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## From the Chair

Stephen Guerin

Tēnā koutou katoa

Welcome to this edition of MusT which has a new look. There has been a lot going on in our community which we cover in this edition.

We have an article relating to Dr Daphne Rickson who received a much deserved Life Time Achievement Award at the recent World Congress of Music Therapy

in Vancouver. Congratulations and thank you Daphne from the Music Therapy community here in New Zealand.

On the topic of the 17th World Congress of Music Therapy in Vancouver we have a more extensive update from those who attended on the themes covered at the Congress. We also have a range of stories from across the Music Therapy community for your interest.

We are turning 50 years old, a milestone in any organisation. We will celebrate with various events this coming year and will have more information to come after the Hui, our next milestone.

We hope you enjoy reading.

Hei konā mai



(Photo: Chair Stephen Guerin)



## It's our Birthday!

Welcome to our special 50<sup>th</sup> Anniversary edition of MuST to begin a year of celebrations, events, and an incredibly special publication due for release for the National Conference next year, outlining the 50-year history of music therapy in New Zealand.



(Image: 'Music Therapy Sound Practice' Image, and 'MuST' logo from July 1984, text reads 'Produced by the New Zealand Society of Music Therapy, Incorporated')

Do you like the new look? The MuST logo has been redesigned to look similar to the original logo. You can read and download the very first NZSMT newsletter [HERE](#), and the very first MuST was released in July 1984, you can read it [here](#).

The New Zealand Society for Music Therapy Incorporated (NZSMT), or Music Therapy New Zealand became an official Incorporated Society on 14<sup>th</sup> September 1973. It all started with Mary Lindgren.



(Photo: From left, Freddie Lindgren, Mary Lindgren and Morva Croxon 13 April 1981)

Mary Lindgren (nee Lennie) was born in Wellington in 1909 and always had an exceptional interest in music. She moved to England in 1932, married her first husband, and made her home there. Eventually Mary read of the work of Juliette Alvin founder of the Society for Music Therapy and Remedial Music (later renamed the British Society for Music Therapy). Such was Mary's interest she later applied and was accepted into the pilot training course for music therapists that Juliette was running at the Guildhall School of Music and Drama, London; this was in 1964 prior to the introduction of the course in 1967. After graduation she worked in Southampton and, at the request of Juliette Alvin, she set up the Surrey-Sussex Branch of Music

Therapy which was the first branch outside of London for the British Society for Music Therapy. This would be invaluable experience when she considered setting up music therapy in New Zealand.

In 1971 Mary came to New Zealand and looked for support to establish music therapy here. Mary knew Temple White, renowned musician (and father of Life Member Judith White), who had become her friend and mentor. She visited schools and hospitals, rest homes and individuals throughout the country. One of the people she spoke to was Richard (Dick) Simpson a prominent Wellington solicitor who agreed to help support the establishment of music therapy in New Zealand. A committee met in 1972 and started the development of the New Zealand Society for Music Therapy that was incorporated in 1973. The same year Mary married Freddie Lindgren in Mallorca where they settled. However Mary continued her support with an initial gift of \$20,000 to support a fund that would promote the development of music therapy in New Zealand. Other support came in various forms over the years with smaller gifts for individual projects.

Mary Lindgren is the founder of music therapy in New Zealand.  
(Information from MThNZ Website  
[www.musictherapy.org.nz](http://www.musictherapy.org.nz), 2023)

## A Lifetime Achievement Award for Dr Daphne Rickson, ONZM

At the recent World Congress of Music Therapy, in Vancouver Canada, Adjunct Professor Dr Daphne Rickson, ONZM, was announced as the 2023 recipient of World Federation of Music Therapy's Lifetime Achievement Award. This is the World Federation's highest honour, awarded every three years to an individual who is deemed to have made significant contributions to the field of music therapy.



(Photo: Daphne, left, receiving her award with Dr Anita Swanson WFMT president, right)

The citation acknowledged Dr Rickson's prodigious contributions to the field of music therapy both nationally and internationally; her lifetime of dedication to music therapy and the furtherance of the field through practice, teaching, and research; and her generous sharing of her vast knowledge with others by presenting at conferences throughout the world and authoring or co-authoring numerous peer-reviewed articles and books.

Dr Rickson is particularly renowned for her work with children and adolescents who have learning support needs. During her time as a WFMT council member Dr Rickson demonstrated her dedication to the field by fully investing in her roles as Australasian Regional Liaison and leader of the recently established WFMT Diversity, Equity, and Inclusion initiative, fulfilling them with not only with excellence but also with compassion, thoughtfulness, and kindness.

In reflecting on the honour, Dr Rickson noted that making a significant contribution was not necessarily about the number or size of the milestones that one is able to conquer. Rather, it is about caring deeply for music therapy, and all involved in it and endeavouring to make the most of the experiences and opportunities that come our way. She noted that "by developing rich and meaningful relationships not only with music therapy participants but also with team members, supporters of music therapy, local politicians, and music therapy colleagues in New Zealand and abroad, I have been inspired and motivated to take every opportunity I

could to move the profession forward. I valued each step along the way, no matter how small they seemed, or how heavy they felt at the time, and I am profoundly grateful to have had such a rich and highly enjoyable career in music therapy".

Lifetime Achievement Award recipients enjoy honorary life membership in the WFMT. Previous recipients include Dr Clive Robbins (UK) 2020; Dr Barbara Wheeler (USA) 2017; Dr Ruth Bright (Australia) 2014; Dr David Aldridge (Germany) 2011; and Dr Rolando Benenzon (Argentina) 2008.

## 17th World Congress of Music Therapy



(Image: WCMT Logo)

A huge congratulations to those who attended the WCMT2023 in Vancouver, Canada this year. We had seven NZ RMThs present at the congress, some of whom were successful with a MThNZ



grant to support their travel, here is a list of their presentations from the programme and the presenter's individual highlights:

Workshopping Post-ableist Thinking and Practices in Music Therapy *Carolyn Shaw, New Zealand*

This workshop explored post-ableist music therapy. Through various activities, participants engaged in thinking reflexively about their own practice. The workshop explored ways of valuing diversity, ways of decreasing ableist barriers, and ways of reframing 'goals', music, and language used in the music therapy process to address ableism.

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*"The congress was a fantastic opportunity to connect with our wider music therapy community. I loved how generous people were with sharing ideas even outside of their presentations. The feeling of supporting each other had a strong presence. I had the feeling of being really proud of music therapy in New Zealand, from Daphne receiving her award, the spotlight presentations, and the high quality of NZ presentations overall etc. it was also fun socialising and being together! My head and heart are full of*

*new thoughts, things to explore, and old and new connections." – Dr. Carolyn Shaw*

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(Photo: Back, Dr. Sarah Hoskyns, Dr. Carolyn Shaw, and Kimberley Wade: On the steps of a yellow bus)

Diversity, Equity and Inclusion in Music Therapy *Noemi Ansay, Brazil, Sue Baines, Canada, Cynthia Bruce, Canada, Indra Selvarajah, Malaysia, Carolyn Shaw, New Zealand*. For minoritised and allied music therapists around the world, diversity, equity, inclusion, and accessibility in music therapy is more than an up-and-coming topic to be highlighted and explored. As we consider how to foster just futures within oppressive global systems that continually perpetrate normative colonial violence in the name of individual and institutional health and well-being, it is nothing less than a political imperative. In this spotlight panel discussion, we come together as leaders, innovators, and committed activists to generate meaningful discussion about how music therapists can support necessary systemic transformation that will move our profession and our

communities away from deficit-oriented and pathologizing responses to human difference. We will share, from our social, political, and geographic locations, how we are already doing this important work; and we will call others to engage in the kind of disruptive action that will foster belonging within the profession, institutions, and communities.



(Photo: From left, Penny Warren, Kimberley Wade, Dr. Carolyn Shaw, Dr. Daphne Rickson, and Katie Pureti)

## Developing a Private Music Therapy Practice at the Bottom of the World: *Kimberley Wade, New Zealand*

This talk discussed the journey from graduation to establishing a private practice in the South Island of Aotearoa, New Zealand. Kimberley shared the challenges and the opportunities along the way. Her learning, confinements and exciting projects when running a practice at the bottom of the world.



(Photo: Kim Wade, standing in front of her presentation screen)

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*"It was enjoyable to finally be in a room with so many music therapists and be able to talk to people who were also grateful to be together and celebrating our profession. I felt energised by the excited projects that are emerging all over the world, but also proud of how well New Zealand is doing on the world stage in music therapy" – Kimberley Wade*

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The Future of Music and Music Therapy in Healthcare *Jennifer Buchanan, Canada, Rihab Jebali, Tunisia Kezia Putri, Indonesia, Charles-Antoine Thibeault, Canada, Kimberley Wade, New Zealand*  
In the past few years, the nature of healthcare around the world has changed. Tele-health has moved healthcare beyond facility walls and

reached individuals homes. Health is getting more and more inclusive of mental health. Panellists Jennifer Buchanan, Ryhab Jebali, Karen de Rock and Kezia Putri will discussed how telehealth, mental health, and collective health impacts music therapy practices in healthcare settings.



(Photo: Penny Warren, third from Left)

What's It For? An Exploration of Online Communities in Music Therapy *Elizabeth Coombes, United Kingdom, Gustavo Schulz Gattino, Denmark, Penny Warren, New Zealand*

Online Communities of Practice offer a space for practitioners to connect and reflect. Using a range of creative materials, the World Cafe will enable collaborative exploration of such spaces. The session contributed to the development of existing and future Communities of Practice and how they may enrich our profession.

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*"My arms and heart felt full following the Congress. Being with so many music therapists from around the globe, extended my sense of whanaungatanga with the profession as a whole. Key moments involved professional connections and reconnections, stimulating presentations, rich collaborations, and appreciation of the diversity emerging in the profession. I also want to celebrate the work of all the NZ RMThs who attended and presented- the quality of your work was outstanding" – Penny Warren*

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Te Arawhiti - Building the Bridge of Creative Therapies in Collaboration *Katie Pureti, New Zealand, Jan McConnell, New Zealand*

Reflecting on bicultural practice within NZ, Katie Pureti (Music Therapist) and Jan McConnell (Dance Movement Therapist) discussed practice models that underpin their collaborative work with communities and children who have experienced trauma. This practice and knowledge are grounded in the bicultural setting of Aotearoa New Zealand. It is underpinned by Te Tiriti o Waitangi, a treaty between Māori, the indigenous people of New Zealand, and the British crown.



(Photo: Group photo of all delegates)

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*"It was a highlight to gather together as music therapists from around the world, especially from our corner of the globe (Aotearoa and Australia), and hear from people doing some incredibly reflective, responsive and nuanced work in their contexts. Some powerful 'spotlight' sessions that will linger in the mind and heart, as well as some stimulating pre-congress workshops, I was fortunate to attend." – Katie Pureti*

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Re-Imagining Core Values for a Master of Music Therapy Programme Sarah Hoskyns, New Zealand, Carolyn Shaw, New Zealand, Penny Warren, New Zealand

This roundtable focused on our collective team process to re-imagine the core values of our music therapy programme, in Aotearoa New Zealand. In the collaborative presentation they approached the curriculum through three lenses: diverse ways of being, considering creative and musical approaches, and fostering personal and professional growth.

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*"For me, professionally, and from our position in Aotearoa, it was really wonderful to see the honour given to Carolyn Shaw and Kimberley Wade in their respective keynotes and workshops and to Daphne Rickson for her significant contributions to the field of music therapy in the special 2023 lifetime achievement award. Personally, it was delightful to have more time with Sue Baines, whom I met on study leave in 2019 in Vancouver, and to hear about her collaborative work with First Nations Cree music therapist Sherryl Sewepagaham. It was very special to meet again old friends from abroad, Cheryl Dileo, Rachel Darnley Smith, Elaine Streeter & Barbara*



*Wheeler, and to gain new ones Gustavo Schulz Gattino and Liz Coombes through Penny Warren's collaborative consultation on the World Federation's Education Commission. It was also fantastic to see our student music therapist Linda Joy gain so much from attendance at her first live music therapy congress." – Dr. Sarah Hoskyns*

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WFMT Council Presentations *Daphne Rickson, New Zealand, Jin Hyung Lee, Republic of Korea, Camila Siqueira Gouvêa Acosta Gonçalves, Brazil, Marinella Maggiori, Italia, Nsamu Moonga, South Africa*

In this presentation Regional Liaisons, members of the World Federation Council, each gave a brief overview of music therapy in their respective regions. Attendees heard from Nsamu Moonga (South Africa), Daphne Rickson (New Zealand), Marinella Maggiori (Italy), Camila Acosta Goncalves (Brazil), and Jin Hyung Lee (South Korea), before a brief question time. Come and learn about music therapy around the world!

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*The congress was extremely valuable from many perspectives. It was enormously gratifying to meet international colleagues in person*

*rather than online; and to see so many New Zealand music therapists not only attending, but also standing centre stage and delivering interesting, professional, ground-breaking, work. The highlight of the conference, indeed of my career, was receiving the waiata 'E Tu Kahikatea' that the kiwis offered in response to my World Federation Lifetime Achievement Award" – Dr. Daphne Rickson*

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Aphasia Choirs Go Global: An Interprofessional International Network  
*Alison Talmage, New Zealand*

This poster describes the purpose, development, and activities of Aphasia Choirs Go Global, an international online community of practice composed mainly of music therapists and speech pathologists who lead therapeutic neuro-choirs for adults with communication challenges. We increased online interactions during Covid and will present individual and collaborative choir projects. The Aphasia Choirs Go Global e-poster, was co-authored by Alison Talmage, Kimberley Wade and ten international music therapists and speech therapists from Australia, Hungary, UK, and USA, you can view the toolbox [here](#)



(Photo: From Left: Christie Cula Reid RMT, Australia, Alison Talmage and Kimberley Wade, hold the poster)

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*"Congratulations to Daphne on her significant award, and inspiring to hear Kim and Carolyn's spotlight sessions on this international stage. I am grateful to my university for conference funding - I hope we can collectively expand opportunities for every music therapist to participate in an enriching World Congress, whether in person or virtually." – Alison Talmage*

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## Aotearoa Crisis Intervention Project Summary

### Music Therapy to Support a School and Playcentre in a Flood Affected Region

Context: The project took place in a playcentre, and a school affected by severe flooding in the region where they were located. At the school, the playground was contaminated, and the ability to play in this space was gone. The staff and children were greatly affected and needed emotional support while they rebuilt. The team agreed that the school goal of 'Manawaroa' (keeping going when things are difficult) would likely be supported through community musicking. Similarly, at the playcentre which was located in badly damaged suburb, a programme of active music making would help tamariki, their whanau, and kaiako, to build supportive connections that would help carry them through this difficult time.



(Photo: Stock Image of young pre-school aged children playing various musical instruments)

**Programmes:** A group-based ecological approach was used in both settings in which the music therapist created a safe and approachable space, where tamariki could develop curiosity, explore, and build connections through musical play. Programmes ran for one school term (term 4). One open group session per week was held at the playcentre, each of one hour in duration. This was preceded by setup and connection time with staff and caregivers and followed by a 15 minute debrief time with kaiako. At the school, four groups per week were held, each of 20 minutes duration: a total of nine sessions for each group. Tamariki were divided into age related groups, ranging from 5-12 years. Each group had between 10 to 22 tamariki in attendance each week. The programme culminated with an end of year performance for whānau, requested by the tumuaki, to enable whānau to share in the musical experience and to support closure for kaiako and tamariki. The performance would exemplify overcoming challenges,

adapting, compromise, and working together as a team.

**Evaluations:** The programmes were evaluated using a google docs survey distributed to whānau; interviews with head kaiako and tumuaki in the respective settings; and through a student self-review with a picture and speech bubble layout. Only eight people responded to the google survey, but the majority of these noted that their tamariki enjoyed attending music therapy. Comments included: “We loved it! [The music therapist] is so talented, dynamic, playful, and kind. I was really surprised at how much these sessions have positively impacted the adults, that was a lovely, unexpected bonus!” One person noted that while their daughter “enjoyed the music [...] the therapeutic aspect was limited”. Four of the respondents believed that music therapy had helped their child, and another two answered “maybe”. Both interviewees valued the music therapist’s flexible approach, her ability to work within the school and playcentre cultures, and her consistent presence, and expressed a desire to maintain music therapy at their facilities if funding were available. “A lot has manifested as goodwill between us and [the music therapist]. Music has made that bond really quick.” (Playcentre kaiako). All students who attended music therapy, except for one senior group, completed a self-survey (total 46 students). The survey included a self-reflective page labelled “what I look like and say when I play music”, where students were asked to

draw their face at music and a speech bubble with their words at music. Findings of this survey were largely positive, including self-portraits of smiling faces and speech bubbles with such words as “relaxed”, “I like to do music”, “I have lots of energy”, “I love music, it’s my favourite thing”, and with some constructive feedback on noise including “it’s too loud”, “it’s noisy, but good”, and “rock and roll!” Conclusion: Whanau, kaiako, and tumuaki were grateful for the music therapists’ support. Feedback was mostly positive, with tamariki suggesting that music therapy was enjoyable and potentially relaxing and/or energising. However, longer-term programmes may be needed to develop the type of relationships that lead to observable and sustainable therapeutic change. Survey findings also indicate more education may be helpful to enhance the understanding of the therapeutic elements of music therapy in these settings. Term 4 is particularly busy, and it was hard to schedule meetings. Further a whānau survey may not be the best way to gather feedback on the programmes when the community is already under stress. That said, the survey was designed to be brief and uncomplicated and some useful information was obtained from the small number of respondents.

To find out more about the ACI Special Interest group, visit our website [here](#)

## Ronnie’s fund Recipient: Southern Music Therapy

Kimberley Wade

Southern Music Therapy were awarded the Ronnie’s Fund in 2022 that provided support towards our clinic space tenancy at Braintree Wellness Centre in Papanui. We have been able to give those living with Neurologic conditions greater accessibility to Music Therapy within Christchurch. We have children from special education and ORS funding, transitional adults, adults with intellectual disability, adults with neurological conditions like stroke brain injury and Adults with dementia.



(Photo: The exterior of the BrainTree Centre)

Having a clinic space at BrainTree has also given our clients greater accessibility to



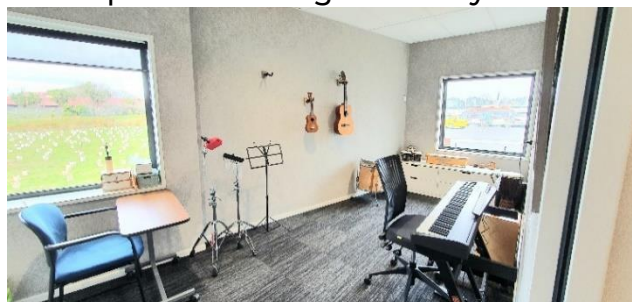
other services and helps us support our clients more. Some of the clients that come to us at BrainTree have transferred from being clients who we have seen at a different facility or in their homes. Over 50% of our BrainTree clients are new clients, this is either because they can now access our service because the location is more convenient, or because they have now heard about us through the exposure BrainTree has given Southern Music Therapy, and Music Therapy as a whole.



(Photo: Group of people at a presentation hosted SMT)

We have been able to set up a collaborate with Dementia Canterbury who also reside at BrainTree to help facilitate the Dementia Choir every second Wednesday for their members. We have established another Music and Movement group with ACET (Adult Conductive Education Trust) who are another community group who access BrainTree's services. At BrainTree we have access to larger spaces allowing us to run groups like the ACET group, Papanui Jammin' group, Papanui Junior Jammers group as well as many duo groups. We have also been able to facilitate events like our SMT Open Day in 2022 & Children & Music Therapy

Workshop we held in January 2023, as well as our private professional developments throughout the year.



(Photo: Music Therapy Room at Braintree)

Thank you so much for this funding, it has helped us to establish a good footing at Braintree Wellness Centre. We are working hard at continuing to develop the relationships with the other tenants. The funding has not only helped us to pay for the lease on the building but has also allowed us to network and form strong relationships with other tenants that we aim to be long standing.

Music Therapy New Zealand provide an incredible service to help support Music Therapists throughout New Zealand. Our therapists are grateful for the resources & opportunities received by MThNZ. We thank you for your continued support allowing Southern Music Therapy to make a difference.

For the Sustainability of our services, it is vital that we continue to be funded for this lease. It allows us to continue offering our services at an affordable rate and to base ourselves for us to continue to seek funding support. Your continued support is important as we have signed a 3-year lease to secure this spot. We would love further support in this area.

To find out more about us and read through our newsletters please see links below.

W: [www.smt.nz](http://www.smt.nz)

<https://www.facebook.com/southernmusictherapy/>

## Selwyn Report: Music Therapy Engagement Scale for Dementia

Luke Stothart

### Introduction:

Music therapy can offer a wide range of social, physical, and emotional benefits for those in aged care settings. It is widely acknowledged that music has transformative qualities that can significantly improve quality of life, however collecting quantifiable evidence for this can be difficult. This article discusses three music therapist's use of an adapted version of the Music Therapy Engagement Scale for Dementia (MTED), developed by Tan et al. (2018), and their consequent thoughts around further use.



(Photo: Stock Photo of two people holding hands)

The Music Therapy Engagement Scale for Dementia (MTED)

The adapted MTED that is used in this study is a four-point Likert scale that assesses four areas of client response to observe: relatedness through music, verbal communication, emotional response, and extent of overall responsiveness. Each number on the scale has corresponding observational content for each category. It also contains a prompt for brief qualitative observations via its comment space. The implementation of MTED by the music therapists is detailed below.  
Individual thoughts:

### Luke

The four-point scale provided a framework for quantitative research in Luke's work at a care home in Auckland. It allowed Luke to track the progress of clients numerically on a weekly basis over a 6-month period. Luke found this useful to refer to, not only at the end of data collection, but also throughout the data collection process. Admittedly, this created bias by default, however, Luke

found it useful to see how each client was progressing statistically on a week-by-week basis. This is because it influenced the session preparation and therapeutic approach to working with each client in the group. If something worked well in a session and was reflected in both the data collection and clinical notes, Luke continued with that approach in the weeks following. If it did not work, he considered what might need to be adjusted in his approach moving forward. Overall, Luke found it extremely useful collecting quantitative data in addition to qualitative data as it provided an alternative perspective and a statistical lens that had been overlooked by Luke before undertaking this research.

#### Sam

Using the four-point scale with two groups at a resident day centre in Auckland enabled Sam to collect quantifiable data over a 40-week period. Tracking progress of attendees and having consistent and uniform goals tailored Sam's approach to the music therapy and the way he thinks about engagement. It is important to mention that due to staffing reasons, it was impossible to have data collected by another professional, and therefore the process was missing a crucial element integral to conducting a non-biased study. Sam acknowledged that MTED was an easily accessible tool that could help professionals without prior music therapy knowledge collect data from music therapy sessions. Furthermore, while Sam was able to collect promising qualitative and quantitative data from clients who

attended for the whole assessment period, unfortunately due to the nature of the resident day centre (where it is common for people to attend only for brief periods before moving to other areas such as assisted care) collecting long-term and consistent data proved difficult.

#### Jonathan

Jonathan has used MTED over a six-month period, tracking weekly sessions at a day program for individuals with Alzheimer's. Though his data collection process resembles that of the other authors, his has two unique aspects. First, he took over from another music therapist who began the collection, and second, that facility staff collected the data which was specific to MTED. This is mainly due to the large size of the group. His role has been to compile and report on the data, while making additional qualitative observations. While it is then difficult to compare his data to theirs, he has found MTED to be useful, mostly because it formally specifies what engagement in this setting can look like, for use by both music therapists and other professionals.

#### Conclusion:

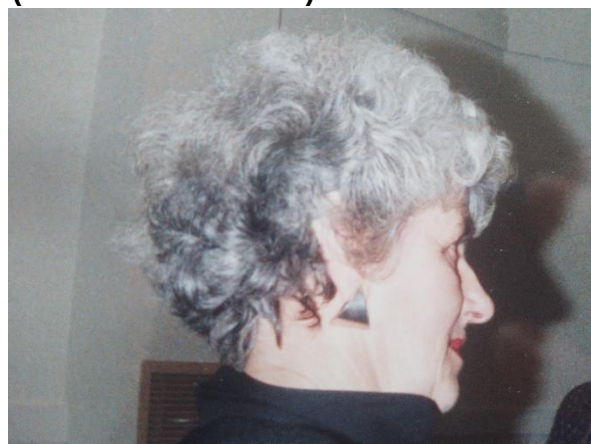
The three music therapists unanimously found MTED to be useful and instructive when assessing the impact of music therapy on people with dementia. The scale's simple, yet thorough criteria provided music therapists and non-music therapy qualified staff with a readily helpful resource, with implications for formal research studies. Due to staffing requirements, it was not possible to have

the data collected by numerous professionals and the therapists agreed that this would be a key addition to any study going forward.

Tan, J., Wee, S.-L., Yeo, P. S., Choo, J., Ritholz, M., & Yap, P. (2018). A new music therapy engagement scale for persons with dementia. *International Psychogeriatrics*, 31(1), 49–58. doi: 10.1017/s1041610218000509

## Obituary

Judith Marie Cooper, CNZM  
(Christchurch)



(Photo: Profile image of Judy)

Judy was a Diversional Therapist who had been using music in the care and support of the elderly for some time when she heard of a Christchurch workshop to be run by Registered Music Therapist Mary Brooks. What she heard and observed there impressed her greatly. She saw how valuable music therapy could be, not just with her psychogeriatric patients, but

with the elderly in general. From then on, her involvement with music therapy went from strength to strength. She joined the New Zealand Society for Music Therapy and became an active and committed protagonist in the cause and promotion of music therapy at both branch and national level. Canterbury Branch members will remember her generous contributions of time and energy at local meetings, and her warm, informative, and encouraging hosting of students and qualified music therapists at Parklands Hospital. Much of the revival of the Canterbury Branch in the late eighties and early nineties can be attributed to Judy's enthusiasm and her untiring energy. During her time as President, the Branch was actively involved in the promotion of music therapy through regular meetings and workshops. She served on the National Executive from 1989 to 1993 and was its chairperson from 1992-1993. Judy became a patron of the New Zealand Society of Diversional Therapy and Recreational Therapists, a life member of Alzheimer's New Zealand, and worked with a wide variety of organisations in the aged care sector. I discovered that had Judy died in October 2022 while researching materials for the history project.

Thank you for your important contribution, Judy.

Dr Daphne Rickson, ONZM



## Featured Therapist

Aliss Pollock, NZ RMTh



(Photo: Aliss, smiling with guitars in the background)

Aliss Pollock is from the UK and graduated with a master in music therapy from University of Roehampton, London, in 2021. She holds a bachelor's degree in music from Royal Holloway, University of London. Aliss is currently based in Auckland at Raukauri Music Therapy Trust, working with neurodivergent and disabled children and young people at Raukauri's Centre in Grafton, and in special schools and community centres across the city.

Prior to this, Aliss worked in the UK's National Health Service and charity sector in a range of settings, including

mainstream primary schools, adult inpatient mental health units, forensic services, learning disability services, older adult mental health, and dementia care. Aliss attended Purcell School of Music, specialising in voice. Throughout her life, Aliss has performed in choirs, enjoying the powerful feeling of community this brings. She sang with the National Youth Choir of Great Britain from 2010-2012 and the Philharmonia Chorus from 2012-2022, taking part in concerts, radio broadcasts and tours across Europe. She is now a proud member of GALS, Auckland's Rainbow Choir. In her spare time, Aliss enjoys gardening, baking, and exploring the beautiful landscapes of Aotearoa.

## Call for Research

Texas Woman's University,  
USA

### Information:

The purpose of this phenomenological study is to understand the ethical dilemmas music therapists around the world experience.

The following research question will guide this study: What ethical experiences do music therapists around the world encounter?

To be eligible to take part in the study, individuals must be:

- 18 years and older as music therapy requires a minimum bachelor's degree college
- Read and speak in English
- A music therapist in a non-United States country
- A music therapist according to the requirements of their country of origin
- Willing to participate in a one-hour individual interview over zoom
- Able to share about a personal ethical dilemma related to being a music therapist and are willing to share their experiences

If you meet all of the inclusion criteria of the study and are interested in participating, please follow this link: [https://twu.qualtrics.com/jfe/form/SV\\_8J7oyhmTb8GNpiK](https://twu.qualtrics.com/jfe/form/SV_8J7oyhmTb8GNpiK) to review the consent form and answer a few demographic questions. If you have any questions or concerns, please email me at: [ldimaio@twu.edu](mailto:ldimaio@twu.edu).



(Image: Stock image of papers and graphs)

We are looking for 8-10 participants. If you agree to participate in the study, we will set up a time to conduct a semi-

structured interview. Participation in this research study is voluntary.

The consent form is online through Qualtrics. The semi-structured interview will occur over the video program Zoom at a time and location convenient to you, will be video and audio recorded and transcribed, and may last up to 60 minutes. For the interview, you will wait in a virtual waiting room for the researcher to confirm your email address. Once you are admitted to the room, the researcher will also lock the room to prevent anyone else from joining. These precautions are for safety and security.

In order to minimize the risk of exposure and to ensure the confidentiality of the interview, the participant will select a pseudonym and change it on Zoom to protect their confidentiality prior to when the researcher starts recording. You will have the opportunity to check the interview transcription and request changes or adjustments. You will also have the opportunity to review the personal themes derived from the transcript of your interview.

The following questions will be asked during the interview:

- 1) What does an ethical dilemma mean to you?
- 2) Tell us how you learned about ethical dilemmas?
- 3) What trainings, if any, did you receive on ethics?
- 4) What trends in your region/country surrounding ethics and MT exist?

- 5) How do you see, internationally, ethics evolving?
- 6) Tell us about an ethical dilemma you experienced.
- 7) Anything else you want to add?

Based on the research design, the researcher will ask follow-up questions for clarification or additional discussion depending on the participant's answers during the interview.

Because the study will be conducted through email and zoom, there is a potential risk of loss of confidentiality in all email, downloading, electronic meetings, and internet transactions.

Participation is completely voluntary, and participants have the right to withdraw from the research without consequences of any kind or loss of benefits to which the subject is otherwise entitled. A risk associated with using the Zoom platform is the risk of hacking, or "Zoom bombing," by others. Another potential risk in this study is you may experience discomfort from the questions asked. There will be no compensation for participation in this research.

The total length of time for each section consists of:

The consent form which will take no longer than 20 minutes

The semi-structured interview over Zoom will take no longer than an hour

The member checking session for the transcript and summary of your interview to be done via email will take no longer than 30 minutes

In total, the time commitment should take no longer than one hour and 50 minutes.

This research has been approved by Texas Woman's University's IRB. If you have any questions or concerns about this research study, please feel free to contact either myself, Dr. Rebecca West or Dr. Della Molloy-Daugherty at the contacts listed below.

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Music is the best.

- Frank Zappa

## Important Dates

21 September: Keys, Bags, Names, Words To honour World Alzheimer's Day, MThNZ are very pleased to be offering an online screening of the documentary 'Keys Bags Names Words', hope in aging and dementia it is free for members or koha entry.

[REGISTER HERE](#)

More info here

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

22 September: Conference Call for Papers

28 September: Journal Club Join [HERE](#)

25 October How to Webinar #2  
Navigating the MThNZ Website,  
[REGISTER HERE](#)  
1 April 2024 – Conference Registrations  
Open

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