted to stay in Wellington, with a few music therapy hours out at the wonderful Rangatahi inpatient unit. I also taught music, continued working with

children with autism, did early childhood relieving, and facilitated a youth development group through Youthline. A few hours here and there kept the weeks challenging, varied, changeable. Changeable is an important word. Over the last two years, work seems to have been lost and gained in rather quick succession! I was particularly sad to lose the music therapy work at the Rangatahi unit.

One interesting tension for me has been in working both in music therapy and in “ABA”. On the surface the worlds seem so far apart, and I feel there are barriers to talking about one world with people who are heavily involved in the other. The similarities I find are that both worlds highly value the relationship, and consistency of approach. The ABA work I am involved with is supervised by Dr. Laurie McLay, who says she is actually more aligned with an ‘ecological’ perspective than a purely behavioural one. That means she thinks a lot about the systems the child is part of – family, school, political systems etc. In practicality, the work focuses strongly on developing the child’s independence and communication skills. It is thrilling to see a nonverbal child develop into a child who can clearly communicate many needs and wants using technology, who can begin to self regulate, and who has a network of lovely relationships.

This year has brought many new opportunities. I have begun working with adults and the elderly for the first time and am appreciating this new experience of music therapy. I am also loving working with a group of young people alongside Patrice Dennis and Dr. Daphne Rickson, as part of a research project with IHC and NZSM. Recently I was co-opted onto the Education, Training and Professional Practice Forum (ETPP) and I look forward to being more connected to the music therapy community through this. I’m particularly keen to link in with current students and their needs.

Business skills are not my forte, and I have found that aspect of working in the ‘real world’ as a music therapist has been a real challenge, sometimes overwhelming. I am inspired by others who have built stable music therapy work for themselves, and also by the many magical moments we are lucky to witness. With more hours under my belt as time goes on, and a couple of tax returns out of the way, I am gaining confidence. To be honest, I’m not yet certain whether music therapy is the career end point for me, or whether it is a step on the way to something else that is equally awesome. I do know that I greatly value the skills music therapy has helped me grow in, particularly listening and noticing. And I am very grateful to all the wonderfully diverse people I’ve met along the way so far.

“Beat That”: A multisensory experience of music

by Neil Jourdan

Beat That is a rhythm based programme which uses resonance boards to provide students with a multisensory experience of music. To read this interesting article by Neil Jourdan please click on the following link:

[“Beat That”: A multisensory experience of music. By Neil Jourdan](#)

A Report on Professional Associations in Australasia

by Dr. Daphne Rickson

Associations Matter, the 2013 State of the Sector report, provides vital information about “the demographics, opinions, and service and product preferences, satisfaction and renew intentions of association

members...” (Sullivan & Mainland, 2013). This report, which begins by distinguishing professional associations from industry bodies and charitable organisations, suggests that professional associations provide two types of services: those which can be accrued to individuals and their workplaces, and those that can be accrued to the field or profession as a whole. This paper summarises some of the key points made in this report.

1. Professional associations are still highly valued, but need to adapt. “To remain relevant an effective communication strategy is fundamental... rather than seeing the proliferation and ease of information access as a threat to their relevance, associations need to view it as an opportunity”.
2. “Members want help synthesising the massive amount of information available to them... Digital communications provide a massive opportunity as a mechanism for associations to keep members up to date... Professional associations need to ensure their website is up to date and provides an engaging user experience”.
3. Finding ways to encourage people to become members when they are able to benefit from the activities of the association without joining was identified as major challenge... some services therefore need to benefit members only.

Members are likely to renew their membership if they experience:

1. A strong feeling of connection/ engagement
2. A sense of trust in the association to promote and protect the reputation of the profession
3. A belief that the association enhances their credibility
4. A belief that the association is the leading source of knowledge and best practice

What does it mean to be ‘engaged’?

1. Historically being engaged with an association has meant participating and contributing by: attending events and seminars, presenting papers and/or exhibiting at conferences, volunteering time or becoming leaders, council or committee members, and advocates.
2. Members now become involved in various ways which differ according to stage of life (age, career stage), and capacity to participate (financial, geographical, or time constraints). They might contribute to online social forums rather than by turning up to meetings or committing to on-going participation in association activities. “These different levels or forms of involvement do not necessarily mean that members are not ‘engaged’ with their association or that they do not benefit from the services provided by their association or feel a sense of belonging... Associations can cultivate engagement by giving members the opportunity to participate in ways that works for them...”
3. “Membership growth depends on retaining existing members and attracting new ones... Associations need to ask members what they want, seek to understand their needs, and let them know what is available to them.”

What does the report say about members?

1. Members usually learn about their professional association at university
2. They join for information: to keep up to date with the latest news, research and legislation within their field. They are overwhelmed by the vast quantities of information they can receive online (Google, webinars and mobile apps) and need someone to help them synthesise and verify the credibility and importance of the information.

3. Members want professional development (including online delivery): access to professional development programmes (including top-class international speakers), and learning resources.
4. Members want networking opportunities: to be able to connect and share information with other professionals in their field
5. Members see a growing need for advocacy services to promote the profession not just to influence government policy and legislation but to promote their profession to the general public
6. They want accreditation procedures that enable consumers to distinguish qualified practitioners and to protect the reputation and continued viability of their industry
7. Members are experiencing cost pressures in their workplaces, and are concerned about the cost of professional development and who meets these costs
8. Members have different needs at different states of the career lifecycle
 - a. young people value career information, professional development (seminars, conferences and events), resources, and networking; and want to know “what’s in it for me”
 - b. older members value information and networking, and accreditation for professionals; and see the value of “giving back”

Elsewhere in MusT there is a summary of the survey conducted to help our strategic planning – the responses to this indicate that these Australasian and multi-professional observations have real relevance for Music Therapy New Zealand. We are however a small profession and finding the funding,

energy, expertise, and time to meet all members’ expectations will remain a challenge.

Celebrating our members: Opeloge Ah Sam in concert

by Alison Talmage

Congratulations to Opeloge for masterminding, composing and conducting a wonderful landmark concert, *We are Pasifika*, at the Vodafone Events Centre in South Auckland on October 19th. This significant event celebrated Auckland's vibrant Pacific culture as well as the Manukau Symphony Orchestra's 20th birthday. I loved the blend of traditional, original and operatic vocal music, orchestral sounds, Pacific rhythms, and accomplished soloists and choirs. The joy expressed throughout the concert and the nostalgia of the closing song, *Isa Lei*, kindled personal memories of my voluntary work in Fiji and thoughts of my many clients from Pacific Islands families. MC Yolande Ah Chong reminded the audience that, as New Zealanders, we are all Pacific people, whatever our ethnicity.

William Dart's glowing review for the NZ Herald is also available online: http://www.nzherald.co.nz/music/news/article.cfm?c_id=264&objectid=11143244

I look forward to the impact Opeloge will make in his new ventures, particularly the contribution to MThNZ of such a multi-faceted musician, family man and community leader.

CeleBRation Choir news

by NZRMThs Alison Talmage and Shari Ludlam

Recent highlights in the CeleBRation Choir's calendar have included performances at Holy Trinity Cathedral and the Vodafone Events Centre, Auckland.

The performance at Holy Trinity Cathedral on Thursday 12 September came at the invitation of Professor Richard Faull, Director of the Centre for Brain Research (CBR) at the University of Auckland, and an internationally recognised expert in neurodegenerative diseases of the human brain. The choir supported the Reeves Memorial Lecture, this year given by Professor Faull. This lecture is given in honour of the late Bishop Paul Reeves and was organised by Leadership New Zealand (<http://www.leadershipnz.co.nz>).



Soloist Karen Ann Paras and the CeleBRation Choir, led by Alison Talmage NZRMTh Holy Trinity Cathedral, 12 September 2013.

In his speech entitled *Imagine Tomorrow's World*, Professor Faull outlined the progress of brain research in New Zealand and the prospects for development of further treatments through collaboration between researchers, clinicians and the community. Although evening events are difficult for many of the choir members, due to fatigue, medication effects and issues with transport, there was a particularly strong attendance in recognition of the importance of the occasion. The lecture and choir's performance will be broadcast by Radio NZ

National later in the year. Our thanks to Professor Faull, event organiser Lisa Siteine, MC Jim Mora and producer Paul Bushnell for a memorable event and their warm support of the choir.



Members of the CeleBRation Choir, led by Shari Ludlam NZ RMTh (far right), with Andrea Lee, Communications and Liaison Manager of the CBR (far left), Vodafone Events Centre, 3 October 2013.

On Thursday 3 October 2013, Age Concern celebrated the International Day of the Older Person (IDOP), by organising a day of events at the Vodafone Events Centre, Manukau. The CeleBRation Choir, led by Shari Ludlam, gave a short, well received performance. Further information about the event is available on Facebook:

<https://www.facebook.com/Idop2013>. The official date of the United Nations initiated day is October 1st each year:

<http://www.timeanddate.com/holidays/un/international-older-persons-day>.

In May we said farewell to Laura Fogg-Rogers, former Communications and Liaison Manager at the Centre for Brain Research. Laura was responsible for establishing the choir initiative in 2009. She has returned to the UK with her family and is now a Science Communication Research Fellow at the University of the West of England (UWE), Bristol. Laura continues to be part of our research team, and both Alison and Professor Suzanne Purdy have since met with her in the UK. We welcome Andrea Lee as the new Communications and Liaison Manager.

We also warmly thank music therapist Miona Stamenovic for her valuable locum work with

the CeleBRation Choir this year, which provided both continuity and variety for the choir.

The CeleBRation Choir is a social singing group for adults living with neurological conditions, carers and volunteers, an initiative of the University of Auckland's Centre for Brain Research:

<http://www.fmhs.auckland.ac.nz/faculty/cbr/events/choir.aspx>. Consent has been given for the release of these photographs.

MThNZ Strategic Planning Consultation: RMTh Survey responses

by Linda Wilson

After this year's strategic planning session held with ETPP and Council we arranged a survey of members. Some of the key issues we wanted to address included checking whether we were being the sort of professional association members wanted: were our goals and plans consistent with what members want and see as a priority? We also wanted to explore a possible move to focusing more on being an organisation that coordinates responses to the needs and energies that therapists have, rather than being the initiator of more work for busy therapists.

A survey was conducted (using the online tool survey monkey) to consult with professional members of MThNZ. Participants were invited through the ETPP Forum, and reminded at least twice to complete the survey. A total of 40 participants commenced the survey and 92.5% completed it. The introduction advised participants that the survey was being undertaken to seek their input into the strategic plan, to ask some questions around what they thought MThNZ's priorities ought to be, and what they might feel able to contribute. Participants could link to the report of the strategic planning day in

the last MusT newsletter in case rereading that might help their preparation for the survey.

From participants' responses it is clear that the three key issues of: communities as the context of practice; recognising the diversity in practice; and ensuring sustainability of music therapy, as identified through Council's strategic planning workshop, are supported by the membership.

Participants find it easier to give priority to the building of relationships that are directly related to the provision of music therapy services, in comparison to less tangible political processes. Promoting music therapy generally to those outside the profession, and supporting and sustaining music therapists to find adequately remunerated employment and sustain and develop their good practice are the two key features members believe are *the* priorities for MThNZ. Despite this, although therapists intend to pay subscriptions and attend conferences, few are likely to contribute their time and energies to the activities of MThNZ, because they are primarily focusing on their own practice, and commonly their own families. Participants are mainly both socially and geographically stable, and committed to practising, within their other commitments.

In summary, participant responses to the strategic planning consultation indicate that music therapists in New Zealand are busy in developing and maintaining their own practice and family lives, and do not see that they are likely to make substantial on-going contributions to organising the activities or services that they would like MThNZ to provide. However they are mainly in agreement with the strategic plan priorities.

A summary of the responses by question along with selected and representative comments are available at: [MThNZ Strategic Planning Consultation: RMTh Survey Responses Question by Question](#).

The challenge for Council is how to provide the services identified as needed by therapists in the absence of reliable offers of time and energy, a large enough membership base to fund the work on a paid basis or secure external funding.

Overviews: The 9th European Music Therapy Congress, Oslo, July 2013 and AMTA 2013 Conference

Dr. Daphne Rickson has written an indepth overview of her attendance at The 9th European Music Therapy Congress held in Oslo in July 2013 with the theme "Setting the Tone: Cultures of relating and reflecting in music therapy." Please click on the following link to read this article:

[Overview: The 9th European Music Therapy Congress, Oslo, July 2013. Setting the Tone: Cultures of relating and reflecting in music therapy. By Dr. Daphne Rickson](#)

Alison Talmage attended the 2013 Australian Music Therapy Association (AMTA) Conference and Professional Development Seminars and has written an overview with input from other NZRMTh who attended. Please click on the following link to read this article:

[Overview: AMTA 2013 Conference and Professional Development Seminars. By Alison Talmage et al.](#)

Overview: British Journal of Music Therapy Vol. 26. No.1, 2012

Megan Spragg has written an overview of Volume 26, No. 1, 2012 of the British Journal

of Music Therapy (BJMT). Click on the following link to read the full article.

[Overview of British Journal of Music Therapy Vol. 26, No. 1 2012. By Megan Spragg](#)

Please note these journals and other music therapy resources from New Zealand and overseas can be sourced from the IHC Library, which is free and open for people living in New Zealand. See <http://www.ihc.org.nz/resources/our-library/>

Music Therapy New Zealand's music therapy resources are housed at the IHC Library, through a mutual agreement.

MMusTher graduates

Music Therapy New Zealand Council welcomed recent and new Master of Music Therapy graduates at the 2013 Annual General Meeting. Welcome to Keryn Squires, Coco Kho and Xinxin Liu (graduated December 2011); Pip Algie, Patrice Dennis; Laura Halligan; Rani Heath; Shari Ludlam; Helen McGann; Erin Upjohn Beatson and Sacha van Beek (graduated May 2012); and Libby Johns and Conor Clerkin (graduated May 2013).

Songbook!

by Alison Talmage



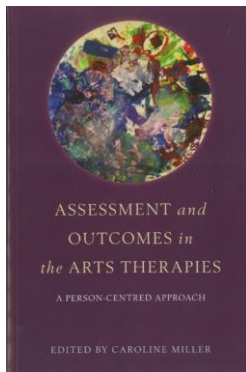
At last the songbook, *Songs from New Zealand Music Therapy*, is available! This project is a joint venture of the Raukauri Music Therapy Centre and Music Therapy New Zealand. As editor, may I say thank you for your patience, and a bigger thank you to

the contributors – Claire Molyneux, Conor Clerkin, Joan Webster, Liz Wallace, Marie Willis, Megan Spragg, Raeline Savage, Ruth James and Robert Krout – and to Judy Field and Carolyn Ayson for their support.

The books are on sale for \$20 plus P & P where needed. Please download the order form and payment instructions from the MThNZ RMTTh online Forum, or email alison@rmtc.org.nz.

Book launch: Assessment and Outcomes in the Arts Therapies – A Person-Centred Approach

by Caroline Miller



October 15th saw a lively gathering, at the Women’s Bookshop in Ponsonby Auckland, for the launch of the book, “Assessment and Outcomes in the Arts Therapies– A Person-Centred Approach”, edited by Caroline Miller, Jessica Kingsley Publishers. This was followed by presentations about the book, by a number of the writers, at the creative therapies symposium held in Auckland on 26th and 27th October. The book is a collaborative effort between music therapists, art therapists, and dramatherapists, with case studies illustrating the use of person-centred measures in these arts therapies. Music therapists Alison Talmage and Claire Molyneux tell the story of their work with a

young woman with cerebral palsy and high needs, showing how music therapy was able to be very responsive to her needs while providing clear ways of tracking gains made in the course of therapy. Alison was involved in a further chapter working in conjunction with speech scientists, where the client was actively engaged in determining the course and progress of therapy, and strongly supported the research process.

Through the case studies the book follows a therapist researcher model, providing practice based evidence from clinical practice. Each chapter provides models for setting up assessment and outcome measures relating to each individual person. Some of these measures are specially designed and others draw on appropriate questionnaires and specific existing measures which suit a particular client. Other chapters provide case studies of work with art therapy, dramatherapy, phototherapy or mixed media, with adult and child clients presenting with autism spectrum disorder, trauma, grief, and depression.

Following the symposium, it appears that we could continue to gain from working across disciplines, and by presenting at conferences and symposia organised by the different professional groups like Music Therapy New Zealand, Creative Therapies Association of Aotearoa, and the Australia and New Zealand Arts Therapies Association, as well as with Speech Language Therapists. In reading the book, it is clear that there can be great synergies in combining work across arts therapies modalities, and with practitioners of other professions.

The book is available through [the Women’s bookshop](#) in Auckland, [Jessica Kingsley Publishers](#), and from other internet sources.

Enquiries about the book can be emailed to cmillerc@xtra.co.nz.