



Music Therapy New Zealand

TE RŌPŪ PUORO WHAKAORA O AOTEAROA

Looking Back Moving Forward

Programme Schedule

13 - 15 September 2024

Wellington, New Zealand



www.musictherapy.org.nz

Table of Contents

Table of Contents	02
Overview	03
Registration	04
Venue Floor Plan	05
Friday Schedule	06
Saturday Schedule	07
Sunday Schedule	11
Keynote Speakers	13
Abstracts and Profiles	15
Accommodation	59
Contact	61

Overview

LOOKING BACK MOVING FORWARD

13-15 September 2024 - Wellington NZ

This year's 50th conference marks a significant milestone for Music Therapy New Zealand Te Rōpū Puoro Whakaora o Aotearoa. Friday night's joint Anniversary Celebration also marks the 20-year anniversary of the Master of Music Therapy course, New Zealand School of Music, Te Herenga Waka Victoria University of Wellington. A further milestone will be the launch of a book detailing the history of Music Therapy in New Zealand. Conference attendees will receive a copy as part of their registration (in person attendees only)

With the ethos of bringing our wider global community together in inclusive ways for dialogue and celebration, we are proud to present Music Therapy New Zealand's first hybrid conference which includes a weekend of 49 presentations and 64 presenters from New Zealand, the United Kingdom, Australia, Singapore, India, Japan, USA and Canada.

Attendees at the conference will include members, music therapists, allied health professionals, government, government agencies, independent organisations, and non-government representatives, commercial providers and users of music therapy services.

Dates and venues

The Anniversary Celebration on Friday 13 September will be held at the prestigious Hunter Council Chamber, Victoria University, Kelburn Campus, Wellington.

MThNZ's 50th Anniversary Conference on Saturday and Sunday, 14 and 15 September, is located at the Wharewaka Function Centre, Cable Street in central Wellington.

Scientific Committee

MThNZ would like to acknowledge the work of the Scientific Committee who received and assessed submissions for the 50th Conference:

Dr Carolyn Ayson, Dr Sarah Hoskyns, Dr Daphne Rickson, Penny Warren and Linda Webb. We are fortunate to have such knowledgeable and competent members of MThNZ who were able to support the selection process.

Programme Committee led by President Linda Webb, Daphne Rickson and Council members Rachel Austin and Andrew Tierney, and Administrator Barb Lewis.

Local Programme Committee

Without the support from local members a conference will never be successful. MThNZ thanks the following for their contribution and for more that they will do nearer to the conference.

Rani Allen, Rachel Austin, Megan Glass, Neil Jourdan, Daphne Rickson, Penny Warren.



Registration

LOOKING BACK MOVING FORWARD

13-15 September 2024 - Wellington NZ

Registration options include attendance in person or online attendance only. All registrants will receive access to an online package of recordings of most conference sessions for a six month period after the conference.

Early Bird registration closes on 30 July

Full Registration closes on 26 August

Online registration closes on 6 September

(with an early bird online registration fee as well)



Friday 13 September

**ANNIVERSARY CELEBRATION
HUNTER BUILDING VUW, KELBURN PARADE, WELLINGTON**

5.30pm	Registration
6.00pm	<p>Mihi Whakatau: Tu Temara (Tūhoe), Mata Awhinuke (Marae Operational Manager), Marae o te Herenga Waka MThNZ response: Waiata: Aio Mauritau</p> <p>Welcome by MThNZ Chair Stephen Guerin</p> <p>Welcome by: VUW: Associate Professor Meegan Hall (Ngāti Ranginui, Ngāi Te Rangi, Ngāti Tūwharetoa and Ngāti Apakura) Assistant Vice Chancellor (Mātauranga Māori) MThNZ: President Linda Webb MNZM VUW MMusTher Programme Director Sarah Hoskyns – overview of course WFMT President: Vivian Chan Announcement of new book on History of MThNZ: Daphne Rickson ONZM</p> <p>Special award and video: Award to Morva Croxson CBE for unique contribution to Music Therapy in New Zealand for over 50 years including MThNZ & the course. Citation read by President, Linda Webb MNZM</p> <p>Video message - Dame Hinewehi Mohi DNZM</p> <p>International Video messages – Auriel Warwick, Leslie Bunt, Barbara Wheeler, Robert Krout</p>
7.00pm	Guests Move to Foyer for Networking (Drinks and Canapes)
8.00pm	Close of Evening

Saturday 14 September

**MTHNZ 50TH CONFERENCE
WHAREWAKA, WELLINGTON WATERFRONT,
CABLE STREET, WELLINGTON.
ROOMS USED: MAKARO**

8.00am	Registration (café entrance, signposted)
8.30am	Mihi Whakatau - Peter Jackson, Te Atiawa - Taranaki Iwi, Wellington mana whenua representative and MThNZ Makaro
8.40am	Morning Tea
9.05am	Welcome by President and Chair Makaro



Saturday 14 September

**MTHNZ 50TH CONFERENCE
WHAREWAKA, WELLINGTON WATERFRONT,
CABLE STREET, WELLINGTON.
ROOMS USED: MAKARO, MATIU, MOKOPUNA**

Time	Makaro	Matiu	Mokopuna
9.15am	SESSION 1 Key Note Presentation Denise Grocke, Australia: Growing the Profession of Music Therapy In Aotearoa: Reflections from across the ditch. (Online)		
9.45am	SESSION 2 Book Launch Daphne Rickson, NZ: A History of Music Therapy New Zealand (1974-2023): Passionate PeopleTe Hitori o "Te Rōpū Puoro Whakaora o Aotearoa" (1974-2023):Te Hunga Ngākau Whiwhita		
10.15am	BREAK		
10.20am	SESSION 3 SoundsWell Singers: You Gotta Sing, That's What It's All About Penny Warren and Megan Glass (NZ) with the SoundsWell Singers		
10.50am	SESSION 4 4A Kimberley Wade, NZ: The rollercoaster ride of developing a private practice	SESSION 4 4B Ella Polczyk-Przybyla and Chris O'Connor, NZ: Music Therapy in Corrections – a shared perspective	SESSION 4 4C Sophie Buxton and Rachel Foxell , NZ: Peer Group supervision – forming, storming and norming for six years



Saturday 14 September

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CABLE STREET, WELLINGTON.
ROOMS USED: MAKARO, MATIU, MOKOPUNA, TE PUNI**

Time	Makaro	Matiu	Mokopuna	Te Puni
11.30am	SESSION 5 5A Rachel Austin and Benjamin Jensen, Wellington, NZ: Expanding Skylight: Organisation and music therapist perspectives on incorporating music therapy into a counselling service	SESSION 5 5B Megan Glass and Emily Hunt, NZ: And then came COVID: Living and working in the grey: The lived experience of two music therapists with long covid	SESSION 5 5C Winifred Beevers and Meghan Thamm, Australia: Sharing a client across the country – how we made it work for all of us	
12.10pm	Lunch			
1.10pm	SESSION 6 6A Dennis Kahui, NZ: A Cultural Approach to Music Therapy in New Zealand. A Maori Perspective	SESSION 6 6B Alison Talmage, NZ: Developing a handbook for inclusive neurological choirs through action research	SESSION 6 6D Penny Warren, NZ: Storytelling in Narrative Inquiry Research	SESSION 6 6E Vicky Abad and Katja Enoka, Australia: Music Early Learning Programs in the music therapy space: using past experiences to inform training for the next generation of practitioners. (Workshop 80 mins)
1.50pm	SESSION 7 7A Erin Skinner and Natalie Willson, Australia: KidsXpress: Reflections on Music Therapy within an Expressive Therapy Approach (20 min)	SESSION 7 7B Merrill Tanner, Canada: Singing Therapy: physio for the voice (20 mins) 7C Sinead Hegarty, NZ: A tapestry of climate and community: How music therapy can address the climate crisis and adapt to respond as a natural disaster intervention. (20 mins)	SESSION 7 7D Roundtable Poster presentations Liz Bolwell, NZ: ReSet '24 - A community music therapy project for those integrating into life in Aotearoa New Zealand, to connect and participate in their communities. (15min) Fiona Hearn, NZ: MIX: A celebration of creativity and wellbeing. (15min) Andor Cseh, NZ: Music Therapy and Music, supporting children's emotional development, enhancing communication and creating new pathways to support fine and gross motor skills (10 mins video)	SESSION 6 continues 6E Vicky Abad and Katja Enoka, Australia: Music Early Learning Programs in the music therapy space: using past experiences to inform training for the next generation of practitioners. Workshop: (80 mins)



Saturday 14 September

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ROOMS USED: MAKARO, MATIU, MOKOPUNA, TE PUNI**

Time	Makaro	Matiu	Mokopuna	Te Puni
2.30pm	Afternoon Tea			
2.50pm	SESSION 8 8A Sarah Hoskyns, NZ: Narratives, reflections, and challenges in music therapy research	SSESSION 8 8B Megan Spragg, Australia: Broadening the impact of music therapy – resources, music and ideas (Workshop)	SESSION 8 8C Ajay Castelino, NZ: Enabled Good Lives through music therapy (Online)	SESSION 8 8D Chris O'Connor, NZ: Rangatuone - Weaving Gestures: Conduction (Workshop)
3.30pm	SESSION 9 9A TJ Hernandez, NZ: “Where are you from?” – navigating oppression, power, and privilege in music therapy spaces: a critical auto ethnography on intersectional identities	SESSION 9 9B Kelsey Passlow, Australia: Reflexive understanding of past experiences – looking backwards to understand the way forward in my music therapy journey (20 mins)	SSESSION 9 9C Petra Kern and Daniel Tague, USA: Mapping the global music therapy landscape: getting user input to move forward (Online)	SESSION 9 9D Matthew Breden, Australia: Using Figurenotes to Facilitate Music-Making in Music Therapy (Workshop 80 mins)
4.10pm	SESSION 10 10A Emma Matthews, NZ: Finding my Strengths: Creating opportunities for Music Therapy in specialist education	SESSION 10 10B Katja Enoka, Australia: Taking a deep dive into collaborative goal writing	SESSION 10 10C Sobana Jaiganesh, Bhuvaneshwari Ramesh and Jenita Rajakumari, India: Intersection of Music and Medicine in a Healthcare University (Online)	SESSION 9 Continues 9D Matthew Breden, Australia: Using Figurenotes to Facilitate Music-Making in Music Therapy (Workshop 80 mins)
4.50pm	Close of Day: Reflections and Music Making			
6.00pm	Meet 6pm for 6.30pm Dinner Dinner at Istana Malaysia, 1 Allen Street, Te Aro, Wellington Set menu \$50 pp (excluding beverages) Sharing Plates for entrée and own choice of main all served with rice and roti chanai. Payment on registration form			

Istana Malaysia

Sunday 15 September

**MTHNZ 50TH CONFERENCE
WHAREWAKA, WELLINGTON WATERFRONT,
CABLE STREET, WELLINGTON.
ROOMS USED: MAKARO, MATIU, MOKOPUNA**

Time	Makaro	Matiu	Mokopuna
8.15am	Welcome by President, AGM MThNZ Chair		
8.20am	MThNZ AGM: Makaro including cutting of the 50th Anniversary Cake		
9.30am	Break		
9.50am	SESSION 12 Keynote Presentation Carolyn Shaw, NZ: A letter to my younger music therapist self: post-ableist celebrations weaving disabled and intersectional voices to inform practice, theory and advocacy		
10.30am	SESSION 13 13A Elizabeth Coombes and Beth Pickard, UK: "I always wanted to be a music therapist, but" an exploration of developing inclusivity and widening access in music therapy training through the lens of the revalidated programme at the University of South Wales (Online)	SESSION 13 13B May Bee Choo Clulee and Lewis Stephens, NZ: Kaitiakitanga – a bicultural framing of supervision	SESSION 13 13C Oliver O'Reilly, Australia: Empowering musical flexibility and responsiveness on the guitar
11.10am	SESSION 14 14A Nolan Hodgson and Alicia Stewart, NZ: Roundtable: Crossover therapists: Genre-busting music therapy professionals who are developing their practice in diversifying directions	SESSION 14 14B Nadya Dereskavick, USA: Queering hospice music therapy: a discourse on queer informed considerations – assessment, language and songs in end of life care	SESSION 14 14C Esther Simpson, NZ: A symphony of movement: the impacts of a music therapy movement group with orchestral musicians in a stroke rehabilitation setting (20 mins) 14D Hilary Baxter, Australia: Contemplating the significant impact of early intervention music therapy for children with autism: A case study (20 mins)



Sunday 15 September

**MTHNZ 50TH CONFERENCE
WHAREWAKA, WELLINGTON WATERFRONT,
CABLE STREET, WELLINGTON.
ROOMS USED: MAKARO, MATIU, MOKOPUNA, TE PUNI**

Time	Makaro	Matiu	Mokopuna
11.50am	SESSION 15 15A Jenny Gordon, NZ: Ronnie Gardiner Method: Tried and True?	SESSION 15 15B Emily Wills and Jonathan Williams, NZ: Verbal Skills in Music Therapy (Workshop)	SESSION 15 15C Carlos Riegelhaupt Landreani, NZ: Music Therapy and Psychedelic-Assisted Therapy: past, present and future of music therapy in psychedelic-assisted therapy (20 mins) 15D Networking (20 mins)
12.30pm	Lunch		
1.30pm	SESSION 16 16A Vicky Abad, Australia: Managing change and expectations in music therapy practice: looking back, moving forward the Music Beat Way	SESSION 16 16B Luke Stothart, NZ: The use of Garage Band alongside a portable music recording station in music therapy sessions (Workshop)	SESSION 16 16C Okiko Ishihara, Japan: Experiences of Outreach in Community Using Improvised Music-Making. The Impact on Students in the Training of Music Therapists (20 mins) Online 16D Networking (20 mins)
2.10pm	SESSION 17 17A Oliver O'Reilly, Australia: Am I a real musician? Reflections on an unorthodox musical adolescence (20 mins)	SESSION 17 17B Renata Kuswanto, NZ: The role of music therapy in supporting life after stroke: presentation of case studies of Neurological Music Therapy® in stroke rehabilitation context	SESSION 17 17C Farhana Muhammad Rizaini, Singapore: You, Me & Music – a music therapy workshop for families in Thye Hua Kwan Early Intervention Centre (Singapore) (Online 20 mins) 17D Madhurima Banerjee, India: Group music therapy in the ophthalmology ward (Online 20 mins)

2.50pm **Session 18 Debate: “There is no future for music therapy”
(guest panelists)**

3.40pm **Close of Conference: MThNZ Chair and President**

4.00pm **End of Conference**

KEYNOTE PRESENTATION

Abstracts and Profiles

SESSION 1: KEY NOTE PRESENTATION

GROWING THE PROFESSION OF MUSIC THERAPY IN AOTEAROA: REFLECTIONS ACROSS THE DITCH

PRESENTER: DENISE GROCKE, AUSTRALIA

TIME: ONLINE 9.15AM - 9.45AM

DATE: SATURDAY 14 SEPTEMBER, 2024

VENUE: MAKARO (ONLINE)

I had the privilege of being involved in the very early years of the development of music therapy in Aotearoa. I witnessed the challenges in creating the profession; the development of governance of the association, the challenge of training where there was no existing course, the challenge of creating positions for music therapists, and the necessity to show evidence for the effectiveness of music therapy. These challenges were mirrored in Australia at that time, and in both countries we now enjoy a respected place in our respective health and education systems. This presentation will reflect on the key moments from the early years in growing the profession in Aotearoa and how the roots were established.

Dr Denise Grocke AO, PhD, RMT, RGIMT, FAMI is Professor Emerita in Music Therapy at the Faculty of Fine Arts and Music, University of Melbourne, where she founded the music therapy course in 1978. She retired from teaching in 2012, and in 2016 was awarded the Officer in the Order of Australia (AO) for her pioneering work in music therapy as a practitioner, researcher, author and teacher. Dr Grocke is a Primary Trainer in the Bonny Method of Guided Imagery and Music (GIM) and has published extensively through articles, book chapters and texts. Recent publications are as editor of *Guided Imagery and Music: The Bonny Method and Beyond* 2nd edition (2019), and co-editor of *Guided Imagery & Music and Music Imagery Methods for Individuals and Groups* (2015). She is co-author of the 2nd edition of *Receptive Methods in Music Therapy* (2022) with Dr Katrina McFerran.



KEYNOTE PRESENTATION

Abstracts and Profiles

SESSION 12: KEYNOTE PRESENTATION

A LETTER TO MY YOUNGER MUSIC THERAPIST SELF: POST-ABLEIST CELEBRATIONS WEAVING DISABLED AND INTERSECTIONAL VOICES TO INFORM PRACTICE, THEORY AND ADVOCACY

PRESENTER: CAROLYN SHAW, NZ

TIME: 9.50AM - 10.30AM

DATE: SUNDAY 15 SEPTEMBER, 2024

VENUE: MAKARO

This paper marks 50 years of music therapy in Aotearoa New Zealand, by describing developments in music therapy theory, practice and advocacy that move towards more equity and diversity. Emphasis will be given to post-ableist theory and practice. Weaving my learnings from disabled, neurodivergent, and intersectional voices, I will present in the style of a letter to my younger music therapist self. Looking back to the past will illuminate how historical and cultural contexts influence practice. In this way, it will be a critical ontology of the self (Foucault, 1984), an historical investigation exploring three aspects: knowledge (how we create knowledge); social relations (how we exercise or submit to power relations); selves (how we take ethical actions and become moral agents) (Foucault, 1984). Critical ontology is considered as an ethos, an attitude, a philosophical way of life where we both critique what we are and experiment with going beyond the limits imposed on us: a helpful ethos for a reflexive practitioner. I will reflect on my journey and motivation to dismantle ableism in music therapy, noting the bumps and celebrations. Examples of disability/neurodiversity affirming practice will be given. Looking to the future, I will celebrate the places we may go, including how advocacy for disabled people and advocacy for music therapy can work together.

Dr Carolyn Shaw (she/her) is a New Zealand Registered Music Therapist, supervisor, disability advocate, and teaching fellow at the New Zealand School of Music, Te Kōkī, Victoria University of Wellington, Aotearoa. Since graduating in 2007, she has worked predominantly with children, adolescence, and their families in multiple areas of practice, such as, education, mental health, disability, rehabilitation, and palliative care. Carolyn believes in the importance of ongoing research and learning, and this is reflected in the subjects she teaches at university (music therapy research methods and supervising postgraduate students' research projects). Carolyn is passionate about disability advocacy and in addressing ableism through her writing, research and practice. Her PhD study developed 'Post Ableist Music Therapy' to help make this a central focus in her work. She draws on critical approaches, posthumanism and disability studies. Carolyn has been involved in Music Therapy New Zealand council, the standards of practice working party NZ, and was an article editor for 'Voices: a world forum for music therapy'



Abstracts and Profiles

SESSION 2

**BOOK LAUNCH: A HISTORY OF MUSIC THERAPY NEW ZEALAND (1974-2023):
PASSIONATE PEOPLE**

**TE HĪTORI O "TE RŌPŪ PUORO WHAKAORA O AOTEAROA" (1974-2023):TE
HUNGA NGĀKAU WHIWHITA**

PRESENTER: DAPHNE RICKSON, NZ

TIME: 9.45AM - 10.15AM

DATE: SATURDAY 14 SEPTEMBER, 2024

VENUE: MAKARO

This book documents a 50-year history (1974-1923) of the New Zealand Society for Music Therapy Incorporated, also known, from 2006, as Music Therapy New Zealand (MThNZ) (referred to from here as the Society). It has been produced to commemorate the 50th anniversary of the Society, and to celebrate the contribution that the practice of music therapy and music therapy approaches has made to the health and wellbeing of individuals, groups, and communities in Aotearoa New Zealand. It also aims to give present workers and advocates of music therapy confidence in the integrity and worth of music therapy based on a retrospective view of significant achievements.

Daphne Rickson was a piano teacher, and gig musician who played solo piano, and keyboards in duos and bands. She discovered music therapy after her daughter was born deaf in 1984. Daphne was accepted into the New Zealand Society of Music Therapy's Accreditation Programme in 1988, becoming an Associate of the Society in 1993. She practiced music therapy in Christchurch, predominantly in school settings with children who were deaf/Deaf, autistic, had physical and/or intellectual challenges, and adolescents who had emotional challenges. From 2004 Daphne was a tutor then lecturer and researcher in music therapy at the NZSM – Te Kōkī, Victoria University of Wellington – Te Herenga Waka, before retiring to the position of Adjunct Professor in 2021. During her academic career Daphne became an enthusiastic music therapy researcher and author and has many music therapy publications including journal articles, book chapters, and books. She achieved New Zealand's first PhD in music therapy (2010). She was on the Council for many years before becoming Chair from (1997-2002) and President (2008-2012). She was made a Life Member and President Emerita of Music Therapy New Zealand in 2013; Officer of the New Zealand Order of Merit for services to music therapy in 2022; and was honoured with the World Federation of Music Therapy Lifetime Achievement Award in 2023.



Abstracts and Profiles

SESSION 3

SOUNDWELL SINGERS: YOU GOTTA SING, THAT'S WHAT IT'S ALL ABOUT

PRESENTERS: PENNY WARREN AND MEGAN GLASS, NZ

TIME: 10.20AM - 10.50AM

DATE: SATURDAY 14 SEPTEMBER, 2024

VENUE: MAKARO

SoundsWell Singers, a Wellington based neurological choir will perform some of their songs as part of the celebration of 50 years of music therapy in Aotearoa New Zealand. There will be space for choir members to share some reflections about their own personal journeys and their experiences of being part of the choir. We are excited to share our voices with you.

Penny Warren (NZ RMTh) is a Teaching Fellow on the Master of Music Therapy training programme at the New Zealand School of Music—Te Kōkī, Victoria University of Wellington Te Herenga Waka. Penny is a PhD candidate, co-facilitates SoundsWell Singers neurological choir and runs a music therapy supervision practice.

Megan Glass is a NZ RMTh, working predominantly in special education, but with a strong interest in working with adults with neurological conditions. She is one of the co-leaders of SoundsWell Singers, Wellington's choir for people with neurological conditions. Over the years Megan has been a highly active member of the MThNZ Council, and the local Regional Group, but her life has become much quieter since early 2022!



Abstracts and Profiles

SESSION 4: 4A

THE ROLLERCOASTER RIDE OF DEVELOPING A PRIVATE PRACTICE

PRESENTER: KIMBERLEY WADE, NZ

TIME: 10.50AM - 11.30AM

DATE: SATURDAY 14 SEPTEMBER, 2024

VENUE: MAKARO

Kimberley Wade is the owner and Director of Southern Music Therapy (SMT). Kimberley will discuss her journey from graduation to establishing a large Music Therapy private practice based in the South Island of Aotearoa, New Zealand. In this presentation she will discuss being an entrepreneur and running a private practice in the ever-evolving landscape of healthcare in New Zealand. She will reflect on the past 13 years of growing a private practice, delve into the inception of SMT, sharing the motivations that ignited this venture, as well as the wins and the challenges encountered. She will share some insights into working in the unique New Zealand climate and offer lessons learned for other music therapists who are interested in this way of working. She will share some of the exciting projects SMT is now part of, and outline the roadmap for the potential future sustainability of SMT

Kimberley is the Clinical Director and a Registered Neurologic Music Therapist and is also the Founder of Southern Music Therapy. In 2007 Kimberley completed her Masters in Music Therapy in Wellington. She has worked in a variety of disability settings including special education, aged care, and adult mental health. After gaining some confidence within the profession, Kimberley felt drawn to working clinically with people with neurological conditions. She received further training in Neurologic Music Therapy, vocal psychotherapy as well as continuing courses in music and neuroscience, and communication specific courses. She has a real drive to inspire people to use music to assist in 'finding their voice'; encouraging them to communicate, express themselves and reach their potential. Kimberley works with individuals, small groups and provides consultation in long-term rehabilitation services and the community. She is the song leader for the Cantabrainers choir and provides workshops and in-services promoting and educating caregivers, clients, and professionals about music therapy. In 2021, Kimberley was presented with one of the New Zealander of year, Local Hero Awards, for her work in Canterbury. Both for establishing her own private practice offering music therapy sessions for people with disabilities as well as co-founding the Cantabrainers Choir.



Abstracts and Profiles

SESSION 4: 4B

MUSIC THERAPY IN CORRECTIONS – A SHARED PERSPECTIVE

PRESENTERS: ELLA POLCZYK-PRZYBYLA AND CHRIS O’CONNOR, NZ

TIME: 10.50AM - 11.30AM

DATE: SATURDAY 14 SEPTEMBER, 2024

VENUE: MATIU

Across 2023/2024 Ella and Chris have facilitated music therapy interventions at Hawkes Bay Regional Prison and Auckland Prison. This has been part of a nationwide evaluation of arts in corrections, with 12 prisons across the motu participating, and a varied group of practitioners: story tellers, theatre makers, crafters, arts therapists, Rongoa practitioners, and music therapists. For their presentation, Ella and Chris will share dimensions and highlights of this fascinating, challenging and rewarding work.

Ella Polczyk-Przybyla, originally from the UK, trained as a musician from a young age focusing on jazz performance and specialising in playing the clarinet and saxophone. Ella worked in California teaching music and horse riding, then returned to study music therapy at the University of the West of England. Whilst studying, Ella continued to fuel her love of performing at festivals across Europe including: Glastonbury; Boomtown; Shambala; the Edinburgh Fringe Festival; and many other exciting venues with her band The Rin Tins. Ella joined the Raukauri Music Therapy Trust team in 2021 and has enjoyed supporting people at the centre, in schools and in community centres across Hawke’s Bay and has big plans to continue growing the centre in the Bay.

Chris O’Connor began volunteering at RMTTC in 2019, completing his Masters training at VUW 2020 - 2022, and has been working as a registered music therapist for the Raukauri Music Therapy Trust since 2022. Prior to his involvement in music therapy, Chris worked as a freelance performer, composer, recording artist and teacher. He has toured the globe with Neil Finn, Tami Neilson, The Phoenix Foundation and Don McGlashan. He is currently the drummer in The Phoenix Foundation and continues to enjoy a long standing collaboration with Don McGlashan. He lives in Auckland with his partner and two children.



Abstracts and Profiles

SESSION 4: 4C

PEER GROUP SUPERVISION – FORMING, STORMING AND NORMING FOR SIX YEARS

PRESENTERS: SOPHIE BUXTON AND RACHEL FOXELL, NZ

TIME: 10.50AM - 11.30AM

DATE: SATURDAY 14 SEPTEMBER, 2024

VENUE: MOKOPUNA

This presentation reflects the six-year journey of a peer supervision group. The presentation will focus on different models used and experienced in the group, in the search to find the most effective way of working together. The group's focus on psychodynamic thinking will be discussed in combination with the changing group membership and group process. With a particular focus on the structure and models of the group we aim to explore the challenges and overwhelming benefits of our peer work together, for our clinical, professional and personal development.

Sophie Buxton, NZ RMTh, MMusTher, GradDipPsychotherapy, GIM, KA Viola(Germany), BMus, is currently working at Hospice West Auckland in end of life care and bereavement. She has 12 years' experience working in neurological settings, disability and mental health (including trauma) and community music therapy. Sophie is a qualified Guided Imagery and Music practitioner and is currently completing a Master of Psychotherapy at AUT. Sophie has been a member of the Acute Crisis Intervention Group and offers clinical supervision.

Rachel Foxell, NZ RMTh, MMusTher, BMus, GradDip Primary Teaching is the Clinical Services Manager at The Raukauri Music Therapy Trust. She has 15 years experience working with people across the lifespan in a wide variety of settings including in special education, neurorehabilitation, mental health, aged care, dementia care, cancer care, and early childhood. Rachel is also a qualified teacher and clinical supervisor.



Abstracts and Profiles

SESSION 5: 5A

EXPANDING SKYLIGHT: ORGANISATION AND MUSIC THERAPIST PERSPECTIVES ON INCORPORATING MUSIC THERAPY INTO A COUNSELLING SERVICE

PRESENTERS: RACHEL AUSTIN AND BENJAMIN JENSEN, WELLINGTON, NZ

TIME: 11.30AM - 12.10PM

DATE: SATURDAY 14 SEPTEMBER, 2024

VENUE: MAKARO

It does not appear common for music therapists to work within counselling organisations in Aotearoa/New Zealand. We will explore what it means for Skylight to include music therapy as a service option. We will share the challenges of adapting music therapy delivery in this context, including bridging the gaps in whānau expectations between counselling (the known) and music therapy (the unknown). Rachel will reflect on how her prior experience in education and child development has informed her music therapy approach at Skylight.

Benjamin Jensen and Rachel Austin work with Skylight in Wellington. Skylight is a not-for-profit counselling organisation, specialising in support for younger people who have experienced grief, loss or trauma. Rachel (NZ RMTh, MMusTher, BEd, DipHD, DipTch) is a music therapist with a background in primary and early childhood education. Benjamin (PMNZAC, MCouns) is a counsellor and one of Skylight's Counselling Co-ordinators.



Abstracts and Profiles

SESSION 5: 5B

AND THEN CAME COVID: LIVING AND WORKING IN THE GREY: THE LIVED EXPERIENCE OF TWO MUSIC THERAPISTS WITH LONG COVID

PRESENTERS: MEGAN GLASS AND EMILY HUNT, NZ

TIME: 11.30AM - 12.10PM

DATE: SATURDAY 14 SEPTEMBER, 2024

VENUE: MATIU

This presentation follows on from recent discourse relating to the lived experience of music therapists who identify as neurodiverse, disabled, living with chronic illness, mental health challenges and other diverse ways of being. As music therapists living with Long Covid, we would like to share our personal experiences, and how these have changed their ways of living and working, as well as exploring how Long Covid has transformed their understanding of effective music therapy practice and enriched their relationships with the people they work with. The presentation will reference recent literature, share personal experiences through anecdotes, photos, and song (if they have the energy!) and challenge music therapy colleagues to look beyond society's perception of the healthy/ sick binary.

Megan Glass is a NZ RMTh, working predominantly in special education, but with a strong interest in working with adults with neurological conditions. She is one of the co-leaders of SoundsWell Singers, Wellington's choir for people with neurological conditions. Over the years Megan has been a highly active member of the MThNZ Council, and the local Regional Group, but her life has become much quieter since early 2022.

Emily Langlois Hunt is Director and NZ RMTh at the Little Musical Caravan, a Porirua-based music therapy service for children and young people. Emily has a strong interest in supporting disabled and neurodivergent young people which is rooted in her own lived experience. She runs a neuro-affirming and disability positive practice which takes a post-ableist, anti-oppressive approach.



Abstracts and Profiles

SESSION 5: 5C

SHARING A CLIENT ACROSS THE COUNTRY – HOW WE MADE IT WORK FOR ALL OF US

PRESENTERS: WINIFRED BEEVERS AND MEGHAN THAMM, AUSTRALIA

TIME: 11.30AM - 12.10PM

DATE: SATURDAY 14 SEPTEMBER, 2024

VENUE: MOKOPUNA

Working collaboratively with other health disciplines is almost routine for music therapists. Shared care is the gold standard for our clients. This presentation is about working with the same client – separately and in two different locations. A whole different ballgame. A client in regional New South Wales (NSW) visited her family in metropolitan Melbourne, Victoria (VIC), for a week each month. She asked if it were possible to have sessions in her home and in Melbourne. This presentation details how two music therapists (RMT) – NSW & VIC – made it possible for the client to maintain music therapy sessions. It describes the way they communicated with each other, with the client's case manager, how they managed MT goals, interventions, billing and the outcomes for all involved.

Winifred Beevers - Winifred has many years' experience as an RMT. She works with people in their home, in residential facilities and in hospitals. Winifred's expertise includes all forms of dementia, neurological disorders, ABI, palliative care and mental health. Winifred has presented at conferences, written articles, delivered many seminars and combines working in a large ABI unit with running her practice in Melbourne.

Meghan Thamm - Meghan has 20 years' experience as an RMT working in pediatrics, disability, mental health, ABI, trauma and aged care. She has worked in in-patient units, residential aged care, community settings and in people's homes. Meghan has also presented at conferences, delivered workshops and staff training and runs her practice in the Lismore region of New South Wales. "Winifred and Meghan have never met in person, until this conference in New Zealand!"



Abstracts and Profiles

SESSION 6: 6A

A CULTURAL APPROACH TO MUSIC THERAPY IN NEW ZEALAND. A MAORI PERSPECTIVE

PRESENTER: DENNIS KAHUI, NZ

TIME: 1.10PM - 1.50PM

DATE: SATURDAY 14 SEPTEMBER, 2024

VENUE: MAKARO

I want to take you on a journey to share how I get Sara Cohen Special Needs School (SC) from the classroom to the big stage of Polyfest which involves the Pacific nations celebrating cultural awareness through song and dance. SC has a huge Pacifica setting. I utilise this by learning from, making inclusive and sharing the leadership. I will have a 20-minute video recording to support my presentation, to show the gradual conditioning of the SC whanau locking in the 5 set song performance. Preparing SC whanau for Polyfest means creating and supporting strategies that are fun, safe and culturally appropriate. Communication with all parties (students, staff and whanau) is the key. Kaumatua support allows me to tread safely and more freely when using a Maori cultural approach. Ko Kane Holmes te ingoa o te Kaumatua. Ko Taranaki me Poneke tona whenua. "The sound of the rain brings new beginnings. (He timatanga hou te tangi o te ua)"

I am a registered music therapist. For the last 7 years I have worked at Sara Cohen Special Needs School in Dunedin. I completed my Masters in Music Therapy at Massey University in 2007, and have since worked in various places, including Te Hou Ora Whanau Services Dunedin, the Youth Justice team where Karini Wallace and I created the Supported Bail Youth program and the Corstophine Baptist Community Trust CBCT. I have undertaken two holiday programmes for the MINT Charity Trust in Wanaka where a Maori cultural approach to sessions were shared. This left deep impressions for both students and staff. I have taken two Dunedin schools to Polyfest. I am planning to take The MINT Charity Trust to their 1st Polyfest in 2024 in Dunedin. I do my best to view the world through both eyes, the Māori and Tauīwi. My approach is to share the best of me with my culture. Participants do not have to be Maori but rather participants who wish to go on a journey together to feel what I feel. Tenei matou nga tangata o te Ao Maori o nga hau e wha Whanau Tinana Wairua Hinengaro e mihi atu nei ki a koutou kia ora ra kia ora ra, Tihei Mauri ora.



Abstracts and Profiles

SESSION 6: 6B

DEVELOPING A HANDBOOK FOR INCLUSIVE NEUROLOGICAL CHOIRS THROUGH ACTION RESEARCH

PRESENTER: ALISON TALMAGE, NZ

TIME: 1.10PM - 1.50PM

DATE: SATURDAY 14 SEPTEMBER, 2024

VENUE: MATIU

This PhD action research study at the University of Auckland Centre for Brain Research has investigated professional practice with two "neurological choirs" - singing groups for adults living with a neurological condition that affects their communication and social participation. Current participants include adults (mainly 65+) with post-stroke aphasia, Parkinson's, dementia or traumatic brain injury, as well as family members, carers, and community and student volunteers. The main outcome of this research is a flexible handbook for practitioners - both music therapists and other professionals working in this "arts for health" space. This presentation provides an overview of the action research process and the handbook's "VOCCAL Framework", shared mainly through songs with audience participation.

Alison Talmage is a Registered Music Therapist, teacher and supervisor based in Tāmaki Makararau Auckland. Originally from the UK, Alison holds dual citizenship and is a New Zealand trained music therapist. She has worked with individuals, families and groups with diverse needs across the lifespan in schools, a music therapy centre, a university research centre and in the community. Alison's current practice and PhD study focuses on inclusive neurological choirs for adults with acquired neurological conditions that impact their communication and wellbeing.



Abstracts and Profiles

SESSION 6: 6D

STORYTELLING IN NARRATIVE INQUIRY RESEARCH

PRESENTER: PENNY WARREN, NZ

TIME: 1.10PM - 1.50PM

DATE: SATURDAY 14 SEPTEMBER, 2024

VENUE: MOKOPUNA

This presentation will draw on PhD research which utilises a narrative inquiry (storytelling) methodology to uncover the supervision experiences of early career music therapists, and supervisors of early career music therapists. In supervision, music therapists share their stories of music therapy practice, and meanings are gathered through actively listening to the experiences and expressions of participants. I will primarily focus on aspects of my personal journey as a researcher, reflecting on the process of looking back on and retelling experiences, including incorporating the arts

Penny Warren (NZ RMTh) is a Teaching Fellow on the Master of Music Therapy training programme at the New Zealand School of Music—Te Kōkī, Victoria University of Wellington Te Herenga Waka. Penny is a PhD candidate, co-facilitates SoundsWell Singers neurological choir and runs a music therapy supervision practice



Abstracts and Profiles

SESSION 6: 6E

MUSIC EARLY LEARNING PROGRAMS IN THE MUSIC THERAPY SPACE: USING PAST EXPERIENCES TO INFORM TRAINING FOR THE NEXT GENERATION OF PRACTITIONERS, WORKSHOP

PRESENTERS: VICKY ABAD, KATJA ENOKA, AUSTRALIA

TIME: 1.10PM - 2.30PM (80 MINS)

DATE: SATURDAY 14 SEPTEMBER, 2024

VENUE: TE PUNI

Recently, there has been a proliferation of formal music programs available to families with young children, but no legislative guidelines on what constitutes such a program, or any minimum training qualifications required to conduct one. While tertiary studies may address some of this, graduates continue to anecdotally report not feeling adequately trained to do so. This workshop provides the theoretic background and research that informs the practical training on how to structure and conduct a MELP. The training also identifies what particular structures parents use to support their parenting in the home, and enhance their parent-child musical interactions

Dr Vicky Abad is a Registered Music Therapist, researcher and business owner, with extensive national and international clinical experience in paediatric and family centred early intervention music therapy. She holds a PhD in music therapy and music early learning. Vicky has published and presented internationally and nationally and is the immediate Past President of the Australian Music Therapy Association.

Katja Enoka (she/her) is a Registered Music Therapist working and playing in Meanjin (Brisbane) Australia. She is passionate about collaborating with music therapy participants to advocate to stakeholders and funding bodies.



Abstracts and Profiles

SESSION 7: 7A

KIDSPRESS: REFLECTIONS ON MUSIC THERAPY WITHIN AN EXPRESSIVE THERAPY APPROACH

PRESENTERS: ERIN SKINNER AND NATALIE WILLSON, AUSTRALIA

TIME: 1.50PM - 2.10PM

DATE: SATURDAY 14 SEPTEMBER, 2024

VENUE: MAKARO

KidsXpress – a registered Australian charity supporting children’s mental health – wishes to share their perspective on the unique positioning of music therapy alongside other creative arts therapists and trauma-informed education consultants. Music, within this collective work, lends itself as a gateway to shared experience, an invitation “to inhabit one another’s emotional world, to resonate with each other in an embodied way that promote[s] the possibility of truly encountering each other in the space between” (Badenoch, 2018).

Erin Skinner (Registered Music Therapist) is an Expressive Therapist at KidsXpress and Natalie Willson (Registered Music Therapist) is a Clinical Standards Lead at KidsXpress. Based in Sydney Australia, KidsXpress delivers Expressive Therapy services to support the mental health of children under the age of 12 years using music, art, drama and play therapies. The service provides a multi layered intervention that takes a client-centred and trauma-informed approach to support children and their caregiving networks. In bringing our Trans-Tasman community together in inclusive ways, Erin and Natalie offer their reflections on the unique positioning of music therapy in collaboration with other creative arts therapies within KidsXpress’ school and community settings.



Abstracts and Profiles

SESSION 7: 7B

SINGING THERAPY: PHYSIO FOR THE VOICE

PRESENTER: MERRILL TANNER, CANADA

TIME: 1.50PM - 2.10PM

DATE: SATURDAY 14 SEPTEMBER, 2024

VENUE: MATIU

Singing groups should be integrated into all healthcare settings. Singing is a more vigorous use of the vocal system than speaking and is thus an effective and enjoyable way to improve speaking voices. Additional physical health benefits, including improved swallowing, better airway protection, reduction of coughing, easier recovery from respiratory illness, and improved respiration may also result. A group format has many advantages: it is enjoyable, stress-free creative expression, provides stimulation to multiple areas of the brain, brings the Lombard and Choral effects into play, and is cost effective. Vocal group activities lead to reduced isolation, more communication with others, better mood, and greater confidence, all of which help maintain the newly formed vocal skills. Session exercises, format and songs used will be discussed and demonstrated with audience participation. Voice building singing groups could become a specialty that combines music therapy and voice/speech therapy.

Merrill Tanner is a registered speech-language pathologist and a trained singer (BMus and MMus in voice performance). She used singing in her hospital work as a speech therapist to treat people with voice problems due to deconditioning from illness or aging, or who have voice, speech and language issues resulting from brain injury (TBI, stroke) and neurological disease (PD, dementia, PPA, MS, etc.). In 2012 she completed a PhD in Rehabilitation Science at the University of Alberta (Edmonton, Canada) on the use of singing and voice therapy to treat vocal difficulties experienced by people with Parkinson disease (PD). In a community setting she has run groups for people with PD, Interstitial Lung Disease and dementia that have included caregivers.



Abstracts and Profiles

SESSION 7: 7C

SINGING THERAPY: A TAPESTRY OF CLIMATE AND COMMUNITY: HOW MUSIC THERAPY CAN ADDRESS THE CLIMATE CRISIS AND ADAPT TO RESPOND AS A NATURAL DISASTER INTERVENTION.

PRESENTER: SINEAD HEGARTY, NZ

TIME: 2.10PM - 2.30PM

DATE: SATURDAY 14 SEPTEMBER, 2024

VENUE: MATIU

In February 2023, Cyclone Gabrielle decimated Te-Matau-a-Māui (Hawkes Bay). This research sought to answer the question “how did I as a student music therapist identify and respond to the needs/aspirations of a community significantly impacted by this climate induced event?”. An arts-informed community autoethnography was used to investigate this question. Music therapy was viewed as a valuable part of a complex tapestry of what is needed to promote wellbeing in circumstances where environmental instability is present.

Sinead Hegarty, a new graduate Music Therapist from Te Herenga Waka, Victoria University Aotearoa. I work with Raukatauri Music Therapy Trust at their Hawkes Bay centre in Hastings, where I also had the privilege of growing up. I have an interest in community building and equity and inclusion for all. My learning experiences as a student music therapist took place in mental health settings, community centres for Disabled adults, specialist schools, and Community Music Therapy for disaster relief as a result of Cyclone Gabrielle in 2023. I am interested in the systems that influence individuals and how music, especially in group and community contexts, enables the individual to experience their absolute uniqueness alongside their interconnectedness with their social and environmental surroundings. Creative arts can foster a deeper sense of one’s belonging in the world and I am curious about how music therapy can harness this power in my practice.



Abstracts and Profiles

SESSION 7: 7D

ROUNDTABLE POSTER PRESENTATIONS

PRESENTERS: LIZ BOLWELL, NZ: RESET '24 - A COMMUNITY MUSIC THERAPY PROJECT FOR THOSE INTEGRATING INTO LIFE IN AOTEAROA NEW ZEALAND, TO CONNECT AND PARTICIPATE IN THEIR COMMUNITIES.

FIONA HEARN, NZ: MIX: A CELEBRATION OF CREATIVITY AND WELLBEING

ANDOR CSEH, NZ: MUSIC THERAPY AND MUSIC, SUPPORTING CHILDREN'S EMOTIONAL DEVELOPMENT, ENHANCING COMMUNICATION AND CREATING NEW PATHWAYS TO SUPPORT FINE AND GROSS MOTOR SKILLS

TIME: 1.50PM - 2.30PM

DATE: SATURDAY 14TH SEPTEMBER, 2024

VENUE: MOKOPUNA

Liz Bolwell, NZ: ReSet '24 - A community music therapy project for those integrating into life in Aotearoa New Zealand, to connect and participate in their communities.

Language and culture can sometimes become a barrier to migrant populations participating socially in their new communities. ReSet '24 seeks to invite those resettling into Aotearoa New Zealand to make connections through musical experiences, workshops, and collaboration with local musicians. With a grant from 'Creative Communities NZ' the intention is to explore performing opportunities later in the year to showcase the diversity in our group and the cultural influences in our music.

I became a music therapist as a career change after teaching. I have worked in health and community settings for the last nine years with individuals and groups. My passion is in building musical relationships utilising the tools of rhythm and voice. My private practice is 'rhythm4wellbeing' which can be adapted across various population groups.

Fiona Hearn, NZ: MIX: A celebration of creativity and wellbeing

This poster celebrates music therapy at MIX, a mental health community day service in Te Awa Kairangi, Hutt Valley. Weekly group music therapy sessions have been a part of MIX's creative arts programme since 2007. Participant led ideas have shaped the work including song writing, recordings and music performances. Feedback from participants will be shared and links to frameworks including Te Whare Tapa Whā and the Five Ways to Wellbeing will be explored.

Fiona Hearn is from Te Awa Kairangi, Lower Hutt and has worked as a registered music therapist since 2006. She has a Bachelor of Music in performance (classical violin) and a Master of Music Therapy from the New Zealand School of Music. She is currently working in a range of areas including early intervention with preschool children and their whānau, neurodivergent and disabled rangatahi, and in community and acute mental health with adults. She also has a supervision practice, supervising music therapy students, new graduates, music specialists and registered music therapists. She uses a person-centred approach and has a passion for learning from the people she works with.



Abstracts and Profiles

SESSION 7: 7D

ROUNDTABLE POSTER PRESENTATIONS

PRESENTERS: LIZ BOLWELL, NZ: RESET '24 - A COMMUNITY MUSIC THERAPY PROJECT FOR THOSE INTEGRATING INTO LIFE IN AOTEAROA NEW ZEALAND, TO CONNECT AND PARTICIPATE IN THEIR COMMUNITIES.

FIONA HEARN, NZ: MIX: A CELEBRATION OF CREATIVITY AND WELLBEING

ANDOR CSEH, NZ: MUSIC THERAPY AND MUSIC, SUPPORTING CHILDREN'S EMOTIONAL DEVELOPMENT, ENHANCING COMMUNICATION AND CREATING NEW PATHWAYS TO SUPPORT FINE AND GROSS MOTOR SKILLS

TIME: 1.50PM - 2.30PM

DATE: SATURDAY 14TH SEPTEMBER, 2024

VENUE: MOKOPUNA

Andor Cseh, NZ: Ad libitum. Music Therapy and Music, supporting children's emotional development, enhancing communication and creating new pathways to support fine and gross motor skills

A short, but powerful exhibition of the use of Music and Rhythm, Music Therapy, in collaboration as a compliment in Early Intervention/Conductive Education. Rhythmical intention....what is it? A celebration and acknowledgment of Music Therapists on the field, including testimonials of service users. Children's and their families. Highlighting the parallel universe between Music Therapy and CE. Will show close-up moments of individual success in progress, as well as the dedication and commitment of a Music Therapist in a multi and transdisciplinary team.

Andor Cseh is the Senior Conductor in Conductive Education Wellington Trust and graduated from International Peto Institute Budapest, Hungary in 1988. He came to NZ in 1993 and is working with children from 06 month of age through the full spectrum of developmental diversity. He has been able to provide practical placement for Music Therapist students from early 2000, with success and complimented benefit. He has been lucky to be able to have lots of wonderful, musically talented people around him and his work. He has a deep, personal relationship with music himself and has sincere appreciation towards the profession of Music Therapy in New Zealand.



Abstracts and Profiles

SESSION 8: 8A

NARRATIVES, REFLECTIONS, AND CHALLENGES IN MUSIC THERAPY RESEARCH

PRESENTERS: SARAH HOSKYNS, NZ

TIME: 2.50PM - 3.30PM

DATE: SATURDAY 15 SEPTEMBER, 2024

VENUE: MAKARO

In the last two decades there has been an exponential growth in the development of the evaluation of music therapy practice and research. This growth provides a rich evidence base for the burgeoning music therapy practitioner as well as for potential employers and adds to increased public confidence and awareness. In this presentation three seasoned music therapists and researchers draw from narratives of their own research journeys demonstrating some of the challenges in negotiating music therapy evaluation and research for practitioners and students. They relate this to international standards, particularly in relation to ethical awareness, the nature of “knowledge”, arts-informed processes, and sociocultural issues in research. Reflection is also given to interviews with three music therapy Elders and visionaries.

Sarah Hoskyns (she/ her) is a registered music therapist in New Zealand and the UK and is currently Director of the Master of Music Therapy Programme at Te Herenga Waka – Victoria University of Wellington. She trained in London with Juliette Alvin, Leslie Bunt and Maggie Pickett (at the Guildhall School of Music and Drama) and was Head of the Music Therapy Department there from 1991– 2004, when she emigrated to Aotearoa with her family. Her PhD (from Victoria and Massey Universities) explored the integration of practice and research in music therapy education. Sarah’s practitioner experience has been in the Probation Service, neurodisability and with children and families. She maintains active musical interests, playing mandolin, piano and mbira and learning oud. Her research interests are in music therapy education and intercultural practice.



Abstracts and Profiles

SESSION 8: 8B

RESOURCING - BROADENING THE IMPACT OF MUSIC THERAPY

PRESENTER: MEGAN SPRAGG, AUSTRALIA

TIME: 2.50PM - 3.30PM

DATE: SATURDAY 14 SEPTEMBER, 2024

VENUE: MATIU (WORKSHOP)

From music and activities to concepts and ideas we influence those we work with, their supporters and the public. What would happen if we consciously focused on developing this part of our practice? Megan will share her journey through the minefield of social media, publishing and production and provide some ideas learnt through experience and research. We will look at practical ways we can broaden the impact of our practice and the footprint of music therapy within our communities.

Megan Spragg is a Registered Music Therapist, based in Melbourne, Australia and trained in New Zealand. She has worked within community and education settings for over 15 years. She is the director of Sounding Board Music Therapy, which has a twofold focus on developing resources for carers, teachers, therapists, parents, and clients as well as a community based private practice.



Abstracts and Profiles

SESSION 8: 8C

ENABLED GOOD LIVES THROUGH MUSIC THERAPY

PRESENTER: AJAY CASTELINO, NZ

TIME: 2.50PM - 3.30PM

DATE: SATURDAY 14 SEPTEMBER, 2024

VENUE: MOKOPUNA (ONLINE)

The NZ Government launched the “Enabling Good Lives” approach in 2021 to empower disabled people to have more control and choice about the support they receive. This presentation provides a framework for how family-centred music therapy aligns with the Enabling Good Lives approach. It will demonstrate that music therapy fits the new approach and should be offered as a core therapy within this service.

Dr Ajay Castelino is a New Zealand Registered Music Therapist and Post-Doctoral Fellow at the University of Melbourne. His music therapy practice has primarily centred on working with disabled children, young people and their families.



Abstracts and Profiles

SESSION 8: 8D

RANGATUONE - WEAVING GESTURES: CONDUCTION WORKSHOP

PRESENTER: CHRIS O'CONNOR, NZ

TIME: 2.50PM - 3.30PM

DATE: SATURDAY 14 SEPTEMBER, 2024

VENUE: TE PUNI (WORKSHOP)

Improvisation and conducting meet as Chris O'Connor guides participants through this recent text by Aotearoa musician Riki Pirihi. Drawing on the work of Lawrence D. "Butch" Morris (USA), Pirihi reframes Morris' remarkable approach to improvisation through an indigenous lens. This is a fully participatory workshop, so be ready to play! You'll learn conduction techniques you can weave immediately into your music therapy practice, gain some insight into the challenging realm of improvised music, as well as pick up some new kupu for your te reo journey. Chris O'Connor has enjoyed a creative collaboration with Riki Pirihi, beginning in the late 1990s when Chris toured with Trinity Roots, and continuing to this day with regular collaborations in Aotearoa's underground experimental music scene.

Chris began volunteering at RMTC in 2019, completing his Masters training at VUW 2020 - 2022, and has been working as a registered music therapist for the Raukauri Music Therapy Trust since 2022. Prior to his involvement in music therapy, Chris worked as a freelance performer, composer, recording artist and teacher. He has toured the globe with Neil Finn, Tami Neilson, The Phoenix Foundation and Don McGlashan. He is currently the drummer in The Phoenix Foundation and continues to enjoy a long standing collaboration with Don McGlashan. He lives in Auckland with his partner and two children.



Abstracts and Profiles

SESSION 9: 9A

“WHERE ARE YOU FROM?” – NAVIGATING OPPRESSION, POWER, AND PRIVILEGE IN MUSIC THERAPY SPACES: A CRITICAL AUTO ETHNOGRAPHY ON INTERSECTIONAL IDENTITIES

PRESENTER: TJ HERNANDEZ, NZ

TIME: 3.30PM - 4.10PM

DATE: SATURDAY 14 SEPTEMBER, 2024

VENUE: MAKARO

This research explored a first-generation (New Zealand born) Filipino music therapy student's experience using a critical auto-ethnography to explore their intersectional identities while on placement in aged-care settings. Using a thematic analysis, four themes emerged: 1) locating the self, 2) connection in and around the therapeutic relationship, 3) dissonance in and around the therapeutic relationship, and 4) restorative practices. The findings revealed insights on enhancing the therapeutic relationship by taking accountability for our privileges and unchecked biases, while also practicing self-compassion for our minority identities.

I am a first-generation Filipino-Kiwi and a recently qualified music therapist. I gravitate towards person-centred and strength-based approaches, and I firmly believe that music brings out the best in us. I love seeing how music can empower people to discover their innate strengths and abilities. Having been a carer for my late Lola ("Grandma" in Tagalog), an autistic sibling, I find that being a music therapist has allowed me to continue caring for others!



Abstracts and Profiles

SESSION 9: 9B

REFLEXIVE UNDERSTANDING OF PAST EXPERIENCES – LOOKING BACKWARDS TO UNDERSTAND THE WAY FORWARD IN MY MUSIC THERAPY JOURNEY

PRESENTER: KELSEY PASSLOW, AUSTRALIA

TIME: 3.30PM - 3.50PM

DATE: SATURDAY 14 SEPTEMBER, 2024

VENUE: MATIU

Our experiences as music students and young musicians matter. They underpin the identity we form as professionals in music therapy and can be the origin of unintended biases that can profoundly influence how we interact in session. In this presentation, I will share my personal journey from beginner piano student, through undergraduate studies to registered music therapist, and the lived experience of managing anxiety that I believe resulted from my experiences studying music as a major. I share how I use reflexivity in my instrumental teaching and music therapy practice to create an environment which nourishes rapport, reduces stress, and increases self-awareness. Thereby, enabling self and participant evaluation, and when necessary, sensitively modifying my work with clients (Bruscia, 2015). I hope that my personal journey encourages other RMTs to reflect on their past and current practice, ultimately to support the people we work with in the most effective, authentic, and inclusive way.

Kelsey is a second-year Music therapy graduate and piano teacher based in Meanjin, Brisbane, Australia. Her childhood was spent in the Middle East with her family where she first found her love of music at the piano, before her teenage years in a little beachy town called Coffs Harbour, Gumbaynggirr [Goom Ban Gir] country, in NSW, Australia. She moved to Brisbane to study a Bachelor of Music at the Queensland Conservatorium majoring in Classical Piano before completing her Masters of Music Therapy at the University of Melbourne in 2022. Kelsey was working as an Allied Health Assistant to a music therapist for 3 years, giving her ample time and lots of practical experience to fall in love with the profession before graduating. She has a special interest in early childhood music therapy as well as in the adolescent mental health field. She is a Registered Music Therapist with Music Beat Therapy Services as well as Lessons Team Leader for Music Beat Lessons + Tuition, in addition she is a private piano teacher and is currently a Music Therapist at Queensland Health's Child Youth in Mental Health services at the Logan Adolescent Day program.



Abstracts and Profiles

SESSION 9: 9C

MAPPING THE GLOBAL MUSIC THERAPY LANDSCAPE: GETTING USER INPUT TO MOVE FORWARD

PRESENTERS: PETRA KERN AND DANIEL TAGUE, USA

TIME: 3.30PM - 4.10PM

DATE: SATURDAY 14 SEPTEMBER, 2024

VENUE: MOKOPUNA (ONLINE)

Join us for an insightful reflection on global music therapy practice, drawing from our 2017 international survey study. Exploring geographical and cultural factors shaping practice, this presentation aims to foster interactive dialogue in a World Café format. Attendees will contribute insights to inform the next worldwide practice analysis, conducted by the presenters in collaboration with the World Federation of Music Therapy's Practice Commission. Engage in shaping the future of music therapy.

Dr Petra Kern, former WFMT President and award-winning educator, combines evidence-based practice with global insights as a consultant and Editor of *imagine*.

Dr Daniel Tague, Chair of Music Therapy at Southern Methodist University, led major international practice surveys and contributes to AMTA's research initiatives.

Both are dedicated to advancing the field through knowledge and innovation.



Abstracts and Profiles

SESSION 9: 9D

USING FIGURENOTES TO FACILITATE MUSIC-MAKING IN MUSIC THERAPY

PRESENTER: MATTHEW BREADEN, AUSTRALIA

TIME: 3.30PM - 4.50PM

DATE: SATURDAY 14TH SEPTEMBER, 2024

VENUE: TE PUNI (80 MINUTE WORKSHOP)

Figurenotes is a music notation using colour and shape to represent musical pitch and duration. It was developed in Finland in the 1990s for use in music education settings. The use of Figurenotes has spread to many parts of the world and now includes music therapy and community music settings. Figurenotes is recognised as a solution for people who are not able to use traditional notation in their music-making, as well as a catalyst for creative activities connecting auditory and visual elements (Kivijärvi, 2019). Recent research has shown that Figurenotes can also facilitate music-making in schools, in aged care, and within families (MacRitchie et al., 2019; Breaden, 2020). This workshop will introduce participants to Figurenotes and guide them through two interactive activities: ensemble performances, and the creation of “musical pictures”.

Matthew Breaden is a Registered Music Therapist in Australia. He has worked with children and adults of all ages in allied health centres, private practice, school, and home settings. Matthew focuses on strengths-based approaches to intervention and has a particular interest in ecological approaches to therapeutic work, including the involvement of families. His PhD investigated the applicability of using Figurenotes in music therapy by children with autism and their families. Matthew also works as a Research Officer and Casual Academic at Western Sydney University, and believes strongly in the need for integration of practice and research.



Abstracts and Profiles

SESSION 10: 10A

FINDING MY STRENGTHS: CREATING OPPORTUNITIES FOR MUSIC THERAPY IN SPECIALIST EDUCATION

PRESENTER: EMMA MATTHEWS, NZ

TIME: 4.10PM - 4.50PM

DATE: SATURDAY 14 SEPTEMBER, 2024

VENUE: MAKARO

During this 40 minute seminar, Emma will share her career experiences as a music therapist in special education, and how in the latter part of her career, she has been able to bring in her strength of experience working in specialist education and early intervention - through maintaining professional relationships within the education community. This would be helpful for those that are potentially new graduates, those looking to think a little 'outside the box' with work opportunities, and those with an interest in education or songwriting.

Emma Matthews has worked as a music therapist for the past 14 years, with a little break in the middle to have a family and complete a graduate diploma of early childhood education. Emma lives and works in the Nelson/Tasman region as a music therapist with Maitai Specialist School, Waimea College (as the Social Music Therapist), and operates as a sole trader with her business "Emma Makes Music" Music Therapy Services in the early intervention sector. Emma's clientele ranges from ages 20 months to 21 years, all with diverse communication or social needs.



Abstracts and Profiles

SESSION 10: 10B

TAKING A DEEP DIVE INTO COLLABORATIVE GOAL WRITING

PRESENTER: KATJA ENOKA, AUSTRALIA

TIME: 4.10PM - 4.50PM

DATE: SATURDAY 14 SEPTEMBER, 2024

VENUE: MATIU

This presentation will explore the evolution of approaches and language used within the disability and mental health space whilst reflecting on how to build a sustainable practice that continually evolves with social and cultural models of disability to bridge the gap between music therapy participants and funding systems.

Katja (she/her) is a Registered Music Therapist working and playing in Meanjin (Brisbane) Australia. She is passionate about collaborating with music therapy participants to advocate to stakeholders and funding bodies.



Abstracts and Profiles

SESSION 10: 10C

INTERSECTION OF MUSIC AND MEDICINE IN A HEALTHCARE UNIVERSITY

PRESENTERS: SOBANA JAIGANESH, BHUVANESWARI RAMESH, AND JENITA CAREN RAJAKUMARI, PUDCHERRY, SOUTHERN INDIA

TIME: 4.10PM - 4.50PM

DATE: SATURDAY 14 SEPTEMBER, 2024

VENUE: MOKOPUNA (ONLINE)

Music Therapy as an integral part of a healthcare setting is unique. Sri Balaji Vidyapeeth University has undertaken the policy of holistic treatment as defined by Salutogenesis (Focusing on aspects of health, rather than on pathogenesis), to their patients and has under its ambit, education in Medical, Dentistry, Nursing, Allied Health sciences, Yoga therapy and Music therapy fields. It is equipped with a tertiary care hospital with a well-established research foundation. Music therapists form a part of an interdisciplinary team in providing care for a wide range of populations from the infant in the Intensive care unit, to the antenatal mother until the geriatric adult. It is also a form of therapy aimed at the wellness of healthcare professional student

Dr Sobana Jaiganesh is a Professor of Physiology, Admin I/C, School of Music Therapy, Institute of Salutogenesis and Complementary Medicine, Sri Balaji Vidyapeeth, Pondicherry, India. Educational Qualifications: MD, PhD (Physiology), Post Graduate Diploma in Music Therapy, Gold medallist in MD Physiology and PGDMT. Passionate in music therapy application in clinical and educational settings. Research: Published 30 articles in peer-reviewed journals of which seven were on music therapy applications. Copyright on the music therapy process for student wellness “MEETS-Musically Express your Emotions and Thoughts for Success”.

Ms Jenita Caren Rajakumari is a Speech Language Pathologist with a master’s degree in Medical Music Therapy, and is proficient in singing and playing musical instruments such as flute and the recorders. She is currently an Assistant Professor at the School of Music Therapy and is a PhD scholar carrying out Interdisciplinary research among children and adolescents with Autism Spectrum Disorder. She is passionate about teaching future music therapists in working with children with special needs and has authored a book chapter which talks about Music Therapy for Children with Special Needs in the Indian Context. Ms Jenita has been resource person in webinars, workshops and conferences and has conducted outreach programs in various settings such as schools for children with special needs, public health sectors, and colleges to name a few. She is also an active member of the publications commission of the World Federation of Music Therapy, representing South East Asia.

Mrs Bhuvaneshwari Ramesh is an Assistant Professor at the School of Music Therapy, Institute of Salutogenesis and Complementary Medicine, Sri Balaji Vidyapeeth University, a Health Sciences University in Pondicherry, India. She has a Master’s in Medical Music Therapy and currently at the end of her Ph.D. Research in Music Therapy. She actively practices music therapy, is a practicum, clinical practice co-ordinator as well as an on-site and offsite supervisor for the students. With an ardent interest in research, she has presented her work at the WCMT in 2023, 2017 and 2014 as well as in other conferences such as the palliative care international conference in 2022, 2023 and 2024. She also has a fellowship in palliative care. Along with education and clinical practice she has a few publications to her credit in the areas of paediatrics, gynaecology, ICU caretakers, palliative care in a hospital setting. She has worked with varying clinical populations within the hospital. As part of community music therapy, she has experience working with geriatric population, children with cancer, children with special needs and the transgender community. She previously was the Assistant student delegate for southeast Asia from 2014 to 2017 and the regional liaison for southeast Asia for the period 2020-2023 and has continued for the term of 2023 to 2026 council of World Federation of Music Therapy (WFMT).



Abstracts and Profiles

SESSION 13: 13A

“I ALWAYS WANTED TO BE A MUSIC THERAPIST, BUT” AN EXPLORATION OF DEVELOPING INCLUSIVITY AND WIDENING ACCESS IN MUSIC THERAPY TRAINING THROUGH THE LENS OF THE REVALIDATED PROGRAMME AT THE UNIVERSITY OF SOUTH WALES

PRESENTERS: ELIZABETH COOMBES AND BETH PICKARD, UK

TIME: 10.30AM - 11.10AM

DATE: SUNDAY 15 SEPTEMBER, 2024

VENUE: MAKARO (ONLINE)

A report commissioned by the British Association for Music Therapy indicated that access to the music therapy profession needed to be broadened, enabling a wider demographic of music therapists to better serve communities with limited access to creative therapies. This presentation will give an overview of the revalidation of the MA Music Therapy programme at the University of South Wales, exploring how these issues were addressed in the new curriculum.

Dr Elizabeth Coombes is the Course Leader and senior lecturer at USW as well as a freelance practitioner and researcher. She has a passion for sharing the benefits of music making and music therapy with professionals and caregivers as well as directly with clients. She is currently devising a research project for displaced families with young children and co-editing a book on this topic with colleagues.

Dr Beth Pickard is a senior lecturer at USW, as well as a freelance researcher, consultant, music therapist and inclusive music practitioner. Her work is heavily informed by Critical Disability Studies, Beth is a passionate ally, activist and advocate of social justice and anti-oppressive practice.



Abstracts and Profiles

SESSION 13: 13B

KAITIAKITANGA – A BICULTURAL FRAMING OF SUPERVISION

PRESENTERS: MAY BEE CHOO CLULEE AND LEWIS STEPHENS, NZ

TIME: 10.30AM - 11.10AM

DATE: SUNDAY 15 SEPTEMBER, 2024

VENUE: MATIU

This presentation describes the first presenter's journey of developing a bicultural supervision practice model informed by the matauranga Māori (Māori worldview) concept of kaitiakitanga (guardianship). This model was developed at a postgraduate diploma in bicultural professional supervision course at Te Wānanga O Aotearoa, taught by the second presenter. Centred around personal cultural values and lived experience, underpinned by the bicultural lenses of Māori and non-Māori bodies of knowledge, a reframing of identity as practitioner and supervisor resulted. Personal and professional impacts, and potential implications for the wider music therapy profession are discussed.

May Bee Choo Clulee (née Goh) 吳美珠 is Peranakan Chinese, and grew up in Singapore. She made Aotearoa New Zealand home in 2004 and lives in Rangiora. May is a senior registered music therapist at Southern Music Therapy and has a supervision private practice. She is a founding member of the Association for Music Therapy Singapore. May has an MA in Music Therapy from Anglia Ruskin University. In 2021 she completed a Postgraduate Diploma in Bicultural Professional Supervision from Te Wānanga O Aotearoa.

Lewis Stephens Raukawa, Ngāti Whawhaki, is the Establishment Coordinator for Ui Consultancy Ltd. Lewis has had a varied career with experience in organisational management and business. He has managed iwi primary health care and social services. He has a master's degree in adult education with more than thirty-five years' experience in training, lecturing and education. As a counselling psychologist, Lewis has had extensive experience in private practice, health and social service sectors as an educator, trainer, and manager. Lewis also has a Graduate Diploma in Guidance and Counselling, Bachelor of Social Science, Diploma in Community Services (Case Management) and is a member of the Australian Psychological Society. Lewis has a fervent desire to contribute to creating mauriora.



Abstracts and Profiles

SESSION 13: 13C

EMPOWERING MUSICAL FLEXIBILITY AND RESPONSIVENESS ON THE GUITAR

PRESENTER: OLIVER O'REILLY, AUSTRALIA

TIME: 10.30AM - 11.10AM

DATE: SUNDAY 15 SEPTEMBER, 2024

VENUE: MOKOPUNA

In Australia, music therapists often learn music in classical piano studios. Some elements of this educational approach don't translate readily to responsive music therapy practice, particularly when there is no piano available. Nineteen music therapists completed 'Malleably Musical'; a short course in guitar designed for music therapists. The fretboard was mapped to the keyboard and guitar techniques were broken down into digestible component skills. Participants demonstrated increased flexibility and responsiveness on the guitar and reported increased confidence and self-efficacy.

Oli O'Reilly is a multi-instrumentalist, music therapist and educator with research interests in the instrumental and ensemble skills of music therapists



Abstracts and Profiles

SESSION 14: 14A

ROUNDTABLE: CROSSOVER THERAPISTS: GENRE-BUSTING MUSIC THERAPY PROFESSIONALS WHO ARE DEVELOPING THEIR PRACTICE IN DIVERSIFYING DIRECTIONS

PRESENTERS: NOLAN HODGSON AND ALICIA STEWART, NZ

TIME: 11.10AM - 11.50AM

DATE: SUNDAY 15 SEPTEMBER, 2024

VENUE: MAKARO

Many of us registered music therapists have an eclectic approach, incorporating a wide variety of musical and non-musical techniques. Our therapeutic praxis continues to evolve throughout our career, opening up myriad opportunities to exercise our professional skills in new and unique ways. Please join the three of us as we question our therapeutic identity, discuss different attributes we bring to more generic therapeutic spaces and explore further opportunities for ourselves where we are not defined solely as “music therapists”.

Nolan Hodgson (Ngāi Tūhoe, Ngāti Awa, Pākehā) is a registered music therapist based in South Waikato. He works with whānau in the care & protection space through his role as a kaiārahi/child & family therapist within a kaupapa Māori service run by local iwi.

Alicia Stewart (she/her) is a Registered Music Therapist living in Te Whanganui-a-Tara. She works in a team of allied health workers from various disciplines, who support rangatahi who have a cancer experience. Alicia includes Acceptance and Commitment Therapy (ACT) strategies in her music therapy practice.



Abstracts and Profiles

SESSION 14: 14B

QUEERING HOSPICE MUSIC THERAPY: A DISCOURSE ON QUEER INFORMED CONSIDERATIONS – ASSESSMENT, LANGUAGE AND SONGS IN END OF LIFE CARE

PRESENTER: NADYA DERESKAVICK, USA

TIME: 11.10AM - 11.50AM

DATE: SUNDAY 15 SEPTEMBER, 2024

VENUE: MATIU

Queer theory's application in music therapy, particularly in hospice settings, offers a more inclusive and safe space for patients to express their identities freely. The process of "queering" involves critically assessing and transforming foundational biases and limitations. This presentation delves into the language and assessments suitable for queer patients in hospice music therapy, provides a case study, discusses queering transition sessions, offers an end-of-life song list by queer artists, concluding with reflections and recommendations.

Nadya Dereskavich is a board certified queer informed music therapist from Pennsylvania currently working with older adults in long term care. During their internship in hospice, Nadya began to investigate queer theory and how it can be used to make hospice music therapy more inclusive. Nadya obtained her undergraduate degree in music therapy at Temple University in Philadelphia Pennsylvania. They plan to continue their research in queer studies and bring it into consideration with other clinical groups . Besides being a music therapist, Nadya is also a cat parent to two lovely cats, Benjamin and Cheeseburger.



Abstracts and Profiles

SESSION 14: 14C

A SYMPHONY OF MOVEMENT: THE IMPACTS OF A MUSIC THERAPY MOVEMENT GROUP WITH ORCHESTRAL MUSICIANS IN A STROKE REHABILITATION SETTING

PRESENTER: ESTHER SIMPSON, NZ

TIME: 11.10AM - 11.30AM (20MIN)

DATE: SUNDAY 15 SEPTEMBER, 2024

VENUE: MOKOPUNA

This research explored the impacts of a music therapy movement group for stroke rehabilitation inpatients from the perspectives of a transdisciplinary therapeutic team. Through interviews with the therapeutic team, consisting of a music therapist, physiotherapists, and orchestral musicians, several themes emerged. Using Durie's Te Whare Tapa Whā model, it became evident that the perceived impacts of the group attended to all pillars of this model. The findings highlight the holistic nature of music therapy and show the benefits of working as part of a transdisciplinary team.

Esther is a new graduate music therapist with Southern Music Therapy, where she also carried out her student placement. In 2023, she completed her training in Neurologic Music Therapy in Germany. Esther currently works in the fields of neurorehabilitation, as well as with people living with neurodegenerative conditions and intellectual disabilities, and loves making music every day.



Abstracts and Profiles

SESSION 14: 14D

CONTEMPLATING THE SIGNIFICANT IMPACT OF EARLY INTERVENTION MUSIC THERAPY FOR CHILDREN WITH AUTISM: A CASE STUDY

PRESENTER: HILARY BAXTER, AUSTRALIA

TIME: 11.30AM - 11.50AM (20MIN)

DATE: SUNDAY 15 SEPTEMBER, 2024

VENUE: MOKOPUNA

With the evolving awareness and understanding of music therapy and neuro-affirming practices, it is timely to consider the impact these can have on young children and families. Likewise, we can bring attention to important resources that the child and family can be given to manage expectations and support them within music therapy programs. This presentation will consider a long-term case study involving a young boy diagnosed with autism and the positive impact of early intervention music therapy on his development.

Hilary Baxter is an early career RMT working in a music therapy clinic in Melbourne. Hilary works with neurodiverse populations of all ages doing both individual and group sessions.



Abstracts and Profiles

SESSION 15: 15A

RONNIE GARDINER METHOD: TRIED AND TRUE?

PRESENTER: JENNY GORDON, NZ

TIME: 11.50AM - 12.30PM

DATE: SUNDAY 15 SEPTEMBER, 2024

VENUE: MAKARO

The Ronnie Gardiner Method (RGM) is a structured, multimodal, multi-sensory cognitive exercise method using music and rhythm as stimuli. Research shows it may maintain and restore functioning levels. Jenny is part of a growing team of allied health and aged-care professionals working collaboratively to grow RGM in NZ, particularly within the mild cognitive impairment purview. Jenny presents a brief outline of the method with some videos, shares some insights, and briefly discusses a vignette. There is an opportunity to experience the method for yourself.

Jenny, a registered music therapist for five years, is particularly interested in resourcing people into their own well-being – “living the best life you can, given who you are” – and, therefore, aging well. She works with people in the aged care sector, those with age-related neurological conditions, and facilitates singing groups for adults with multiple and complex needs. Jenny has been an international practitioner of the Ronnie Gardiner Method (RGM) since 2019. RGM uses music to cognitively stimulate various brain activities in multi-sensory and multi-modal ways.



Abstracts and Profiles

SESSION 15: 15B

VERBAL SKILLS IN MUSIC THERAPY

PRESENTERS: EMILY WILLS AND JONATHAN WILLIAMS, NZ

TIME: 11.50AM - 12.30PM

DATE: SUNDAY 15 SEPTEMBER, 2024

VENUE: MATIU (WORKSHOP)

This presentation addresses theoretical and practical aspects of verbal strategies in the music therapy context. The music therapists seek to provide useful techniques to support therapy participants across the lifespan. The presented verbal strategies are rooted in a person-centred theoretical orientation, and are informed by the internal family systems model, trauma-informed approaches, and resource-oriented music therapy.

Emily is a lifelong musician, coming to music therapy through rich personal and community experiences while playing American folk music in Kentucky, USA. Emily graduated from Appalachian State University with a Bachelor of Music in Music Therapy in 2018 and a Master of Music Therapy in 2020. Emily and her partner, Jonathan, moved to Aotearoa to work for the Raukatauri Music Therapy Trust and joined the Northland-based team in 2022. Since June 2023, Emily and Jonathan have worked alongside their Raukatauri colleagues with the Ministry of Education through the counselling in schools initiative: Awhi Mai Awhi Atu. Jonathan grew up in South Carolina, USA, as a classical cellist with passions for playing acoustic guitar and singing. This range of musical interests encouraged him to obtain a degree in cello performance from The College of Charleston in South Carolina, while minoring in psychology. Upon graduation, Jonathan pursued an Equivalency and Master of Music Therapy at Appalachian State University in North Carolina. During this training, Jonathan's primary focus was music therapy in mental health with adolescents and adults, completing his music therapy internship at Milwaukee Behavioural Health Division in Wisconsin. Jonathan currently provides assistance to Raukatauri in mental health advising and policy.



Abstracts and Profiles

SESSION 15: 15C

MUSIC THERAPY AND PSYCHEDELIC-ASSISTED THERAPY: PAST, PRESENT AND FUTURE OF MUSIC THERAPY IN PSYCHEDELIC-ASSISTED THERAPY

PRESENTER: CARLOS RIEGELHAUPT LANDREANI, NZ

TIME: 11.50AM - 12.10PM (20MINS)

DATE: SUNDAY 15 SEPTEMBER, 2024

VENUE: MOKOPUNA

SESSION 15D - FOLLOWED BY NETWORKING (20MIN)

Since the 1950s psychedelic compounds have been studied for their therapeutic potential for treating a range of mental health disorders. Music therapist Dr. Helen Bonny investigated the use of receptive music in psychedelic research until it was halted in 1970, subsequently leading to the development of the GIM model. This presentation highlights music's role in Psychedelic-Assisted Therapy (PAT) protocols, outlines its current use in research and clinical settings, and explores PAT from a music therapy perspective.

Carlos is a Wellington-based registered music therapist. His clinical work is centered on supporting adolescents and adults in mental health settings. Carlos trained in Psychedelic-Assisted Therapy (PAT) with the Multidisciplinary Association for Psychedelic Studies and the Integrative Psychiatry Institute. He offers psychedelic preparation and integration, psychedelic harm reduction, and a music therapy-centered approach to developing PAT music programmes. Carlos has a particular interest in the intersection of music, music technology, and exploring ways to enhance the power of music as a psychotherapeutic adjuvant in PAT



Abstracts and Profiles

SESSION 16: 16A

**MANAGING CHANGE AND EXPECTATIONS IN MUSIC THERAPY PRACTICE:
LOOKING BACK, MOVING FORWARD THE MUSIC BEAT WAY**

PRESENTER: VICKY ABAD, AUSTRALIA

TIME: 1.30PM - 2.10PM

DATE: SUNDAY 15 SEPTEMBER, 2024

VENUE: MAKARO

While change is never easy, it is one of the only constants in life. This presentation draws on critical reflections to unpack and share the ways Music Beat has ‘walked backwards into the future with our eyes fixed on our past’ as we have expanded our clinical practices. That is to say, how we used our past experiences to inform our future plans and current changes, while keeping our clients and staff front of mind, and our practice neuro and disability affirming. Initiatives and learnings are shared on managing rising costs in a fiscally tightening business world, ensuring staff wellbeing in a services output environment, and emphatically sharing the powerful tool that music is, while remaining true to ourselves.

Dr Vicky Abad is a Registered Music Therapist, researcher and business owner, with extensive national and international clinical experience in paediatric and family centred early intervention music therapy. She holds a PhD in music therapy and music early learning. Vicky has published and presented internationally and nationally and is the immediate Past President of the Australian Music Therapy Association.



Abstracts and Profiles

SESSION 16: 16B

THE USE OF GARAGEBAND ALONGSIDE A PORTABLE MUSIC RECORDING STATION IN MUSIC THERAPY SESSIONS

PRESENTER: LUKE STOTHART, NZ

TIME: 1.30PM - 2.10PM

DATE: SUNDAY 15 SEPTEMBER, 2024

VENUE: MATIU (WORKSHOP)

This workshop will include an overview of a portable audio recording station, a live and interactive demonstration using the iPad app 'GarageBand', and client case studies including audio examples. Those wishing to attend should download the GarageBand app on their iPhone or iPad beforehand (RMTh will be able to provide some iPads for those who do not own one).

Luke began studying at Victoria University of Wellington in 2013, completing a Bachelor of Music majoring in Sonic Arts and Music Technology, which is where his interest in music technology began. Luke then went on to begin a Master of Music Therapy postgraduate degree in 2016. Luke is now a Registered Music Therapist working at the Raukatauri Music Therapist Trust in Tāmaki Makaurau. During his time at RMTh, Luke has continued his interest in music technology and established a 'Music Technology Portfolio' which has seen him source equipment to build a portable audio recording station, as well as other key technological instruments including a midi keyboard and DJ mixing decks.



Abstracts and Profiles

SESSION 16: 16C

EXPERIENCES OF OUTREACH IN COMMUNITY USING IMPROVISED MUSIC-MAKING. THE IMPACT ON STUDENTS IN THE TRAINING OF MUSIC THERAPISTS

PRESENTER: OKIKO ISHIHARA, JAPAN

TIME: 1.30PM - 1.50PM

DATE: SUNDAY 15 SEPTEMBER, 2024

VENUE: MOKOPUNA (ONLINE)

SESSION 16D - FOLLOWED BY NETWORKING (20MIN)

The training of a music therapist includes the process of learning "how to relate to people" and "how to have insight into oneself" as an interpersonal support professional, and growing all kinds of sensitivity, requiring music therapists to be "clinicians" and "musicians". Music therapist training programs in (country) are mainly located in undergraduate courses. This study examines the impact of a percussion improvisational music-making workshop conducted by music therapy students as one form of outreach to the local community on the students themselves. Based on interviews with the students, this study then reports on how the experience of improvisational music-making with people in the local community affected the students' aspirations to become music therapists. This outreach in the community could influence the competency of music therapists as well as prepare them for the next step in their clinical placement.

Okiko Ishihara was Associate Professor and Director of Music Therapy training at Soai University, Japan. In April 2024 her role changed to Visiting Research Fellow at Soai Research Centre and Lecturer in Music Therapy, at Soai University, Japan. Dr Ishihara holds a PhD from Kobe University. She is an experienced MTh practitioner and researcher who works in adult mental health in Japan. She originally trained at the Guildhall School of Music & Drama in London.



Abstracts and Profiles

SESSION 17: 17A

AM I A REAL MUSICIAN? REFLECTIONS ON AN UNORTHODOX MUSICAL ADOLESCENCE

PRESENTER: OLIVER O'REILLY, AUSTRALIA

TIME: 2.10PM - 2.30PM (20MIN)

DATE: SUNDAY 15 SEPTEMBER, 2024

VENUE: MAKARO

As far back as I can remember, I needed to play music. Excluded from the musical establishment by socio-economic circumstances, I gleaned what I could from books and opportunistic social musicking throughout my pre-internet adolescence. This paper traces my emerging identity as a musician that was simultaneously reluctant and defiant and the resulting expertise that provided a musical perspective distinct from my instrumentally qualified peers. Concluding thoughts consider the accessibility of music education and its implications on the social responsiveness of musicianship within music therapy.

Oli O'Reilly is a multi-instrumentalist, music therapist and educator with research interests in the instrumental and ensemble skills of music therapists



Abstracts and Profiles

SESSION 17: 17B

**THE ROLE OF MUSIC THERAPY IN SUPPORTING LIFE AFTER STROKE:
PRESENTATION OF A CASE STUDIES OF NEUROLOGICAL MUSIC THERAPY®
IN STROKE REHABILITATION CONTEXT**

PRESENTER: RENATA KUSWANTO, NZ

TIME: 2.10PM - 2.50PM (40MIN)

DATE: SUNDAY 15 SEPTEMBER, 2024

VENUE: MATIU

This presentation will cover two individual case studies in collaboration with private clients of Southern Music Therapy and their whānau by incorporating various music therapy strategies in making adjustments of new lifestyle after experiencing stroke incidents. The parameter of the study includes monitoring the transfer of main rehabilitation skills gained in music therapy sessions to their daily life activities in complement to the process of rediscovering identity and relationships with their whānau and community spectrum.

Renata Kuswanto, MT-BC, NZ RMT is an aspiring music therapist and academic enthusiast who was originally from Indonesia. Renata graduated from Georgia College & State University in Georgia, USA in 2022 with a Bachelor in Music Therapy. She soon completed her internship working in acute care and inpatient rehab in UAB Medical in Alabama. She then gained Neurologic Music Therapy training and passed her board certification in the same year. Renata recently moved to Christchurch to start her first professional music therapy position, working in neurorehabilitation and specialist education settings under Southern Music Therapy based in Christchurch.

Abstracts and Profiles

SESSION 17: 17C

YOU, ME & MUSIC – A MUSIC THERAPY WORKSHOP FOR FAMILIES IN THYE HUA KWAN EARLY INTERVENTION CENTRE

PRESENTER: FARHANA MUHAMMAD RIZAINI, SINGAPORE

TIME: 2.10PM - 2.30PM (20MIN)

DATE: SUNDAY 15 SEPTEMBER, 2024

VENUE: MOKOPUNA (ONLINE)

In THK Intervention for Children (EIC), music therapists support the holistic care and education of children with neurodevelopmental conditions by operating from a strengths-based, family, systemic perspective. This means actively involving caregivers in interventions, where possible. One of the ways the music therapists do this is by running parent-child music workshop - titled "You & Me & Music". Being an interactive music workshop, it aims to strengthen parent-child relations through various music activities. Music therapy strategies were also shared to empower parents to use music at home. This presentation aims to highlight the impact of the "You & Me & Music" workshop on parent-child relations in terms of mutual expressive communication, joint attention, and emotional intimacy. Qualitative data were collected from music therapists' and teachers' observations of parent-child interactions during the workshops, as well as parents' survey responses post-workshop in 2017, 2019 and 2023.

Farhana graduated from the Master of Music Therapy programme in New Zealand in 2017. Upon graduation, Farhana returned to Singapore and has been working as a music therapist in an early Intervention Centre (EIC). She has now been at an EIC for 6 years, and her approach focuses on tailoring music-based interventions to each individual child in a safe and supportive environment. During music therapy sessions, children are given the opportunity to explore their emotions, thoughts, experiences, and as a result, their self-esteem is enhanced through music. In addition to working with children, Farhana also conducts other music therapy related workshops for parents, and self-care related workshops for staff.



Abstracts and Profiles

SESSION 17: 17D

GROUP MUSIC THERAPY IN THE OPHTHALMOLOGY WARD

PRESENTER: MADHURIMA BANERJEE, INDIA

TIME: 2.30PM - 2.50PM (20MIN)

DATE: SUNDAY 15 SEPTEMBER, 2024

VENUE: MOKOPUNA (ONLINE)

Music therapy interventions can be a valuable non-invasive method for managing pain, and normalising hospital stays among participants in post-operative settings. This study investigates the efficacy of music therapy in reducing pain perception and normalizing hospital stays among geriatric patients in the ophthalmology department, particularly those hailing from rural areas for complimentary check-ups with no prior exposure to music, who experience challenges adapting to the hospital environment. The patient-centric and culturally sensitive group music therapy sessions demonstrated positive outcomes, substantiated by objective measures such as blood pressure readings and patient statements. Due to the cultural aspects in the southern part of India, the therapist used devotional music in the sessions which created a therapeutic environment, fostering unity and emotional well-being through communal singing and spiritual enrichment. This study illuminates the promising role of music therapy in enhancing the holistic well-being of ophthalmology patients, particularly in culturally sensitive contexts.

Madhurima Banerjee, an adept Indian classical violinist with an MSc in Medical Music Therapy, holds both bachelor's and master's degrees in Hindustani classical music (violin). With experience working in diverse hospital departments, such as OBGYN(prenatal-postnatal), Paediatrics, NICU(with extremely premature babies), Orthopaedics, Ophthalmology, Neurosurgery, Neuro-rehabilitation, and Community settings (Rural health centres, College students, Nursing students etc) for over 2 years. My passion also lies in facilitating impactful Group Therapy Sessions in community settings. I am a dedicated violin teacher, actively engaged part-time on international platforms. My artistry extends to national stages, where I have delivered performances that garnered recognition and awards.



Accommodation

The location of the 50th conference at the Wharewaka Function Centre is centrally located with a wide range of luxury to budget accommodation options within walking distance of the venue. We have provided some examples and secured some discounted rooms, listed below, for your convenience. Please do your own research, including checking online reviews, before booking.

Nomads Capital Hostel, 118 Wakefield Street, Wellington

<https://www.hostelworld.com/st/hostels/p/12490/nomads-capital-backpackers/>

3.5-star rated budget hostel, 850 metres from the venue (next door to West Plaza). Prices quoted range from \$39pp per night (4 sharing dorm with communal bathroom) to \$140pp per night (superior private room with ensuite). Linen is provided, including towels for double and twin (queen bed and one single bed) rooms. Wi-Fi is free throughout the building; communal areas are open 24/7 and can be used for various activities. Nomads does not have a car park but there is on-street pay-and-display parking in front of the hostel and a multi-story Wilson car park directly behind the hostel on Bond St.

West Plaza Hotel, 110 Wakefield Street, Wellington

<https://www.westplaza.co.nz/>

3.9-star rating, 900 metres from the venue. Accessible rooms available, Wheelchair access to all public areas, 24-hour reception, Daily room service, Unlimited free Wi-Fi, Sky TV, Onsite parking (NZ\$25 per night). If you would like to book accommodation at the West Plaza, please email reservations@westplaza.co.nz or phone: 0800 731 444 and quote "Music Therapy NZ" reference HB1419 to receive the special rates below (13th & 14 September 2024 only). Standard Queen room (one queen bed) - \$180 including GST, \$205 including buffet breakfast for 1 and GST, or \$230 including buffet breakfast for 2 and GST, per room per night. Standard Twin room (one queen and one single bed) - \$180 including GST, or \$230 including buffet breakfast for 2 and GST, per room per night.

All bookings are subject to availability at the time of reservation. No rooms are being held. This special rate does not apply to any reservations made online or through any third-party travel agency like Booking.com etc. Rooms will be available at this rate until Wednesday 14th August 2024. If guests call to book after this date, all rooms will be subject to availability at the best available rate of the day.



Accommodation

The Oaks Wellington, 89 Courtenay Place, Wellington

<https://www.oakshotels.com/en/oaks-wellington-hotel>

3.9-star rating, 650 metres from the venue. Discounted prices quoted range from NZ\$155 per night (Internal room, King bed or 2 singles) to NZ\$416 per night (Two Bedroom City View, 2 King beds). Wi-Fi and TV included, and Restaurant, Bar and Fitness centre are available. If you would like to book accommodation at the Oaks, please use the link [OUREVENT](#) which will provide you with discounted best flexible online rates. Check amount quoted is in NZ dollars, as website can open with \$A.

QT Wellington, 90 Cable Street, Wellington

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

4.5-Star rating, 500 metres from the venue. Prices range from NZ\$399 (Superior King), NZ\$429 (Deluxe King), NZ\$519 (Harbour View King). Free Wi-Fi, Restaurant, Bar, Room Service, Swimming Pool and Gym, and Parking are available. Conference registrants are eligible for a 15% discount on the hotel's best available rates. To access your special rates, please use the website link above, select "BOOK" in the top left hand corner, select your hotel and enter dates and number of people. Then click on "I HAVE A CODE" and in the "CORPORATE ID" field enter "MTHNZ2024", click "CHECK ROOMS" and special rates (valid for stays 12/09/24-15/09/24) will appear.

Local Events

Tosca at St James Theatre, Sunday 15th September

Dr Who Worlds of Wonder - Tākina Wellington Convention and Exhibition Centre

Japan Festival- 14/9/24: [Japan Festival Wellington | Home](#)

For more events check out:

[Wellington Events - What's On Wellington - Eventfinda](#)

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