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From The Chair



(Image: Stephen Guerin)

Kia ora koutou katoa,

Welcome to this edition of MusT, I trust you enjoy the read. It has been a busy few weeks in the Music Therapy world. We have had a Council meeting in Wellington in late February, a series (although not all completed yet) of Regional meetings to engage with members around our proposed rule changes, the Registration Board has been completing the annual registration process and planning for International Music Therapy week set for the Week planned for the 10th – 15th of April.

The Council meeting in February had a focus around finalising our annual budget, processing a number of Grant requests, planning details for our 50-Year celebration set for next year and engaging Daphne Rickson and Helen Ridley on an update on activities within ACI.

Some may ask why we have a focus on the International Music Therapy week set for the Week planned for the 10th – 15th of April being a short week after Easter and during school holidays. This request came from our international colleagues and in the interests of enhancing and supporting these international relationships we have agreed to support for a trial period to see if this works for us in

leveraging the communities international reach.

We have recently had some smart students working in IT undertake a volunteer project and review our website and digital engagement with the aim we further lift our performance in this area. Council will receive feedback on that work before the end of April in order to make decisions where to form here.

Thank you for those who have attended the Regional rules sessions. The feedback has been positive and very useful as we continue to work through this process.

I trust you all have a safe and enjoyable Easter.

Ngā mihi nui

Stephen Guerin
Chair of Music Therapy New Zealand

Welcome

Helen Dowthwaite

MusT Editor & MThNZ Executive Officer

Nga mihi maioha,

A very warm welcome to our April edition of MusT, and what an edition it is! We are receiving more and more content for each publication so I want to express sincere gratitude and aroha to all those who have contributed.

"When eating fruit, remember the one who planted the tree"
(Vietnamese Proverb)

Further thanks go to our members for continuing your support for another year with us, and welcome to new members! I hope that you will enjoy some new features to the website and the additional membership perks!

Another big thanks goes to our registration board, who have just completed their recent round of Annual Practicing Certificate renewals and new Registration applications. Did you know that with each application there

is a significant process involved? Our board members are paid a small honorarium, but we would like to acknowledge the hard work and extra time that goes into each application.

As you will see from this edition, you will see some results of the incredible work of the Aotearoa Crisis Intervention Special Interest Group. Take notice of the time, attention and consideration that has gone into making decisions for funding important projects like these.

We have some exciting events and projects coming up, with our website currently undergoing a full user review as Stephen mentioned, I was lucky enough to see a sneak peak of their ideas and I was blown away!

Please ensure you renew your membership, and I gently remind you that this is a different fee to the NZ RMTh Annual Practicing Certificate Fee/Registration Fee. There is a grace period but please note if you have an online NZ RMTh profile it will expire with unpaid membership fees.

Please check the seriously cool membership area where you can see info about upcoming events, webinars, workshops, our new journal club, a new direct link to all of our music therapy literature held at the IHC library, the WFMT Buzz newsletters, AHANZ newsletters, council updates and much more!

I'm excited to announce we have provisionally booked the Wharewaka Venue in Wellington for our 50th Celebration and Conference. I look forward to sharing more plans and information as it comes to hand.

Remember PGG Grant Applications open On 1 April 2023 and close on the 1 May 2023. If you missed the recent PGG 'How To' Webinar, the slide presentation can be found in the members area [HERE](#)

I hope you enjoy this fantastic edition and wish you all a relaxing Easter break with whanau, friends and maybe some chocolate...

Best wishes,

Helen

Remembering Gendie Jury

Alison Talmage and Daphne Rickson

Alison: Gendie was my first link with Music Therapy New Zealand. We met around 2000 at one of Gendie's Take Note workshops for primary and special education teachers, and Gendie took an active interest in our school's music programme. She encouraged me to attend the 2002 music therapy conference in Auckland and to find out about the new Masters' course in Wellington. Over the years we met intermittently, most recently at our 2021 Kahikatea Music Therapy Trust launch in Ōrewa. Gendie and her husband Steve were always warm, interested and supportive - qualities that were highlighted throughout the service in celebration of Gendie's life.



(Image: From Left David and Alison Talmage, Linda Webb, Gendie and Steve Jury, February 2021 at the launch of the Kahikatea Music Therapy and Community Arts Trust in Ōrewa)

About Gendie Jury

Gendie Jury's (nee Holloway) relationship with the New Zealand Society for Music Therapy began when she attended a workshop facilitated by Danish music therapist Claus Bang in 1977. She was immediately captivated, and thereafter became a fully committed member and generous supporter of music therapy. For several years, she was an active member of the Auckland Society for Music Therapy, serving on its committee. In 1979, she attended her first introduction to music therapy course, became a member of the National Executive, and was appointed to a

sub-committee to explore issues related to the implementation of national training courses.

Gendie was a speaker at the 6th annual music therapy conference (26-27 April 1980) and co-ordinated the 9th annual conference in Auckland (23-24 April 1983). As a music specialist at Oakland Special School, she shared her music generously with children, staff, and visitors, inspiring several people to undertake music therapy training or to use music therapy techniques in their work. In 1984 Gendie was awarded a Mary Lindgren Grant for research into the use of music to facilitate the learning of intellectually handicapped children. She later made a significant contribution to the music education and music therapy fields with the production of her 'Take Note' kit, a project funded by the Rotary Club of New Lynn. Take Note, which included a teacher's book, music book, set of cards, and audiotape, was presented in 1993 at a launch at the Music Resource Centre, Auckland College of Education, attended by over 120 people. The Kit, with music composed by Sally Berg (music therapist), was later workshopped throughout the country, where it was very well received as a resource for special education. The resource was reviewed in the 1993 Annual Journal. In an interview with Dr Anne O'Rourke in the 1990s, Gendie explained: "Take Note is an education kit using music therapy techniques; one of its aims is to demystify music therapy. [...] There is also a CD Rom which consists of programmes from the kit which have been animated and run on the same principles of the kit, that is, failure free." In 1994, Gendie was awarded Rotary International's highest honour - the Paul Harris Fellowship, for her work at Oaklynn Special School, consultancy work in Singapore, and the publication of the Take Note Kit.

In October 1986, Gendie was made a Life Member of the Society in recognition of her pioneer work in music research related to reading skills, her work for ten years with handicapped children and adults using music as a means of communication and learning, and her service of music therapy at both national and branch committee levels.

Gendie died peacefully on 26 March 2023, aged 91. Music Therapy New Zealand is extremely grateful for the contribution she has made to music therapy in this country, and we will remember her with love.

Grant Recipient Reports



Raukatauri Music Therapy Centre – McKenzie Music Therapy Hospice Fund

The Raukatauri Music Therapy Trust is extremely grateful for twice having received funding from the McKenzie Music Therapy Hospice Fund for the in-home paediatric palliative care programme which we run in collaboration with Starship's Child Health Palliative Care Service.

Thanks to initial grants from the McKenzie Music Therapy Hospice Fund (6 weeks of services) and the Louisa and Patrick Emmett Murphy Foundation (38 weeks of services), Registered Music Therapist Angela Jeong began providing home-based music therapy services in February 2021, bringing positivity, joy and emotional support to children and families, even during lockdown when sessions were provided via Zoom. A second grant of \$12,500 from the McKenzie Hospice Fund allowed the programme to continue for much of 2022 which led to our desired outcome of the Starship Palliative Care Service being able to source ongoing funding for this programme.

Because of the large number of families referred to this service, Angela works with the children on a fortnightly rotation, visiting South and Central Auckland one week and then West and North Auckland the next. This allows her to have up to eight families enrolled in the programme at any one time. Angela reports that: 'Having shared

time to create music together is a real memory-making time for families. They often take videos and pictures of the music sessions to capture moments of beauty, fun, love and play - the moments they want to remember and keep about their child.'

Gemma Aburn, a Nurse Specialist with Starship Palliative Care Team, says that: 'Many of the children Angela sees have complex medical needs and are medically fragile. This means transporting the child to a centre or even the hospital is incredibly challenging and in some cases can lead to clinical deterioration for the child. Most of these children are unable to attend school with their peers, are socially isolated and have limited opportunity for social interaction or engagement in activities. Many children have significant challenges with communication, and complex symptoms that require multi-disciplinary team input to support their comfort and quality of life. Music therapy plays an instrumental role in provision of quality palliative care for children. Through Angela's work with the children and families we care for, we have seen children learn new skills in communicating with their whānau, increasing confidence of parents, siblings and the wider whānau in communicating with their child and improvement in symptom control in particular management of pain, breathlessness and irritability'.



(Image: Raukatauri Registered Music Therapist Ella Polczyk-Pryzbyla with clients from the Hawke's Bay)

When applying to the McKenzie Music Therapy Hospice Fund for the second time, Raukatauri stated that we and Starship's Palliative Care Team believed that this additional period of funding would give us

enough time to find long-term funding for this essential project. We are thrilled that this was the case and that the Huljich Foundation has agreed to provide ongoing support for in-home music therapy for children referred by the Starship service. Another result of Raukatauri's partnership with the Starship team, which was not foreseen when we applied to the McKenzie Hospice Fund, was that Starship would begin to refer tamariki from outside of Auckland to Raukatauri's regional centres as the Palliative Care Team works with whānau from around Aotearoa. We are very grateful to the McKenzie Hospice Fund for twice supporting this project and providing us with the resources needed to get these services to a place of sustainable growth.

Jen Glover, Clinical and Centre Director

Megan Glass – Judith Clark Award

Megan was a successful recipient of the travel subsidy to attend The Grounding Workshop in September 2022. Here are her reflections:

I thought The Grounding Workshop, facilitated by Hone Hurihanganui was excellent training, and I really hope that MThNZ continues with this and we have the opportunity to do the other workshops he offers.

I went in hoping to be challenged, and that's exactly what happened. It wasn't a comfortable feeling, nor should it have been. It made me realise just how much I have accepted institutional structures in Aotearoa New Zealand, without really questioning how they affect other people and that in fact they may be perpetuating harm and trauma.

I thought the statement that "every sound in Te Reo Māori exists in the English language", and therefore we have no excuse for not being able to pronounce words correctly, was very powerful. I will be quoting that in the future when I hear this in my workplaces. In the past I've taken a "softly, softly" approach to mispronunciation, but as we learned in the workshop, it's not enough to simply not do something ourselves, we have to actively try

and address issues. Therefore, I need to be more confident about (gently) bringing this to people's attention. I've been practising on my parents- they're now self-correcting "Taupō"! I knew that I had not learned a lot of Aotearoa New Zealand's history at school. However, I was really not aware of just how utterly biased a lot of the history I had learned was, especially around Captain Cook. I need to redress that! I was definitely feeling Pakeha guilt during this presentation, and it was clear many others were too. I really appreciated Hone's comment that we needed to get rid of that, as it was of no use to anyone (I am paraphrasing). We can't change history, but we can change the future. Guilt can be paralysing, but if we let go of it we have the ability to be proactive and make a difference to what happens next.



(Image: Hone Hurihanganui)

Aotearoa Crisis Intervention Funding Grant

Music Therapy in two early learning centres situated in a community affected by a methamphetamine crisis

Context: The project was based in two early learning centres situated in a severely disadvantaged community which was, at the time of the project, dealing with a methamphetamine crisis. The centres provide a wide range of supports for their whānau, including comprehensive meals and basic medical support for tamariki, setting up appointments for whānau, and private bus transport to day care for whānau living in cars or emergency housing. Eighty per cent of the tamariki have significant communication delays, and many experience challenges with impulse control and attention, executive

function, communication, and motor development. Kaiako are therefore involved with supporting tamariki to develop foundational skills that those in a different community would learn within their whānau environment.

Many of the tamariki often arrived at the centre in highly dysregulated states; and some days managing the volume level within the centres would be a huge challenge, as several tamariki were in states of high distress simultaneously. This naturally impacted on the tamariki who might appear to be 'managing better' too, as the kaiako were often absorbed with settling/co-regulating with the tamariki demonstrating higher needs and did not always have the capacity to engage with others. Some of the kaiako were living in stressful situations themselves, so working in a demanding environment with many tamariki became even more challenging for them. Supporting kaiako to understand their own need for nervous system regulation and develop strategies to do so was an important part of the mahi.

Programme: The overarching aim of the mahi was to improve staff and child wellbeing by supporting kaiako to develop confidence in using musical approaches and strategies with the tamariki. The music therapist collaborated with centre managers to design a project that would keep the demand on Kaiako low, while resourcing them as much as possible. The central focus was to engage the kaiako in musical experiences with the tamariki while highlighting what they noticed and experienced, and encouraging them to consider how they might weave music - making into their day to support their community.

Over a three-month period, the music therapist facilitated 12 sessions and two staff hui. A community, play-based and child-led music therapy approach was employed, with the music therapist spending approximately 50% of her time working flexibly with the tamariki in a variety of spaces, and 50% facilitating a large group musical 'mat time'. The structure/s of group work gave the kaiako an opportunity to observe specific music therapy strategies and allowed the tamariki to

participate in activities that would support their development, wellbeing, and social skills.

Evaluation: The programme was evaluated using observation and Kaiako self-report. While each kaiako varied in their capacity to join the 'fluid' sessions, with some more often observing while others were more actively involved, findings indicate that overall the community gained information and understanding of music therapy approaches that they might be able to employ; began to develop and implement their own ideas for music-making in their centre; expanded their existing group rituals of music-making such as their existing mat times; developed an understanding of their own need for nervous system regulation, and gained tools to support themselves in this way; appreciated the nourishment and awhi that music making provided them on hard/busy/exhausting days; and developed deeper kōrero and collaboration as a team about how to support specific tamariki with high needs.

Conclusion: An ecological and flexible music therapy approach supported kaiako working with tamariki within a community experiencing crisis, to develop new understandings and gain skills in the use of musical approaches and strategies to improve staff and child wellbeing.

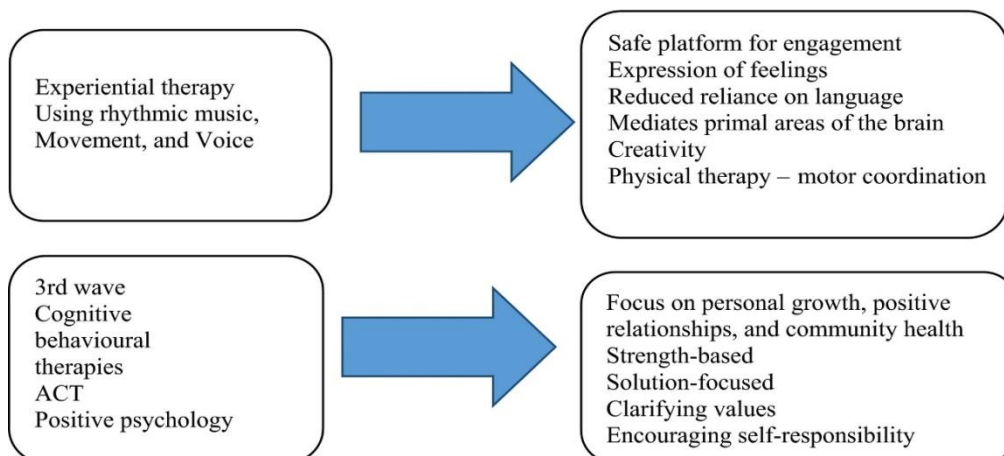
Rhythm2 Recovery Workshop



(Image: R2R Rhythm2Recovery Logo)

From as far north as Kaitaia and as far south as Invercargill, four music therapists attended the Rhythm2recovery Facilitators' course on Auckland's Northshore to engage in a rhythm and reflection workshop in a large group. Others attending, a counsellor from ACC Auckland, teachers from special schools, and youth workers among others made for lively discussions about how to utilise new skills within our own work settings. There was no drumming experience required to attend as the emphasis is on simple rhythm structures that ensure success quickly.

The rhythm2recovery (r2r) evidenced based model (see diagram below) is used worldwide by educators, counsellors and therapists to address the social and emotional challenges faced by clients and students.



Simon Faulkner, a practising counsellor, researcher, and the Director of r2r stressed early on that in themselves the activities are not effective. The critical criteria include having fun and empowering clients by establishing a safe environment first where people feel valued and open to exploring their emotions. The r2r model draws on the premise that social and emotional understanding will be more deeply embedded through a flexible combination of rhythmic musical exercises and reflective discussions.



(Image: From Left Cici Kong, Liz Bolwell, Lauren Payne and Holly McPhee)

The objectives of the course were to equip attendees with general therapy skills and practical ideas for engaging groups and individuals in opportunities to work through their feelings. We first looked at how to create a safe non-threatening space. Halfway through Day 1 we were playing music with others, building relationships and making connections. We were not perfect and were able to laugh at ourselves when things went 'pear shaped' but that is important as we need to know how clients will feel and what coping

mechanisms, they can achieve in real life settings. Trust in the group was well established on day 1 and fun and motivation led to positive engagement within the group.

Rhythm2recovery (r2r) draws attention to the long history of rhythmic music within traditional healing practices and the emerging scientific evidence that rhythmic entrainment synchronised through the rhythmic pulse allows people to connect in a safe way avoiding the many misunderstandings that can come from language. The premise for the whole programme can be summed up in the metaphor 'words get in the way' in that a drum can offer a safe container in which to explore feelings. A standout activity was when half of the group 'gifted' their music to the other half with the objective of experiencing giving and receiving, and the concept of gratitude. This also gave us a chance to appreciate other contributions and validate them.

One of the key communication exercises was asking two people (one at a time) to dialogue across the room on their drum. A range of elements around effective communication was discussed afterwards. It was interesting that a lot of people chose to play aggressively inviting a similar response, thus assertive communication techniques were practised in a safe and fun way. People agreed that being assertive can become challenging in real life situations. Another exercise was selecting some to hold a rhythm steady on their drum while others tried to sabotage by playing chaotically. Harmony was usually restored by individuals remembering to come back to the bass position for group connection.

One activity that I particularly enjoyed was a self-validation exercise where people shared one thing they do well and one thing they struggle with. Simon gave us many ideas for using the programme with those recovering from trauma, drug addictions and family conflict. For example exercises to help rebuild trust and overcome the fear and hurt associated with traumatic experiences. The course has extended its materials and training books from earlier courses and is now offering Post-Covid Resilience packages, with activities that support developing resilience, confidence and trust in a changing, often

uncertain world, where people are experiencing anxiety.

The Games pack is very useful in any group situation and includes games for team building and collaboration, trust, courage and focus to mention a few.

<https://www.rhythm2recovery.com/>

Peer reviewed articles are available on this website, as well as products and programmes. The videos can be accessed by people who have completed a Facilitator's programme. There is a Facebook [page](#) which has regular updates about workshops and videos of r2r in action. All the group agreed the workshop was a 'must do' to add to any toolbox for educators and therapists. By engaging 'hands on' over two days with Simon and his dynamic style of facilitating it is easy to see why r2r is so successful worldwide.

Elizabeth Bolwell, NZ RMTh

Te Tiriti O Waitangi : Learnings and Un-Learnings

Helen Dowthwaite

In January, I was fortunate to attend a comprehensive Te Tiriti O Waitangi workshop run by Allied Health Aotearoa New Zealand (AHANZ), run by Dr Heather Came-Friar, ONZM. It was a highly interactive, engaging and enriching experience. After attending The Grounding Workshop, learning about the realities of constitutional racism, particularly in the health sector, it was an ideal follow up to be able to think 'big picture' and how we, as an organisation, can actively make changes to enhance our commitment to Te Tiriti o Waitangi.

However, it emphasised and raised further concerns about how MThNZ moves forward in our commitment to honouring Te Tiriti O Waitangi. It is important that all people who

reside in Aotearoa and those whom have capabilities and responsibilities within leadership roles embody its principles in everything. This is not just an issue unique to MThNZ but in many organisations across Aotearoa.

Upon reporting back to the bi-cultural working group, we acknowledged the difficulty and attempted to work on a 'Te Tiriti Development Plan' a key tool from the AHANZ workshop. However, we felt paralysed by the weight of the task, having many limitations and lack of expertise.

In the MThNZ survey, one of the most common answers to the question about cultural sensitivity within MThNZ was that, as an organisation, yes, we were successfully making proactive steps and concerted efforts to improve, such as the Bi-cultural survey, The Grounding Workshop and the online resources. However, there is a need for more in the way of workshops, scholarships and utilising external expertise. It was also clear from our survey results there is evidence of inequity, misrepresentation and bias within our organisation, training and music therapy as a profession in Aotearoa.

So, our next steps – council have endorsed funding all council members, and those who hold leadership/working group roles within MThNZ to attend a focused and strategic full day workshop with Dr Heather Came-Friar, MNZN [Bio Here](#) and her colleague Wiremu Woodward, Psychotherapist [Bio Here](#)

Heather and Wiremu will take us through whanaungatanga, a revision of Te Tiriti, of which there will be both learning and potentially unlearning, breaches, racism and applications of Te Tiriti O Waitangi.

All members are invited to submit a short vignette about pertinent issues regarding our Māori partnerships that MThNZ have previously, or currently experiencing difficulty with. We will work through these together in a safe, confidential and supportive way. Heather brings with her a depth of experience, with humour and realistic expectations on what is achievable for our organisation.

If you have any vignettes to submit, please email them to me by April 30, these can be kept anonymous when presented during the workshop.

Hawkes Bay Hui & AGM



Music Therapy New Zealand is hosting a Hui alongside our Annual General Meeting in the Hawkes Bay 16 & 17 September. The theme of which is “Music for Self-Care: Enhancing and supporting our own Wairoa and Hauora (health & well-being) as professionals”

A concerning result of the recent MThNZ survey was that 46% of NZRMTh have previously experienced burnout, and 14% were not sure if they had. In addition, due to the recent weather events, added pressures and stress to the community in Hawkes Bay/East Coast region, it seemed appropriate to run a weekend of workshops about self-care.

This hui will be advertised widely to the Hawkes Bay community including local community musicians, teachers, community support groups (e.g. maraes) and health workers. These workshops will be available for various groups - our members, which include NZ Registered Music Therapists, Corporate Members (which include Employers of Music Therapists), Music Therapy Students and friend members (general public/music therapy supporters). We will also invite local community musicians (e.g. choir leaders, resthome performers etc) this also includes music teachers or music specialists. We will also invite other allied health workers (such as

counsellors, speech therapists etc) that might have an interest in music. We would like to reach as many music-based professionals or volunteers that are working with vulnerable community groups.

If you would like to present, please submit an expression of interest ASAP [SUBMIT THIS FORM](#)

New Graduate Profile

Zach Von Bertouch



(Image: Zach Von Bertouch)

My musical background is an array of instrumental dalliances. Most notably, at University I studied contemporary guitar and subsequently spent many years producing hip-hop and electronic music as a creative outlet. After many years, I drifted across with the tide from the Arctic facing shores of Lutruwita (Tasmania), washing up in Te Whanganui-a-tara three years ago. I was

blessed to have the guidance and liberating wisdom of Sarah, Daphne, Penny and Carolyn amongst others, as I was borne to the nest of aspiring music therapists. It saw me open to many worlds and perspectives that hadn't been visible to me previously.

My cohort are such powerful and amazing people, and the cohorts above and below have been surprising inspirations. The people I've met through the music therapy network have been such an array of completely unique but equally superb and important people. Meeting these folk has been one of the greatest parts of the experience! I met and worked with takiwātanga tamariki and adults in acute mental health. My research explored how people's personal cultures surrounding music might be supported in the acute mental health environment. I'm currently awaiting the Final Judgement that will weigh the worth of my studies in the form of a viva interview.

As these wheels turn, I begin work in a new arena - Hospice - in a new city on the banks of the Mighty Waikato. I will be who I am, where I am. I will be sufficiently myself. I will accept the seasons and wait for the breath of the wind to advise me.

World Music Therapy Week

A message from Dr Anita L. Swanson, WFMT President

World Music Therapy Week is right around the corner. We hope you engage online with the hashtag #WorldMusicTherapyWeek. Please post about your in-person happenings as well.

The WFMT council has some exciting events planned. The annual photo contest is ongoing on our social media platforms. Also ongoing, the Assembly of Student Delegates is posting student profiles online. Several of our regional liaisons are hosting informal conversations about music therapy in their region: Camila Acosta Gonçalves and

Daphne Rickson about Brazil and New Zealand, Nsamu Moonga and Daphne Rickson about South Africa and New Zealand, Kristal Foster and Bhuvana Ramesh about the Eastern Mediterranean and Southeast Asia regions. I will be hosting a meeting for the leaders of our full organizational members during that week. And.....drumroll....we will launch a new WFMT website!

Looking forward to a week of education and advocacy.



WORLD MUSIC THERAPY WEEK APRIL 10-15