From the President

by Heather Fletcher and Claire Molyneux

Music Therapy NZ is in a time of transition, with a new Council being formed and members changing roles. We (Heather Fletcher and Claire Molyneux) are writing as incoming and outgoing presidents respectively and would like to welcome Alison Talmage as the new Chair of Council, a role previously held by Heather since 2010. We both wish to thank the outgoing Council and Education, Training and Professional Practice Forum (ETPP) members: David Kayrouz, Raeline Savage, Megan Spragg and Erin Upjohn-Beatson, for their work, energy and commitment. Joining Megan Berentson-Glass, Heather Fletcher, Helen McGann and
Claire Molyneux (who were re-elected as Council members) are Shari Storie (nee Ludlam), Alison Talmage and Linda Webb. Shari is new to Council, Alison was previously a member of ETPP and Linda Webb was a Council member at a time of significant development for music therapy in New Zealand when the Master of Music Therapy course was being developed. We are pleased to welcome everyone to Council and look forward to working together.

As we approach the end of 2014, it is time to reflect on the year and wonder if we are a little closer to the goals we have set. Back in March, Claire wrote in MusT about the theme of connectedness and the importance of valuing and encouraging connectedness on national and local levels as well as reflecting on the way music therapy practice connects with the musical and healing heritage of this land. She reflected that "when we feel empowered and connected, appropriately resourced and supported, we are able to realise our potential" (Molyneux, 2014).

This has been a year of change, reflection and evaluation for Music Therapy New Zealand culminating in the disbanding of the Education, Training and Professional Practice Forum (ETPP) and the Special General Meeting and Council elections that took place in November. A sense of connection was certainly evident at both the Annual and Special General Meetings where we had a generous turn-out of members, who demonstrated their interest in and commitment to the work of MThNZ.

The actions taken by Council in the last year have created a more defined platform from which MThNZ can move forward, embracing the vision of ‘building connections that realise the potential in people’ and working towards the purpose of ‘advancing the provision of music therapy to all those who will benefit’. The MThNZ Strategic Plan 2015–2018 can be viewed on the ‘About Us’ section of our website.

The Nov/Dec MusT newsletter is one of celebration, as we acknowledge the valuable work undertaken by the Education Training & Professional Practice Forum (ETPP), both historically and more recently. ETPP was created to give Registered Music Therapists a voice within the Society. This voice will not be lost, however, as Council is committed to continuing the work of ETPP which fits within the Society’s vision and objectives. Also in this newsletter there is an update from the CeleBRation Choir who celebrate five years and we acknowledge the award made to the ACTIVE Music Research Team, led by Dr Daphne Rickson. On the theme of connectedness, Rani Heath has written about her attendance and presentation at the National Alzheimer’s conference and three music therapists share their experiences of peer group support within special education.

For me (Claire) personally, this year has been one of change as I left my position of Head of Clinical Services at the Raukatauri Music Therapy Centre in May. The experience of being somewhat ‘un-moored’ for a time has been one of challenge and growth for me and I am appreciating the new perspective that the change is giving me on music therapy in New Zealand. As ever, I am reminded of the juxtaposition between the need for forward motion and still, calm reflection; both are required for meaningful endeavours. I am delighted that Heather accepted the nomination for President and am certain that her long-standing work for, and commitment to, MThNZ will enable her to step into this role with confidence and the support of the membership.

I (Heather) would like to thank Claire for her kind words and acknowledge the strength, thoughtfulness and wisdom she brought to the role of President and hope I can rise to the challenge in a similar way. We look
forward to working together with Council and the membership to further develop the resources and support necessary to advance the provision of music therapy in New Zealand.

With best wishes to you all for a safe and happy festive season.

Heather Fletcher and Claire Molyneux

Reference:

MESSAGE FROM THE NEW CHAIR, ALISON TALMAGE (NZ RMTH)

I feel very privileged to be entrusted with the role of Chair, and excited at the opportunity to work alongside such committed, fellow Council members during this optimistic time of change. One of my favourite poems sums this up: "We are the music makers, And we are the dreamers of dreams... We are the movers and shakers of the world for ever, it seems" (O'Shaughnessy).

MThNZ Council members at their meeting on 7 December 2014. (Left to right: Heather Fletcher, President; Lynn Gestro, administrator (front); Shari Storie; Megan Berentson–Glass; Claire Molyneux; Alison Talmage, Chair, Helen McGann, Linda Webb).

Incoming MThNZ Council

At the MThNZ Special General Meeting on 9 November 2014 Heather Fletcher was appointed as President of Music Therapy New Zealand, and following the election results Megan Berentson–Glass; Shari Storie (nee Ludlam); Helen McGann; Claire Molyneux; Alison Talmage and Linda Webb were appointed as Council Members.

At the 7 December 2014 Council meeting Alison Talmage was appointed Chair.


by Daphne Rickson

First there was the New Zealand Association for Music Therapists (NZAMT). Formed in 1995, the association aimed to develop and maintain professional standards in music therapy in New Zealand, provide input into music therapy training programmes, ensure that a high standard of supervision was maintained, and to link with other relevant associations as appropriate. Activities included professional development days, the development of a Code of Ethics and work towards Standards of Clinical Practice for Music Therapists, job descriptions and register/s, pay scales, copyright documents, professional indemnity insurance, and the development of a music therapy training programme. In 2004 NZAMT had twenty-four members. Low membership meant that it was a struggle to finance desired activities.

Then there was the New Zealand Society for Music Therapy Education, Training and Professional Practice (ETPP). In 2004, with the emergence of the Massey University Master of Music Therapy programme and the Music Therapists Registration Board, the New Zealand Society for Music Therapy (NZSMT) recognised that member profiles would gradually change from largely friends and supporters of music therapy to
predominantly professional music therapists. The functions of the society were reviewed, the NZSMT became known as Music Therapy New Zealand (MThNZ) and restructuring included formation of the New Zealand Society for Music Therapy Education, Training and Professional Practice (ETPP) forum. Music therapists would pay professional fees to join MThNZ and Council would be responsible for supporting the administration and funding of the operational activities of forum. At the time it was considered important for MThNZ to continue to promote awareness and understanding of music therapy generally but also to ensure that the knowledge held by increasing numbers of music therapists was being utilised and that their needs were being met.

ETPP would comprise a body of music therapists working for all music therapists, supported by the wider Music Therapy New Zealand Council. They would primarily focus on professional development and practice issues. Seven representatives would be nominated for three year terms and would make a vigorous contribution to council. The ETPP forum would advise the council on matters relating to tertiary courses, assist with organising conferences and workshops, explore issues such as ethics, maintenance of quality standards, recruitment, employment and supervision; working with other groups as needed. They would also assist music therapists in promoting research and study opportunities.

However, a primary aim was also to enable music therapists throughout the country, not only those who were elected to the forum, to work together to develop a sense of belonging to a professional group. To that end, up until 2007 ETPP was initially referred to as the ETPP Association, with the term ETPP forum being used specifically to refer to the seven elected members; and in 2006 a two–day forum meeting was held and music therapists from all around the country were subsidised to attend in order to contribute to the work of ETPP. As electronic communication became more readily available and user friendly, there was less need to mediate distance between the core group and the wider music therapy community and natural usage of the term ‘forum’ was reserved for elected members.

Music therapists on forum were invited to develop and/or contribute to specific ‘portfolios’, with support from the wider membership, relating to their special area of interest. For example those who were working in ‘special education’, ‘mental health’, or ‘palliative care’, were involved with ‘ACC’, or had a particular interest in ‘supervision’ or ‘professional development’ would volunteer to lead projects and/or monitor important issues in that field and report those issues to the ETPP forum. While the forum as a whole would work on developing a response, the person who held the portfolio would act as a central person for communication and as a resource person on behalf of the profession. From time to time, portfolio holders would need to communicate with national leaders and politicians.

For example, holders of the ‘special education portfolio’ were able to ensure registered music therapists were listed in the Specialist Service Standards documents as professionals who could provide a service for students through the Ongoing Resource Scheme (ORS); and to have input into the draft National Curriculum and the development of the Autism Spectrum Guidelines in 2006, and the Ministry of Education review of Special Education in 2009. In 2009 they also reviewed and reported on the IHC ‘Learning Together Better’ document which promoted inclusive education; and on the government review of special education. Later, links were also made
with ‘CLICK Special Ed NZ’, a website for professionals working in special education. Working on the ‘special education’ portfolio also involved providing support to individual music therapists, schools, and other stakeholders in relation to funding and employment issues.

A ‘communications portfolio’ saw music therapists leading the development of a magazine for music therapists called ‘Connections’, monitoring and supporting journal publication and the development of the Music Therapy New Zealand website (including a section of the website which is accessible only to music therapists and which enables professional issues to be discussed in a confidential forum). Producing a DVD about music therapy for the website was also a major project, since it was important to ensure that the short film provided adequate coverage of the work that music therapists do while ensuring that all ethical procedures had been followed. Brochures were produced for the general public, providing information about music therapy for specific client groups, and a Frequently Asked Questions (FAQs) sheet was provided for the website.

ETPP members were highly active in the revision of the music therapists’ Code of Ethics in 2006, and 2012. Resource folders of ‘living documents’ were produced for ETPP members which included the current Code of Ethics, information on salary scales (in 2008 ETPP surveyed music therapists to determine the levels of remuneration they were receiving), sample contracts, job descriptions and so on; originally in hard copy and latterly online. These documents as well as the website more generally, needed to be reviewed and updated regularly. Similarly ‘graduating packs’ were produced for music therapy students. The mentoring of graduates was seen as an important function of ETPP, and in recent years representatives were visiting second–year students in class to advise on and support their transition to life as a professional music therapist. Over the years ETPP forum members have also been proactive in supporting the creation and development of a number of music therapy posts around the country.

A significant portion of the work of ETPP involved, with the Registration Board, investigating and preparing documents towards music therapists being included under the ‘Health Professionals Competency Assurance Act’. Following the submission of an application to the Ministry of Health in 2006, and an extremely long period waiting for a response, ETPP was advised that the numbers of professional music therapists was too small to consider registration under the act and to consider alliance with another like group. In the meantime, the HPCAA was reviewed and the Minister of Health decided no further groups would be registered in the short term. At a workshop in 2009 Dr John Marwick (Ministry of Health) advised music therapists that the best course of action was to join the Allied Health Professionals association Forum (AHPAF). An AHPAF portfolio was created, liaison with that group would be steady, and ETPP would continue to strive to achieve a higher level of recognition within the health sector, while the independent NZ Music Therapy Registration Board would continue to monitor safety within the profession.

The support and nurturance of music therapists, ultimately to ensure that music therapy would be available to all who would benefit from it, has been a primary concern for ETPP. Thus when Christchurch was devastated by earthquakes in 2011, there was a high level of focus on providing care for therapists in the area. More generally, and over the years, ETPP facilitated professional development in a range of areas such as using music in supervision, working in partnership with

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1 Note that the group is now known as Allied Health New Zealand (AHANZ)
Māori, various genres for music therapy (including jazz and South American influences), music therapy assessment, the use of technology in music therapy, and a Māori instrument workshop. ETPP also facilitated a reciprocal agreement with the Australian Music Therapy Association (AMTA) for music therapists to be able to attend professional development days linked to conferences in Australia and New Zealand.

Late in 2013 Music Therapy NZ were advised by the Department of Internal Affairs (DIA), that they could be removed from the Charities Register because some of its activities, specifically around professional development and promoting employment opportunities, were deemed not to be charitable. It became clear that Council would need to revise the rules, objects and activities of the Society to meet DIA requirements, while continuing to advance the provision of music therapy to all who would benefit from it. In the words of Heather Fletcher (Chair) and Claire Molyneux (President):

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 (MusT, July/August 2014).


In writing this potted history, it has become clear that the work of ETPP has been considerable and that steady and important progress has been made towards promoting and sustaining the profession of music therapy. I personally congratulate and thank all who have been involved in this work.

Daphne Rickson,
December 2014

News from the CeleBRation Choir

by Alison Talmage and Shari Storie

The CeleBRation Choir celebrated their fifth birthday with a lively performance for attendees at a seminar for community groups at the Centre for Brain Research. The choir is a social singing group for people living with neurological conditions, carers and volunteers, led by music therapists Alison Talmage and Shari Storie (née Ludlam).

The choir featured in the APRA Silver Scrolls Awards evening, in a promotional video for the New Zealand Music Foundation who have
awarded grants towards choir resources. This can be viewed at: https://www.youtube.com/watch?v=repog0U Ttv4.

Music therapists Shari Storie and Alison Talmage leading the CeleBRation Choir's performance at the University of Auckland's Tāmaki campus, December 8th.

Further information about the choir is available at www.cbr.Auckland.ac.nz/choir. Please also visit and “like” our Facebook page: https://www.facebook.com/CeleBRationChoir NZ.

Alison Talmage and Shari Storie (née Ludlam) cbrchoir@auckland.ac.nz

ACTIVE Music and Research Team Wins Award

by Erin Upjohn-Beatson

In the March / April 2013 MusT newsletter it was reported that Dr. Daphne Rickson at the NZSM Music Therapy Department was awarded a grant from the IHC Foundation to facilitate a project which would enable young people with intellectual disability to ‘music’ and research in a university environment. The participatory action research project aimed to find out how a music group might be helpful for young people with intellectual disabilities as they transitioned from school to work, training, or other learning activities.

The team of ACTIVE co-researchers, including twelve young researchers with intellectual disabilities, two registered music therapists and Dr Daphne Rickson, won the MUSICworks Young Researcher competition run by the Australia and New Zealand Association for Research in Music Education (ANZARME). Representatives from the ACTIVE team also travelled to Queenstown in October to present their paper at the ANZARME conference ‘Moving Forward through Research’.

The young people say:

“We worked at the New Zealand School of Music. We did twenty sessions of music and research. Our sessions went for an hour and a half. We played music games, improvised, wrote songs, listened to music, performed on our instruments and other things like a tribute to Nelson Mandala.”

“We wanted to know how music might be helpful for us so we did Action Research. We videoed our sessions and watched them during the week so we could remember what we did and what it was we liked. We wrote or drew pictures in our research journals and talked into a recorder. We filled out a questionnaire. We looked at the raw data. We sorted it into boxes. We wrote themes. We named our themes.”

“Music is fun but hard work. We had to listen and to wait. We could practice being independent in a music group. We could practice working as a team. Music groups can be safe places for people to express emotions. Music helps us to know people. Music brings us together.”

“Doing research is fun and interesting. Researchers can have different things to do. Doing research takes a lot of time. Doing research can be hard work. Doing research is important and helpful. Young people should be involved in research that is about them.”

Congratulations!
RMTh Profile: Shari Storie (nee Ludlam)

by Shari Storie

I wanted to begin this opportunity to share by celebrating that I am alive and that I am well. Those of you who know me still begin our conversation with an emphatic, “How ARE you?” Over the past two years, since being diagnosed with Leukemia, I have learned a lot about myself, about the people around me, and I have become more open about things. Thank you all for your warm wishes and for thinking of me throughout this journey.

There are many things in my life to celebrate now. I'm alive, that is a fairly big one. It is one thing I come back to in moments of struggle and difficulty. And I have a vocation I love – music therapy.

My journey with music therapy was sparked in my final year of my undergraduate study at the University of Auckland where I was doing a conjoint degree in Science (Psychology and Statistics) and Music (Composition). It was through discussion about infant perception in a child development paper that concepts about music and how it is perceived led to mention of the term ‘Music Therapy’. Imagine my excitement as I realised my combined degrees might have purpose. In the following year I was fortunate to volunteer and assist in sessions at the Raukatauri Music Therapy Centre. This enabled me to immediately see that the meaning of this seemingly alternative, out-there, non-conventional term ‘Music Therapy’ was where I was headed. My friends and peers, who were becoming lawyers, doctors and engineers, commented that it was “a bit of a hippy move” but I like to think that over the past five years they’ve absorbed a glimpse or two of the beneficial, rewarding, inspiring, and meaningful work that music therapists and their clients do.

Here I sit today, with a collection of diverse work which adds up to full-time (plus a little more sometimes) and which constantly keeps me in celebration mode. To give you an idea, since getting married a few weeks ago – yes, I got married!!! – I have: experienced the pleasure, flexibility and freedom with which a child has newly engaged in my suggestion of improvised song and play; shared music therapy with a group of ladies living with secondary cancer; collaborated with family and professionals around goals for a new client; begun a trial to develop work with adults living with disabilities; submitted my second draft for publishing about multi-disciplinary work within a mental health service for older people; explored a new approach to working with families within supervision; given a presentation to a councilors group; reviewed attachment and music therapy case examples with a group of colleagues I feel privileged to work alongside; recorded the song a group of children have been co-creating about their experiences of their family members’ diagnoses and treatment; laughed with a client in celebration when she sang an entire phrase without needing melodic or lyrical prompts; admired the strength of choir members’ voices in advocating their choice and preference for performance songs; and newly delved into the documentation and world that is the MThNZ Council in advance of my first meeting this weekend; and I have almost caught up on my emails.
Life is very busy and challenging at the moment, and I love it. When things get tough I just remember I am alive, and living, and that's the main thing.

National Alzheimer’s Conference – a presenter’s perspective
by Rani Heath

On the 14th of November I had the honour, with the help of the Lindgren Project Grant, of presenting at the National Biennial Alzheimer’s Conference, this year held in Rotorua.

Along with my colleague and friend Brittany Byrne, a fine arts masters student, I submitted in June an abstract to the committee based on our discussions and her research for her master’s thesis which was due to be completed two weeks before the conference. We had met at the last music therapy conference and we had felt excited about the idea of creating more purpose built instruments from a design point of view for music therapy use.

In August we found out that out of the many applicants, we had been selected to talk. Unfortunately we discovered just two weeks before we were to present that we’d also have to pay for a full day’s registration, an extra cost we hadn’t anticipated. Without the help of the Lindgren Project grant our presentation would not have gone ahead. As it was, Brittany was not able to join me and so it was with some trepidation I presented our work alone.

When I arrived I discovered that I would now be presenting in the main atrium on the largest stage due to the interest in the topic from conference-goers! I felt nervous but
excited to share our research and open up discussions about music therapy use in hospitals and rest home settings.

The use of music was an ongoing theme in the conference 'The Future is Now' with many people including a key note speaker David Troxel supporting the use and work of music therapists. It was especially moving to hear Kate Swaffer from Australia speak about what it is like for her to live with dementia and her work advocating to change how people think and talk about dementia. What resonated with me was her visions for dementia friendly communities and inclusion in normal life. That dementia is actually a disability and that people living with dementia need the same support and rights just like any other person living with a disability.

To me, this conference just reiterated the importance music therapists have in being confident to talk about and advocate the use of music therapy in wider settings and the role Music Therapy NZ has in being more visual and supporting these therapists in multi-settings.

Support for Continuing Education in Music Therapy
by Dr. Daphne Rickson, Senior Lecturer (Music Therapy), NZSM

Te Kōkī New Zealand School of Music (NZSM), where the Master of Music Therapy programme is based, was originally an initiative of both Massey and Victoria Universities. Since July, it belongs under the auspice of Victoria University of Wellington. As part of my ongoing research, I had occasion to meet with Jeff Ashford and Sally Rawnsley from Victoria’s School of Continuing Education who were very excited to know that music therapy was being taught at Victoria, and keen to support in any way that they could. They would welcome proposals for courses, workshops, or weekly classes which might include PD for music therapists, ‘Introduction to Music Therapy’ courses (pre-training) and courses for people who want to maximise the use of music in their work. There will of course be other possibilities. During the summer period, full board for course members (including meals) is usually available through student accommodation at $170 per week. This seems to make a block course of PD for music therapists a very attractive option.

The university views continuing education as a community service and does not aim to make a profit, preferring to keep fees down. So courses are reasonably priced. If a profit is made, it would come back to the New Zealand School of Music, and could hopefully be used directly by the music therapy department. The courses do not have to be taught by Victoria University of Wellington staff, but would need to be proposed and booked by a staff member. Contact me (details below) if you have a specific request.

Daphne

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A Model of Peer Group Supervision that works well for us…
by Shona How

During 2014, three registered music therapists have been meeting once a term at the schools where they are working with
young people with special educational needs. Shona How from Hamilton, Neil Jordan from Pukekohe and Helen McGann from Matamata. Shona How reflects on her experience of this peer supervision group, and how it has been most valuable.

Shona How from Taupiri in the Waikato is presently employed at Patricia Avenue School (PAS), Hamilton as a music therapist for 2 ½ days a week.

I am passionate about my job as a music therapist. I have realised a long-term goal by becoming a music therapist at this special needs school. My previous role at PAS was as a full-time music specialist. I became a provisional registered music therapist earlier this year and I was fortunate enough to have made myself known to both Helen McGann and Neil Jordan at the MThNZ conference in Auckland in 2012. I initially approached Helen to enquire if I could join her peer supervision group. I was warmly welcomed into the group and we have met on a term by term basis at each other’s school (Parkside in Pukekohe and Kaka Street, Tauranga and Goldfields, Paeroa) to observe, critique and analyse each other’s practice in a safe and honest environment. We also feedback on professional development and recommended readings and resources. We are all practicing music therapy within the realms of the education discipline and we each have a sound understanding of how music therapy both compliments and enhances the five/six key competencies of the NZ curriculum. However, in my day to day work I have encountered many challenges and being able to share these with my peers has enabled me to pause and take time to acknowledge and celebrate the work I am doing and peel back the ‘layers’ to seek out the key players in my school who offer me the best support to develop my practice and music therapy in the school. Both Helen and Neil have provided me with professional support and encouragement to do this, for which I am most appreciative.

Songs from NZ Music Therapy

by Alison Talmage

This anthology of songs by New Zealand music therapists was published by MThNZ and RMTC in 2013. The resource has been enthusiastically welcomed throughout New Zealand, and copies have found their way to Australia, Denmark, The Netherlands, Singapore, UK, USA… do let me know if you can add to this list!

Twenty-two songs are arranged thematically, focusing on greetings, feelings, movement, playing and farewells. Do consider buying a copy if you don’t have one yet – and buy another for a friend! Please spread the word among music therapists, students and other professionals using music in their work.

Books cost only $20 plus postage – for an up-to-date order form and postal rates, please contact me at alison@rmtc.org.nz.

Alison Talmage, Songbook Editor

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.

Best wishes for a happy and safe festive season.