

Book of Abstracts

Edited by Jonathan Cousins-Booth, Lisa Partridge & Tessa Watson



Fourth BAMT Conference

9 – 11th April 2021



The fourth BAMT conference; Open Ground: Music Therapy in Collaboration & Exchange

Edited by Jonathan Cousins-Booth, Lisa Partridge and Tessa Watson

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Conference Programming Committee

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Overview of Contents (*linked with section pages)

Programme & Events *

- Friday 9th April
- Saturday 10th April
- Sunday 11th April

Welcomes *

Keynote Presentations *

Paper Presentations

- Saturday 10th April *
- Sunday 11th April *

Round Table Presentations

- Saturday 10th April *
- Sunday 11th April *

Workshops

- Saturday 10th April *
- Sunday 11th April *

Poster Presentations *



Programme & Events

[Return to Overview of Contents](#)

Friday

Time	Room 1	Room 2
2.00 - 4.30pm	<p align="center">BAMT Trainee Day (via Zoom) Kyla Brown & Triona McCaffrey</p>	<p align="center">PhD Symposium Helen Loth, Anglia Ruskin University & Emma Millard, Queen Mary University of London</p>
6.30 - 8.30pm	<p align="center">Opening of Conference by Jonathan Cousins - Booth (Chair of the Conference Organising Committee and Acting Chair of BAMT) AND The Music Therapy Charity Tony Wigram Travelling Fellowship Memorial Lecture. Collaboration in Music Therapy: multiple perspectives Gro Trondalen, Ph.D., FAMI Chaired by Helen Odell Miller OBE, Professor of Music Therapy</p>	

Saturday am/Rooms 1-7

Time	Room 1	Room 2	Room 3	Room 4	Room 5	Room 6	Room 7
8.45 - 9.15	Networking, Exploring the platform						
9.15 - 9.45	Opening of Saturday's events - Jonathan Cousins-Booth (Chair of the Conference Organising Committee and be Chair of Trustees (Acting)) & Tessa Watson (Chair of Conference Programming Group)						
9.45 - 10.20	Music as Medicine: an example of experiential learning across healthcare boundaries. Andrea Harbinson	Exchanging challenges: working collaboratively to achieve meaningful engagement with issues of diversity, equality and power within music therapy training. Dr Simon Procter	Sustainable through collaboration: the role of music therapists in supporting a co-produced approach to working with children in challenging circumstances. Cindy-Jo Morison, Jean Herlihy & Jayne Sewell	Supporting children with special educational needs through primary to secondary school transition: A collaborative approach between SLTs and arts therapists. Alice Baxter	It helped me help him': Parental perspectives on family-centered music therapy for children with autism spectrum disorder and their families in Ireland. Katerina Cussen	Music and the unthought unknown: exploring a method for peer supervision and work groups. Dr Catherine Warner, Joy Rickwood & Hilary Storer	Homeside: Partnership in home-based dementia care, and research Prof Helen Odell-Miller, Dr Ming Hung-Hsu, Dr Jonathan Pool, Jodie Bloska, Sarah Crabtree & Nina Wollersberger
10.25 - 11.00	Skill-sharing in partnership for a sustainable impact: Scope and Limitations. Alexia Quin	Experiences of music therapists sharing improvisation remotely during lockdown Luke Annesley & Nicky Haire			From brass band to surgery: a young cardiac patient's musical journey of anxiety reduction. Claire Fraser-Tytler		
11.00 - 11.20	Comfort break						
11.20 - 11.55	What do patients want? A survey of preferences in the arts therapies. Emma Millard	The Clearing : A Creative Collaboration between Psychoanalytic Psychotherapy, Art, Dance Movement Psychotherapy, and Music Psychotherapy. (Including 15 minute film) David Smith, Mary Cairns, Cheryl Bleakley, Erin Shanks, Dr Julie Sutton & Theresa Weir	Cross-Cultural Collaboration - considering models of practice in global therapeutic and creative music skillsharing. Elizabeth Coombes, Prof Leslie Bunt, Dr Catherine Warner, Chris Nicholson & Dr Lisa Margetts	The therapist and the teacher: establishing a music therapy service in a school for children with complex additional support needs. Meg Dowling	Sentire: Exploring the Suitability of Movement and Sound in Couple Therapy. Marcello Lussana & Benjamin Stahl	Use of music therapy and neurologic music therapy approaches in IDT teams to contribute towards functional, psychological and social goals. Jonathan Fever, Dr Jonathan Pool, Michael Jenkins, Claire Wood, Elizabeth Nightingale, Daniel Thomas & Lauren Cox	Music Therapy Collaborations Within Special Education: How to maintain one's professional identity while developing through partnerships in the educational workplace. Sophie Riga de Spinoza & Alexandra Georgaki
12.00 - 12.35	Co-Production in the Community: Music Therapy to reduce social isolation at the point of need. Rebecca Parnaby-Rooke			Sling Swings and Tubas' Collaborative working between a Music Therapist and an Occupational Therapist working with complex developmental trauma. Ben Knight	Changing places: exploring the role of music therapy for children with autism transitioning from mainstream school into special educational provision. Gillian O'Dempsey		
12.40 - 1.20	Lunch						

Saturday am/Rooms 8-15

Time	Room 8	Room 9	Room 10	Room 11	Room 12	Room 13	Room 14	Room 15
8.45 - 9.15	Networking, Exploring the platform							
9.15 - 9.45	Opening of Saturday's events - Jonathan Cousins-Booth (Chair of the Conference Organising Committee and Chair of Trustees (Acting)) & Tessa Watson (Chair of Conference Programming Group)							
9.45 - 10.20	Assessment practices in music therapy for people on the autism spectrum Dr Gustavo Gattino	"Come On, Come On Let's Work Together: An Interactive tour through the inner workings of a Music Therapy Co-operative. Rebecca Atkinson & Rosie Axon	Rhythm and Reflection - An Integrated Therapy Approach. Ray Watters	An innovative framework for collaborative working: Neurologic Music Therapy with standard rehabilitation therapies at an acute, in-patient stroke unit. Ellie Ruddock	Processing psychological disturbance in the supervision room: Using creative art forms in the exploration of the unknown Sophie Riga de Spinoza & Kate Heath	'Rocks and Pebbles': an exploration of a collaborative approach with bereaved siblings groups in paediatric palliative care, joining the skills of the Music Therapist, Family Support and Bereavement Counsellor and Community Musicians from leading London orchestra's Victoria Kammin	Community Music Therapy and School Environments: Exploring the Reciprocal Relationship. Jo Parsons	
10.25 - 11.00				A new framework for Music Therapy practice with young children with Selective Mutism: Implications of a multiple methods research study. Dr Kate Jones		Opening to New Ground at the End of Life: A Case Study. Diana Whelan Porter		Musical mindfulness online - An adaptation of musical mindfulness sessions for children with sensory processing and complex learning difficulties Carine Ries
11.00 - 11.20	Comfort break							
11.20 - 11.55	Considering the role and application of Irish traditional music in music therapy: Practitioner, researcher and musician perspectives. Dr Triona McCaffrey Tommy Hayes Dr Jason Noone Dr Josie Nugent Oonagh McMahon Bernadette Moran & Lorraine Glenn		From the inside out: growing music therapy services in the NHS, universities, and communities: multi-disciplinary partnerships and marriage Prof Helen Odell-Miller	End-of-life care perspectives on musical care. Dr Giorgos Tsiris, Tamsin Dives & Dr Jo Hockley	The therapy of choirs: reflections on singing, health and well-being. Dr Hilary Moss, Ronan De Burca, Jessica O'Donoghue, Rebecca O'Connor & Elizabeth Helitzer	Care for Music: Researching the exchange of musical expertise within late life and end of life settings (an AHRC project). Prof Gary Ansdell & Tia DeNora	Working in collaboration. Case study research of a music therapy provision in an inner city primary school Gemma Lenton-Smith	
12.00 - 12.35		Making Room For Others – Expanding a long standing music therapy service with the help of genetics. Susan Hurley & Aine Mohoric	Systems, not structures' - how might we reframe our music therapy service models in order to better meet public health needs in Northern Ireland and throughout the UK? Jenny Kirkwood	Thinking through improvisation: Towards new knowing about experiences of humour in music therapy. Nicky Haire		Proper Job: How Cornwall is leading the way with music therapists and music teachers in collaboration. Liz Eddy, Other music therapists working with CMST including Carine Kelley & Sally Holden		Building Bridges ... Not Walls. A Music Therapy Project in schools in Chicago. Dr Alison Barrington
12.40 - 1.20	Lunch							

Saturday pm/Rooms 1-7

Time	Room 1	Room 2	Room 3	Room 4	Room 5	Room 6	Room 7
1.20 - 2.30	<p>The Michael Swallow Lecture - Keynote by Dr Wendy Magee 'The work we have to do' A 30 minute keynote presentation, with a 30 minute panel discussion</p>						
2.30 - 2.50	<p>Comfort Break</p>						
2.50 - 3.25	<p>Interacting brains of clients and therapists: Three EEG case reports on neural emotional markers during receptive and active music therapy. Dr Clemens Maidhof</p>		<p>Collaboration through the ages; an intergenerational project. Davina Wilson</p>	<p>'We are all here today, we're going on a journey!' Exploring 'Lis'n tell' as a method for collaborative story-making between a speech and language and music therapist. Carine Ries</p>	<p>Exploring the Cultural Model of Disability in Disability Arts and Music Therapy with adults with Profound and Multiple Learning Disabilities (PMLD). Hilary Davies</p>	<p>The Music Therapist's Voice and Approach. Tina Warnock</p>	<p>Playing with diverse voices – Musical improvisation with augmentative and alternative communication (AAC) device. Ceri Adams & Abigail Carey</p>
3.30 - 4.05			<p>Cultural Exchanges and Collaborations: Indonesia and the UK. Dr Helen Loth & Monica Subiantoro</p>	<p>Reflections of a joint approach: Group therapy for CYP with ASC/ADHD diagnosis, in collaboration with a parent support group. Sarah Payne & Natasha Crook</p>	<p>How Can We Make This Happen? Involving Care-Workers in Music Therapy Provision for Adults with Severe Learning Difficulties. Katie Bycroft</p>		
7 - 8.30pm	<p>Open Ground Sounds - a Music Festival celebrating Northern Ireland</p>						

Saturday pm/Rooms 8-15

Time	Room 8	Room 9	Room 10	Room 11	Room 12	Room 13	Room 14	Room 15
1.20 - 2.30	The Michael Swallow Lecture - Keynote by Dr Wendy Magee 'The work we have to do' A 30 minute keynote presentation, with a 30 minute panel discussion							
2.30 - 2.50	Comfort break							
2.50 - 3.25	Music Technology in Music Therapy: New Possibilities for Connection and Creativity. Dr Jason Noone	Exploring reverie as a music therapy improvisation technique. Martin Lawes, Luke Annesley, Dr Jackie Roberts & Dr Julie Sutton	Social prescribing and the role of music therapy: challenges, successes and sustainability. Catherine Watkins, Rosie Axon, Dr Clare Swaebe & Vivien Ellis	Neurologic Music Therapy (NMT): A study into the lived experience of music therapists who integrate NMT principles into their practice. Beth Fouracre	Collaboration within inter professional open ground: using shared action research to explore and synthesise dialogical dimensions of therapeutic teaching practices. Dr Nick Clough & Dr Jane Tarr	ALL TOGETHER NOW: illustrating the benefits of a collaborative, inclusive approach to offer performance opportunities to children with additional needs. Amelia Clapham & Elaine McGregor	International efforts in developing music therapy research: a roundtable discussion. Dr Jonathan Pool, Dr Wendy Magee, Prof Helen Odell-Miller, Dr Ming-Hung Hsu & Dr Gustavo Gattino	Advice Hub 2 A Self-Employment Advice Hub - a facilitated conversation on self-employment. Mary-Clare, Liz Clough & Crystal Luk
3.30 - 4.05								
7 - 8.30pm	Open Ground Sounds - a Music Festival celebrating Northern Ireland							

Sunday am/Rooms 1-7

Time	Room 1	Room 2	Room 3	Room 4	Room 5	Room 6	Room 7
8.00 - 9.30	Networking, Exploring the platform						
9.30 - 11.00	<p>Keynote - Dr Hilary Moss Music, health and wellbeing: Music therapists in an interdisciplinary landscape of arts and health practitioners</p> <p>Interdisciplinary improvisation Neal Hughes, Meabh Ivers and Peter McNamara</p> <p>Panel discussion Hilary Moss, Tessa Watson and Becky White</p>						
11.00 - 11.20	Comfort break						
11.20 - 11.55		<p>The therapist's authentic use of self and reverie in music therapy. Martin Lawes, Luke Annesley & Dr Jackie Robarts</p>	<p>Collaborative working and assistance in delivering music therapy interventions for older people: desirable or essential? Iain Spink, Catherine Richards, Ruth Melhuish & Steven Lyons</p>	<p>Collaborating with the Classics: Paul Nordoff's 'Talks on Music' and contemporary approaches to teaching improvisation within music therapy training programme. Oksana Zharinova-Sanderson</p>	<p>Advice Hub 3 Online working. Jonathan Cousins-Booth & Marianne Rizkallah</p>	<p>Supportive Music and Imagery: Integrating Artwork and Imagery into Music Therapy practice. Elien De Schryver, Helen Wallace, Anouska Henderson, Motoko Hayata, Catherine Carr & Carine Ries</p>	<p>"It was Mel that brought it out in Mel..." Collaborative, Improvised Song-Writing with a client with Acquired Brain Injury. Daisy Williamson</p>
12.00 - 12.35	<p>Group music-making and dementia: Exploring perspectives of music therapists and community musicians. Sophie Lee</p>						<p>The Constellation of Investigators: Multi-level, multi-faceted collaboration and exchange to develop a music therapy tool for children with disorders of consciousness. Dr Jonathan Pool & Dr Wendy Magee</p>
12.40 - 1.20	Lunch						

Sunday am/Rooms 8-14

Time	Room 8	Room 9	Room 10	Room 11	Room 12	Room 13	Room 14
8.00 - 9.30	Networking, Exploring the platform						
9.30 - 11.00	Keynote - Dr Hilary Moss Music, health and wellbeing: Music therapists in an interdisciplinary landscape of arts and health practitioners Interdisciplinary improvisation Neal Hughes, Meabh Ivers and Peter McNamara Panel discussion Hilary Moss, Tessa Watson and Becky White						
11.00 - 11.20	Comfort break						
11.20 - 11.55	Talking, thinking and playing: a conversational exploration of mutual influences between music therapy, Jungian analysis and psychoanalysis. Dr Rachel Darnley-Smith, Prof Helen Odell-Miller, Patricia Skar, Ann Sloboda & Dr Julie Sutton	Experts by Experience: what impact does it have on the therapy when that expert is the music therapist? Katie Bycroft		A music therapist's description of collaboration within the Adoption Community: Developing Needs-Led Practice, Utilising Lived Experience In Intersubjective Relating. Joy Gravestock	Time-limited Arts Therapies Assessment Groups for Adults with Learning Disabilities: Barriers and Facilitators of Intensive Collaboration Polly Bowler, Nicki Power, Andy Critchley & Katherine Rothman	Music Technology, Music Therapy, and Disability: Creating Collaborative and Creative Relationships in Practice and Research. Dr Jason Noone	
12.00 - 12.35			I am Titanium: Findings from a mixed-methods study of group music therapy with adolescents who stammer. Jessica O'Donoghue	Building Resilience in Families through Music Therapy. Rachel Swanick		Music therapy in educational settings and collaborative decision-making: Nordoff Robbins practice and the co-production of meaning. Craig Robertson, Owen Coggins & Li Ching Wang	
12.40 - 1.20	Lunch						

Sunday pm/Rooms 1-7

Time	Room 1	Room 2	Room 3	Room 4	Room 5	Room 6	Room 7
1.20 - 2.20	Music Therapy: Creative responses to 2020 Chairs - Stephen Sandford & Karen Diamond						
2.20 - 2.50	Comfort Break						
2.50 - 3.25	Embedding music into the care of people living with dementia: Sharing experiences of collaboration. Alexia Quin, Grace Meadows, Dr Ming Hung-Hsu & Prof Helen Odell-Miller	What can music therapists learn from Stravinsky and Nick Cave? Dr James Robertson	Utilizing music therapy methods within interdisciplinary groups to support respiratory function, vocal strength and mood with patients who have had a spinal cord injury. Rebecca O'Connor	Geantraí, Goltraí and Suantraí: Exploring the emotional language of Irish music with links to clinical improvisation in music therapy. Diana Whelan Porter	From Bump to Baby: Music Therapy with an Expectant mother of a baby with Edwards' Syndrome. Rosie Robinson	Collaboration through action research: music therapists and teachers working with young people with mental health concerns in the classroom. Dr Jane Tarr & Dr Nick Clough	The use of non-test assessment tools in music therapy. Dr Gustavo Gattino, Dr Wendy Magee & Daniel Thomas
3.30 - 4.05					A Collaborative Approach to Developing Music Therapy in Maternity Care. Dr Triona McCaffrey & Pui Sze Cheung		
4.10 - 4.30	Closing Ceremony						

Sunday pm/Rooms 8-14

Time	Room 8	Room 9	Room 10	Room 11	Room 12	Room 13	Room 14
1.20 - 2.20	Music Therapy: Creative responses to 2020 Chairs - Stephen Sandford & Karen Diamond						
2.20 - 2.50	Comfort break						
2.50 - 3.25	Space to write: a workshop for new writers. Dr Alison Barrington, Tessa Watson & Dr Philippa Derrington	Psychoanalysis and Music Therapy - a conversation between peers. Joy Gravestock, Luke Annesley, Dr Rachel Darnley Smith, Dr Julie Sutton & Martin Lawes	"Keep the door open, feel your heart-beat, find the silence." A music and movement therapy group for teens with visual impairment and learning disabilities Pamela Michaelides & Ella Beard	Listening, Hearing, Feeling – Experiences of Music Therapy in a School for Deaf Children. Susie Arbeid	Service integration - working with a changing organisation. Marie Glynn	Music Therapy in helping to address the development of Children living with Cerebral Visual Impairment. Shane Harvey	The Communication-Relationship Outcomes Matrix (CROM) - a proposed new outcomes measurement tool for everyday therapy practice Jenny Kirkwood
3.30 - 4.05				Supporting Staff Emotional Well-being in the Workplace. Sophie Riga de Spinoza	Attending to craft in music therapy. Dr Simon Procter	Welcoming Concerts: A partnership between a music therapy program, orchestra and the neurodiverse community. Prof Laura Pawuk	Music and Imagery Adaptations of the Bonny Method of Guided Imagery and Music with young people who have experienced trauma. Lorraine Glenn
4.10 - 4.30	Closing Ceremony						

Advice Hubs

ADVICE HUB 1 - Saturday 12:00 -12:35pm, Room 15

Setting up a business

Ray Travasso and Rosie Axon

ADVICE HUB 2 - Saturday 2:50 – 3:25pm, Room 15

A Self-Employment Advice Hub - a facilitated conversation on self-employment

Mary-Clare Fearn, Crystal Luk and Liz Clough

ADVICE HUB 3 - Sunday 11:20 – 12:35pm, Room 5

Online working: An exploration of learning over the last 12 months

Jonathan Cousins-Booth and Marianne Rizkallah

Opening of the Conference, Friday, 9th April, 6pm

The opening address will be given by Jonathan Cousins-Booth, this will include a musical introduction to the conference by Brian Stafford in Northern Ireland.

This will be followed immediately by the Music Therapy Charity Tony Wigram Travelling Fellowship Memorial Lecture.

The Music Therapy Charity Tony Wigram Travelling Fellowship Memorial Lecture

Tony Wigram (1953-2011) was Professor and Head of PhD Studies in Music Therapy at the University of Aalborg, and a Professor of Music Therapy at Anglia Ruskin University. He was a major contributor to the development of music therapy clinical work, research and professional practice in the UK and abroad. He held several honorary positions in universities all over the world, and published books and articles widely. He was a pioneer and leader in the music therapy field, and as a Governor of The Music Therapy Charity in the UK he contributed to the development of research funding opportunities for those undertaking PhD's in music therapy. He cared deeply about the profession and was a passionate musician and therapist.



Chaired by Professor Helen Odell-Miller OBE (Director Cambridge Institute for Music Therapy Research (CIMTR) at Anglia Ruskin University), Deputy Chair Music Therapy Charity.

The Music Therapy Charity's Tony Wigram Memorial Lecture, will be given by international speaker, Gro Trondalen, Ph.D., FAMI

Collaboration in Music Therapy: multiple perspectives

This presentation will address collaboration in music therapy, focusing on multiple perspectives. A collaborative presence in music therapy includes diversities in clinical approaches and research methodology, as collaboration is characterized by people working together in a purposeful relationship at a practical and organizational level.

This presentation will be illustrated with examples from expressive and receptive music therapy within different contexts. The examples elucidate how we, as human beings, always are present as existential soundboards to each other's lives. The music then appears as a direct experience, which acquires meaning in the existing relationship. Therefore, the phenomenal music experience emerges as an art form – a field of relational lived experiences.

Thus, music therapy allows for various experiences supporting new life stories. Such an art-based health-promoting activity can counteract stress and traumatic reactions, emancipate creative energy, seize personal strength, and contribute to the creation of hope.



Gro Trondalen, PhD, MA-MT, Fellow of AMI, is a professor in music therapy and Senior Researcher at the Centre for Research Music and Health (CREMAH) at the Norwegian Academy of Music in Oslo, Norway. She is an experienced music therapy clinician, teacher, researcher, and supervisor of master and Research Fellows (PhDs) and music therapy clinicians in child welfare and adult mental health. She maintains a private practice in The Bonny Method of Guided Imagery and Music (GIM). Trondalen is a distinguished international research leader who has established an international standing with her broad and scholarly expertise in leadership in developing theory, particularly in music and relationships. She has a reputation for bringing a high level of values (ethics, philosophy, theory) to the research stage. Her expertise as a researcher, leader, and manager is evident in her international, national, and local activities. She has previously directed both the master's program in music therapy and the Ph.D. program in music at The Norwegian Academy of Music. Trondalen has also initiated and led the research center CREMAH. She was elected an external Executive Board member at VID Specialized University and the Norwegian representative and Vice-President in the European Music Therapy Confederation. She is currently a member of the Research and Ethics Committee of the World Federation of Music Therapy.

Saturday 10th April, 7- 8.30pm

#Open Ground Sounds - a Music Festival celebrating Northern Ireland

Equal Notes Choir is a community choir for adults with learning disabilities from across Belfast. The choir was established as a day opportunity for Belfast Health and Social Care Trust in 2017 by Karen Diamond who, as a music therapist has long been aware of the enhanced physiological and psychological health benefits associated with singing in choirs.

The vision for this innovative choir is to provide a space where everyone is equally valued; where they use their innate creative skills to show what people with disabilities are capable of - **not what they can't do**. Choir members choose the material to sing, how they will perform the songs and where they would like to sing.

Ranging in age from 21 – 65+, prior to Covid restrictions they rehearsed each week in a community venue just like any other choir. However, they have made the successful move to Zoom sessions and continue to meet weekly. The choir members are full of energy, fun and enthusiasm and their mission is to share that with their audiences - we hope you agree!

Hive Choir was formed in Belfast in 2016 as a vocal ensemble for collaborative improvisation, composition and performance. The ensemble composes and performs new music using found text, verbal notation, graphic scores, improvisation and audio technologies. The group is particularly influenced by the group improvisation strategies found in the Deep Listening scores of Pauline Oliveros and the participative ethos of the Scratch Orchestra.

HIVE has performed with Northern Ireland Science Festival, Belfast Book Festival and Moving on Music. In 2018 HIVE was 'Artist in Resonance' at Open House Festival Belfast and in 2019 produced walking tour 'Word on the Street' for Belfast City Council.

For BAMT 2021, HIVE presents some of its work produced in 2020 during the pandemic. The works explore how voices use words and signals to find connection across differing times, places and technologies.

Find more at: hivechoir.com

IMPACT CAMHS is a service user group for young people who use a Belfast Child and Adolescent Mental Health Service. Young people from IMPACT CAMHS group have used creative arts as a lens for understanding mental health from a young person's perspective and also to offer a message of hope and recovery. The group was set up in 2017 with the goal of giving a voice to young people in becoming more involved in helping us improve our service. The core aim of this group has always been to avoid tokenistic involvement and for the group to be actively involved in shaping services. The group had the idea of writing their own music about mental health and producing a CD. The group were supported by local musician Cormac Neeson and met up virtually during lockdown to write 5 original songs. The group named themselves 'Counterpart'. The IMPACT CAMHS group chose this name as they feel that their 'counterpart' is their mental health. They named their EP 'Colour Theory' as it represents the idea of hope that like colours, even in your time of darkness there is an opportunity that you can change 'colour' and things can improve. The band also liked the idea that everybody is different and that each colour represents difference but that people can all come together.

Sunday 11th April, 1.20 – 2.20pm

Creative Responses to 2020

Chairs: Karen Diamond & Stephen Sandford

Hope is not optimism, which expects things to turn out well, but something rooted in the conviction that there is good worth working for. Attributed to Seamus Heaney (paraphrasing Václav Havel)

This plenary session is an opportunity for all conference participants to come together and reflect on a vision for the hopeful development of music therapy for the future. A series of short presentations will prompt discussion linked to key themes of work over the past year including, Staff Wellbeing (Leanne Sedin and Caroline Ogunsola), Rehabilitation (Phoene Cave), Engaging new communities (Karen Diamond) and Widening participation (Grace Meadows). These presentations will be followed by a series of questions to the panel and delegates where views and opinions can be shared on our collective 'conviction that there is good worth working for' in music therapy.



Phoene Cave is the Director of [The Musical Breath](#) and has trained over 250 participants in how to empower people struggling with breathlessness with a creative toolkit through Singing for Lung Health.

Phoene originally worked in the television and music industries before earning her living as a singer, then a vocal coach, qualifying as a music therapist in 1996, topping up to an MA in 2018. She is also a qualified shiatsu bodywork practitioner.

She has spent past two decades working with diverse communities in nurseries, schools, care homes, concert halls, social housing, further and higher education, hospitals, refugee hostels and prisons.

Phoene works across areas of performance, education, community music, music and health and music therapy. Her varied roles include: therapist, performer, manager, creative consultant, clinical supervisor, researcher and lecturer.

Karen Diamond graduated from the Guildhall course and returned to work in Northern Ireland in 1990. Initially, she worked in the voluntary sector and was instrumental in supporting students, creating work for music therapists and engaging in research. Karen helped develop awareness of music therapy at a strategic level at the Department of health and is a past Chair of the Allied Health Professions (NI). In 2015 Karen established her own music therapy consultancy and has a varied caseload. As a singer and workshop facilitator Karen is passionate about encouraging people to sing regardless of what they sound like so that they can experience the many health benefits. She is the founder and director of The Equal Notes Choir, a choir for adults with learning disabilities who will perform at the opening concert.



Grace Meadows, Director of the Music for Dementia campaign, Grace initially trained as a bassoonist before working on the Music Manifesto campaign and the national singing programme, Sing Up. For the last decade she has worked as a music therapist in a variety of health, social care and educational settings with children and adults across the lifespan. A passionate voice for the power and value of music, alongside this Grace worked for the British Association for Music Therapy, advocating for the inclusion of music therapy and music across health, social care and educational systems.



Caroline Ogunsola - MSc, BSc (HONS), DMS, RN, PRINCEII, QN, Member - NDNN, NIHM Is the Professional Development nurse for community services in East London NHS Foundation Trust (ELFT) and also the Lead Governor at ELFT. In recognition of her contribution to excellence in care Caroline was awarded the prestigious Queen's Nurse Title by the Queen's Nursing Institute. Caroline is also an ardent Arsenal supporter, loves football, cooking and enjoys spending time in Twittersphere, promoting nursing and constantly raising the profile of East London NHS Foundation Trust as the best place to work. She is a passionate singer and recruiter to #ELFTin1Voice!



Stephen Sandford Music Therapist works at East London NHS Foundation Trust (ELFT) where he is the Trust Lead for Allied Health Professionals (AHPs). Arts Therapies are growing at ELFT with around 50 arts therapists and 25 trainees supporting our ongoing development of their input into care pathways and ELFT's commitment to widen the choice of therapies for our service users. Stephen is originally from Northern Ireland and part of his inspiration to train as a music therapist was shadowing Karen Diamond while a music student in Belfast, an experience he is still very grateful for!

Leanne Sedin is a freelance music practitioner specialising in group singing and collaborative composition. She has partnered with ELFT since 2018, developing the ELFTin1Voice project with staff and service users, including leading the choir's TEDxNHS performance at the IndigO2 in 2019, and running reflective songwriting workshops online in 2020/21. Leanne runs Sing Tower Hamlets community choir, has worked with London Contemporary Voices and the English National Opera's youth outreach programme, and runs workshops in schools and community settings around the UK. In 2020 she co-wrote Isolation, In Your Words, a musical documentary for BBC Arts, which premiered on BBC Radio 3. Website: www.leannededin.com





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Education and Therapy



Welcomes

[Return to Overview of Contents](#)

Welcome from Jonathan Cousins-Booth

Chair of Conference Organising Committee & Chair of Trustees (Acting)



On behalf of the Board of Trustees and Conference Organising Committees, I would like to welcome you all to this, our fourth BAMT conference and the first one held online.

The last twelve months have presented many challenges for the profession. The onset of COVID-19 paused much of our face-to-face work as therapists. As a profession, we paused momentarily, regrouped and got creative to provide the best care possible for our clients. Music Therapists have drawn together to offer support to each other and explore the possibilities of new ways of working. Eighteen months ago, very few of us would have considered facilitating a Music Therapy session remotely. It has provided a means for connection during a time of increased need and isolation.

When we made the tough decision to postpone the 2020 Belfast conference, none of us knew what lay ahead. After meeting in September 2020, it was evident that an in-person conference would not be possible. Although very saddening not to be physically present, a virtual conference has enabled us to reach more people than we ever have before. This weekend we welcome almost 600 delegates to the conference, making it by far our biggest event yet. We have representatives joining us from all across the United Kingdom and from around the globe. From Belfast to Inverness, Columbia to Australia.

I hope that over the weekend, you take the opportunity to fully explore the platform, catch up with an old colleague in the 'Lounge', visit our exhibitors and sponsors in the 'Booths' and enjoy the variety of presentations, workshops and round tables. Northern Ireland has a wealth of creative arts heritage that we are proud to feature throughout the conference, from the first notes to the last. This year, our Saturday evening entertainment comes in the form of a mini-festival #OpenGroundSounds. The festival will be live-streamed on YouTube along with the platform. We encourage you to join us and our incredible musicians in a celebration of community music from Northern Ireland.

I would like to take this opportunity to thank all those who have worked tirelessly to create this wonderful space and for thinking outside the box in finding a way to ensure that this conference maintains the high standards set by previous events. Particular thanks go to the members of the Conference Organising Committee, the Conference Programming Group led by Tessa Watson and to Fresh Start Events led by Marc Gordon, who have developed the incredible bespoke platform that hosts our conference.

I wish all our delegates, speakers, chairs and sponsors a fantastic weekend. I hope you leave the conference on Sunday reinvigorated by the impact that Music Therapy and Music Therapists makes, challenged for the next steps that we need to take individually and as a profession, and having had a 'real good craic'!

With very best wishes,

Jon

Welcome from Tessa Watson

Chair of Conference Programming Committee, BAMT Trustee & International Officer

On behalf of the Conference Programming Group, I would like to extend a warm welcome to all delegates joining us for the BAMT conference 2021 'Open Ground: Music Therapy in Collaboration and Exchange'. I am delighted to welcome you all to the first BAMT online conference.



Our last conference was at the Barbican in London in 2018, led by Cathy Warner. We could not have predicted in 2018 that the next conference, planned to be in Belfast, would be online, and delayed by a year. A flavour of Belfast will permeate the conference starting with our title, Open Ground; Music Therapy in Collaboration and Exchange, which was inspired by a Seamus Heaney poem. We have presentations, roundtables and workshops from pioneers and practitioners in music therapy work from Northern Ireland and from across the island of Ireland, and on Saturday night Open Ground Sounds will present a music festival celebrating Northern Ireland.

Our conference begins on Friday 9th April, with pre conference events such as the PhD symposium and the student meeting. On Friday evening we are delighted to welcome Gro Trondalen for the Music Therapy Charity Tony Wigram Travelling Fellowship Memorial Lecture, Chaired by Helen Odell Miller. Gro will speak on 'Collaboration in Music Therapy; Multiple Perspectives'.

There is much to follow in the weekend. Firstly, our 2 keynote speakers (their abstracts are in the pages that follow). Wendy Magee will speak on Saturday with the title 'The work we have to do'. Hilary Moss will speak on Sunday on 'Music, health and wellbeing: Music therapists in an interdisciplinary landscape of arts and health practitioners'. Both these keynotes will be followed by discussion panels, and Peter McNamara, Neal Hughes and Meabh Ives will additionally provide an artistic response to Hilary Moss' keynote. On Sunday afternoon, Stephen Sandford and Karen Diamond will chair a plenary to reflect upon Music Therapists' Creative Responses to 2020. And throughout the weekend we have 60 presentations, 15 roundtables, 17 workshops and 30 poster presentations. You will also see 3 advice hubs in the conference programme. These 3 new sessions – one focusing on working as a self employed Music Therapist, one on setting up a business, and one about online work, have been set up to advise and support delegates. They will be facilitated by Music Therapists experienced in these areas. Do go along if you want to network, hear from others and ask questions about these topics. Find out about all of this in the pages to follow.

We want to open wide the doors of music therapy in this conference – to present, explore and value music therapy across a broad range of practice, theoretical, music, research and lived experience. The presentation and development of ideas at conferences such as this are important ways in which professions consider and explore new theory and practice. These new ideas can disturb the past – and the debates that follow are important. So you may encounter new or challenging ideas or material – we may 'dare to disturb the universe' (T S Eliot 1998). And you might think ahead to the EMTC 2022 conference, with its title 'Music Therapy in Progress - Please Disturb' as a place to present the ideas that are inspired by this weekend (<https://www.qmu.ac.uk/conferences-and-events/emtc-2022/>). The call for papers will end on 14th May, and the EMTC 2022 conference will be a hybrid event, with face to face and online participation possible.

I encourage you to take time to reflect upon your experiences in presentations, roundtables and workshops, and to look after yourselves as you need to. This year, looking after yourself might involve some screen breaks, in the knowledge that you will be able to view most presentations on the platform for 2 weeks after the conference.

We have been working to develop and deliver this conference since 2018. I am particularly pleased that part of the work of the Conference Programming Group has been to develop co-production with service users. In particular we have worked with the People Participation group from East London NHS Foundation Trust. Back in 2019, we met for a lively and productive event at Whitechapel Gallery, where principles for good practice for the conference, for language and terminology and for service user involvement were considered. Some members from this group have continued to advise us, and we are grateful to them for their valuable guidance. Thank you also to Beth Pickard and to all her focus group members. Beth worked with a group of Music Therapists who advised us about accessibility and inclusion for this conference. All this work represents important steps forward for our conference organising and programming groups and BAMT will continue to develop these consultations for the future across all their work.

Many people have been involved in the production of this conference. I would like to thank all those on the Conference Programming Group (CPG), the Conference Organising Committee (COC, Chaired expertly by Jon Cousins-Booth) and the co-production group. The COC and CPG have worked tirelessly to plan and deliver a creative and well run conference, against the backdrop of the Covid 19 pandemic. Others have contributed as sounding boards and through expert advice. I would particularly like to thank Usha Aravinth, Lisa Partridge, Jon Cousins-Booth, Clare Maddocks and Helen Loth - and our hardworking team on the ground in Northern Ireland; Jenny Kirkwood, Catherine Gordon and Emma Donnolly.

In 2018, when the Belfast team won the bid for the BAMT 2020 conference, I turned to the poetry of Belfast, and came of course, to Seamus Heaney. His volume *Opened Ground*, which inspired the title of our conference, concludes with Heaney's Nobel prize lecture from 1995. This Nobel lecture was called 'Crediting poetry' and in it, Heaney credits poetry for 'being itself and being a help.' (Heaney, 2002). Having borrowed from Heaney for the title of this conference, I want to borrow from him again. I want to credit music; for being itself and for being a help. And I look forward to hearing about our work with music, in music therapy, over this weekend.

I extend a warm welcome to you all, and I hope you have an inspiring, challenging and rewarding weekend at the BAMT conference.

Tessa Watson
Chair, Conference Programming Group

Eliot, T. S. (1998) *The Waste Land, Prufrock and Other Poems*, New York, Dover Publications
Heaney, S. (2002) *Opened Ground*, London, Faber

Welcome from Andrew Langford

BAMT Chief Exec



It is with great delight I join with Tessa and Jon in welcoming you to the conference. It is a real credit to all that have been involved that despite having to postpone the conference from last year we have been able to create a groundbreaking online conference with a fantastically varied programme and a significant international reach.

At a time when all of our lives have been affected by the devastating Covid-19 pandemic it is extraordinary how this conference shows great hope and the many ways in which music therapy helps and supports people and gives superb examples for us to see how music therapy can be utilised even more in many holistic ways.

The recent BAMT Diversity Report highlights the many equality, diversity, inclusion and belonging (EDIB) problems that exist within UK music therapy and I am extremely pleased to see that there are themes from this reflected within the conference. There are many challenges and we have a lot to do to improve on where we are but the positive energy created by this conference will undoubtedly have a strong influence on how we start to tackle these challenges and create recommendations that will bring about effective change.

I hope each and every delegate, speaker and organiser has a superb weekend and leaves with new knowledge, even more useful contacts and many happy memories.

With very best wishes

Andrew

How do we build resilient, meaningful mental health care
in the wake of global trauma?

MUSIC AND MENTAL HEALTH: RECOVERY

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Keynote Presentations

[Return to Overview of Contents](#)

Saturday 10th April, 1.20-2.30pm

The Michael Swallow Memorial Lecture - The Work We Need To Do Professor Wendy L. Magee PhD

Disparities and inequities in the music therapy profession have long been evidenced through the lack of diversity and representation of marginalized groups in the profession. Triggered by the murder of George Floyd, the events around the globe in summer 2020 brought these inequities into sharp focus resulting in a call for action internationally across many sectors of society. Systems of oppression have reinforced dominant narratives within our profession for too long and continue to do so. This has impacted the music therapy profession both within its own structures and, arguably, has contributed to its positioning in health systems. Centred on the **themes that emerged in British Association for Music Therapy's Diversity Report**, this presentation will draw on research and theoretical discussions concerning power, oppression, culture, and the role of critical theory with a proposal for the work we need to do.



Professor Magee teaches research methods and assessment practice in the doctoral and graduate programs at Temple University, on both the Philadelphia and Temple Japan campuses. She has practiced in neurological rehabilitation since 1988 as a music therapy clinician, researcher, manager and trainer in four countries on three continents (at the Royal Hospital for Neuro-disability in south London 1990-2011). Her primary work has been with adults and children with complex needs stemming from acquired neurological conditions, including brain injury, stroke, degenerative neurological illness and, most significantly, disorders of consciousness. Her scholarship emphasizes diverse epistemologies and perspectives, spanning the arts and humanities as well as science and medicine. Her current research collaborations include partners in the USA, China, UK, Europe, South America and Australasia with a focus on brain injury, telehealth and developing culturally sensitive translations of music-based health measures.

Alphonso Archer has been working with children with autism providing creative music services for the past 5 years. His first degree in Sociology / Psychology included the dissertation *Ambiguities in the Diagnosis of Schizophrenia Amongst Ethnic Minorities*. He is currently a second year Music Therapy Masters student at UWE. He is a multi-instrumentalist who plays piano, guitar and drums. Alphonso invented the Muso Mirror a music stand practice mirror that sells world-wide to help musicians with technique and posture.



Hilary Davies studied Music at the University of Cambridge and completed her MA in Music Therapy at the Guildhall School of Music and Drama in 2019 (with distinction). She lives in North Wales. From 2019-20 she worked for Nordoff Robbins and now works for MHA and freelance, as well as coordinating the BAMT Autistic Spectrum Conditions Network.

Francis Myerscough graduated with an MA in Music Therapy from the University of South Wales in 2018 USW. They are the founder of Phoenix Song Project, a community therapy organisation for and by the trans and nonbinary community in Bristol. Other work settings have included in adoption support, childrens services, youth groups and educational settings.



Beth Pickard is a Senior Lecturer and Researcher at the University of South Wales. Her music therapy practice is aligned with an affirmative interpretation of disability, informed by her research in Critical Disability Studies. Beth's research explores how disability is socially constructed, interpreted and represented across disciplines and pedagogy. Beth is a passionate ally, activist and advocate of social justice and anti-oppressive practice.

Davina Wilson

Qualified in 2006 from ARU, Davina has worked in a wide range of fields from early years to dementia settings. Now working as a self employed therapist in the Leicester area, she is establishing more grass roots projects to impact social change in her local area. She also currently holds the roles of CPD Officer and Area Liaison Officer for BAMT.



Sunday 11th April, 9.30–11am

Music, health and wellbeing: Music therapists in an interdisciplinary landscape of arts and health practitioners Dr Hilary Moss

Hilary's presentation will explore how our profession exists and performs within the wider arts and health landscape. She will draw on her career as a musician, music therapist, arts and health manager and academic to reflect on professional, clinical, ethical and practical issues that arise when working as a music therapist within a broader arts and health context within health and social care spaces. In particular, she will draw on experience of managing a diverse team of artists (of all art forms) and arts therapists at a large acute hospital in Dublin, Ireland to offer some guidelines for good practice, standards and quality when working in this context.

The link below is referred to in Hilary's keynote presentation:

<http://www.artsandhealth.ie/resource/videos/the-dance-back-home/>



Hilary Moss is Course Director of the MA Music Therapy at the University of Limerick and formerly Director of the National Centre for Arts and Health, Dublin. She is a musician and Music Therapist with an MBA in Health Services Management. She has over 30 published papers in the areas of arts and health, music therapy, singing for health and medical/health humanities. Her book *Music and Creativity in Healthcare Settings: Does Music Matter?* was published in March 2021.

Improvisation Response

Neal Hughes is currently based in Belfast, working for the music therapy charity Every Day Harmony. Neal works within the field of brain injury at Musgrave Park Hospital Belfast. Neal also provides a service for adults with learning difficulties. Neil graduated from the University of Limerick, Ireland in 2017 with an MA in Music therapy. After graduation Neal worked with the Middletown Centre For Autism. Neal has a former background as an arts researcher for BBC Northern Ireland and songwriter for Universal Publishing UK.

Meabh Ivers is a Drama and Movement Therapist based in Belfast. She has worked in community and private practice since 2006 and supervises students on the MSc in Art Psychotherapy at Ulster University. Meabh is currently a member of the BADth Executive. She enjoys interdisciplinary work with other Arts therapies and co-creating arts in health projects.

For more information see www.mindseyeartstherapy.co.uk



Peter McNamara BSc.Psych, MA Chaplaincy, MA Music Therapy, is married with three adult children and lives in Maynooth, Co Kildare. A graphic designer by day, Peter worked part time, before the pandemic, as a music therapist in various settings. Peter has always been captivated by music and is interested in the mysterious connection that can occur between people through music and through the arts. Exploring that connection, particularly through music, is a pilgrimage of both joy and frustration.

Panel Discussion with Hilary Moss, Tessa Watson & Becky White



Tessa Watson Currently Principal Teaching Fellow and course leader for the MA Music Therapy at the University of Roehampton, Tessa also has an honorary NHS clinical post in learning disability services. She has worked since 1990 as a Music Therapist clinician, educator and consultant. Tessa has considerable clinical experience including working with people with profound learning disabilities, people who use behaviour that challenges services, and in adult mental health. She is an Editor of BJMT, a BAMI Trustee (and International Officer), an HCPC Partner and has a supervision practice. Tessa publishes and presents both in the UK and internationally, with current research interests being clinical improvisation, interdisciplinary practice, and learning and

teaching in music therapy. She maintains an active musical life, playing cello and singing with local amateur ensembles.

Becky White is a creative practitioner, musician, music therapist, artist and researcher. Her current doctoral studies, at the University of the West of England, focus on the lived experience of learning to improvise for music and music therapy students. Becky is programme lead in music therapy for the MA at the University of Derby. She is an experienced music therapist, having qualified from the Guildhall School of Music and Drama in 2001, and has worked extensively with children and young people with special needs in educational and community settings. Becky is a trombonist and bass guitarist and regularly performs around the South West of England.

music therapy in progress



12TH EUROPEAN MUSIC THERAPY CONFERENCE
EDINBURGH 2022

CALL FOR SUBMISSIONS DEADLINE 14TH MAY 2021



Paper Presentations

Saturday, 10th April

[Return to Overview of Contents](#)

Paper Presentation
Saturday, 9.45 - 10.20am

Supporting children with special educational needs through primary to secondary school transition: A collaborative approach between SLTs and arts therapists

Alice Baxter

Blossom House School

ABSTRACT

Transition between primary and secondary is an anxious time for all students (Derrington, 2013), but is particularly so for those with SEN. How can arts therapists and speech and language therapists (SLTs) come together to reduce anxiety and support students?

Blossom House is a school for pupils with speech, language and communication disorders. Pupils ages range from 4 - 20 years with many joining at secondary level. Predominant diagnoses are ASD and ADHD. The school employs a range of therapists: Psychological Creative Arts, SLTs, occupational and physiotherapists. The SLT's already deliver a body of information based work focusing on practical considerations and solutions – differences in timetables, uniforms, homework, token systems etc.

Arts Therapists suggested facilitating experiential groups that ran in tandem with these classes. Offering a contrasting model – following an open agenda – pupils could learn to observe, reflect and cope with their own internal struggles and those which all members were facing. Working with the same theme of transition, students could engage in a forum which focused on the social angle (Winnicott, 1964), where they could begin to recognise and modify their own behaviour because of internally set imperatives and not external systems of rewards and sanctions (Charles and Sanoon 2018). We hoped that this would provide students with a fuller and richer experience.

Pilot arts therapies groups ran for 10 weeks: the last half term of primary and the first half term of secondary and were co-run by two arts therapists and a SLT.

This presentation will explore the processes and experiences of setting up this work. It will describe the benefits and challenges of working closely alongside colleagues of different disciplines, and consider the pupil experience (Barwick 2015). Themes such as differing approaches (Twyford 2008) modalities and institutional dynamics will be explored as well as practical considerations.

KEYWORDS

Transition group, Collaboration, Arts therapists, Speech and Language therapists, SEN schools

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BIOGRAPHY

After graduating from Guildhall (2015), Alice worked in various primary schools and a nursery under East London Music Therapy before moving to Blossom House (2017). Collaborative work is key to Blossom's ethos; Alice and the therapy team strive to support this within their approach and work.

It helped me help him': Parental perspectives on family-centered music therapy for children with autism spectrum disorder and their families in Ireland

Katerina Cussen

University of Limerick

ABSTRACT

Internationally, music therapy for children with autism spectrum disorder (ASD) and their families is an emerging area of practice, with a growing evidence base (Flower, 2019; Jacobsen & Thompson, 2017; Thompson & McFerran, 2015). Family-centered music therapy (FCMT) is fundamentally collaborative and co-creative in nature, where a meshwork of tensions and in-tensions form wider support (Flower, 2019). The FCMT framework is unique as it positions the parent/guardian/family member as an active agent in the therapy process, through joint music making in a level playing field.

Further research is encouraged to explore the impact of FCMT on parent-child relationship and to evaluate FCMT in the context of other services (Thompson & McFerran, 2015). In Ireland, the Health Service Executive (2018) recommended implementing effective evidence-based interventions to reduce familial stress, as well as engaging people with ASD and their family members in service design and service delivery.

This paper aims to open a discussion about FCMT intervention as a potential model of support for children with ASD and their families in Ireland. It will explore the salient points of parents' experiences of FCMT for their children with ASD in their context. Using qualitative method, namely Interpretative Phenomenological Analysis (Smiths, Flowers, & Larkins, 2009) of semi-structured interviews, this study seeks to capture the essence of parental involvement by exploring the subjective lived experience of four parents of children with ASD accessing FCMT facilitated by an IACAT-accredited music therapist, in various locations in Ireland. The parents were asked how they experienced FCMT in their context, including the context of other support services they experienced.

The researcher will present the findings and discuss how the new knowledge may inform professional practice and further research. A pilot programme to evaluate parent, child and family outcomes from FCMT, in the context of the national strategy for ASD in Ireland, is recommended.

KEYWORDS

ASD, family-centered, music therapy, parental involvement

REFERENCES

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BIOGRAPHY

Katerina Cussen graduated from MA in Music Therapy at the University of Limerick (First Honours). Accredited by IACAT, Katerina runs a private music therapy practice in Wicklow, ROI, working with autistic children and adults, and persons with dementia. She advocates for addressing mental health of autistic people across lifespan, through collaboration with their families and carers.

Paper Presentation
Saturday, 9.45 - 10.20am

Music as Medicine: an example of experiential learning across healthcare boundaries

Andrea Harbinson

Queens University Belfast

ABSTRACT

Background: There is growing evidence that incorporation of arts based therapies enhance clinical outcomes in various disease areas, but their place in medical curricula has traditionally been limited. The Student Selected Component element of the undergraduate medical curriculum at Queen's University Belfast affords students the opportunity to explore in depth subjects related to medicine which are not covered in detail in the core curriculum. We developed a module in collaboration with the Centre for Medical Education which brought together elements of medicine and music therapy. To our knowledge such a module does not exist currently in other medical schools.

Aims, objectives and examples: In this presentation we plan to explore the theoretical background to the materials selected for inclusion, the structure and content of the sessions, and the potential impact this may have on the future practice of medical students.

Throughout we draw out the collaborative nature of the work, highlighting areas where medical practice and music therapy particularly overlap, and how this was important in discussion during co-production of the module. We will also discuss the use of experiential learning and will report how through the use of group learning sessions, reflective diaries, and musical performance in the clinical setting, students can develop important generic skills such as reflection and empathy. In addition, we briefly discuss how such sessions may be helpful to the individual students in the high pressured setting of the healthcare environment.

Conclusion: In this presentation we hope to highlight how music therapy can be incorporated into the curriculum of other healthcare workers, not just potentially enhancing their awareness of other appropriate therapies, but also developing their own reflective and communication skills.

KEYWORDS

Music Therapy, Medical Education, Collaboration, Experiential Learning

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BIOGRAPHY

Andrea Harbinson BMus., P.G.Dip. (M.Th), L.T.C.L.

Andrea has worked as a nurse and as a music therapist. She has worked using a relational approach in a variety of paediatric settings, including life-limited children, children with attachment disorder, and parent-child work in a paediatric hospital. She is interested in promoting the benefits of music therapy to other healthcare professionals.

'Rocks and Pebbles': an exploration of a collaborative approach with bereaved siblings groups in paediatric palliative care, joining the skills of the Music Therapist, Family Support and Bereavement Counsellor and Community Musicians from leading London orchestra's

Victoria Kammin

Roehampton University, Shooting Star Children's Hospices

ABSTRACT

Paediatric palliative care has a strong multi-disciplinary team ethos in which working together to meet the very individual physical, emotional, social and spiritual needs of the children and families is central to the work.

This presentation explores an innovative collaborative approach with post-bereavement siblings groups, joining the skills of the Music Therapist, Family Support and Bereavement Counsellor and Community Musicians from leading London orchestra's. The group developed in response to an increasing awareness of the needs of bereaved children across the hospice movement and a development of specialist childhood bereavement support services focused on reducing complicated grief in adulthood. The influential work of Bowlby (2008) illustrates the significance of early emotional bonds and the effects that attachment and loss have on psychological well-being. Bowlby proposed that grief which is not explored in childhood will inevitably have repercussions in adult life, for example resulting in difficulties in building relationships, psychiatric illness or underlying depression and anxiety.

The group to be presented is named 'Rocks and Pebbles' which makes reference to an analogy of grief perhaps becoming less painful to manage over time. This has been running for over ten years after successful evaluation from children and families and a research project undertaken to explore the professionals' experience of the collaboration. This presentation will explore the development, implementation and research into this collaboration accompanied by audio extracts of songs created by bereaved siblings in this group to further illustrate the work in action.

KEYWORDS

Collaboration/Paediatric palliative care/ Bereaved siblings/Groups

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BIOGRAPHY

Victoria Kammin has extensive clinical experience in paediatric palliative care and a range of different clinical settings. She is senior lecturer on the MA Music Therapy training at Roehampton, consultant music therapist within paediatric palliative care and supervisor. Victoria co-ordinates the BAMT CYPF network and teaches regularly for Jessie's Fund.

Sustainable through collaboration: the role of music therapists in supporting a co-produced approach to working with children in challenging circumstances.

Cindy-Jo Morison, Jean Herlihy & Jayne Sewell

ABSTRACT

At the beginning of last year we concluded our third National Foundation for Youth Music funded project, we can look back on the growing evidence to support the use of participatory music as a therapeutic activity for children and young people receiving both inpatient and community treatment for challenges associated with learning disabilities, mental and physical health and special educational needs in the North East of England.

While the outcomes suggest that participatory group music (including singing and song writing) can offer many benefits to young people in challenging circumstances, it is clear that careful consideration needs to be given to the needs, motivation, capabilities and interests of each group, with adaptations often necessary in order to offer a meaningful and accessible activity.

Collaborating as a delivery team to reflect on the successes and failures in each session, liaising with venue staff and listening and remaining responsive to what is communicated by young people has been essential. As has the regular supervision space offered by the lead arts psychotherapist.

Through the exchange of thoughts and feelings within a regular reflective space the delivery team has been given the opportunity to discuss and make informed and evidence-based adjustments that have been successfully implemented. By following a co-produced approach alongside arts psychotherapy colleagues, partners in health and education, community musicians and artists as well as researchers we have been able to continue to think about ways to sustain and share our work.

KEYWORDS

Collaboration, Challenging circumstances, Participatory, Reflection, Wellbeing

REFERENCES

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BIOGRAPHIES

Cindy-Jo Morison is senior arts psychotherapist with the arts therapies team at CNTW NHS Foundation Trust. She has experience of working with children, young people and adults who have intellectual, neurological and developmental disabilities and complex and challenging needs. In 2019 she had a chapter published in the book, *Music Therapy and Autism Across the Life Span*.

Jean Herlihy graduated from the MSc Music Therapy Programme at Queen Margaret University in 2014. She worked as a freelance music therapist in care homes and residential settings before joining the arts psychotherapies team at CNTW NHS Foundation Trust, working in inpatient hospital settings. Jean is now working into community adult mental health services.

Jayne Sewell is an experienced music teacher and a qualified music therapist. As a teacher she has worked with children of various ages and abilities. Her therapy work has focussed on children who have suffered sexual and domestic abuse, children with m

Paper Presentation
Saturday, 9.45 - 10.20am

Community Music Therapy and School Environments: Exploring the Reciprocal Relationship

Jo Parsons

Nordoff Robbins/Goldsmiths University

ABSTRACT

This pilot, ethnographic project is centred on a mainstream school in South West England, where I have been working for three years as a music therapist, teacher and a special educational needs (SEN) leader. The school, in a small coastal town, is in one of the most multi-deprived areas in the country and, consequently, the project challenges not only the way in which music therapy is enacted in mainstream school settings, but the labels and preconceptions that can be associated with therapy, education and society.

In my professional capacity, and as a member of the community, my extensive interaction with the children's networks has allowed me to witness positive experiences afforded by music therapy and it is the development and appropriation of such experiences that I seek to further understand.

The project aims to address the following questions:

How and why is the practice of music therapy drawn into a child's mainstream school setting and their support base outside of school (and what effect might this have)?

How and why aspects of the educational environment and community are drawn into music therapy sessions at the school and the effect this may have?

How might social deprivation in the town effect the mobilisation and appropriation of music therapy features?

Ethnographic perspectives and methods were employed to examine the everyday school-life of ten case-study children and their weekly music therapy sessions at the school (each case-study group involved a child and selected individuals from their support base).

Such exchanges were captured using the music therapy index (Nordoff & Robbins, 2007) and the musical event scheme methods (DeNora, 2003), as they allow one to examine music as it is drawn into action (DeNora and Ansdell, 2017).

KEYWORDS

music therapy; mainstream education; special needs education; community

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BIOGRAPHY

Jo Parsons received an Honours BMus in Music Theory and Composition from Memorial University in 2009 and completed the Master of Music Therapy program from Laurier University in 2011. Joanna is the south west coordinator of the British Association of Music Therapy and is a PhD student at Nordoff Robbins Music Therapy/Goldsmiths University.

Exchanging challenges: working collaboratively to achieve meaningful engagement with issues of diversity, equality and power within music therapy training

Simon Procter

Nordoff Robbins

ABSTRACT

In 2016 the validation of the Nordoff Robbins Master of Music Therapy training programme transitioned to Goldsmiths, University of London, with a particular connection to the Department of Social, Therapeutic and Community Studies, which is home to its art psychotherapy and dance movement psychotherapy trainings. Goldsmiths has an explicit commitment to the promotion of equality and diversity across all of their programmes: the music therapy programme was challenged to join them in this endeavour. As a programme already rooted in a social model (with the academic descriptor "Music, Health, Society"), this challenge seemed both important and an opportunity to engage with recent thinking in this area within music therapy, e.g. LaCom & Reed (2014) and Hadley (2013). This presentation describes how the challenge was engaged with and reframed to encompass a wider range of aspects of power relations, including that between validator and training body. We considered parallels between various struggles to meet this challenge and their rootedness in relationships characterised by varying power differentials. The necessary processes of exchange and reflective engagement contributed to the programme's understanding of music therapy as being as much a form of socially engaged activism as a quasi-medical intervention, thus "reclaiming some of the original functions of music in our culture" (Ruud 2008, p. 58).

KEYWORDS

music therapy training, equality, diversity, power

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Hadley, S. (2013) *Experiencing Race as a Music Therapist: Personal Narratives*. Gilsum, NH: Barcelona Publishers.

BIOGRAPHY

Simon is Director of Music Services for Nordoff Robbins, with overall responsibility for the organisation's education, research and public affairs activities.

An innovative framework for collaborative working: Neurologic Music Therapy with standard rehabilitation therapies at an acute, in-patient stroke unit

Ellie Ruddock

ABSTRACT

In July 2017 Chiltern Music Therapy recommenced a Neurologic Music Therapy (NMT) service at Wycombe Stroke Unit. NMT is defined as the therapeutic application of music to cognitive, sensory, and motor dysfunctions due to neurologic impairments in the human nervous system (Thaut, 1999).

This presentation highlights the findings of a service audit and aims to identify the benefits of NMT for the patients, team and healthcare trust, focusing on how the service is enhancing standard therapies and how it might be developed further. Patient statistics, reasons for referral, session aims, outcomes and patient feedback were collected over a 5-month period by the Music Therapist and MDT. 100% of patients referred to and receiving NMT were used for data collection with a sample size of 34. The data was quantitatively and qualitatively analysed by each category which is presented visually and discussed in the context of national stroke standards.

The 3 key findings were 1. NMT increases patient engagement in therapy 2. NMT meets rehabilitation goals quicker than expected 3. NMT reduces depression and increases emotional wellbeing. Furthermore, the NMT service is meeting NICE Clinical Guideline NG128 for patient centred care (NICE, 2008), the National Clinical Guideline for Stroke Standard for patient mobilisation (Royal College of Physicians Intercollegiate Stroke Working Party, 2016) and the National Stroke Strategy's 10-point plan for action (Department of Health, 2008).

It is concluded that the NMT service is providing significant benefit to the patients, team and healthcare trust by meeting the majority of the national stroke standards as well as by increasing patient engagement in therapy and providing the therapy team with additional resources. Recommendations include an increase in the service from from 1 day per week to at least 2 days per week, as well as the incorporation of a home programme provision.

KEYWORDS

innovation, collaboration, rehabilitation, data analysis

REFERENCES

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BIOGRAPHY

Ellie specialises in neurorehabilitation and has presented her work at the UK Stroke Forum. Her clinical audit report received registered audit status with Buckinghamshire Healthcare Trust (NHS). Ellie has a published article in B21 magazine detailing music therapy in hospital settings and is the creator of Music Therapy Blog.

Experiences of music therapists sharing improvisation remotely during lockdown

Luke Annesley, Nicky Haire

Oxleas NHS FT, University of the West of England

ABSTRACT

Music therapy has fundamental requirements which arguably cannot be met in remote work. Even for those clients who have the practical resources to engage in online musical interactions (instruments at home, good WiFi, space to play undisturbed) there is the problem of latency. This means that the moment to moment process of shared music making cannot easily take place in real time, because of the delay between the creation of a sound and the transmission to the listener. In this reflexive study, the presenters explored the creative possibilities of multi-tracked improvisations as a way of sharing improvised dialogues despite being unable to play simultaneously. This involved the creation of recorded improvised 'prompts', a few minutes in length, which were then 'answered' using audio software for multi-tracking. Through reflections which draw on the principles of auto-ethnography, we seek to describe and explore these experiences and draw meaning from them. While the project began as a way of maintaining motivation for musical activity, it became useful to reflect on the therapeutic relevance of the exercise. For example, the containing experience of listening to a sensitive response to a prompt was noted, alongside the frustration experienced when not playing 'with' another musician in real time. Both authors are improvising musicians, music therapists and educators, and were able to compare these experiences to previous experiences of live improvisation in different contexts. This presentation will include audio excerpts from the study which will illustrate aspects of the process and provide opportunity for further discussion.

KEYWORDS

music therapy, children, parents, semi-structured interviews, thematic analysis

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BIOGRAPHIES

Luke Annesley is a Senior Lecturer in Music Therapy at The University of the West of England and a music therapist within Oxleas Music Therapy Service. He completed a Master's in Clinical Research at City, University of London in 2018. He also presents the BAMT podcast, Music Therapy Conversations.

Nicky Haire is a music therapist, improviser and doctoral researcher affiliated with the Institute for Music in Human and Social Development and the Centre for Creative-Relational Inquiry at the University of Edinburgh. Her AHRC funded research focuses on experiences of humour in music therapy.

From brass band to surgery: a young cardiac patient's musical journey of anxiety reduction

Claire Fraser-Tytler

MusicSpace, University Hospitals Bristol NHS Foundation Trust

ABSTRACT

This presentation describes the positive impact that collaborative work using music therapy and psychology had on a highly anxious young man who needed lifesaving open heart surgery. The intervention enabled the patient to successfully undergo his operative procedure.

A sixteen year-old boy was referred to a cardiac psychologist working at Bristol Royal Hospital for Children. He was born with congenital heart disease and had had numerous previous surgeries. He was referred for procedural support to prepare him for open heart surgery, which had been cancelled twice due to his high anxiety (Bradt et al 2013). He also presented with behaviours associated with Autism Spectrum Condition. A significant strength of this young man was his talent on the euphonium.

The psychologist engaged the expertise of one of the hospital's senior music therapists who was also a brass player. They collaboratively worked with the whole family using psychological approaches and music therapy to reduce his anxiety (Bradt et al., 2013). The music therapy enabled this young man to engage in the psychological intervention which had previously been inaccessible to him. The patient played the euphonium all the way to surgery, demonstrating an excellent example of how using both psychological skills and music therapy can reduce patient anxiety about procedures (Twyford and Watson 2008).

KEYWORDS

brass, anxiety, psychology, adolescent, co-working

REFERENCES

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Twyford, K. and Watson, T., 2008. Integrated team working: Music therapy as part of transdisciplinary and collaborative approaches. Jessica Kingsley Publishers.

Claire works for MusicSpace and has worked at the Bristol Royal Hospital for Children since 2015 specialising in oncology, haematology and cardiac patients.

BIOGRAPHY

Claire is a senior music therapist working for MusicSpace. She has worked at the Bristol Royal Hospital for Children since 2015 specialising in oncology, haematology and cardiac patients. She graduated from Roehampton university in 2009 and has recently completed the supervisors course at UWE.

A new framework for Music Therapy practice with young children with Selective Mutism: Implications of a multiple methods research study

Kate Jones

Anglia Ruskin University. Music Therapy Charity

ABSTRACT

Selective Mutism (SM) is a serious anxiety disorder that affects some children when they begin school (Toppelberg 2005) and the long-term impact of the disorder, if untreated, can include complex, debilitating mental health conditions. The usual presentation is a lack of speech in the education setting, contrasting with confident speech at home. Incidence rates are estimated at around 0.7% (Bergman et al 2002) but are as much as three times higher for children with immigrant backgrounds (Elizur & Perednik 2003). There is strong evidence to suggest Music Therapy is a helpful intervention for SM (Jones 2012) but increased awareness of SM and our potential therapeutic role is needed.

Sequential studies, employing multiple methods -literature review, survey, interviews and multiple case studies- were used to test and refine a theoretical framework derived from prior research (Jones 2012). A template analysis approach was used to examine and synthesise the data (King 2012).

Results confirmed that Music Therapy is a powerful, early intervention for the treatment of Selective Mutism in young children. The theoretical framework was refined and new components added such as the importance of a pre-therapy understanding of SM to ground the therapeutic approach, and the crucial role and impact of working in the therapy context or environment.

Implications for practice include: increased exchange of knowledge and understanding on the subject of SM within the MT profession, comprising provision of training and resources; an open, flexible approach, along with collaborative or transdisciplinary team work and access to specialist supervision. Further recommendations include: the location, session length and frequency of sessions; the role of humour and the importance of speech generalisation. The overarching theme of power both inside and outside the therapy sessions is also considered.

KEYWORDS

Selective Mutism; Transdisciplinary practice; Early intervention; Anxiety; Multiple case study research

REFERENCES

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BIOGRAPHY

Kate Jones is Director of the charity Music Therapy Lambeth which employs 7 Music Therapists. Kate has recently been awarded a PhD for her research on Music Therapy and Selective Mutism and has spread awareness of this topic through parliamentary events, a video for BBC news and a book chapter.

Paper Presentation
Saturday, 10.25 - 11am

Skill-sharing in partnership for a sustainable impact: Scope and Limitations

Alexia Quin

Music as Therapy International

ABSTRACT

Music Therapy skill-sharing is, perhaps, the embodiment of collaboration and exchange. It is an approach which music therapists are exploring increasingly to strengthen care provision and increase access to targeted music-making across the lifespan.

This presentation will report back on the recent findings of an evaluation study undertaken by Music as Therapy International. It will consider the extent to which skill-sharing projects enabled care practitioners to 'get started' using music themselves and to establish music within their settings' core offer. It will outline the ways in which music therapists and care practitioners who took part in skill-sharing projects believe the music sessions subsequently delivered by practitioners have a sustainable impact for service users up to two years after initial training. The evaluation study involved practitioners working with three client groups: Young Children (under 5 years), Adults with Learning Disabilities and elderly people, including those living with dementia. It identified specific aspects of music practice which have proven sustainable over time and clearly defined challenges to sustainable practice common to all client groups. How can learning from these, alongside consideration of Capability Theory (Cottam, 2018; Nussbaum, 2011) and the learning afforded to participating music therapists contribute to the current debate regarding best practice for skill-sharing?

KEYWORDS

Music Therapy, Skill-Sharing, sustainable, impact

REFERENCES

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BIOGRAPHY

Alexia is the director of Music as Therapy International. In 2017 she was awarded the WFMT Advocate of Music Therapy Award and in 2018 she was a member of the Commission which examined the role of music within the care and treatment of people living with dementia.

Musical mindfulness online – An adaptation of musical mindfulness sessions for children with sensory processing and complex learning difficulties

Carine Ries

ABSTRACT

This paper presents observations on offering an online adaptation of 'musical mindfulness' sessions to children with sensory processing and complex learning difficulties, as a response to the COVID-19 restrictions that came into place during the national lockdown in the UK.

Recent times have presented challenges in terms of unprecedented changes on a worldwide scale and a need to adapt quickly to new ways of working on a clinical level. Whilst this inevitably has brought up obstacles, it also presented an opportunity to look at current practices, and how some of the key therapeutic components can still be delivered in a new context of working remotely.

Musical mindfulness brings together elements from music therapy, yoga and mindfulness, with the aim to support the development of sensory integration, breath and body awareness, movement and relaxation skills. The interventions used in 'musical mindfulness' sessions harness the benefits of breathing techniques, mindful movement, progressive body relaxation, and imagery. The musical components support and increase the accessibility of the interventions for non-verbal clients.

The paper includes theoretical information supporting the concept of 'musical mindfulness', as well as practical examples and reflections on the benefits of delivering the intervention remotely.

KEYWORDS

yoga, music, SEN, movement

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BIOGRAPHY

Carine Ries has worked as a freelance music therapist since 2010 and in 2014 founded Sound Resonance. Sound Resonance employs therapeutic and creative thinking to deliver therapy, community and educational programmes. Carine has trained in neurologic music therapy and is currently undertaking advanced training in Guided Imagery and Music. Carine qualified as a yoga teacher in 2017.

Opening to New Ground at the End of Life: A Case Study

Diana Whelan Porter

ABSTRACT

Reflecting on one's life and looking for meaning within it often becomes an important task when approaching death, and there is a growing body of evidence supporting the value of meaning-centred therapeutic approaches in reducing distress and enabling people to make the most of their remaining time [Wong, 2015; Breitbart et al, 2004]. There may be a desire to resolve areas of internal conflict, to seek reconciliation in relationships past or present, and/or to understand one's life in a context which transcends present suffering and death.

As part of this work, past or present experiences and patterns of relating may be seen in a new light, and new ways of understanding and being in relationship may emerge, often with revelatory or transcendent qualities. Music therapy and other creative approaches can be particularly helpful in supporting such a process (Minford, 2018; Porter et al, 2017; Salmon, 2001).

This presentation will explore how new ground and new horizons may open up at the end of life within the context of a creative therapeutic relationship. It will focus specifically on a case study of 1-1 music therapy work with a lady in her 70s who was attending day hospice and who was initially referred to music therapy for support with generalised anxiety.

The therapeutic approach taken includes working with body awareness and visualisation as well as clinical improvisation, allowing meaning to emerge over time through embodied self-awareness. The presentation will describe how therapist and client worked together to explore and process the clients experience of past and present events in her life, how this led to a revelatory new landscape in her sense of self and her relationships, and how this helped to reduce anxiety, enabling her to face death with a greater degree of hope and acceptance.

KEYWORDS

transformation, spirituality, palliative care, meaning, embodiment

REFERENCES

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BIOGRAPHY

Diana Whelan Porter is a Music Therapist, Lecturer and Irish Harper. Her most recent clinical practice has been in palliative care and adult mental health, and she has particular interests in working with trauma in the body and in integrating creative modalities. Diana has recently relocated to Dublin.

Care for Music: Researching the exchange of musical expertise within late life and end of life settings (an AHRC project)

Gary Ansdell, Tia DeNora

University of Exeter, University of Bergen, University of Limerick, Nordoff Robbins UK

ABSTRACT

Research is growing apace on all aspects of how music and music therapy can help in care settings (McDermott, Orrell and Ridder 2014) and focuses increasingly on how specialist music therapy expertise can be shared with carers, families and friends (Beer 2017; McDermott, Ridder, Baker, Wosch, Ray and Stige 2018). These studies often still retain, however, an underlying perspective of 'music IN or FOR care'. In contrast a new study 'flips' this conventional formulation of practice, theory and research - exploring instead the mutual CARE FOR MUSIC experienced and exchanged between specialists and non-specialists within 'scenes of care' in late life and end of life settings.

Our presentation will outline the first stage of a new ethnographic research study funded by a major grant from the UK Arts & Humanities Research Council called Care for Music - a collaboration between Exeter University UK and the Grieg Academy, University of Bergen, Norway. The project will make an innovative longterm study across two hospices (in Bergen and the Isle of Wight) and two care homes (in London and Norwich), exploring through a detailed longitudinal ethnography how everyone involved in such scenes (residents/patients, staff, family and friends) often mutually orientates towards music with an attitude of care. This shared and distributed care for music can in turn allow other kinds of everyday caring to happen in particular ways. The project aims to develop both new technologies of data capture, and fresh theoretical perspectives to help us understand more about how music can be most helpful in these settings, and in ways nearer to the everyday experiences and needs of clients, staff, and families and friends.

KEYWORDS

music/music therapy in care, palliative care, ethnography

REFERENCES

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BIOGRAPHIES

Gary is a Co-Investigator on the Care for Music study. He has professorships at the universities of Bergen, Exeter, and Limerick, and is an Associate of Nordoff Robbins. In his 30 years as a music therapist he has worked in many areas as practitioner and researcher, and has published widely.

Tia is Principal Investigator on the Care for Music study. She is Professor of music sociology at the University of Exeter. Her publications on music, everyday life and wellbeing are internationally renowned, and she has collaborated with several music therapists. Tia was elected Fellow of the British Academy in 2018.

The therapist and the teacher: establishing a music therapy service in a school for children with complex additional support needs.

Meg Dowling

ABSTRACT

This presentation will explore my experience of embracing the dual role of music therapist and music teacher within a school for children and young people with complex additional support needs. The challenges and advantages of working within this dual role will be explored and the importance of effective collaboration and exchange across the school will be highlighted. My personal reflections on the process of establishing this particular music therapy service will also be shared.

Whilst at times there are challenges to be faced, there are also advantages to working within this dual role. When striving to establish music therapy as a valued and integrated provision, encouraging it to be viewed as a "comprehensive component" (Mawby 2015, pg5) of the school timetable helps to promote the benefits that such a service can bring to the school community.

One of the main challenges that became apparent was maintaining clear boundaries with regards to my colleagues' perceptions of the two roles. Attempts to clarify the differences while still promoting the "specific strengths and contributions within each discipline" (Bunt 2003, pg191) appeared to potentially blur the boundaries between music therapy and music education. As Ockelford highlights, "there is a general lack of clarity" (2000, pg199) between the two disciplines when working with this particular client group, so ensuring that there are significant differences between the overall experience of music therapy and music education is essential from the outset (Hall 2012). One of the main advantages of working within both the therapy and education team was being able to develop secure relationships, especially with the children and young people. Establishing strong professional connections across the school creates opportunities for meaningful exchange and encourages cross-discipline collaboration, which only serves to enhance the success of the music therapy service.

KEYWORDS

music therapy, school, music education, children and young people

REFERENCES

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BIOGRAPHY

Meg is an HCPC registered music therapist and Chair of the Scottish Music Therapy Trust. She has established her own music therapy service within a school for children and young people with complex needs and profound and multiple learning difficulties, whilst also working with adults in health and care settings.

Working in collaboration. Case study research of a music therapy provision in an inner city primary school

Gemma Lenton-Smith

University of Roehampton

ABSTRACT

Children are experiencing ever increasing amounts of stress upon their social and emotional development which is impacting upon their mental well-being (Adi, Killoran, Janmohamed & Stewart-Brown, 2007; Kessler et al, 2005; NHS, Digital, 2018). The UK Government have recognized the need to support and improve children and young people's social and emotional well-being, providing interventions and support that promote resilience, prevention and early intervention (Future in Mind, 2015; Transforming Children and Young People's Mental Health Provision, 2017; Children and Young People's Mental Health: prevention evidence, 2019). Music therapy has been found to be beneficial with children and adolescents (Gold, Voracek & Wigram 2004; Carr and Wigram, 2009). Specifically it is an effective method for improving communication skills and social competence with children who are experiencing social, emotional and behavioural difficulties (Porter et al 2012; Gooding, L. 2011). Current music therapy research in mainstream education is predominantly focused on work with adolescents and secondary aged children who display behavioural difficulties or face school exclusion due to behaviours that challenge (Cobbett 2016; Derrington, 2012). However, further research is warranted into how music therapy can support primary aged children with early signs of emotional and social difficulties. This paper will explore how the collaboration between music therapist/researcher, and stake holders (employers and school) has enabled a case study of a music therapy provision in an inner city primary school over a two year period to increase in-depth knowledge of the function of the discipline including user perspectives.

KEYWORDS

Music therapy, case-study research, children, emotional well-being, collaboration.

REFERENCES

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BIOGRAPHY

I completed a MA in music therapy research in 2008 and commenced my PhD studies 2 years ago to gain more experience in completing research, contributing to evidence based practice and exploring my own clinical work in depth to increase my understanding and knowledge further. I work in the fields of education with mainstream children and children with special needs and have vast experience in neuro-disability. I was involved in the research of developing the MATADOC assessment tool the research. My current research is case study research project exploring my role as a music therapist in a primary mainstream school setting through three different perspective the school, the child and the therapist.

"Sentire": Exploring the Suitability of Movement and Sound in Couple Therapy

Benjamin Stahl*, Marcello Lussana*, Marta Rizzonelli, Pascal Staudt,
Anne Milek, & Jin Hyun Kim

* Authors contributed equally

Humboldt University of Berlin, Germany, Department of Musicology and Media Science

ABSTRACT

According to early 20th century psychoanalysis, the "unsaid" becomes apparent in the relationship between patient and therapist, as well as in metaphors and symbols revealed through unintended utterances, imaginative techniques, and dreams. To convey emotions and thoughts, this method relies on the use of spoken language. Likewise, spoken language remains central to the practice of psychotherapy in subsequent decades, as clinicians and researchers sought to translate and transform major claims of psychoanalysis into newer paradigms, the most prominent of them being cognitive-behavioral, client-centered and family systems psychotherapy. Inspired by somatic psychology and neuroscience evidence, more recent approaches focus on body and movement to target the "unsaid" beyond spoken language. Funded by the German Federal Ministry of Education and Research, the "Sentire" system uses sound to provide immediate feedback for physical distance and touch between individuals (www.sentire.me). Exploring the adequacy of "Sentire" as a potential means to complement existing methods in psychotherapy, questions of an ongoing proof-of-concept study include: How can movement and sound expose the "unsaid" without the use of spoken language? How can "Sentire" uncover the intricacies of social interaction in a meaningful way to identify unmet needs in couple relationships? And how can interaction between body movement and sound effectively add to previous clinical research in this field? The present talk addresses both the technological foundations of "Sentire" and its potential value in clinical practice.

KEYWORDS

Psychotherapy; Couple Therapy; Music Therapy; Sound Mapping; Social Interaction

BIOGRAPHIES

Marcello Lussana is a sound artist and researcher, specialized in interactive sound systems. He is co-founder of Sentire and a PhD student at the Humboldt University of Berlin. Sentire won the special prize by the Deutsche Musiktherapeutische Gesellschaft in 2019.

Holding a PhD from the Max Planck Institute for Human Cognitive and Brain Sciences, Leipzig, Benjamin has conducted a series of (randomized controlled) trials on aphasia therapy through communicative interaction and music. His present work focuses on depression in individuals with aphasia and explores the interplay of psychotherapy and music.

What do patients want? A survey of preferences in the arts therapies

Emma Millard

East London NHS Foundation Trust, Queen Mary University of London

ABSTRACT

It is widely understood that collaboration with patients in mental health services is of high importance. The 'Five Year Forward View for Mental Health' by the Department of Health emphasises the importance of choice and control for patients being treated by NHS mental health services (NHS England, 2016) and steps have been taken to increase the amount of choice that patients are offered (NHS England, 2014). However, patients in England and Wales still feel that they are not offered enough choice and that their preferences are not taken into account (Williams et al., 2016). Little is known about patient preferences in the arts therapies. All four modalities (Music, Art, Dance-movement and Drama) offer a similar approach, but with a clear difference in the art form being used (Karkou and Sanderson, 2006). This survey, developed with the support of service users, sought to explore the preferences of patients in secondary mental health services in the UK as well as the general public.

In a short survey, 100 people from community mental health services and 100 people from the general population were asked which arts therapy modality they would most like to take part in and why. This presentation will share the results of the survey, including associations between preferences and demographic characteristics, and implications for future research and practice.

KEYWORDS

Mental health, preference, arts therapies

REFERENCES

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BIOGRAPHY

Emma is a music therapist and PhD student at East London NHS Foundation Trust and Queen Mary University of London. Her clinical work and research is based in adult mental health settings. She is working on a PhD exploring the role of patient preferences in the arts therapies.

From the inside out: growing music therapy services in the NHS, universities, and communities: multi-disciplinary partnerships and marriage

Helen Odell-Miller

Anglia Ruskin University

ABSTRACT

The lived experience of working with non-music therapy colleagues and partners across multi-disciplinary groups, connected to music therapy, will be presented. The author's reflections will tell the story of how music therapy services developed; for example in an NHS setting; from 1 music therapist and 1 art therapist, to a large arts therapies mental health department including 18 arts therapists. More recent case studies will include the development of partnerships between clinical services and a university. The partners and collaborators include business managers, nurses, teachers, academics, Ofsted Inspectors, arts therapists, managers, and those working in dialogue with policy makers and the government. The author has led the development of services across NHS, higher education and community settings, for over 40 years, and at each point embedding the work within a wider community was key (Odell-Miller 2014). The models and ingredients which lead to successful and unsuccessful partnerships (and sometimes marriages), both musical and otherwise, are fundamental to whether or not music therapy reaches people living in our society who need it. (Strange et al. 2017). The paper will include case studies about the growth of music therapy, including reference to the importance of partnerships between people, but also between disciplines such as training, clinical work, community work and research. (Bowler and Bamber 2018). The hypothesis of the paper is that unless there is a 'joined -up' process, an interaction between the needs of those wanting to receive music therapy, and of those delivering or trained to deliver the service, there will be no growth. The paper will present new material gathered from partners and collaborators. Key reference points will be captured in the material, and references to research and publications will be made

KEYWORDS

Collaboration, music therapy, service-growth, partnership, multi-disciplinary

REFERENCES

Odell-Miller, H.; (2014) The development of clinical music therapy in post-war Britain as a profession in mental health practice: music, health and therapy' in S. Goodman and V. Bates (eds.) *Medicine, health and the arts in post war Britain* London: Routledge.

Bowler, S., and Bamber, S. (2018) *What would life be - without a song or dance, what are we?: Commission in House of Lords on Music and Dementia* sponsored by the Utley Foundation London: International Longevity Centre

Strange, J.; Odell-Miller, H and Richards, E. (2017) *Collaboration and assistance in music therapy practice: roles, relationships, challenges*. London: JKP

BIOGRAPHY

Professor Helen Odell-Miller is Director of the Cambridge Institute for Music Therapy Research at Anglia Ruskin University, widely published internationally and contributed to the development of music therapy in the UK, specifically in mental health and higher education. She was awarded an OBE in 2016 for services to music therapy.

End-of-life care perspectives on musical care

Giorgos Tsiris, Tamsin Dives & Jo Hockley

Queen Margaret University; St Columba's Hospice, St Christopher's Hospice, University of Edinburgh

ABSTRACT

Within the context of end-of-life care, music is commonly offered in the form of music therapy as a contemporary professional practice to meet the needs of dying people and their families. In recent years, the growth of health promoting palliative care calls for an expanded notion of 'musical care'. This notion goes beyond the boundaries of music therapy sessions to consider the broader role that music can play for community engagement, health promotion and death education (Hartley, 2014; Tsiris et al., 2011). This presentation aims to explore the notion of 'musical care' in the end of life drawing from our respective experiences as music therapists and as a specialist palliative care nurse. Through the prism of 'total pain' (Clark, 2000), we consider contemporary developments regarding the 'everyday' in music therapy (Ansdell, 2014; Tsiris, 2018). We offer examples of musical care through different narratives drawing on our work with dying adults and their communities. Future directions for interdisciplinary practice and research in palliative care are also explored alongside the emerging roles of music in health promotion and death education.

KEYWORDS

musical care, end of life, palliative care, everyday

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- Tsiris, G., Tasker, M., Lawson, V., Prince, G., Dives, T., Sands, M., & Ridley, A. (2011). Music and arts in health promotion and death education: The St Christopher's schools project. *Music and Arts in Action*, 3(2), 95-119.

BIOGRAPHIES

Giorgos Tsiris is Senior Lecturer in Music Therapy at Queen Margaret University and the Arts Lead at St Columba's Hospice, Edinburgh.

Tamsin Dives is a music therapist at St Christopher's Hospice, London.

Jo Hockley is a Senior Research Fellow with the Primary Palliative Care Research Group at the University of Edinburgh.

Building Bridges ... Not Walls. A Music Therapy Project in schools in Chicago

Alison Barrington

Chicago Center for Music Education

ABSTRACT

Collaboration and exchange are at the heart of all aspects of music therapy. What might be the opportunities and challenges for Music Therapists when there are significant cultural differences between the parties involved?

This music therapy project was established in schools in a Chicago suburb where poverty, gang violence and drugs issues are significantly higher than many other areas of the city. McFerran reminds us that 'learning happens best when there is an atmosphere of well-being' which includes 'health, safety, happiness, achievement ...' (McFerran, p.328).

The clinical work was based on a contemporary eclectic approach as considered by McFerran (2015) where flexibility is a key factor. Humanistic and developmental approaches resonate most significantly with this project (McFerran, p.330) as well as the key Community Music Therapy themes noted by Stige, namely 'belonging, intergroup processes, collaborative musicing, participation ... and mutual care' (Stige et. al. p.14).

The presentation will include video recordings as well as photos which will help to illustrate how the students and the staff together developed more creative and integrated working relationships (Munro 2018) through work and play (Tyler 2005). This presentation will also consider how the practice of music therapy sits within the context of a school, a neighbourhood, a society, and a culture. It will note that, with significant culture differences, it is vital for Music Therapists to develop a greater awareness of personal biases (Whitehead-Pleaux & Tan 2017).

KEYWORDS

Cultural diversity, schools, eclectic approach, Chicago, group cohesiveness

REFERENCES

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Whitehead-Pleaux A. & Tan X. (eds) (2017), Cultural Intersections in Music Therapy: Music, Health and the Person, Barcelona Publishers, Dallas, TX.

Stige B., Ansdell G., Elefant C. & Pavlicevic M (2010), Where Music Helps. Community Music Therapy in Action and Reflection, Ashgate Publishers, Surrey

BIOGRAPHY

Alison Barrington is currently a music therapist at Chicago Center for Music Education and the Director of Children's Ministry, St James Episcopal Cathedral, Chicago where she is working with children with learning disabilities. Since moving to the USA in 2015 she has continued presenting and working as a BJMT Editor.

Proper Job: How Cornwall is leading the way with music therapists and music teachers in collaboration

Liz Eddy and other music therapists working with Cornwall Music Service Trust including Carine Kelley and Sally Holden

Cornwall Music Service Trust: Music Therapy Service

ABSTRACT

This collaborative presentation by CMST (Cornwall Music Service Trust) music therapists describes a developing music therapy service that has been established within a music service, both working alongside and collaboratively with music teaching staff at all organisational levels.

The service was established in 2017 when Cornwall Council made their music therapists redundant. They were invited to join CMST, set up 2 years previously when the music teaching service was axed from the council. Being part of this organisation and working within a supportive team has several benefits. Vital charitable funding to support music therapy can be accessed, CPD shared and interdisciplinary projects developed. For example, music therapists work on the First Access program, designed to offer the opportunity for all young people to try out playing musical instruments. CMST includes music teaching for inclusion and an early years' music service and as a relatively new organisation, is particularly open to innovation. CMST music therapists are peripatetic and work in a variety of clinical areas so systemic collaborations with education and health services are essential to sustainability and quality of work delivered, as well as enabling approaches used to align with wider initiatives like Trauma Informed Schools.

We will share moments of attunement at sessional and organisational points where clients have been able to benefit from the interaction of different disciplines. We will explore our aims for the future based on experiences to date. As we approach the end of 2019 CMST, is undergoing its first major restructure and looking towards working in cross-discipline geographical area groups rather than all county instrumental groupings. It is hoped that this will enable further development of collaborative ideas and improve opportunities for music therapists and teachers to support each other whilst continuing to work together.

KEYWORDS

organisation, teamwork, innovation, identity, inclusion

REFERENCES

Odell-Miller, H. (2016) The role, function and identity of music therapists in the 21st century, including new research and thinking from a UK perspective. London, UK British Journal of Music Therapy Vol 30, No 1, (p5)
Wigram, T. (1993) 'Music Therapy Research to Meet the Demands of Health and Education Services: Research and Literature Analysis' in Heal, M and Wigram, T. (eds.) Music Therapy in Health and Education, London, UK, Jessica Kingsley Publishers

BIOGRAPHIES

Liz Eddy is Professional Lead for Music Therapy at Cornwall Music Service Trust and has a particular interest in working systemically in therapeutic work

She will be joined for this presentation by other music therapists working with Cornwall Music Service Trust, including Carine Kelley and Sally Holden.

Cornwall Music Service Trust was established in 2017 and works across the county. the service is open to referrals and collaborations across all clinical areas.

Thinking through improvisation: Towards new knowing about experiences of humour in music therapy

Nicky Haire

University of Edinburgh, Queen Margaret University, Edinburgh

ABSTRACT

In her PhD study, the author set out to explore perceptions and experiences of humour in music therapy based on her work with people who have dementia and/or acquired brain injury. As part of this she also sought to consider how improvisational processes and humour combine, and how humour is embodied in music therapy.

The author organised collaborative 'interview-encounters' with music therapists, persons with whom they worked and their carers (co-researchers) in which video examples were used as catalysts for re-membering (Finlay, 2011) experiences of humour. She also ran a series of lively focus groups with music therapists.

Informed by a phenomenological approach after Maurice Merleau-Ponty (2012) and Linda Finlay (2011), an arts-based reflexive analysis (Gerge, 2017; Schenstead, 2012) enabled new ways of knowing to emerge. Moments of surprise, ambiguity and contradiction were celebrated and used to facilitate new knowing about experiences of humour in music therapy.

In this presentation, the author will focus on the importance of intuition and 'thinking through improvisation' in her methodological approach and explore why this has significance in relation to understanding experiences of humour in music therapy. She will also underscore the significance of an emergent design and an open shared approach in collecting data for the study.

KEYWORDS

Humour, improvisation, phenomenology, arts-based research, interview-encounters, dementia

REFERENCES

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- Gerge, A., Wårja, M., Nygaard Pedersen, I., 2017. Using aesthetic response - A poetic inquiry to expand knowing, Part I: The Rx6-method. *Voices: A World Forum for Music Therapy* 17. <https://doi.org/10.15845/voices.v17i1.890>
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BIOGRAPHY

Nicky Haire is a music therapist, improviser and doctoral researcher affiliated with the Institute for Music in Human and Social Development and the Centre for Creative-Relational Inquiry at the University of Edinburgh. Her AHRC funded research focuses on experiences of humour in music therapy.

Making Room For Others – Expanding a long standing music therapy service with the help of genetics

Susan Hurley & Áine Mohoric

CHI at Our Lady's Children's Hospital Crumlin; University of Limerick; Griffith College Dublin

ABSTRACT

How can a small Music Therapy service in a large paediatric hospital grow? What or who does a music therapist need to make that happen? And if we achieve success in expanding the service what challenges can we expect to face? This presentation will look at how a small but well established music therapy service was developed and expanded, as a result of new management and stronger organisational support. Under the guidance of this new management, the one day per week service was restructured and grew quickly to three days per week. We will discuss the benefits we have experienced from having a line manager whose job is to manage and whose area of expertise is in operations management. A manager from – not only outside the Music Therapy Department- but from outside and beyond our Health and Social Care Professions (HSPC) colleagues. Such rapid expansion of a service provided some unique challenges, so we will discuss some that we have encountered and how we overcome them including; How are the music therapists roles identified? What is the decision making process around which medical specialities are assigned a music therapy service? What happens if two medical specialities request that a patient is seen by more than one therapist? And finally, when to say no –it is necessary to reject some referrals which lie outside the limitations of a well-functioning but defined, medical team based, Music Therapy service. Up to date literature on implementing new Music Therapy services in interprofessional health care settings (Wood et al. 2016, Ledger et al., 2016 and Due and Ghetti, 2018), will be discussed. Through our presentation we hope to open the discussion about the successes, challenges and ongoing learning found in developing a hospital based music therapy service.

KEYWORDS

service development, paediatrics, management, team-work

REFERENCES

- Due, F.B. and Ghetti, C.M., 2018, June. Implementation of Music Therapy at a Norwegian Children's Hospital: A Focused Ethnographic Study. In *Voices: A World Forum for Music Therapy* (Vol. 18, No. 2).
- Ledger, A., Edwards, J. and Morley, M., 2013. A change management perspective on the introduction of music therapy to interprofessional teams. *Journal of Health Organization and Management*, 27(6), pp.714-732.
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BIOGRAPHY

Susan Hurley is a senior music therapist in Haematology and Oncology in Children's Health Ireland at Crumlin. She has completed a BA in Communication Studies (DCU) and a Masters in Music Therapy (UL). She lectures in Griffith College Dublin on Music Therapy, Community Music and inclusivity in music education.

Having worked with children from all medical specialities in her time there, Áine Mohoric is currently a senior music therapist with the neurology team in Children's Health Ireland at Crumlin. She has a BA in music and ethnomusicology from Queens University Belfast and a Masters in music therapy from the University of Limerick.

Systems, not structures' - how might we reframe our music therapy service models in order to better meet public health needs in Northern Ireland and throughout the UK?

Jenny Kirkwood

ABSTRACT

In music therapy, improving the health and wellbeing of our local populations is at the heart of our work, and we continually seek to improve and develop our services. Despite this intention, establishing our role in health services can be a challenge. The strapline behind the current Northern Ireland health service strategies is to develop "systems, not structures", but how can we work effectively within 'systems' that we are not yet fully integrated into?

We will consider how the music therapy profession reflects the common themes in these strategic frameworks - 'protecting health and wellbeing' and 'preventing ill-health' through partnership-working, workforce development, quality, and collective and compassionate leadership, and look at how this can help guide how we might promote and grow the role of music therapy in public health as part of transdisciplinary services.

We will look specifically at how embracing the 'three-tiered model' (universal, targeted, specialist) can influence how we approach our services, along with other business models that might help frame our thinking, and how we can use our transferable clinical skills in this process.

This is planned to be an interactive session with space to discuss and think about how the areas covered might relate to the professional areas of those attending.

KEYWORDS

systems - strategic - models - public health

REFERENCES

'Making Life Better - A Whole System Strategic Framework for Public Health 2013-2023' - https://www.health-ni.gov.uk/sites/default/files/publications/dhssps/making-life-better-strategic-framework-2013-2023_0.pdf

'Health and Wellbeing 2026: Delivering Together' - <https://www.health-ni.gov.uk/sites/default/files/publications/health/health-and-wellbeing-2026-delivering-together.pdf>

"Systems, Not Structures: Changing Health and Social Care" - Expert Panel Report - <https://www.health-ni.gov.uk/sites/default/files/publications/health/expert-panel-full-report.pdf>

Ebbels, S.H., McCartney, E., Slonim, V., Dockrell, J. and Frazier Norbury, C. (2019) 'Evidence-based pathways to intervention for children with language disorders', *International Journal of Language and Communication Disorders*, 54(1), pp. 3-19. doi: 10.1111/1460-6984.12387

Gascoigne M. (2006) 'Supporting children with speech, language and communication needs within integrated children's services' RCSLT Position Paper, RCSLT: London, Available at www.rcslt.org

BIOGRAPHY

My current role at the Public Health Agency is to complete a regional review of AHP services for children with sensory impairments, and I am interested in developing and improving services. Previously I was a manager and music therapist for 11 years, working primarily in disability and paediatric palliative care.

Paper Presentation
Saturday, 12 - 12.35pm

Sling Swings and Tubas' Collaborative working between a Music Therapist and an Occupational Therapist working with complex developmental trauma

Ben Knight

Cressey College

ABSTRACT

This presentation explores an example of on-going collaboration between a Music Therapist and a Paediatric Occupational Therapist trained in sensory integration (SI).

When working with children and adolescents with significant social, emotional and mental health (SEMH) needs, it is rare that a client will be able to neatly segment their varied needs to fit the remit of the many different professionals that are involved. This makes collaboration and communication between colleagues and services essential. Understanding the effects of toxic stress and developmental trauma on the brain can be key in gaining deeper understanding of a child or adolescent with complex SEMH needs and why, at times, it might require multiple specialisms to work effectively with an individual. Using attachment theory alongside neurological and person-centred perspectives throughout the presentation, the presenter begins by exploring how adverse experiences in childhood can shape the brain and subsequently how this impacts the level and nature of intervention required. This is followed by an overview of sensory integration and sensory modulation. The presenter will then speak about the neurosequential approach (Perry, 2008) and his experience of how this collaboration between SI and Music Therapy can be an essential and powerful method in the treatment of clients with complex developmental trauma.

KEYWORDS

SEMH, Neuroscience, Sensory-integration, developmental trauma

REFERENCES

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- Ayers, A. (1972). *Sensory integration and learning disorders*. Los Angeles: Western Psychological Services.

BIOGRAPHY

After graduating in 2017 from Roehampton I began working for a school specialising in SEMH needs 4 days a week. Alongside this, I have worked for a children hospice and I currently have a caseload of private work in adoption, dementia, autism and adult mental health.

Changing places: exploring the role of music therapy for children with autism transitioning from mainstream school into special educational provision

Gillian O'Dempsey

Oxleas NHS Foundation Trust

ABSTRACT

All children have the right to an education and to be included in school. Young people with an autism spectrum condition (ASC) attending mainstream school face a range of challenges (Ashburner et al 2010; Humphrey and Symes 2010) and are at increased risk of school exclusion (Brede et al 2017). When mainstream placements break down there can be a long wait for a place in specialist provision, leading to social isolation (Reed, Osborne, and Waddington 2012).

The school featured in this paper has seen a considerable increase in applications for students for whom mainstream placements have been unsustainable. These students have often experienced lengthy periods out of a school setting and this can bring challenges for the transition back into education.

Through collaboration with the team around the student, the study described sought to explore the role of music therapy in supporting these students. Broad perspectives were sought from parents, teaching assistants, teachers, the headteacher and the therapist.

KEYWORDS

Autism; School exclusion; multiple perspectives

REFERENCES

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- Ashburner, J, Ziviani, J. and Rodger, S. (2010). 'Surviving in the mainstream: Capacity of children with autism spectrum disorders to perform academically and regulate their emotions and behaviour at school', *Research in Autism Spectrum Disorders* (4), pp. 18-27.
- Humphrey, N and Symes, W. (2010). 'Perceptions of social support and experience of bullying among pupils with autistic spectrum disorders in mainstream secondary schools', *European Journal of Special Needs Education*, vol. 25, no. 1, pp. 77-91
- Reed, P., Osborne, L.A. and Waddington, E.M. (2012). 'A comparative study of the impact of mainstream and special school placement on the behaviour of children with Autism Spectrum Disorders', *British Educational Research Journal*, 38:5, pp749-763
- Kim, J., Wigram, T. and Gold, C. (2009). 'Emotional, motivational and interpersonal responsiveness of children with autism in improvisational music therapy', *Autism*, 13 (4), pp. 389-409

BIOGRAPHY

Gillian works with children, young people and families in a variety of settings including mainstream primary schools, children's centres and complex needs provisions. She is a tutor on Music as Therapy International's Interactive Music Making training and previously ran the Introduction to Music Therapy module at Edinburgh Napier University.

Co-Production in the Community: Music Therapy to reduce social isolation at the point of need

Rebecca Parnaby-Rooke

ABSTRACT

This presentation is in response to the broader context of a move to community-based services in line with the NHS Long Term Plan (DHSC, 2019), and the challenges this poses for Music Therapists. It will introduce Music and Memory, a project inspired by the work at SMART (Ansdell et al, 2016), borne from an idea to have an accessible Music Therapy session in a community setting for those living with Dementia, and other conditions affecting memory, and their carers. It will address the concept of co-production as 'a relationship where professionals and citizens share power to plan and deliver support together (Slay and Stephens, 2013, p3). By working collaboratively with a Mental Health charity, Carer support charity and Housing Association, bringing funding, skill sharing and venue, the group began as a pilot project and developed over the next three years, extending into a further setting in partnership with a local Church, and providing volunteer opportunities. The effective co-production of the Music Therapy initially, and the responsiveness to service user voice in the wider group as it evolved, will be presented. A case study showing the impact of the group will be presented, and the community affect, including Covid-19 response, discussed

KEYWORDS

Co-Production, Dementia, Community, Carers

REFERENCES

- Ansdell, G., Denora, T. with Wilson, S. (2016) *Musical Pathways in Recovery: Community Music Therapy and Mental Wellbeing*. Oxon: Routledge
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- Slay, J. and Stephens, L. (2013) *Co-production in mental health: A literature review*. London: new economics foundation

BIOGRAPHY

Rebecca is a freelance Music Therapist, managing Sakura Community Music Therapy. She focuses on working with clients who find it challenging to access traditional services and therefore are at greater risk of social isolation. Rebecca has 15 years' experience working in SEN roles, alongside current mental health and Dementia work.

ALL TOGETHER NOW: illustrating the benefits of a collaborative, inclusive approach to offer performance opportunities to children with additional needs.

Amelia Clapham, Elaine McGregor

ABSTRACT

This presentation will illustrate the work undertaken by two therapists who utilised structured musical performances to achieve similar therapeutic goals within their music therapy work. A holistic inclusive approach involved the wider support network of the children, including families, staff and multidisciplinary teams in two different settings.

The therapists, who received their masters training at different educational establishments with different approaches, will describe their work and the clinical thinking that underpinned the formation of these performances within their client groups.

One therapist, with a psychodynamic background, worked with service users and their siblings in a children's hospice to perform a pantomime, which has now become an annual event at the hospice. The therapist combined approaches of interactive music therapy (Oldfield, 2006) with elements of child development theories (Stern, 1985).

The second was informed and inspired by their Nordoff-Robbins 'Music-Centred' approach (Nordoff and Robbins, 2007), the 'Community Music Therapy' model (Mercedes and Ansdell, 2004) and Christopher Small's concept of 'Musicking' (Small, 1998) worked towards a rock opera where a group of children on the autistic spectrum could experience a new sense of self and social experience.

By considering the developmental and emotional needs of their specific client groups, the therapists created unique musical experiences that were respectful of the children's needs and abilities and offered opportunities for staff, family and friends to participate in the performances.

KEYWORDS

Performance, Autism, Children's Hospice, Collaboration

REFERENCES

- Oldfield, A. (2006). *Interactive Music Therapy - A Positive Approach*. London: Jessica Kingsley Publishers
- Stige, B. et al., (2016). *Where Music Helps: Community Music Therapy in Action and Reflection*
- Pavlicevic, M. and Ansdell, G. (2004). *Community music therapy*. London: Jessica Kingsley Publishers.
- Small, C. (1998). *Musicking: The Meanings of Performing and Listening*. Hanover, NH. Wesleyan/University Press of New England.
- Nordoff, P. Robbins, C. (2011). *Creative Music Therapy: A Guide to Fostering Clinical Musicianship*. Gilsum, N.H. : Barcelona Publishers

BIOGRAPHIES

Amelia Clapham founded Ace Music Therapy CIC in July 2017 with the aim of transforming as many lives as possible through music. She has worked within a variety of different settings including special needs schools, children and adult's palliative care and individual's homes

Elaine McGregor works for Nordoff Robbins music therapy charity and also in private practice with particular interest in children with developmental delay and their families. Recent presentations include Ataxia UK Annual Conference, London and 3rd International Scientific Conference at the Academy of Music in Katowice, Poland.

Collaboration within inter professional open ground: using shared action research to explore and synthesise dialogical dimensions of therapeutic teaching practices

Nick Clough, Dr Jane Tarr

Novalis Trust UK, Ebley House, Ebley, Stroud, Gloucestershire, GL5 4SX, Novalis Trust

ABSTRACT

The paper draws on a forthcoming Routledge publication (2020) 'Addressing Issues of Mental Health in Schools through Music and the Arts'. It focuses on classroom-based action research involving a music therapist and a teacher trainer working together with teachers and young people in a residential special school. The teachers have experience of working with this target group who have prior adverse childhood experiences which have resulted in developmental trauma. The music therapist introduced social music therapy approaches. Close observations were recorded in the form of sketches, narrative accounts and schedules which conform within ethical guidelines of practice and research. These data capture the sensory and relational engagement of the young people and provide evidence of dialogic approaches which are applied and used by the teachers as a basis for innovative classroom practice and shared reflections. The various data sets are used as reflexive products which resonate closely with the classroom experience. They create open ground for collaborative discussions between professionals with music therapy and educational backgrounds. The discussion focuses on ways in which classroom based social music making interventions prioritising human connectedness and relational health can be justified as high quality educational practices that support personal development through dialogic engagement between participants. This new inter professional theorisation of classroom practice draws on prior arguments related to 'Answerability' (Stensaeth 2015), 'Recapitulation, Elicitation, Repetition' (Mercer 2000) and 'Reciprocity and Collective Experience' (Alexander 2008). These concepts are linked to Bakhtin's earlier work on 'Incompleteness' and 'Open Endedness' (Bakhtin 1981), thus making links between current debates in music therapy and education. A set of skills is identified to facilitate teachers' engagement in non-verbal dialogic therapeutic teaching practice that can promote relational health. Criteria are identified to support teachers' evaluation of their practice. The findings are significant for music therapists seeking to diversify their professional roles within classroom settings as reflective trainers in therapeutic teaching practice.

KEYWORDS

Action Research, Social Music, Dialogic Approaches, Education, Music Therapy

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BIOGRAPHIES

Nick is a practising musician currently working as Professional Development Adviser for a trust providing education / therapeutic services. Previously he was a teacher, later entering the HE sector to become Director of Initial Teacher Education / Associate Head of School / Faculty Chair. He leads action research activities in community / professional settings.

Jane has played music all her life in social and professional environments, teaching children with emotional difficulties before moving into higher education to train teachers, research inclusive education and become associate head of the education department. She trained in music therapy, currently working for young people in school / clinical settings.

Exploring the Cultural Model of Disability in Disability Arts and Music Therapy with adults with Profound and Multiple Learning Disabilities (PMLD)

Hilary Davies

ABSTRACT

Adults with profound and multiple learning disabilities (adults with PMLD) have been described as some of the most marginalised people in society, largely absent from research (Warwick 2016). Music-based work (music therapy or disability arts) offers an alternative way for adults with PMLD, who often use idiosyncratic forms of communication, to express their sense of identity, or "culture". Disability Rights activists have criticised music therapy, because of its historic alignment with the "medical model" of disability (Cameron 2014), through the process of professionalisation (Barrington 2005): however, adherence to the "medical model" has also been challenged from within music therapy (Procter 2002). Disability arts practitioners are more aligned with a "cultural model" of disability, emphasising and valuing the creative expression of the unique experiences, or "culture", of people with disabilities (Snyder & Mitchell 2006).

For my Masters research, I produced an ethnography, through participant-observation, of a disability arts group attended by adults with PMLD, and interviewed music therapists working with groups of adults with PMLD, examining how the two approaches facilitated the creative expression of the "culture" of adults with PMLD. In this presentation I aim to explore how the music therapists and disability arts practitioners described the idiosyncratic communication methods used by the adults with PMLD within the music-based work, their own responses to these, and how the adults with PMLD appeared to perceive/experience life differently. I will look at how these results reflect the differing approaches represented by music therapy and disability arts, what could be gained through a closer relationship between the two disciplines (in terms of deepening our understanding of the life experience of adults with PMLD, improving methods of music-based work, and breaking down barriers of mis-understanding), and how the cultural model of disability could contribute to the discourse around music therapy with adults with PMLD.

KEYWORDS

Profound and multiple learning disabilities; cultural model of disability; disability arts; ethnography

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BIOGRAPHY

Hilary Davies studied music at the University of Cambridge (Gonville and Caius college) and completed an MA in Music Therapy at the Guildhall School of Music and Drama in 2019. She works for Nordoff Robbins in Dunfermline, with children and adults with learning disabilities and ASD, and in palliative care.

Neurologic Music Therapy (NMT): A study into the lived experience of music therapists who integrate NMT principles into their practice

Beth Fouracre

ABSTRACT

Neurologic Music Therapy (NMT) is a specific approach within the wider field of music therapy and is becoming increasingly popular. Through the application of specific music therapy techniques, NMT is concerned with non-musical outcomes related to speech and language, sensorimotor and cognitive goals (Thaut & Hoemberg, 2014). NMT is based on a growing body of research and is structured so that it fits within both medical and funding frameworks (Oliver et al, 2005).

This paper explores and interprets the lived experience of music therapists who integrate NMT techniques and principles into their wider professional practice. I have trained as an NMT and have started to apply my learning, and I am interested in how others integrate NMT with various training and professional backgrounds.

The three participants in this study have experienced various professional journeys influenced by their training backgrounds, support networks and working contexts. I will present the findings of my research, illustrating that the integration of NMT techniques and principles into pre-existing practice can be both challenging and rewarding.

Three main themes will be presented: Firstly, the experiences of applying NMT and the value of focusing on the client. Secondly, the importance of collaboration and sharing with others: practitioners require a network of support and NMT-specific supervision (Dileo, 2001) to integrate NMT into their professional identities. Finally, NMT has provided participants with a sense of security, professional legitimacy and a powerful language with which to communicate. This common language helps participants talk about the value of non-functional as well as functional goals. Participants are keen to advocate for NMT and to share their learning for the benefit of clients and therapists alike.

KEYWORDS

NMT, "Neurologic Music Therapy", "lived experience", "integrating approaches", "professional identities"

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BIOGRAPHY

Beth is an NMT and MATADOC assessor with a background in songwriting and community music. She has completed placements in forensic mental health, children's hospice and brain injury rehabilitation. Beth is interested in the integration of approaches – both between community music and music therapy, and across areas of music therapy.

Interacting brains of clients and therapists: Three EEG case reports on neural emotional markers during receptive and active music therapy

Clemens Maidhof

Cambridge Institute for Music Therapy Research, Anglia Ruskin University

ABSTRACT

Collaboration and exchange between music therapy and the neurosciences has increased in recent years. While biomarkers have been used as an outcome measure to evidence change (Fachner et al. 2013), neuroscientific research into the neural correlates of music therapy (MT) as an interpersonal process is, however, largely lacking. In three explorative dual-EEG case studies we focused on specific important moments during MT sessions and explored neural indices of emotional processing of interacting clients and music therapists. In the receptive MT session (Guided Imagery and Music), the client described images, feelings or thoughts occurring spontaneously while listening to a preselected music program. The two active MT sessions with a Person with Dementia and a stroke survivor consisted of joint musical improvisation and performing well-known songs. After identifying therapeutically important segments of the sessions based on expert ratings and musical-behavioural analyses combined with interview data from therapists and clients, we calculated the frontal alpha asymmetry (FAA) from the EEG. Besides general differences between resting-states prior to the sessions and important moments, we investigated the temporal dynamics of emotion-related markers and their interplay in both interactants. Results of the receptive MT session showed shifts in emotional processing in the client during personally meaningful moments. Interestingly, peaks in FAA in the client appeared to be temporally related to peaks in the therapist, preliminary suggesting shared emotional processing (Fachner et al. 2019). During the active MT sessions, initial observations point to shared emotional processing related to pulse-related features of the improvisations. Combining dual-EEG (Hasson et al. 2012) with detailed audiovisual and qualitative data seems to be a promising approach for further collaborative research into the neuroscientific action mechanisms of Music Therapy.

KEYWORDS

EEG, Moments of interest, dyadic interaction, emotion, social neuroscience

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BIOGRAPHY

Dr Clemens Maidhof is a Postdoctoral Researcher at the Cambridge Institute for Music Therapy Research at Anglia Ruskin University. He has a background in musicology and psychology, and focuses currently on the neural dynamics during music therapy by combining music therapy research with social cognitive and affective neuroscience.

'We are all here today, we're going on a journey!' Exploring 'Lis'n tell' as a method for collaborative story-making between a speech and language and music therapist.

Carine Ries

ABSTRACT

This paper presents an exploration into collaborative story making between a speech and language and music therapist and the potential benefits of using music to support story making within a 'Lis'n Tell' framework. 'Lis'n Tell' is a live and inclusive story telling method developed by speech and language therapist Louise Coigley. 'Lis'n Tell' is an approach to communication development that seeks to promote curiosity, encourage wonder, facilitate joy and invite responsibility – leading to 'spontaneous intentional participation' (Coigley, 2013). Key components of 'Lis'n Tell' include the use of iconic gesture and rhythm, chanting and poetic elements.

The work presented here took place at a special needs school for children with sensory and physical needs aged 3 to 19. The weekly sessions spanned over a period of two years and included a number of groups across different age ranges and a variety of sensory and physical difficulties. The collaboration allowed for extensive exploration of the benefits of using music to support the 'Lis'n Tell' method. Positive developments were observed in the areas of attention, memory and learning, signing skills, language skills, group engagement, and creative expression.

This presentation offers case examples as well as observations and reflections from speech and language and music therapy perspectives on the use of music in this story making context. Further thoughts on the benefits of working in a multi-disciplinary way are shared.

KEYWORDS

story making, speech and language, multi-disciplinary, sensory, music

REFERENCES

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Thaut, M. and Hoemberg, V. (2014). Handbook of neurologic music therapy. New York: Oxford University Press.

BIOGRAPHY

Carine Ries has worked as a self-employed music therapist since 2010 and in 2014 founded Sound Resonance. Sound Resonance combines therapeutic and creative thinking to deliver therapy, community and educational programmes. Carine has trained in neurologic music therapy and is currently undertaking advanced training in Guided Imagery and Music.

Collaboration through the ages; an intergenerational project.

Davina Wilson

Anglia Ruskin University (Project Name: Symposium)

ABSTRACT

Inspired by innovative pieces of collaborative work between care providers of young children and care providers of older adults, a local council funding bid was granted for an intergenerational project in Leicester. Having the skill set and advocacy of being a practicing music therapist, it seemed a natural step to use the universal language of music to compete a multitude of goals. This paper will outline the project, its aims and the conclusions drawn along with the results of evaluations process taken place. At the time of writing this abstract, only the initial stages of the project had started which involved gaining consent, baseline evaluations of children and older people as well as the wider practical elements. At the point of the conference the project will be complete which will allow themes and conclusions to be drawn from the data collected.

The project targets a group of young children in a deprived inner city school and a group of isolated older adults in a care home setting. The benefits were postulated to be twofold: for the children, the project hoped to increase musical interaction, work on social skills, forming and maintaining new relationships, meet developmental milestones and use creativity to express themselves. For the older adults, the aims were around using different parts of the brain utilised in music, using memory to sing songs, decrease isolation and make new relationships with the children to allow for basic human needs to be met which would be difficult otherwise (e.g. touch).

This paper will highlight the outcomes of this project and the evaluated benefits of intergenerational working augmented by audio and visual footage from the sessions. It will demonstrate the positive outcomes of collaborative working and the aims for the future of this type of project. Working together with schools, care homes, teachers and health care professionals, this project hopes to be a model of how music can truly cross generational, cultural and educational barriers for the benefit of all involved.

KEYWORDS

Intergenerational, community, early years; dementia; isolation

REFERENCES

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<<https://www.ageukmobility.co.uk/mobility-news/article/the-benefits-of-music-for-older-people>>

BIOGRAPHY

Qualified in 2006 from ARU, Davina has worked in a wide range of fields from early years to dementia settings. Now working as a self employed therapist in the Leicester area, she is establishing more grass roots projects to impact social change in her local area. She also currently holds the roles of CPD Officer and Area Liaison Officer for BAMT.

Paper Presentation
Saturday, 3.30 - 4.05pm

How Can We Make This Happen? Involving Care-Workers in Music Therapy Provision for Adults with complex needs

Katie Bycroft

Warwickshire Music

ABSTRACT

This presentation looks at the vital importance of involving care-workers in planning and delivering music therapy to adult clients with severe learning difficulties. Issues such as funding, fixing times and dates, selection of instruments and therapy space are important but I will explore how crucial to the success of the music therapy is the attitude, understanding and involvement of the people who look after the clients every day. An intricate web of multi-directional relationships between client -therapist - care worker - supervisor emerges in this work, which must be thought about and attended to if any therapeutic benefit is to be felt. There is a need to extend the provision of music therapy to adults with severe learning disabilities, who often are invisible members of our communities. It can be difficult to set up and continue this work, not only because of practical issues, but also because this client group can be isolated and hard to reach. I will consider the institutional, relational, and emotional barriers which need to be recognised and overcome. I will draw on music therapy models which consider transference, embodied experience, attachment and attunement: producing a three-way relational experience between client and therapist, therapist and care worker, client and care worker. Without considering and adapting to the needs of all three positions, any one part may become overwhelmed - forcing the therapy to be abandoned. **Making use of care workers' expertise from the start can only help to avoid this outcome, often resulting in unexpectedly rich rewards.**

KEYWORDS

Care worker, Adults, Learning disability, Starting new work, Relational

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BIOGRAPHY

I am a musician, music therapist, and music teacher: I am interested in how these roles intertwine. I want my clients to experience being acknowledged and accepted through their music, just as I am. My work with adults with severe learning disabilities is a valued part of my music therapy practice.

Cultural Exchanges and Collaborations: Indonesia and the UK

Helen Loth & Monica Subiantoro

Anglia Ruskin University, Universitas Pelita Harapan, Indonesia

ABSTRACT

What does it mean when we take western music therapy to an eastern culture, and when we take Eastern music to a western music therapy culture? Are we collaborating, or are we imposing one culture's music, therapy practice or set of values onto a different culture, or is this cultural appropriation? Drawing on previous research into this area which investigated the use of Indonesian music in western music therapy practice (Loth, 2016), this paper will present work undertaken on the Indonesian island of Bali and in the UK.

A recent Scoping Project undertaken by Lucy Bolger for the WFMT entitled: Current Practices and Considerations for International Development Music Therapy, noted that a 'Collaborative approach that engages with the community's values and culture' is required in developing music therapy internationally. The authors of this paper, one from the UK and one from Indonesia, will describe a short-term music therapy pilot-project which they co-ran in a Balinese special school, bringing a more western model of music therapy. The ways in which they worked together as co-therapists, and attempted to ensure the project was relevant to the local culture: children, staff and parents, and the collaborative processes involved will be discussed. Key issues included cultural views of disability, the role of music in society and skill-sharing with local staff. The difficulties encountered and the broader ethical concerns of bringing a western model of music therapy into this setting will also be presented.

In addition, the cultural exchange of bringing Balinese music and gamelan instruments to a music therapy group in the UK will be presented. The resonances between the two practices and the wider context of Intercultural music therapy practice will be considered.

The paper will be illustrated with video examples from the music therapy groups in Bali and in the UK.

KEYWORDS

Culture, Indonesia, Gamelan, Collaboration

REFERENCES

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BIOGRAPHIES

Helen Loth is Course Leader, MA Music Therapy, Anglia Ruskin University, Cambridge. Clinical experience includes work in adult mental health and eating disorders services, and with children with learning and emotional difficulties and their families. Current research focusses on the impact of culture on training and clinical practice.

Monica is an Indonesian music therapist, trained at Anglia Ruskin University and Hong Kong University SPACE. She was actively involved in music therapy advocacy in Indonesia, where she used to teach music therapy subjects and worked with communities. She is currently a PhD student at The University of Melbourne.

Reflections of a joint approach: Group therapy for CYP with ASC/ADHD diagnosis, in collaboration with a parent support group

Sarah Payne & Natasha Crook

NESSie, Letchworth Heritage Foundation and Angels Support Group,

ABSTRACT

This presentation outlines the rationale for a joint music and dramatherapy approach for two groups of young people (years 5/6 and years 7/8) pre and post ASC and/or ADHD diagnosis. It will reflect on our approach, the process of joint working, and provide an overview of the outcomes of the project for both groups.

Specialist ASC/ADHD family support service (Angels) and arts therapy service (NESSie) came together for a unique collaboration to deliver a creative arts therapy group for young people pre and post ASC and/or ADHD diagnosis. This was run by Natasha Crook (Dramatherapist) and Sarah Payne (Music Therapist) alongside a parent support group run by Angels. The groups took place once a week, over a 10-week period. The parent programme was offered in a separate room, providing parents with an inclusive and supportive space to empower them by sharing ideas, build understanding and meeting other parents. In the therapy group, co-creation and joint working offered a chance to combine music and dramatherapy techniques, as part of offering a safe space for exploring the notions of relationships, emotional regulation, self-expression, social interaction, sense of self, communication, sensory needs and general well-being.

This unique collaboration allowed us to draw on our expertise and expand our resources and skills to explore new opportunities, connections and processes as part of a child-centred approach. We also integrated an evidence-based approach, using assessment measures, goal setting and outcome measures as part of the therapy process.

The presentation will detail how we approached joint working, our reflections on this process and the impact this has had on our wider clinical practice. Still and moving image re-creations will illustrate some of the techniques we found effective, as well as providing a summary of the parent and young person's feedback and outcome measures.

KEYWORDS joint working, collaboration, autism, group work, evidence-based

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Payne, Helen. (1993). *Handbook of inquiry in the arts therapies: One River, Many Currents*. London: Jessica Kingsley Publishers.

BIOGRAPHIES

Following a career as Head of Music, Sarah qualified as a music therapist from Anglia Ruskin in 2017 and now works privately and freelance in a variety of populations. She specialises in working with children and young people, particularly those with autism, learning disabilities, trauma and other emotional and behavioural difficulties. In 2019, she completed specialist training in Neurologic Music Therapy (NMT) and currently also works with clients with acquired brain injury. She is now undertaking the CYP-IAPT (ASD/LD programme) training at UCL in partnership with the Anna Freud Centre and NESSie. Alongside music therapy work, Sarah has an interest in the role of research in developing the provision of therapies and furthering evidence-based practice and mental health support in schools. She also performs as a musician across the UK with originals band, April Blue.

Natasha Crook is a qualified drama therapist, having trained at Royal Central School of Speech and Drama from 2014-2016. She has a background in drama having trained Arts Education School- Tring as well as working within education, supporting children as a teaching assistant. She has had experience within various settings such as mainstream and SEN schools, the NHS, adoption agencies and charities. She specialises in working with young people on the autistic spectrum and with learning difficulties, and is Area Co-ordinator for NESSie. Her interests include learning disabilities and bereavement and developing the role of research within dramatherapy. She is part of the British Association of Dramatherapist's research subcommittee.

British Journal of Music Therapy

The British Journal of Music Therapy (BJMT) is a peer-reviewed journal for music therapists and other professionals interested in all aspects of music therapy. It publishes original articles or essays that have direct relevance to the field of music therapy.

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- Professional or political issues
- Historical reviews
- Other aspects of music (ethnological, psychological, etc.) if relevance to the theory and practice of music therapy is made clear

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Paper Presentations

Sunday, 11th April

[Return to Overview of Contents](#)

A music therapist's description of collaboration within the Adoption Community: Developing Needs-Led Practice, Utilising Lived Experience In Intersubjective Relating

Joy Gravestock

Sheffield University (PhD student), Nottingham University (lecturer music therapy), Derby University (experiential group facilitator music therapy)

ABSTRACT

The author has "lived-experience" of the adoption community, and is both a member of, and therapist within, this community. 'Lived-experience' is a qualitative research term for the representation of a subject's human experiences. Professionals working within the adoption community are desired, and even required, to be "experts by experience" with personal "lived experience" of adoption. Such employment practice is viewed as ensuring that community members are in collaboration with other professionals as equals.

The author has been an adoption service user/therapist/adoption panel member/researcher and author. Yet she challenges assumptions that any lived experience is valuable/useful. What might be required in exchanges with the adoption community to enable their lived experience to become a rich, meaningful resource? Music therapists undergo therapy to increase awareness of potentially unhelpful unconscious resonances with our clients, because clients with similar material might arouse "personal identification during intersubjectivity which carry potential for un-self-aware enactments" (Driver 2013). Therapeutic resonances for the music therapist working in adoption, with lived experience of adoption, must be explored to safeguard against this.

If resonating relationships are vital for providing intersubjective "fit" we must "examine ontological theories of both clients and therapist's states within the therapeutic encounter". (Driver 2013). The music therapist's subjectivity is seldom examined yet plays a "significant role in the co-construction of any therapeutic trajectory" (Kuchuck 2014). Music therapy provides "empathic unconscious emotional resonances" (De Waal 2012) existing at neurobiological, social and cultural levels. It carries potential for both fertile, creative exchanges, or become dangerous enmeshment/over-involvement. This paper considers how to avoid "pitfalls of enactment" (Marks-Tarlow 2008), capitalising instead on strengths of resonant dynamics.

The authors practice within adoption, based upon her needs-led collaboration within the community, emphasises resonant "shared communicative musical attunement" (Norcross 2011) exchanges, and the meaning-making that arises from these, both within and for the community.

KEYWORDS

adoption community, needs-led practice, lived experience

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Norcross, J. 2011. *Psychotherapy Relationships That Work: Evidence Based Responsiveness*. Oxford. Oxford University Press

BIOGRAPHY

Joy Gravestock is a freelance music therapist working with adoptive families funded by the Adoption Support Fund. Her adoption-specific approach to music therapy draws upon psychoanalytic, relational, attachment and trauma informed theories and modalities. Her Phd and forthcoming book (Sep 2020 Jessica Kingsley Publishing) highlights attunement within adoptive families.

“It was Mel that brought it out in Mel...” Collaborative, Improvised Song-Writing with a client with Acquired Brain Injury

Daisy Williamson

ABSTRACT

There is a strong focus on song-writing within international music therapy; (Baker/Wigram, 2005). Then there is improvisation; a creatively expressive and a functional tool within music therapy. Sometimes it can seem as if there is an element of either/or about these two approaches. What happens, however, when a therapist finds themselves combining both approaches quite naturally? When songs are created in the moment through mutual, unprepared negotiation and collaborative improvisation, enabled by the client’s craft and resourcefulness.

This presentation features a woman, Mel, who sustained a brain injury in 2009 and the music therapy that took place for two years, in her home, until her death in December 2018. She had “poor memory, difficulty socialising and took little interest in any suggested activities, but enjoyed listening to music, especially soft-rock”.

My presentation highlights the importance of both pre-existing song and spontaneous song writing in music therapy. I explore the collaborative role family and carers played in the therapy which culminated in my playing at Mel’s funeral. Referring to Randi Rolvsjord’s (2016) theory of “Resource-Oriented Music Therapy”, I consider the expertise and skills Mel brought to music therapy and how our musical collaboration formed the very root and foundation of the therapy. Audio examples focus on the clinical applications, methods and processes which encouraged Mel and I to create songs in the moment and themes such as the importance of musical aesthetics and songs as narratives of life’s events are explored.

This presentation is a celebration of song and of the personal fulfilment and sense of achievement for client and therapist as they collaborate as equal musicians, who both bring their own strengths, weaknesses and creativity. I confirm the potency that songs hold in music therapy and challenge the lingering narrative that true therapeutic potential lies mainly in clinical improvisation.

KEYWORDS

Pre-existing Song. Song Writing. Musical Aesthetics. Brain Injury. Resource-Oriented Music Therapy.

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BIOGRAPHY

Daisy Williamson received her Masters in Music Therapy from Nordoff Robbins in 2010 and has worked for Suffolk Music Therapy Services for nearly 10 years. She has experience in a wide variety of settings including mainstream and special education, adult learning disability, dementia care, neuro-rehabilitation and hospital and hospice work.

Music Technology, Music Therapy, and Disability: Creating Collaborative and Creative Relationships in Practice and Research

Jason Noone

University of Limerick, Enable Ireland

ABSTRACT

This paper presents recent doctoral research into the applications of mainstream music technology for musicing by people with disabilities within a person-centred music therapy context (Noone 2018). The research was undertaken with service users from two Enable Ireland adult facilities working as independent communities of inquiry. Innovative and inclusive approaches to knowledge generation and analysis were developed to empower the functionally diverse co-researchers and highlight their indigenous knowledge.

A participatory action research (PAR) methodology was employed, engaging people with disabilities as co-researchers with full control over the research process (Reason and Bradbury 2008). The research incorporated an extended epistemology to acknowledge and incorporate different ways of knowing of the participating service users (Reason, 2006). Musicing was considered the primary meaning-making modality, optimising voice and agency of the co-researchers.

Each group took part in three iterative cycles of planning, action, and reflection to explore and develop skills with MIDI controllers, digital audio software, hand-held devices and apps, electric guitars and adapted video game controllers. The research suggested that developing and sharing practical knowledge through music technology was an empowering experience. The groups shared their knowledge through public performance, university lectures, and interactive workshops – building new connections with the community in the process. Video material of these performances will be included in the presentation.

Rhizoanalysis was conducted to resolve and clarify the analysis of the research groups while maintaining a participatory perspective (Coleman and Ringrose 2013). Connective dimensions were identified in the group's interactions as instances of becoming-musician, facilitated through the deterritorialisation of music technology, and of the interpersonal relations within the communities of inquiry themselves. This qualitative method, drawing from the philosophy of Deleuze and Guattari (1989), is new to music therapy research and has unique potential for practitioner-researchers and clients investigating complex therapeutic scenarios together.

KEYWORDS

disability, action research, technology, rhizoanalysis

REFERENCES

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- Ringrose, J & Coleman, R 2013, *Deleuze and research methodologies (Deleuze connections)*, Edinburgh University Press, Edinburgh.

BIOGRAPHY

Jason Noone has developed innovative applications of music technology in his person-centred music therapy in the field of developmental disability. His research used collaborative, arts-based and poststructural methods to generate new insights into these applications as well as new ways of thinking about music therapy research with functionally diverse people.

Paper Presentation
Sunday, 12 - 12.35pm

Building Resilience in Families through Music Therapy

Rachel Swanick

Chroma

ABSTRACT

Whilst evaluating the work in post-adoption with Chroma, a creative arts therapies agency in the UK, I reviewed the literature available on what factors make therapy effective. The aim was to link the findings to the impact of trauma on cognitive development in adopted children in order to enhance the therapeutic experience of the families working with Chroma. The main information found centred on Lambert's 1992 study on the factors and Thomas's 2006 replication of the study. The studies highlight the importance of four factors in the therapeutic journey: relationship/alliance, client characteristics, model of therapy, and expectancy. With the relationship/alliance and expectancy of therapy (hope) being featured, the ideas of hope and resilience for the family became the focus of the Swanick-Chroma Assessment of Support Factors (S-CAF). Throughout the presentation, the findings of Lambert (1992) and Thomas (2006) are related back to the adoptive client group through an exploration of interpersonal trauma on children, the importance of working memory in connection to both trauma and therapy and also reflections on music therapy as a treatment plan.

The S-CAF questionnaire can provide opportunities for professionals and the referred family to reflect on the levels of emotional and practical support available to them before and after the therapeutic process. It is proposed that the more the family feels emotionally supported, the greater the chance of success during and after therapy.

KEYWORDS

Adoption, resilience, family, assessment

REFERENCES

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BIOGRAPHY

Rachel Swanick is the Senior Clinical Therapist for Chroma in the U.K. and specialises in attachment, trauma and wellbeing. Rachel's work encompasses clinical work and assessments with children and families, the supervision of therapists, as well as presenting and writing about music therapy.

Music therapy in educational settings and collaborative decision-making: Nordoff Robbins practice and the co-production of meaning

Craig Robertson, Owen Coggins, Li Ching Wang

Nordoff Robbins

ABSTRACT

A large proportion of music therapy services provided by Nordoff Robbins UK takes place in schools. Nordoff Robbins works with 80 educational organisations in the UK including mainstream and special educational needs (SEN), primary and secondary schools. However, the practice of music therapy in educational settings and how collaborative decision-making occurs as well as how meaning is co-produced is underrepresented in research literature. While several case studies have been conducted in schools, there is little explanation of how the musical activity in a session connects to the aims of music therapy and the wider educational context. **In an attempt to address this deficit, this study aims to explore participants' understandings of how music therapy is practiced in schools, connecting the music that happens to the aims, perceptions and choices of participants in and beyond music therapy sessions.**

Using ethnographic methods to observe Nordoff Robbins music therapy practice in partner schools in London, UK, we investigated the views of different people who engage in the music therapy sessions. The practice of music therapy varies due to **the clients' interests in music and their musical abilities. In addition, environmental and contextual factors, such as varying degrees of support from school staff, care givers and other medical professionals, and the interaction levels between each individual also contributes to the wide variety of the music therapy provided.**

This paper discusses the findings and analytical results that have emerged in the process of our ethnographic and theoretical work. The practice of music therapy does not only involve music therapists and pupils – many people collaborate in the sessions and many factors can influence the environment in which the therapy takes place thus affecting the therapy itself. Finally, this paper attempts to connect these results to the wider music therapy profession.

KEYWORDS

Music therapy, educational settings, ethnography, decisions, co-production

REFERENCES

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- Robertson, J. (2000). An educational model for music therapy: the case for a continuum. *British Journal of Music Therapy*, 14(1), 41-46.

BIOGRAPHIES

Craig is the Head of Research for Nordoff Robbins UK. His research focuses on music and health and wellbeing, ranging from personal health choices to global conflict. Current projects deal with themes of the social value of music, music and dementia, music and prevention and the impact of music therapy.

Owen is an honorary associate of the Open University, where he received his PhD, and a former researcher at Nordoff Robbins UK. He was one of the three investigators on the Music Therapy in Education Settings project. His research interest is on drone metal music and mysticism.

Li Ching received her PhD in music psychology at the University of Cambridge and is a former researcher at Nordoff Robbins UK. She was one of the three investigators on the Music Therapy in Education Settings project. Her research interest involves early years learning, music therapy and nursery rhymes.

"I am Titanium": Findings from a mixed-methods study of group music therapy with adolescents who stammer

Jessica O'Donoghue

Irish World Academy of Music and Dance, University of Limerick

ABSTRACT

This paper will present findings from the author's doctoral research into the effectiveness and potential benefit of music therapy with adolescents who experience developmental stammering. Stammering is the disruption of the forward flow of speech by repetitions, prolongations and/or blocking on sounds (Bloodstein and Bernstein Ratner, 2008), and includes affective dimensions such as anxiety and embarrassment (Yaruss and Quesal, 2004).

Studies have demonstrated that people who stammer regularly report negative speech-related attitudes and difficulties in communicating. These emotional processes may affect the quality of life of people who stammer (Tran, Blumgart and Craig, 2011). Taking the physical and emotional changes of adolescence and the additional stress due to stammering into account, it can be expected that adolescents who stammer have an increased risk of low self-esteem and negative attitudes to communication. As spontaneous recovery from stammering becomes less likely in the adolescent years, this group may benefit from therapy that focuses on psychosocial functioning.

Music therapy has been applied to adolescent groups as well as various speech, language and communicative disorders, however, few studies have explored music therapy with adolescents who stammer. This paper describes the author's, a dual-qualified Speech and Language Therapist and Music Therapist, group work with adolescents who experience developmental stammering (n = 11). Therapy sessions took place at an intensive camp for children and adolescents who stammer organised by The European Clinical Specialization in Fluency Disorders and The Health Service Executive. Findings offer a unique insight into the experience of adolescents who stammer regarding their participation in music therapy. Self-expression, confidence building and access to a positive support network were reported. It is hoped that the findings will be of value not only to music therapists, but also to the wider field of health professionals involved in the management and support of those who stammer.

KEYWORDS

adolescence; stammering; music; music therapy

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Yaruss, J.S. and Quesal, R.W. (2004). Stuttering and the International Classification of Functioning, Disability, and Health: an update. *Journal of communication disorders*, 37(1), 35-52.

BIOGRAPHY

Jessica O'Donoghue is a doctoral student and Irish Research Council award holder. She qualified with a Master of Arts in Music Therapy and also holds a BSc (Hons) Speech and Language Therapy. Her PhD research explores the effectiveness and potential benefit of music therapy with adolescents who experience developmental stammering.

Group music-making and dementia: Exploring perspectives of music therapists and community musicians

Sophie Lee, Professor Desmond O'Neill, Dr Hilary Moss

Irish World Academy of Music and Dance, University of Limerick, Trinity College Dublin

ABSTRACT

There is increasing evidence in support of music psychosocial interventions for people living with dementia and their family carers. Studies suggest that group music-making can improve well-being and enhance cognitive function in people with dementia (Särkämö, 2017, pp677–680). It has the potential to slow progression, is an effective, safe alternative to pharmacological interventions, and can be integral to communicating the experience of dementia (Dyer et al., 2018). Increased well-being among family carers has similarly been indicated (Särkämö et al., 2014, pp635:645).

The importance of the music facilitator's role in achieving these effects is recognised and the impact of their training and personality on musical content and delivery acknowledged (Dingle et al., 2019, p3). However, empirical studies rarely capture the experiences or perspectives of the music facilitator (van der Steen et al., 2018). Additionally, literature on the design, content, and delivery of group music-making sessions for people with dementia is limited. Further, no research to date has explored how music facilitators perceive working with people with dementia and how this has impacted their own lives.

Rooted in phenomenology, this qualitative study aims to address these research gaps. Semi-structured interviews were conducted with three music therapists and three community musicians with specialisms in dementia care. The interviews sought to gain a detailed understanding of (a) their experience working with people with dementia; (b) their perceptions of how music-making can affect people with dementia and their family carers; (c) the practicalities of facilitation; (d) the impact of this work on themselves. Interpretative Phenomenological Analysis was employed. Results were shared among participants, facilitating exchange of learning across the two groups. The resultant themes are presented and discussed in relation to existing literature. The respective roles of music therapists and community musicians are considered and compared. Recommendations for future research and practice are proposed.

KEYWORDS

Dementia; Music; Well-being; Music Facilitator; Psychosocial Interventions

REFERENCES

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BIOGRAPHIES

Sophie Lee is a PhD candidate at the University of Limerick, supported by the Irish Research Council. She holds a MSc in Performance Science (Distinction) from the Royal College of Music, London, a BA(Mod) in Music (First Class Honours) from Trinity College Dublin and is an accomplished pianist (LRIAM).

Desmond (Des) O'Neill is a gerontologist and geriatrician with a leading international profile in research and advocacy in ageing and the neurosciences, with particular emphasis on how these link with the arts and humanities. His other research focus is transport and ageing, with a particular focus on older drivers.

Hilary Moss is Senior Lecturer in Music Therapy at the World Academy of Music and Dance, University of Limerick, Ireland and previously the Director of the National Centre for Arts and Health, Tallaght Hospital, Dublin. She is a musician and Music Therapist and has an MBA in Health Service Management.

The Constellation of Investigators: Multi-level, multi-faceted collaboration and exchange to develop a music therapy tool for children with disorders of consciousness

Jonathan Pool, Professor Wendy L. Magee

The Children's Trust, Anglia Ruskin University, Chroma Therapies Ltd, Temple University, Philadelphia, United States

ABSTRACT

A growing number of children and young people are surviving severe acquired brain injuries due to advances in healthcare. However, many fail to emerge from disorders of consciousness (DOC). Diagnostic, clinical, and ethical challenges are prominent in work with this group. Misdiagnosis can have severe consequences for children and their families, including inadequate care, rehabilitation and stimulation, reduced accessibility to services, and inappropriately limited opportunities for participation. The family and the professionals in a collaborative constellation of support often contribute to caring for the child.

Information about the child's responses to sensory stimuli are fundamental to maximise the quality, mode and intensity of the sensory stimulation provided within care, treatment and education. The Music therapy Sensory Instrument for Cognition, Consciousness and Awareness (MuSICCA) has been developed to address this need.

Drawing on the experiences and opinions of families and multidisciplinary teams, its development involved adaptation of an adult measure in order to meet the specific needs of children with DOC.

This presentation will describe the collaboration and multidirectional exchange between families, music therapy researchers and clinicians from around the world and multidisciplinary professionals to arrive at a measure that may provide valid, reliable assessment of the cognition, consciousness and awareness of children with DOC. The presenters will outline the processes of development of the measure and the adaptation made for it to be clinically useful for this population. Areas of interest will include neurological development, language, visual impairments, and motivation. These considerations emerged through collaborations with colleagues from other disciplines working in paediatric neurorehabilitation. The presentation will also highlight the role for the family and the guidelines developed for working with families.

The MuSICCA is the subject of a validation study at the stage of early data collection. The presenters will provide preliminary findings and current progress.

KEYWORDS

Children, multidisciplinary, families, disorders of consciousness, measurement

REFERENCES

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BIOGRAPHIES

Jonathan works as a music therapist, clinical supervisor and researcher, specialising in neurological disorders and impairments. In all his work, he is dedicated to developing the knowledge base about the use of music and music therapy in assessment and intervention for people affected by neurological impairments and diseases.

Utilizing music therapy methods within interdisciplinary groups to support respiratory function, vocal strength and mood with patients who have had a spinal cord injury

Rebecca O'Connor

National Rehabilitation Hospital, Dublin. University of Limerick

ABSTRACT

This presentation details a twelve week interdisciplinary (IDT) pilot study undertaken at a rehabilitation hospital with a group of patients who have had a spinal cord injury (SCI). Respiratory dysfunction resulting from SCI is a major cause of mortality (DeVito et al. 1999) and voice difficulties have been shown to be an issue for this patient population. The impact of a SCI on mood and the need for peer support is well documented. Research has identified that singing can have positive effects on respiratory and vocal function, quality of life and mood (Tamplin et al. 2013).

The aim of the pilot was to identify the impact of music therapy integrated into an IDT voice group for people who have had a SCI. The IDT group incorporated music therapy, speech and language therapy (SLT), respiratory physiotherapy, and nursing. An expert by experience was also involved in the group to provide peer support.

In sessions singing and music based methods were applied alongside SLT techniques and respiratory physiotherapy tasks (muscle strengthening exercises), to address vocal strength, intensity and output and support respiratory function and mood. The study drew from relevant evidence based research (Tamplin et al. 2011, 2013, 2014)

During the pilot gains were identified by IDT outcome measures; the VRQL (Voice Related Quality of Life) and sustained phonation measurement, were applied before session 1 and after sessions 12 and during each session. Respiratory function tests (maximal inspiratory pressure/maximal expiratory pressure measures) were applied before session 1 and after session 12 and during each session, a qualitative patient feedback questionnaire was completed following session 12. Results included significant measurable improvement in sustained phonation and volume, improvement in respiratory function recorded on spirometers and the impact on mood and social connections as recorded by questionnaires was remarkable. This presentation aims to illustrate that by utilizing relevant evidence based research the benefits of music therapy integrated within an IDT can be identified. The results of the project including video examples of music-based methods will be presented

KEYWORDS

Interdisciplinary, spinal cord injury, respiratory function, vocal strength, group therapy

REFERENCES

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BIOGRAPHY

Rebecca O'Connor is a qualified nurse, has 30 years music therapy experience; was lead music therapist at Chelsea and Westminster Hospital and established the music therapy service at the National Rehabilitation Hospital, Dublin in 2008 working with children and adults who have had an acquired brain injury or spinal cord injury. She is a senior lecturer on a number of training courses and a Neurologic Music Therapist with a Masters in research methodologies, publishing and presenting regularly on her work

Paper Presentation
Sunday, 2.50 - 3.25pm

Music Therapy in helping to address the development of Children living with Cerebral Visual Impairment

Shane Harvey

RNIB NI,

ABSTRACT

This presentation will examine the partnership that has developed between RNIB NI and an independent Music Therapist in helping to address the development of children living with Cerebral Visual Impairment and Complex Needs. Cerebral Visual Impairment (CVI) encompasses all types of Visual Impairment caused by damage or dysfunction in the brain – affecting the passing and processing of information from the eyes along the brain's visual pathways (Chokron & Dutton, 2016). For children in the developed world, CVI is the most common cause of visual impairment (Matsuba & Jan, 2006).

Through a joint presentation, RNIB Family Support Officers and the Music Therapist will give an overview of how this Music Therapy service began, and how it has grown to help address the specific needs of this population. Using an audio-described video case study, the Music Therapist will also give examples of techniques that have been found to be helpful in supporting a child with CVI and complex needs.

The case study will focus on how Music Therapy assisted progress of the child's physical skills, communication skills, cognitive functioning and emotional well-being, over a long-term intervention. Inter-disciplinary working with a Physiotherapist, Speech and Language Therapist, Teacher and Music Therapist will be featured to outline the benefits of the collaborative approach involved. It will examine how this approach helped the professionals assemble and tailor their interventions to target shared goal areas, enhancing therapeutic outcomes for the child. The case study will show how this partnership successfully encouraged the child to achieve a number of milestones and developmental skills, with music being a key motivator in the process. This long-term intervention was made possible through funding from RNIB NI, Jessie's Fund and the Amber Trust.

KEYWORDS

Cerebral Visual Impairment, Interdisciplinary, Music

REFERENCES

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Matsuba, C.A., & Jan, J.E. (2006). Long-term outcome of children with cortical visual impairment. *Developmental Medicine and Child Neurology*. 48: 508-12. Available from: <https://onlinelibrary.wiley.com/doi/pdf/10.1111/j.1469-8749.2006.tb01304.x>

BIOGRAPHY

Shane qualified as a Music Therapist from the University of Limerick in 2010. Since then he has developed a special interest in working with children living with Visual Impairments and additional needs.

The Communication-Relationship Outcomes Matrix (CROM) - a proposed new outcomes measurement tool for everyday therapy practice.

Jenny Kirkwood

ABSTRACT

In today's health systems and funding climate, it is vital that we are able to evidence the benefit and impact that our music therapy services have. However, as we know, this represents a number of challenges for the music therapy profession, not least in how we can 'measure' and properly reflect the impact of our therapeutic work and approach. Numerous outcomes measurement models have been developed, but they can often be too time-consuming and cumbersome to be practically implemented in a therapist's regular, everyday practice.

Goal areas beneath a wider umbrella of "developing communication" (such as self-awareness, engagement, attention, facial expression, gesture, interaction, emotional self-expression, and so on) are a common area of focus for many service users, and are among those that can prove most difficult to measure. At the same time, it is commonly accepted in music therapy practice that the 'therapist-client relationship' is one of the cornerstones underpinning the work that we do. While there is currently a movement towards co-production of health services generally, music therapy is, at its heart, co-produced with each individual service user. This outcomes tool has been designed to take account of the developing collaboration and partnership that runs throughout all of our work, between every therapist and every client. It specifically addresses sub-categories of 'communication' within the context of a relationship-based approach, while at the same time providing a tool which is sufficiently practical to be applicable in everyday practice while still capturing the nuances of our work.

The tool and the process of its development will be discussed, with opportunity for attendees to reflect on how it might be applicable in their own areas of work. Paper copies of the tool itself and guidance on its use will be made available, and all feedback on it will be warmly received.

KEYWORDS

Outcomes, evaluation, communication, relationship

REFERENCES

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Tsiris, G., Pavlicevic, M., and Farrant, C. (2014) *A Guide to Evaluation for Arts Therapists and Arts & Health Practitioners*. London: Jessica Kingsley.

BIOGRAPHIES

My current role at the Public Health Agency is to complete a regional review of AHP services for children with sensory impairments, and I am interested in developing and improving services. Previously I was a manager, and music therapist for 11 years, working primarily in disability and paediatric palliative care.

Service integration - working with a changing organisation

Marie Glynn

University of Limerick, Limerick

ABSTRACT

Music therapists often face the challenging task of integrating music therapy services into established healthcare organisations. This commonly involves working alongside other healthcare professionals, service users and managers who may have little to no experience or education about the role of music therapy. A small body of research has explored the topic of music therapy service integration to date and highlighted the numerous challenges that music therapists face in developing services in established healthcare organisations (Miller, 2008; Ledger 2016; Darsie, 2009; Clarkson, Killkick, 2016; Ledger et al., 2013). Such challenges pertain to: animosity towards the music therapist and service, other healthcare professionals viewing music therapy as a form of entertainment, a lack of advocacy towards music therapy services due to a lack of knowledge and a general lack of support held for music therapy services by other healthcare professionals. While this body of research has highlighted these issues, further research is essential for supporting the growth and integration of the relatively 'new' profession in specific healthcare contexts. This presentation reports on findings from a PhD study that explores the integration of music therapy in a changing healthcare organisation for adults with learning disabilities in Ireland. The study explores the possibilities of music therapy becoming an integral part of the multidisciplinary team with a particular focus on identifying the challenges and benefits/possibilities for both the music therapist and the other healthcare professionals upon setting up this new service. This presentation will describe an ethnographic approach to research that explores music therapy service integration in a healthcare organisation that is going through a process of decongregation. Specifically, it will present survey findings and researcher reflections that capture the experiences of both the music therapist and other healthcare professions in assuming a collaborative approach to music therapy service development. In doing so, it will provide a more nuanced understanding of key factors that impact upon successful music therapy integration in healthcare.

KEYWORDS

Organisational change, music therapy, other healthcare professionals, decongregation

REFERENCES

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BIOGRAPHY

Marie Glynn is currently undertaking her PhD research in the University of Limerick. She graduated from the MA Music Therapy course in the University of Limerick in 2016, and has also attained a BA Music prior to this. It was the many challenges that she faced when setting up a music therapy practice that ignited her interest in investigating the complexities and difficulties faced with regards integration as a music therapist into larger multi-disciplinary teams within healthcare settings.

Collaboration through action research: music therapists and teachers working with young people with mental health concerns in the classroom

Jane Tarr & Dr Nick Clough

Novalis Trust, Ebley House, Ebley, Stroud, Gloucestershire

ABSTRACT

This collaborative research process took place in the classroom between music therapists and teachers and involved listening and responding to music and improvisatory music making with young people and staff. The aim was for teachers to feel confident using music as a tool to build young people's capacity for self regulation and ability to develop relationships. The role of the music therapist in this action research was to share with teachers areas of her practical knowledge and skill in choosing music to listen to, using musical instruments and encouraging free improvisation. The teachers shared their insights into the social and educational needs of the young people.

The responses of young people whilst engaged in musical improvisation was documented in relation to aspects of mental health. The process sought to understand how sensory engagement through sound exploration in music, could support self regulation and how social group music making could encourage relational health. Building on the work of Dan Hughes the intervention encouraged a relational attitude between adults and children characterised by playfulness, acceptance, curiosity, and empathy (PACE). The collaborative inter professional approach enabled the creation of safe spaces where young people with mental health concerns could have sensory experiences and begin to relate to each other through non-verbal media.

It was not possible to use video so data gathered through narrative accounts, drawings and an observation schedule provide evidence of the impact of this intervention on the mental health of the young people. The observation schedule originated from the work of Csikszentmihalyi (1996) on Flow and was developed for use in the classroom, drawing on early years education, psychological insights (Daniel Stern 2010) and music therapy assessment processes (Outcomes Star 2019). Findings demonstrate changes in young people's mood, higher levels of self regulation and improved social dispositions within the classroom environment where dialogic music making is possible.

KEYWORDS

action research; mental health; improvisation; music therapy; education.

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BIOGRAPHY

Jane has played music all her life in social and professional environments. Teaching children with emotional difficulties before moving into higher education to train teachers, research inclusive education and become associate head of the education department. She trained in music therapy, currently working for young people in school / clinical settings.

Nick is a practising musician currently working as Professional Development Adviser for a trust providing education / therapeutic services. Previously he was a teacher, later entering the HE sector to become Director of Initial Teacher Education / Associate Head of School / Faculty Chair. He leads action research activities in community / professional settings.

From Bump to Baby: Music Therapy with an Expectant mother of a baby with Edwards' Syndrome

Rosie Robinson

ABSTRACT

It is evident from research that music and in particular, music therapy, can be hugely beneficial throughout pregnancy for both mothers and their developing babies (Lander, 2017; Arya et al, 2012). Communication, building relationships and relaxation are just some of the benefits experienced during the antenatal period and can be linked with postnatal experiences and development.

Despite a thorough literature search, there is little evidence of music therapy in complex pregnancies where screening tests show the foetus has a condition meaning they may not develop to full term, survive the birth or the new-born will have continued complications and limited life expectancy once born. Having this knowledge and deciding to continue with the pregnancy undoubtedly has an impact on the antenatal bonding process and as such finding ways to connect with bump are incredibly important (Mastnak, 2016).

This paper presents a case study of an antenatal referral to a children's hospice for a mother expecting a baby with Edwards' syndrome. A one-off music therapy session allowed mum to connect with her unborn baby alongside her 3 year old daughter exploring memory making opportunities both pre and postnatally. The work resulted in a piece of music incorporating the foetal heartbeat with singing from the session. The recording will be shared as part of the presentation. The act of working with an unborn baby has been a new experience at this children's hospice and is hopefully just the start of a journey offering music therapy for parents with complex pregnancies. The work requires a great deal of sensitivity in creating meaningful exchanges between parents and their developing baby and as such, collaboration with specialist bereavement midwives and others is crucial to provide safe and well supported experiences.

KEYWORDS

Keywords: Antenatal, Edwards' Syndrome, Bereavement Midwives, Neonate, Memory Making

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BIOGRAPHY

Since qualifying in 2011, Rosie has worked within special needs education setting before progressing onto children's palliative care work. The main focus of her work is around end of life referrals but also young adults experiencing loss and grief within life-limiting conditions.

Listening, Hearing, Feeling – Experiences of Music Therapy in a School for Deaf Children

Susie Arbeid

ABSTRACT

This paper addresses the author's personal and professional development over a period of work at a School for Deaf Children. It recognises the reliance on and collaboration with the expertise of the interpreters, one-to-one staff, and interveners who assisted in music therapy sessions.

I began music therapy in a School for Deaf Children with no prior experience of working with the Deaf. I had no sign language and no understanding of the Deaf community and their culture.

Deaf people do not see themselves as disabled, but rather as people with a separate culture with their own language and identity. While many hearing people see deafness as a disability, a condition to be cured, or a condition of powerlessness, most Deaf people see it as a culture and community. (Ward, Voices online)

I was surprised by the variety of the work I was doing. I was heavily reliant on the interpreters, teaching assistants and 1-1 support staff. "If manual communication is used, and the music therapist cannot communicate fluently (both receptively and expressively) in sign, an interpreter should accompany the client to all music therapy sessions" (Gfeller, p234).

The work became a collaboration between the therapist and the support staff and an exchange of ideas. They were the experts. I started to pick up some signs with the help of the children and staff. This was not enough to fully communicate – I was an outsider in their community. I needed more - I was out of my depth. I learnt BSL and gradually felt more part of the school.

The music therapy work challenged my thinking and my boundaries. I was constantly questioning the range of work I was doing and re-thinking what music therapy was as well as acknowledging that there was routinely another person in the therapy room besides the therapist and the client. The work included lots of touch – particularly with a visually impaired, deaf boy. The work included rhythmic games, movement, drum activities, keyboard playing and lots of voice work.

This paper will outline the challenges and rewards of the work through illustrations and will demonstrate the need for collaborations with experts within the Deaf community of the school.

KEYWORDS

Deaf, music, feel, challenge, culture

REFERENCES

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BIOGRAPHY

Susie is a music therapist with 10 years experience working with children and adults, both as an employed therapist and more recently working freelance. Susie performs as a chamber musician and singer in a choir. Susie has over 4 years experience working with deaf children and is Level 2 BSL qualified.

Paper Presentation
Sunday, 3.30 - 4.05pm

Attending to craft in music therapy

Simon Procter

Nordoff Robbins

ABSTRACT

A number of publications (e.g. DeNora 2007, Rolvsjord 2010, Ansdell & DeNora 2012) have drawn attention to the notion of craft within music therapy in relation to the endeavour of both therapist(s) and of the people with whom they work, or both. This coincides with renewed thinking around craft more widely, particularly within sociology, and might be seen to balance the general preoccupation within music therapy with demonstrating evidence of effectiveness or impact. How might focusing on the craft of music therapy offer us a better understanding of what both we and the people with whom we work do? Could it help us to identify more clearly what we wish to train our students to be able to do? Might it enable us to be more aware of the experiences of the people with whom we work and the ways in which they attribute value to these? Examples will be provided from practice, from research and from theory.

KEYWORDS

music therapy, craft, sociology, research, training

REFERENCES

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BIOGRAPHY

Simon is Director of Music Services for Nordoff Robbins, with overall responsibility for the organisation's education, research and public affairs activities.

Welcoming Concerts: A partnership between a music therapy program, orchestra and the neurodiverse community

Laura Pawuk

Eastern Michigan University

ABSTRACT

People with neurodiversity lack opportunities to attend classical music performances due to required concert etiquette. Welcoming Concerts provide concert experiences that embrace participation without judgement. Learn how a local neurodiverse community, university music therapy program and professional orchestra generate an accessible concert series. Learn how consumer feedback impacts program goals.

Classical music concerts require audience members to sit quietly during performances. There is a general understanding that people who attend such performances will conform to a cultural norm of audience etiquette that includes only listening during performances. However, many people who seek classical music performances are unable to conform to this cultural norm. For example, people who spontaneously vocalize, need to move around the venue during the performance, or are enriched by accommodations have very limited access to live classical music.

Welcoming Concerts (WC) offer individuals, their families and caregivers an accepting and accessible classical music environment. Audience members are encouraged to vocalize and move throughout the concert, and their expressions are embraced as authentic engagement with the with the concert experience.

WC's provide a rich opportunity for service users who do not or are unable to attend such events to collaborate with music therapy university program and local professional musicians. This presentation will detail the establishment of a community partnership comprised of the neurodiverse community, Eastern Michigan University's Music Therapy Department and the Ann Arbor Symphony Orchestra to provide a series of accessible WC's.

Descriptions of the following will be shared: (1) preliminary results of a survey evaluating consumer satisfaction, (2) development of and outcomes from a Focus Group, (3) social story, venue set-up, quiet room, and instrument exploration, (4) training and contributions of community and university volunteers, (5) musician engagement through repertoire selection and performance, (6) musician partnership with the music therapist, (7) the implementation of music therapy informed approaches for concert implementation and audience engagement and (8) what we are learning and short and long term goals.

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KEYWORDS

Neurodiverse, partnership, orchestra, community

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BIOGRAPHY

Laura Pawuk, MM, MT-BC, is an Assistant Professor of Music Therapy at Eastern Michigan University. She has served the needs of individuals with psychiatric diagnoses, cancer, stroke, memory loss and those in hospice care. Research interests include: Welcoming Concerts, Interdisciplinary Collaboration, and Music Activities for Mental Health With Chronic Pain.

Supporting Staff Emotional Well-being in the Workplace

Sophie Riga de Spinoza

ABSTRACT

According to the government's Health and Safety Executive, over one in four people in the UK will have a mental health problem at some point (HSE). With the recent onset of Covid-19 in 2020, this further negative impact on mental health is still to be fully realised. In 2017, the government commissioned Lord Stevenson and Paul Farmer (the Chief Executive of Mind) to independently review the role that employers can play to better support the mental health of their employees. This paper proposed that all employers can and should routinely monitor employee mental health and wellbeing (Stevenson and Farmer, 2017, p8). Subsequently, May 2019 saw the launch of the first UK Wide AHP public health framework; part of this five-year plan specifically looks to the way in which the expertise of AHPs can be harnessed in order to protect and improve the health and well-being of the workforce.

With this in mind, this presentation will discuss the ways in which the therapist's art modality, and therapeutic skills, can be utilised in order to support staff in the workplace. Drawing on my experience of running and co-facilitating staff support groups in the education sector over the last 10 years, and recent online support developed over the last year, I will reflect on both the breakthroughs and challenges faced when trying to work with other teaching staff and therapists,. The hope is to demonstrate that the therapists' ability to think and reflect, rather than 'do', is an invaluable tool which can be modelled to, and developed with, other staff members in order to promote well-being and resilience.

KEYWORDS

mental health, well-being, staff support, resilience

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BIOGRAPHY

Sophie has worked as a Music Therapist in special education for over 10 years, and has been responsible for setting up a Central Therapy Services across five schools at a West London Academy. She is currently part of a team running a health and well-being pilot at her workplace.

A Collaborative Approach to Developing Music Therapy in Maternity Care Presenters: Dr Triona McCaffrey and Pui Sze Cheung

Pui Sze Cheung, Dr Triona McCaffrey

University of Limerick, University of Limerick

ABSTRACT

: Childbirth is an event of great psychological, social and emotional significance in a woman's life. The mental well-being of the women has a major impact on the overall health of the mother as well as the physical and mental health of the future child (Glover, 2014). The use of music during pregnancy and childbirth is described as having significant effect in relieving stress, anxiety, and pain (Corbijn van Willenswaard et al., 2017; Wulff et al., 2017), improved sleep quality (Shobeiri et al., 2016), and associated with lower symptoms of postnatal depression and higher well-being post birth (Fancourt and Perkins, 2018). However, there are no published guidelines or music therapy programmes for clinicians and practitioners to draw upon in their practice with this population. To bridge this gap, a research team at the University of Limerick, in partnership with a multidisciplinary team of midwives, specialist nurse practitioners, obstetricians, and psychiatrists at the local maternity hospital, worked on various projects to investigate the potential role of music therapy in maternity care.

The team completed an integrative review on the role and outcomes of music listening for women in childbirth and an exploratory study on the benefits and practicality of using music therapy-informed birthing playlists. Findings suggested music listening can reduce pain and anxiety while offering a multifaceted form of psychological support in women during childbirth, highlighted some important considerations in relation to music selection, and revealed some issues around the feasibility of using playlists at maternity hospital.

The presentation will demonstrate the results of the completed integrative review and exploratory study and discuss the collaborative approach in developing a music therapy programme to support the wellbeing of women and their families at the maternity hospital.

KEYWORDS

Music therapy, maternity, perinatal, collaboration, multidisciplinary

REFERENCES

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BIOGRAPHY

Pui Sze Cheung is a qualified music therapist, pianist, and educator. She is currently doing doctoral research on developing perinatal music therapy to support the childbearing family. She is also the creator and administrator of the "Music Therapy in Maternity Service" interest group.

Dr Triona McCaffrey is a lecturer in music therapy at the Irish World Academy of Music and Dance, University of Limerick. She has worked across a range of acute and community mental health services and is a co-founder of the international research group 'Alliance for Recovery Research in Music Therapy'.

Music and Imagery Adaptations of the Bonny Method of Guided Imagery and Music with young people who have experienced trauma

Lorraine Glenn

ABSTRACT

This presentation looks at the use of Music and Imagery (MI) as a therapeutic intervention with children and adolescents who have experienced trauma. The young people involved in the study are aged between 8 and 20 years old and have experienced physical, emotional and/or sexual abuse. The presentation will focus on the use of MI with this client group, differentiate it from other interactive music therapy methods, and demonstrate how and why MI is so powerful with trauma work. The clinical work is a collaboration and exchange between various ideas, methods, models and perspectives which leads to a new approach in working with trauma in Northern Ireland. The team in which this work was located contains art and verbal therapies, enabling a collaborative approach to be taken. The exchange of ideas between different modalities also meant that the model that was developed remained relevant to the context.

The experience of trauma is one of isolation, dissociation, and disconnection from yourself. Trauma impacts a child's emotional and physical well-being, behaviour and cognitive development. The aim in therapy is to support connection, in particular, the reconnection with yourself, and self discovery. "The primary focus is to make the children feel safe and stabilised, form relationships and regulate affect" (Fugle, 2015, p. 55). "A common feature of all traumatised is the strong need for security and protection to enable the confrontation with re-experienced imagery" (Körlin, 2019, 2002).

The findings suggest that MI can provide a corrective emotional experience and put clients in touch with dissociated and unacknowledged parts of themselves. Using MI with this clinical population allowed the children and adolescents to become aware of their resources, strengths and abilities. This enabled experiences of succeeding, overcoming difficult situations and a sense of mastery which they can carry into their lives.

KEYWORDS

GIM (Guided Imagery and Music), MI (Music and Imagery), Children, Adolescents, Trauma

REFERENCES

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BIOGRAPHY

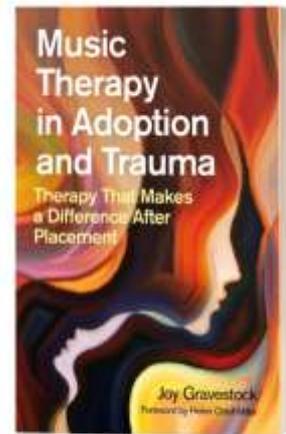
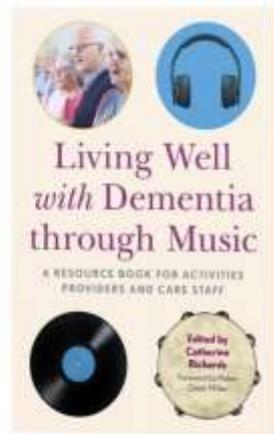
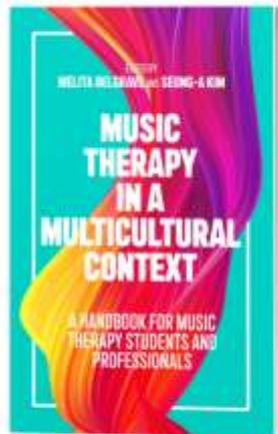
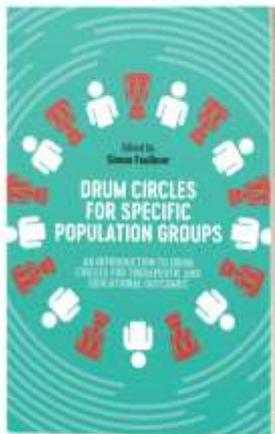
Lorraine Glenn is a Music Therapist, Systemic Practitioner and GIM fellow living and working in Belfast. She works with children and young people who have experienced trauma and older adults with Dementia in residential settings. Lorraine is the first GIM fellow to qualify and practice in Northern Ireland.



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Round Table Presentations

Saturday, 10th April

[Return to Overview of Contents](#)

Round Table
Saturday, 9.45 - 11am

Homeside: Partnership in home-based dementia care, and research

Helen Odell-Miller, Dr Ming Hung-Hsu, Dr Jonathan Pool, Jodie Bloska,
Sarah Crabtree & Nina Wollersberger

Cambridge Institute for Music Therapy Research, Anglia Ruskin University and MHA Care Homes

ABSTRACT

This round table explores national and international collaborations during the setting up and delivery of a randomised controlled trial including couples living at home, where one person lives with dementia and the other is their carer. It is planned that one or two participants from the study will join the round table. Now delivered entirely online, experiences of carers and people living with dementia are central to the project, an international randomised controlled trial across 5 countries. New experiences of the assessors, music interventionists and participant couples will be the focus. Homeside includes designing personalised care through music and reading, with people living with dementia and their care givers. Small scale studies previously tested the effectiveness of music therapy and training programs for informal and formal caregivers showing positive findings. For example, we previously developed a music therapy program for residential care workers with a specific focus on addressing unmet needs and reducing the severity of some of the difficulties experienced by people living with dementia. (Hsu et al 2015). Results of the cluster RCT showed music therapy to be a practicable and acceptable intervention, showing treatment-related improvements, and staff reporting enhanced skills in caregiving. Therefore, led by Felicity Baker at University of Melbourne, we launched our study in 2019 (Baker et al 2020). Partners, including researchers, PhD students music therapists and participants will present and discuss their experiences so far. The three years study aims to recruit 99 dyads in each country, and we have recruited 60 dyads in the UK so far. The perspective of how collaboration between all participants and those working within the trial is crucial, including the benefits of working with funders such as Alzheimer's Society UK, and organisations such as Join Dementia Research, and public involvement will also be covered.

KEYWORDS

Music, reading, dementia, couples, home-based.

REFERENCES

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Hsu, M. H., Flowerdew, R., Parker, M., Fachner, J., & Odell-Miller, H. (2015). The impact of music therapy on managing neuropsychiatric symptoms for people with dementia and their carers: a randomised controlled feasibility study. *BMC Geriatrics*. 15:84 doi:10.1186/s12877-015-0082-4

BIOGRAPHIES

Professor Helen Odell-Miller is Director of the Cambridge Institute for Music Therapy Research at Anglia Ruskin University, widely published internationally and contributed to the development of music therapy in the UK, specifically in mental health and higher education. She was awarded an OBE in 2016 for services to music therapy.

Dr Ming Hung Hsu is Chief Music Therapist at Methodist Homes (MHA), where he is developing an award-winning, national music therapy service in care homes. Ming completed his PhD at Anglia Ruskin University, where he is currently a Postdoctoral Fellow, researching music interventions for caregivers of people living with dementia.

Dr Pool is Senior Research Fellow at Anglia Ruskin University. His PhD for research was in brief group music therapy to address cognitive functional gains and emotional needs of adult brain injury survivors in community rehabilitation. His clinical work includes developing interdisciplinary interventions for people with acquired brain injury and their families.

Jodie Bloska is a Music Therapist and Clinical Research Fellow at The Cambridge Institute for Music Therapy Research. She studied Music Cognition and Psychology at McMaster University in Canada, where she obtained her BMus, before completing her MA in Music Therapy at Anglia Ruskin University in 2015.

Sarah Crabtree is a qualified music therapist and accomplished flautist having played with national ensembles including a performance at Carnegie Hall. Following music therapy training, she worked with MHA and currently remains as the research assistant while returning to Anglia Ruskin on a Vice Chancellor's PhD Scholarship Award.

Nina Wollersberger is music therapist and PhD student in Cambridge. Following her training she worked with NHS Lothian in dementia care and CAMHS before moving to India to develop music therapy services in Delhi. Her PhD investigates quality of life of caregivers of people with dementia in the Hometown trial.

Round Table
Saturday, 11.20am -12.35pm

The therapy of choirs: reflections on singing, health and well-being

Hilary Moss, Ronan de Burca, Jessica O'Donoghue, Rebecca O'Connor
& Elizabeth Helitzer

University of Limerick, National Rehabilitation Hospital, Dublin

ABSTRACT

This panel will discuss singing, health and well-being, with a focus on running choirs from a music therapist perspective. All four presenters have conducted research and practice in this area in the Republic of Ireland. Rebecca O'Connor will describe a therapeutic choir for service users at a National Rehabilitation Hospital for people with acquired brain injury, spinal cord injury and limb absence, and present original research exploring clinical therapists' views of the choir. This qualitative study interviewed clinical professionals regarding the benefits of a therapeutic choir as part of an overall interdisciplinary rehabilitation therapy programme and reflected on the specific benefits of choirs for this patient population. Ronan de Burca leads a large number of choirs, blending his skills as a music therapist, music educator, community musician, choir director and singer. He will reflect on the variety of types of choir that exist (he runs choirs for refugee/asylum seekers, corporate work place choirs, therapeutic choirs in mental health settings and mass choirs to name a few) and will offer experienced reflection on the health and well-being benefits of choirs, the critical success factors of a therapeutic choir and issues that arise. Jessica O'Donoghue facilitates a choir for parents of primary school children who have experienced trauma and is currently conducting an evaluation of the service. Hilary Moss conducted the largest study to date on the health and well-being benefits of choir singing and the benefit of workplace choirs for health service workers and will chair the discussion.

The emphasis of the panel discussion will be on identifying the key benefits of social singing, the issues and critical success factors and promoting the joy of singing in choir as a key well-being activity that can be part of the music therapist's suite of service offerings.

KEYWORDS

social singing, choirs, music therapy

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BIOGRAPHIES

Hilary Moss is Course Director of the MA Music Therapy at the University of Limerick, Ireland and previously the Director of the National Centre for Arts and Health, Tallaght Hospital, Dublin. She is a musician and Music Therapist and has an MBA in Health Service Management. Her research interests include singing, health and well-being; chronic pain, spirituality and inter-disciplinary research. She is co-founder of the Arts and Health Research Cluster at UL and a member of the university Health Research Institute and Ageing Research Cluster. She has conducted several studies into the health and well-being benefits of singing in a choir. For more information on her work see https://www.youtube.com/watch?v=j1t3lr_eWwI

A graduate of the Royal Academy of Music London, Ronan worked within the field of music education in the UK and Australia before completing the MA Music Therapy at University of Limerick in 2014. Ronan works with a variety of populations in Galway, including adults with profound intellectual disability, primary ASD and adolescent mainstream secondary school students. He is particularly passionate about the use of music therapy in mental health and the benefits of group singing as a well-being resource. He directs four choirs and is currently completing the advanced training in Vocal Psychotherapy.

Jessica O'Donoghue is a doctoral music therapy student and Irish Research Council award holder at the Irish World Academy of Music and Dance, University of Limerick. She qualified with a Master of Arts in Music Therapy from the University of Limerick and also holds a BSc (Hons) Speech and Language Therapy from the National University of Ireland, Galway. Her PhD research explores the effectiveness and potential benefit of music therapy with adolescents who experience developmental stuttering. She facilitates a therapeutic choir for parents of primary school children who have experienced trauma.

Rebecca qualified as a nurse before training as a music therapist and has 30 years music therapy experience in health and education. Rebecca was lead music therapist at Chelsea and Westminster Hospital, London. She established the music therapy service at the National Rehabilitation Hospital, Dublin in 2008 working with children and adults who have had an acquired brain injury or spinal cord injury. Rebecca was a course tutor on the M.A. in music therapy training at University of Roehampton, London and is currently a senior lecturer on a number of therapy training courses in the UK and Ireland. She has a specific interest in music therapy research, has a Masters in research methodologies and is a qualified Neurologic Music Therapist. Rebecca was the Chairperson of the Irish Association of Creative Arts Therapists (IACAT) 2012 -2014 and has published and presented at National and International conferences on her work.

Music therapist Elizabeth Helitzer is a PhD Candidate at the Irish World Academy of Music and Dance, University of Limerick, researching singing for health and wellbeing and singing on social prescription in Ireland. Elizabeth and Dr Hilary Moss recently conducted the first-ever, nationwide survey of singing for health and wellbeing groups in Ireland. Email: Elizabeth.helitzer@ul.ie

Round Table
Saturday, 11.20am -12.35pm

Considering the role and application of Irish traditional music in music therapy: Practitioner, researcher and musician perspectives

Triona McCaffrey, Tommy Hayes, Dr Jason Noone, Dr Josie Nugent,
Oonagh McMahon, Bernadette Moran & Lorraine Glenn

University of Limerick

ABSTRACT

Irish traditional music is a genre of folk music that has unique features in terms of instrumentation, style and transmission. Also referred to as 'Irish trad', or 'Irish folk music', it features particular types of rhythm, structure, style and phrasing. This music is most often modal and features varying degrees of ornamentation. These characteristics distinguish Irish traditional music from other music genres. Irish traditional music draws on various types of singing and instrumentation of many periods as performed by people across the island of Ireland and beyond. It is oral tradition meaning that music is created and transmitted in performance during which written words and music notation are generally not employed. Therefore, Irish traditional music is recognized as a living and evolving practice that creates new music out of the old (Ó Súilleabháin, 1981).

Despite being acknowledged as a living and evolving tradition, little dialogue has occurred to date around the use of Irish traditional music in music therapy practice. Some discussion has been documented in relation to the possibilities that this music culture may offer to clients in the context of practice in Ireland (Noone, McMahon, Ní Bhriain, Nugent, 2012), but also within migrant communities (Armstrong, 2008). Having established a need for further open dialogue on this topic, this roundtable presentation will bring together practitioners, researchers and musicians to collaboratively reflect on their use and views of Irish traditional music in music therapy practice. This presentation will draw on a wealth of collective experience, featuring case reports and live music examples. Through sharing of multiple perspectives we aim to explore and highlight some of the creative ways in which Irish traditional music is enriching work with clients in music therapy.

KEYWORDS

Irish Traditional Music; folk music; Ireland; music therapy

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BIOGRAPHIES

Dr Triona McCaffrey is lecturer in music therapy at the Irish World Academy of Music & Dance, University of Limerick.

Tommy Hayes is a music therapist who works in the areas of mental health and special education. He has over 40 years experience as a professional percussionist in traditional music.

Dr Jason Noone is an Irish music therapist who specialises in the collaborative applications of music technology with people with developmental disabilities.

Dr. Josie Nugent works as music therapist for Foyle Down Syndrome Trust (Derry/Londonderry). She also practices free-lance in the areas of autism, dementia and cultural cross-community projects.

Oonagh McMahon is music therapist at The Children's Ark at University Hospital Limerick. She also teaches on the MA Music Therapy Course at the Irish World Academy of Music & Dance.

Bernadette Moran is an Irish traditional musician and music therapist who works in schools and nursing homes in the midlands area of Ireland.

Lorraine Glenn is a music therapist, systemic practitioner and GIM trainee living and working in Belfast. She is also a concertina player who teaches Irish traditional music.

Round Table
Saturday, 11.20am -12.35pm

Cross-Cultural Collaboration - considering models of practice in global therapeutic and creative music skillsharing.

Elizabeth Coombes, Prof Leslie Bunt, Dr Catherine Warner, Chris Nicholson
& Dr Lisa Margetts

University of South Wales, University of the West of England, University of Winchester

ABSTRACT

Contemporary music therapy practice in the UK and elsewhere is increasingly broadening its horizons in terms of practice. This is evident from a range of projects that have arisen over the past 10 years or more that focus on the delivery of therapeutic music training projects in diverse parts of the world. This roundtable uses the lens of ecological systems theory to interrogate 4 different projects that have been operating in the UK and beyond. The projects include:

Interactive Therapeutic Music Skillsharing in Palestine

Erasmus+ European funded project - Sustaining Teachers and Learners with the Arts (STALWARTS)

Music Therapy Skillsharing in Special Schools in Belarus

Community music leadership training and skillsharing programmes with refugee populations and vulnerable young people in Rwanda, Uganda, and Tanzania

Many such programmes focus on the what and how, the immediate practicalities of the pedagogy involved in these projects. There is, however, a delicate interplay between the individual, the micro- and macro- systems and the layers in between these, that influence such work. When developing such programmes, then, there are many variables that need to be taken into consideration if longevity and sustainability of such work is to occur. It may also be that unintended outcomes arise for those receiving such trainings as well as those involved in devising and delivering the projects.

The panel will use their own experiences in this area of practice, as well as discussing future developments to debate the future of this aspect of music therapy work. The importance of long-term support together with a variety of theoretical underpinnings that resonated with the culture of the training location will be discussed. Data collection methods used to evaluate the work such as action research and the importance of a bottom-up approach to developing such programmes will form part of each presentation.

KEYWORDS

Skillsharing, therapeutic, pedagogy, global, music

REFERENCES

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BIOGRAPHIES

Elizabeth is a practising GIM and music therapist currently undertaking a PhD. Part of her research focusses on developing music therapy skillsharing projects in the UK and abroad. She is currently undertaking a pilot research study in the NHS entitled The Singing Unit which looks at supporting parents of prem babies to sing with their babies while hospitalised.

Leslie Bunt - music therapist, trainer, researcher, writer and conductor. Currently Professor in Music Therapy at UWE, Bristol where he worked with Catherine Warner on two European-funded projects, coordinating the second - Sustaining Teachers and Learners with the Arts - in collaboration with four other European universities and their partner schools.

Catherine Warner, music therapist and programme leader for the MA Music Therapy at UWE, has participated in 2 ERASMUS+ projects involving sharing learning from music therapy with European educators to reduce early school leaving. She led the creation of university distance learning modules to enable this to be developed.'

Chris Nicholson is music therapist and Regional Program Manager (East Africa) for Musicians Without Borders. His work has involved skill-sharing approaches and community music leadership training programs with refugee populations and vulnerable young people in Rwanda, Uganda, and Tanzania. Chris is currently undertaking PhD research at University of Winchester.

Dr Lisa Margetts is an Honorary Research Fellow for the Department of Education, University of Roehampton, London. Her research focuses on music therapy-based consultation with special education staff teams overseas and in the UK. Lisa is a free-lance music therapist specialising in work with adults and children with complex needs.

Round Table
Saturday, 11.20am -12.35pm

Use of music therapy and neurologic music therapy approaches in IDT teams to contribute towards functional, psychological and social goals.

Jonathan Fever, Jonathan Pool, Michael Jenkins, Claire Wood, Elizabeth Nightingale,
Lauren Cox & Daniel Thomas

Chroma, The Portland Hospital (HCA), The Children's Trust, Royal Hospital for Neuro-Disability,
The Portland Hospital

ABSTRACT

In integrative inter-disciplinary team workplaces the approaches of Music Therapists and Neurologic Music Therapists have the potential to be utilised readily by other practitioners to support patient rehabilitation. Consultants, Nurses, Occupational Therapists, Physiotherapists, Psychologists and Speech and Language Therapists have been very keen to utilise our approaches to improve the impact of their own. This collaborative and at times intra-disciplinary approach can be very beneficial to our own practice, professional development and most importantly; patient rehabilitation. With such collaborative approaches however, is it possible to maintain our professional identity and continue to create effective therapeutic intervention that utilises our own skill set?

At this round table discussion we hope to explore further the roles we can play within a wider therapy and healthcare team, and the benefits, opportunities and limitations this presents.

KEYWORDS

Interdisciplinary, collaborative, neurorehab, psychodynamic, institutions

REFERENCES

Music therapy methods in neurorehabilitation: a clinicians manual; F. Baker and J. Tamplin, 2006, Jessica Kingsley Publishers

Handbook of Neurologic Music Therapy; M. Thaut and V Hoemberg, 2016, Oxford University Press

Music Therapy and Traumatic Brain Injury: A Light on a Dark Night; S. Gilbertson and D. Aldridge, 2008, Jessica Kingsley Publishers

BIOGRAPHIES

Jonathan Fever has worked in a variety of settings since qualifying and has specialised in the last four years to focus on acquired brain injury and neurorehab. He is MATADOC trained and an NMT fellow.

Dr Pool works as a music therapist, clinical supervisor and researcher, specialising in neurorehabilitation. As a researcher, he is dedicated to developing the knowledge base on the use of music and music therapy in assessment and intervention for people affected by neurological impairments and diseases.

Michael Jenkins is a neurologic music therapist working in London. He works in adult in-patient severe neuro-disability. His present work focuses on Neuro-rehabilitation, Prolonged Disorders of Consciousness, and Neuro-Behavioural Rehabilitation.

Claire Wood qualified as a Music Therapist 20 years ago and has worked in a range of paediatric settings since that time, working with autistic children and young people, those who have learning disabilities and complex health needs and those who have acquired brain injuries. Claire established the Music Therapy service in neuro-rehabilitation at The Children's Trust in 2005 and became a Neurologic Music Therapist (NMT) in 2008. Claire is now a Fellow of NMT and leads and supervises a small team of therapists in The Children's Trust Neuro-rehabilitation service alongside work within a parent-carer organisation.

Elizabeth is trained as Neurologic Music Therapist and MATADOC assessor. She has guest-lectured at QMU, UWE, and Herts Uni. Her work/research has been published in the Brain & Spinal Injury Handbook, Journal of Dementia Care, and the BJMT. She is one of only 20 NMT fellows in the UK.

Lauren Cox - A graduate from University of Sydney and has been working in the UK for the last 4 years, and has been working in the paediatric disability sector and neurorehabilitation for the last 10 years. Laurne is currently a Senior Speech and Language Therapist at the Portland Hospital for Women and Children, coordinating the neurorehabilitation service. Previous experience in early intervention, community outreach and inclusion, and special schools. Specialty interest areas in alternative and augmentative technology.

Daniel Thomas Music Therapist, APCI & NMT Certified & Joint Managing Director, Chroma: Daniel qualified as a music therapist in 2002. His clinical work focused on children and families, especially supporting attachment, bonding and resilience. Daniel has worked in prisons, mental health settings and in special and mainstream schools with children with a range of brain injuries and other conditions He certified in the APCI assessment in 2014, and as a Neurologic Music Therapist in 2017. He is also the Joint Managing Director of Chroma, the UK's leading creative arts therapy business.

Round Table
Saturday, 2.50 - 4.05pm

Social prescribing and the role of music therapy: challenges, successes and sustainability

Catherine Watkins, Rosie Axon, Dr Clare Swaebe, Vivien Ellis

Chiltern Music Therapy; Royal Society for Public Health, Measham Medical Unit; Royal College General Practitioners, Dragon Cafe; Natural Voice Network; Semble

ABSTRACT

Social prescribing, sometimes referred to as community referral, is a means of enabling people to be referred to a range of local, non-clinical services. AHPs can engage on a spectrum of low input (active signposting) to high input (AHP as prescriber). Social prescribing is listed as one of the ten high impact actions in the NHS England General Practice Forward. This round table is intended to share experience and stimulate debate regarding the role of community music and music therapy in social prescribing. The panel will include a music therapist delivering an ongoing dementia service within the community, a specialist singer leading singing for mental health, a visionary General Practitioner in social prescribing and a representative from the Advisory Board for the 'Driving Forward Social Prescribing' framework that was developed for Allied Health Professionals by the Royal Society for Public Health.

The panel will explore the concept of social prescribing in the context of the NHS National Social Prescribing strategy and how music and music therapy fit within this strategy. Evidence and experience from two ongoing projects in dementia and mental health run respectively by a music therapist and community musician, will be drawn upon to stimulate debate and discussion on the lifecycle of social prescribing projects and consider the challenges of establishing and sustaining initiatives. What social prescribing means to service users and how social prescribing initiatives support their physical and mental wellbeing will be explored.

Discussion, debate and shared experience of the audience and panel is intended to make for a lively and informative session, concluding with thoughts on where Music Therapists, other AHPs and community musicians can have influence and effect change.

KEYWORDS

Music therapy; social prescribing; dementia; general practice; mental health

REFERENCES

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BIOGRAPHIES

Catherine Watkins is an experienced music therapist, a passionate advocate of music therapy in acquired brain injury and neurodisability. NMT Fellow, MATADOC Assessor, Associate Lecturer at University of Derby and Midlands Services Manager at Chiltern Music Therapy, she has a strong focus on evidencing and communicating music therapy across disciplines.

Rosie Axon founded Chiltern Music Therapy in 2011, having previously worked at the Royal Hospital for Neuro-disability and Hertfordshire NHS Trust. As a certified Neurologic Music Therapist, MATADOC assessor and Neonatal Intensive Care Music Therapist, she is an advocate for continuing professional development for Music Therapists, passionate about collaboration and joint-working with other health professionals and committed to furthering evidence-based practice within the field. Rosie is a Partner with the HCPC and has also been part of the Public Health England Allied Health Professions Strategy board and the Royal Society for Public Health Social Prescribing Board.

Dr Clare Swaebe is a GP partner in a rural practice with 14,000 patients. For the past 3 years she has been leading social prescribing efforts within the practice, seeking funding and establishing a range of groups including Dementia Singing, Walking and Gardening Groups, and linking with existing initiatives within the local community. Clare has seen the really positive impact this can make on people's lives and bring her perspective on the successes and challenges of social prescribing to date to the round table discussion.

Vivien Ellis is a Grammy-nominated singer who leads several choirs for wellbeing, including a weekly drop-in group at the award-winning Dragon Cafe, a pioneering user-led creative cafe for mental health in the London Borough of Southwark. She is an Associate of Sidney De Haan Centre for Arts & Health Research, working to develop models and resources for arts and health training for creative artists and health professionals, particularly GPs.

Round Table
Saturday, 2.50 - 4.05pm

International efforts in developing music therapy research: a roundtable discussion

Jonathan Pool, Professor Wendy L. Magee, Professor Helen Odell-Miller,
Dr Ming-Hung Hsu & Dr Gustavo Gattino

The Children's Trust, Anglia Ruskin University, Chroma Therapies Ltd, Temple University,
Philadelphia, United States, Anglia Ruskin University, MHA, Cambridge Institute for Music Therapy,
Department of Communication and Psychology. Aalborg University (Denmark)

ABSTRACT

Music therapy research has a wealth of qualitative research, single-case and small-N design studies. It is a growing profession with many music therapists providing interventions in settings where they may be the only music therapist, or they might be part of a small music therapy team. Limitations on music therapy practice, hours of work and the scope of provision can influence the type of research that is possible within each setting or institution, limiting the number of larger studies that can be conducted within the field of music therapy. One solution to this problem is to combine efforts and to collaborate on research projects to develop the evidence-base for music therapy and answer important questions as a profession. Individuals collaborating on data collection can contribute to a larger sample size. International research collaboration is a growing phenomenon (Chen, Zhang and Fu, 2019), and has gathered interest academically. There is evidence of collaborative studies in music therapy (Molyneux et al., 2012) This roundtable discussion will involve Professor Helen Odell-Miller, Professor Wendy Magee, Dr Ming-Hung Hsu, Dr Jonathan Pool, and Dr Gustavo Gattino. The panel will discuss the purpose, benefits and challenges of collaborative research on an international scale. They will describe how they have overcome the challenges and made use of opportunities. Consideration will be given to the position of this type of research within the spectrum of music therapy research. The roundtable panel will consider questions including:
How can music therapists get larger data sets for statistical analysis?
What are the challenges and benefits of research collaboration?
Is there the will and opportunity to collaborate in this way?
The intended outcome of this roundtable is to inspire clinicians to collaborate on research projects and to provide guidance on how to get started and where to find information, funding and support.

KEYWORDS

Music therapy, collaboration, international, research

REFERENCES

Chen, K., Zhang, Y. and Fu, X., 2019. International research collaboration: An emerging domain of innovation studies?. *Research Policy*, 48(1), pp.149-168.
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BIOGRAPHIES

Dr Pool works as a music therapist, clinical supervisor and researcher, specialising in neurorehabilitation. As a researcher, he is dedicated to developing the knowledge base on the use of music and music therapy in assessment and intervention for people affected by neurological impairments and diseases.

Wendy is a Professor in the Music Therapy Program at Temple University. She is a specialist in neuro-rehabilitation and the continuing care of adults with complex neuro-disabilities. She was involved in developing and standardising a music-based measure for awareness. Her work now involves standardising music therapy measures for new populations.

Professor Helen Odell-Miller is Director of the Cambridge Institute for Music Therapy Research at Anglia Ruskin University, widely published internationally and contributed to the development of music therapy in the UK, specifically in mental health and higher education. She was awarded an OBE in 2016 for services to music therapy.

Ming is a senior research fellow at the Cambridge Institute for Music Therapy Research at Anglia Ruskin University, and Music Therapy lead at national award-winning charity MHA. Ming's research interests are mainly within the field of dementia care. By conducting mixed-methods research, Ming studies the role of music therapists in personalising dementia care and supporting caregivers. In addition, he is interested in using psychophysiological techniques to investigate how melody, tempo and timbre facilitate targeted cognitive processes and emotion regulation. Ming is currently working on the UK arm of the international trial study HOMESIDE, funded by Alzheimer's Society.

Gustavo Gattino, PhD, is an accredited music therapist and member of the International Music Therapy Assessment Consortium (IMTAC). Gustavo has developed researches in music therapy in the areas of assessment, autism and teaching. He is an Assistant Professor in the Institute for Communication and Psychology at the Aalborg University, Denmark.

Round Table
Saturday, 2.50 - 4.05pm

Exploring reverie as a music therapy improvisation technique

Martin Lawes, Luke Annesley, Dr Jackie Robarts & Dr Julie Sutton

Integrative GIM Training Programme (www.integrativegim.org), UWE Bristol and Oxleas NHS FT, GSMD (Jackie.robarts@gsm.d.ac.uk) and JZ Robarts Professional Development Consultancy (info@jacquelinezrobarts.com), N. Ireland Psychoanalytic Society & Belfast HSC Trust

ABSTRACT

In music therapy improvisation (MTI) the therapist's use of reverie can be important, described as 'dreaming in music' (Lawes, 2019) and 'sounded dreams' (Sutton, in press). In this round table four experienced music therapists collaborate. They will present examples of reverie illustrated with audio recordings, and consider how reverie may be able to be understood theoretically drawing on psychoanalytic and other thinking. The panel will reflect together with an opportunity for responses and questions from the audience. For those interested in a more extended group discussion, this will take place during the workshop 'The therapist's authentic use of self and reverie in music therapy' with Annesley, Lawes and Robarts (Sunday, 11:20am).

KEYWORDS

Music therapy improvisation, reverie, dreaming, unconscious creativity, music

REFERENCES

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BIOGRAPHIES

Martin's extensive clinical experience is in special needs education, adult mental health and palliative care. He has published about both music therapy and GIM in which he is additionally qualified. Martin is founder of the London based Integrative GIM Training Programme (www.integrativegim.org).

Luke is a Senior Lecturer in Music Therapy at The University of the West of England and a music therapist within Oxleas Music Therapy Service. He completed a Master's in Clinical Research at City, University of London in 2018. He also presents the BAMT podcast, Music Therapy Conversations.

Jackie specialises in CAMHS music therapy, attachment problems, ASD, IMT with musicians/artists, and teaching improvisation and integrative IMT. A former BJMT Editor, City University Research Fellow, NR Lead Tutor, she teaches at GSMD and internationally, supervises, is an author and researcher, editor of "Symbolic Play & Creative Arts in Music Therapy with Children & Families", (Jessica Kingsley, 2020).

Julie works in a specialist NHS psychotherapy service. She is an author, presenting internationally, is a BAMT Trustee, past BJMT Editor-in-Chief, VP of the EMTC, and NR London Head of Training. Her current research speciality is improvisation. She is registered with the British Psychoanalytic Council.



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Round Table Presentations

Sunday, 11th April

[Return to Overview of Contents](#)

Round Table
Sunday, 11.20am – 12.35pm

Time-limited Arts Therapies Assessment Groups for Adults with Learning Disabilities: Barriers and Facilitators of Intensive Collaboration

Polly Bowler, Nicki Power, Andy Critchley & Katherine Rothman

East London NHS Foundation Trust

ABSTRACT

People with a learning disability are referred to non-verbal therapies for a range of psycho-social and healthcare needs (Parkes, et al., 2007). Increasing demand has led to longer waiting times, which can lead to further deterioration of mental health or an increase in challenging behaviours before receiving treatment (Emerson, et al., 2011).

Our NHS Trust Strategy for Arts Therapies promotes group work and we were keen to see how this might look in learning disability arts therapies assessments. Time-limited assessment groups across 4 sessions, co-led by more than one therapist, were developed and piloted to help the clinical team understand each service user's needs from their point of view and also to ensure effective use of a small staff resource. Following team expansion, this opportunity stimulated a creative drive and a curiosity to explore each other's arts-practice. The groups were an intense experience for staff when first implemented. They marked the beginning of integrated team-working and growing inter-professional relationships, as well as expanding personal practice development.

The groups were developed using recovery principles (Leamy, et al., 2011) and structured to include a mix of arts-based engagement and authentic experience of the service user's relations with others through the group process (Yalom & Leszcz, 2005). Client informed consent and choice was at the core of each group; including the co-development of a person-centred recovery plan. For some participants, the groups were all they needed and so were treatment, more than simply assessment. Post-group pathways included new groups forming, consultation work with staff groups, individual therapy and discharge.

Revision: In March 2020 the Covid-19 pandemic caused our NHS trust to go into contingency measures. In response to this, clinical work had to transition from face-to-face (in the same room or space), to online, remote sessions wherever possible. We will include in our roundtable experiences of this transition in relation to the Learning Disability assessment groups. At the revised time of writing, 6 assessment groups have run with over 20 service users seen.

Panellists will focus on our professional experiences of integrated team-working, expanding personal practice, and the facilitators and barriers for these groups both preceding, and during the pandemic. Our panel represents all arts therapies.

KEYWORDS

Groups, Assessment, Learning Disabilities, Collaboration,

REFERENCES

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Leamy, M., Bird, V., Williams, J. & Slade, M., 2011. Conceptual Framework for Personal Recovery in Mental HEalth: Systematic Review and Narrative Synthesis. *British Journal of Psychiatry*, 199(6), pp. 445-452.

Parkes, G. et al., 2007. Referrals to an intellectual disability psychotherapy service in an inner city catchment area: A retrospective case notes study. *Journal of Applied Research in Intellectual Disabilities*, Volume 20, pp. 373-378.

Yalom, I. & Leszcz, M., 2005. *The Theory & Practice of Group Psychotherapy*. 5th Edition ed. New York: Basic Books.

BIOGRAPHIES

Polly works for ELFT in Adult LD and MH services, Music Therapy Bedfordshire and Chiltern, and has previous clinical experience in Dementia services. A trustee of the BAMT and a Quality Improvement Coach within her trust, she's lectured at ARU and RCM and runs an introductory MT course at Benslow.

Nicki is an Art Therapist and the Head of Arts Therapies for Bedfordshire & Luton Adult MH and LD services with ELFT. She is an AHP Fellow with Barts Charity. She co-ordinates the BAAT LD-SIG. She is a visiting lecturer for Arts Therapies MA courses at UH and ARU.

Andy is a Dramatherapist currently working across adult Mental Health and Adult Learning Disability services in Bedfordshire & Luton, with ELFT. He has a passion for co-production in his therapy work.
Katherine is a Dance Movement Therapist working in two of ELFT's directorates in Adult Mental Health and Adult Learning Disability services.

Katherine is a Dance Movement Therapist working in two of ELFT's directorates in Adult Mental Health and Adult Learning Disability services.

Round Table
Sunday, 11.20am – 12.35pm

Collaborative working and assistance in delivering music therapy interventions for older people: desirable or essential?

Iain Spink, Catherine Richards, Ruth Melhuish & Steven Lyons

Kent & Medway NHS & Social Care Partnership Trust & Canterbury Christ Church University,
Mindsong and Music Therapy Works, Edge Hill University

ABSTRACT

"Music therapists' practice regularly includes working with significant others in the lives of participants in music therapy...carers, family members, custodians, members of the community, volunteers, key workers, care managers..." (Strange, Odell-Miller, & Richards, 2017, p.13).

Collaborating with others is a common feature of music therapy practice within care settings for older people. In this roundtable discussion we will discuss and debate the nature of collaboration and assistance when working with this client group, across a range of settings including NHS inpatient hospital wards, residential care homes and community settings.

The four presenters will share a breadth of knowledge in this field including published and current Doctoral research, evaluation studies and first-hand practitioner experience. Key themes will include:

- Skill sharing and training – to enhance staff interactions, communication skills and delivery of care. (Melhuish, Beuzeboc, & Guzmán, 2017)
- Collaborative working between music therapists and dance movement therapists (Lyons Karkou, Richards & Meekums 2018)
- Sharing ideas for using music with care staff, activities providers and relatives (Richards, 2020)
- Working together with care team staff in the co-creation of ideas to optimise the benefits of music therapy

Other areas for discussion will include:

- How we work together to create a therapeutic environment in settings that provide challenges to effective working with participants
- What do we, as music therapists, feel we need from others and what do we offer care teams, patients, carers and family members in these settings: what do we add to patient care?
- How we tailor collaborations with carers and relatives to support older adults when working in the community. (Melhuish et al 2019).

Audience viewpoint will be essential in exploring these themes, especially in capturing the thoughts of non-music therapists and service users; therefore at least 30 minutes will be allocated for audience discussion and debate.

KEYWORDS

Dementia. Older people. Collaboration. Skill sharing. Care settings

REFERENCES

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Strange, J. Odell-Miller, H. & Richards, E. (2017). *Collaboration and Assistance in Music Therapy Practice: Roles, Relationships, Challenges*. Jessica Kingsley Publishers. London.

BIOGRAPHIES

Iain Spink is a music therapist in NHS inpatient settings for older people, in Kent. His current PhD research is entitled: 'Optimising the impact of music therapy interventions in care settings for people with dementia, working alongside staff and carers.' He has presented at national and international music therapy conferences.

Catherine Richards has edited and contributed to "Living Well with Dementia through Music - a resource book for activities providers and care staff" to be published by Jessica Kingsley Publishers in January 2020. She works as a music therapist for Kent and Medway Partnership Trust on older adult mental health wards.

Ruth Melhuish is a music therapist working in community settings in Worcestershire and Gloucestershire where she has helped develop projects to support people with dementia and their carers. She has several publications in the field of dementia care, is a clinical supervisor and lecturer at the University of Birmingham.

Steven Lyons has worked with children in both educational and healthcare settings, most recently in acute paediatric care. He also works with older adults in two MHA homes in Middlesbrough. In 2018 he completed a PhD on the value of arts therapies for dementia.

Round Table
Sunday, 11.20am – 12.35pm

Talking, thinking and playing: a conversational exploration of mutual influences between music therapy, Jungian analysis and psychoanalysis

Rachel Darnley-Smith, Prof Helen Odell-Miller, Patricia Skar, Ann Sloboda
& Dr Julie Sutton

Independent Researcher, Anglia Ruskin University, Private Practice, Guildhall School of Music and Drama, Belfast HSC Trust & Northern Ireland Association for the Study of Psychoanalysis, UK

ABSTRACT

Music therapists have absorbed theory and practice from psychoanalysis, and the influence of Jungian and psychoanalytic concepts in recent accounts of music therapy practice in the UK is widespread. However, whilst there are some examples of collaborations between psychoanalysts, psychotherapists and music and arts therapists on the 'non-verbal' relationship in therapy, within the Jungian and psychoanalytic literature concerned with music, music therapy practice as such is rarely mentioned or considered. Furthermore, in Jungian analysis, whilst conducting active imagination with visual modalities such as spontaneous drawing, painting and sandplay is a common practice, using music improvisation as active imagination within analysis remains rare.

In this roundtable, five practitioners whose combined experience transverses music, music therapy, Jungian analysis, psychoanalysis and psychoanalytic psychotherapy will speak to each other and creatively explore these observations, together with possible new developments in the cross-fertilization of ideas and practice between music therapy and analysis/psychotherapy.

KEYWORDS

Free improvisation, psychoanalysis, Jungian analysis, active imagination

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BIOGRAPHIES

Rachel Darnley-Smith (Chair) is a music therapist and a widely published independent researcher. In 2019, she was guest editor for a special edition of the *British Journal of Music Therapy on Music and Psychoanalysis*. Rachel previously taught at the University of Roehampton and the Guildhall School of Music and Drama.

Professor Helen Odell-Miller is Director of the Cambridge Institute for Music Therapy Research at Anglia Ruskin University, widely published internationally and contributed to the development of music therapy in the UK, specifically in mental health and higher education. She was awarded an OBE in 2016 for services to music therapy.

Patricia Skar is a musician and IAAP Jungian analyst in private practice in Switzerland. She has written and lectured widely on music and psychoanalysis and has developed her own method of using music improvisation with simple percussion instruments as active imagination within analysis. For more information, please visit www.patriciaskar.com

Ann Sloboda is Head of Music Therapy at the Guildhall School of Music & Drama. She is also qualified as a psychoanalyst and a member of the British Psychoanalytic Society. She combines teaching and supervision of music therapists with a psychoanalytic practice and is a tutor in infant observation to trainee psychoanalysts.

Julie Sutton: Julie works in a specialist NHS service and is an author, presenting internationally. A BAMT Trustee, past BJMT Editor-in-Chief, EMTC VP and NR London Head of Training, her current research speciality is improvisation. She is analytically trained, registered with the British Psychoanalytic Council.

Round Table
Sunday, 11.20am – 12.35pm

Supportive Music and Imagery: Integrating Artwork and Imagery into Music Therapy practice

Elien De Schryver, Helen Wallace, Anouska Henderson, Motoko Hayata & Carine Ries

ABSTRACT

The music and imagery methods discussed in this round table are short term receptive music psychotherapies that have been developed by Lisa Summer over many years. These methods are derived from Guided Imagery & Music (GIM) practice, addressing the necessity of GIM practitioners to adapt imagery and music to a wide variety of client's needs. These methods are versatile and effective and suit the current healthcare environment. One of these methods, Supportive Music and Imagery (SMI), aims to strengthen the positive resources of a client by focusing on and deepening the inner quality of these positive resources, using music and imagery. In this round table we will present case studies about using SMI with several client groups giving music therapists the opportunity to learn about integrating art work and innovative music and imagery techniques into clinical music therapy work through collaborative partnerships and varied method exchanges. After an introduction to receptive music psychotherapy, the SMI method will be illustrated by the following case studies:

Supportive Music & Imagery (SMI) group work: collaborative work with a charity organisation to provide online sessions during lockdown.

Integrating SMI into improvisational music therapy: case example of a session with a client suffering from depression
SMI within music therapy for a teenage girl with autism and anxiety in a SEN school

The use of SMI as part of the continuum model: strengthening resilience and sense of self

Individual case study with a male client in Supportive Music & Imagery (SMI): working with Schizophrenia in remission

KEYWORDS

Receptive Music Psychotherapy; Music and Imagery; Artwork

REFERENCES

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Summer, L. (2015) 'The journey of guided imagery and music (GIM) training from self-exploration to a continuum of clinical practice', in Grocke, D.E. and Moe, T. (eds.) *Guided imagery and music: a spectrum of approaches*. London: Jessica Kingsley Publisher

BIOGRAPHIES

Elien has clinical experience as a music therapist in youth health care and learning disability services in Belgium and the UK. She qualified as a Music and Imagery Therapist at The Integrative GIM Training Programme and is completing her GIM training. Elien wrote 'Musicland', an illustrated children's book about music.

Helen is a Music Therapist and Music & Imagery Therapist who works within the fields of learning disabilities, dementia, and adult mental health. Finishing training in GIM, Helen is a Director and therapist at Whole Step CIC, as well as working for a healthcare group, and in private practice. She is a singer/song-writer and percussionist with folk trio Iscallis. helenwallacemusictherapy@hotmail.co.uk

Anouska works as a freelance Music Therapist and set up music therapy in a SEN school supporting children with a range of needs. She is a music therapist at a Children's Hospice for children with life-limiting and life-threatening conditions and their families. She frequently performs with musical groups in Reading. anouskahendersonmusictherapist@gmail.com

Motoko Hayata is a Music Therapist, Music & Imagery Therapist, and currently finishing her training in GIM. She has worked in various settings with people having a wide variety of needs since 1999. She founded UUME in 2009 and is directing its services in therapy, education and music production. mo.hayata@gmail.com

Carine Ries has worked as a freelance music therapist since 2010 and in 2014 founded Sound Resonance. Sound Resonance employs therapeutic and creative thinking to deliver therapy, community and educational programmes. Carine has trained in neurologic music therapy and is currently completing her training in Guided Imagery and Music. carine.ries@gmail.com

Round Table
Sunday, 2.50pm - 4.05pm

The use of non-test assessment tools in music therapy

Gustavo Gattino, Prof Wendy L. Magee & Daniel Thomas

Aalborg University, Temple University, Chroma

ABSTRACT

Objective: an assessment tool in music therapy is any device, product or procedure used to collect information in a clinical situation. The assessment tools described most frequently in the music therapy literature are tests. A test (or a measure) is a specific procedure or set of tasks used to assess one or more clearly definable, clinically relevant abilities or traits which yields a score. Even though tests are popular in music therapy practice, it is possible to carry out assessment procedures using tools focused on review, observation or interview practices that don't involve the use of scores. As a proposal established by the International Music Therapy Assessment Consortium (IMTAC), this round table will provide an overview of the publications on non-test assessment tools.

Clinical approach and theoretical background: this round table will focus on the use of different non-test assessment tools in music therapy described by Gattino, Jacobsen and Storm (2018). Case examples will be presented using video vignettes from music therapy practice, emphasizing the use of observing, interviewing, and reviewing assessment tools.

Discussion and conclusions: the use of non-test assessment tools is focused on the need to obtain subjective data about the client, information on the clients' and therapist's music and to quantify behaviors in terms of frequency and duration. This round table encourages clinicians to consciously use assessment practices with non-test tools to personalize the process of collecting client data as part of quality assurance and professional ethical considerations. There is a necessity to discuss further the use of non-test tools used in both clinical practice and research in music therapy.

KEYWORDS

assessment, music therapy, IMTAC, non-test assessment tools

REFERENCES

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BIOGRAPHIES

Dr. Gustavo Gattino is an accredited music therapist and member of the International Music Therapy Assessment Consortium (IMTAC). Gustavo has developed researches in music therapy in the areas of assessment, autism and teaching. He is an Assistant Professor in the Institute for Communication and Psychology at the Aalborg University, Denmark.

Wendy L. Magee PhD Music Therapist: Wendy has been a Professor in the Music Therapy Program at Temple University, Philadelphia since 2011. She worked as a music therapy clinician researcher in neuro-rehabilitation from 1988-2011 specialising in rehabilitation and continuing care of adults with complex disabilities stemming from acquired brain injury and neurodegenerative illness. In clinical work with people with disorders of consciousness, she became involved in developing and standardizing a music based measure for awareness (the MATADOC). Wendy is a member of IMTAC and involved in a number of research studies to standardize music therapy measures in English and other languages.

Daniel Thomas Music Therapist, APCI & NMT Certified & Joint Managing Director, Chroma: Daniel qualified as a music therapist in 2002. His clinical work focused on children and families, especially supporting attachment, bonding and resilience. Daniel has worked in prisons, mental health settings and in special and mainstream schools with children with a range of brain injuries and other conditions He certified in the APCI assessment in 2014, and as a Neurologic Music Therapist in 2017. He is also the Joint Managing Director of Chroma, the UK's leading creative arts therapy business.

Round Table
Sunday, 2.50 - 4.05pm

Psychoanalysis and Music Therapy - a conversation between peers

Joy Gravestock, Luke Annesley, Dr Rachel Darnley-Smith, Dr Julie Sutton
& Martin Lawes

Sheffield University (PhD student), Nottingham University (lecturer music therapy), Derby University (experiential group facilitator music therapy), University Of West England, Oxleas Music Therapy Service, Roehampton University, London Intergrative GIM programme

ABSTRACT

Early UK Music therapy pioneers had interest in and knowledge of psychoanalysis. Nordoff and Robbins both had experience of psychoanalysis, Juliet Alvin identified links between free association and improvisation, and Mary Priestley developed a model based on the theories of Jung, Freud and Klein. Priestley's analytic music therapy method used free musical improvisation to represent the internal worlds of clients, including unconscious processes. Colleagues in subsequent generations have continued developing and understanding psychoanalytic ideas their own work.

As many UK training programmes now offer theoretical bases that are eclectic, what space is there for those who seek to work in a psychoanalytic way, or who wish to continue to develop the application of psychoanalytic thinking in music therapy? In this collaborative roundtable, music therapists working and developing practice in a psychoanalytically informed way will discuss this.

Picking up on themes addressed by David John in his recent 'Music Therapy Conversations' podcast episode (Nov 2019), and on the December 2019 special edition of the British Journal of Music Therapy, the following questions will be considered: What do we mean by psychoanalytic? What are the implications of having additional psychoanalytic training? Why is there sometimes an antipathy towards psychoanalytic approaches towards practice? How do we describe our work to partner agencies who may misunderstand psychoanalysis? How do psychoanalytic approaches fit with other approaches and trends in contemporary music therapy? Further collaborative discussion with delegates will then follow, to reflect on these and other questions and on what they mean for our practice.

KEYWORDS

relational; aesthetics; music-centred; listening; recognition-theory

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BIOGRAPHIES

Joy Gravestock is a freelance music therapist working with adoptive families funded by the Adoption Support Fund. Her adoption specific model of music therapy draws upon psychoanalytic, relational, attachment and trauma informed theories and modalities. Her Phd and forthcoming book (Sep 2020 Jessica Kingsley Publishing) highlights attunement within adoptive families.

Luke is a Senior Lecturer in Music Therapy at The University of the West of England and a music therapist within Oxleas Music Therapy Service. He completed a Master's in Clinical Research at City, University of London in 2018. He also presents the BAMT podcast, Music Therapy Conversations.

Rachel Darnley-Smith is an independent researcher and practitioner in music therapy and she lectures part-time at Roehampton University. She is interested in music and psychoanalysis, and philosophical themes arising out of everyday music therapy practice, and work with older adults. She has recent publications in all these areas.

Julie works in a specialist NHS service and is an author, presenting internationally. A BAMT Trustee, past BJMT Editor-in-Chief, EMTC VP and NR London Head of Training, her current research speciality is improvisation. She is analytically trained, registered with the British Psychoanalytic Council.

Julie works in a specialist NHS service and is an author, presenting internationally. A BAMT Trustee, past BJMT Editor-in-Chief, EMTC VP and NR London Head of Training, her current research speciality is improvisation. She is analytically trained, registered with the British Psychoanalytic Council.

Martin's extensive clinical experience in special needs education, adult mental health and palliative care. He has a special interest in music and psychoanalysis and has published about both music therapy and GIM in which he is additionally qualified. Martin is founder of the London based Integrative GIM Training Programme (www.integrativegim.org).

Round Table
Sunday, 2.50 - 4.05pm

Embedding music into the care of people living with dementia: Sharing experiences of collaboration

Alexia Quin, Grace Meadows, Dr Ming Hung-Hsu & Prof Helen Odell-Miller

Music as Therapy International, Music for Dementia 2020, Methodist Homes (MHA),
Cambridge Institute for Music Therapy Research, Anglia Ruskin University

ABSTRACT

The role of music for people living with dementia is well known and underpinned by increasing evidence and research. Following much public attention, the community of people living with dementia, their families, caregivers and fellow citizens are enthusiastic. The Commission on Dementia and Music recognised music therapy as one of just two forms of intervention for which there is convincing evidence of effectiveness in reducing behavioural and psychological symptoms of dementia (Bowell and Bamford, 2018). However, not everyone can access it.

So how do we make the most of this zeitgeist and respond to the challenges which come with it? The presenters believe some answers may be found if we commit to a collaborative approach involving people working at all levels within dementia care.

The Dementia Training Standards Framework uses three tiers to define the dementia workforce (Department of Health, 2018):

- Tier 1 All those working in health and care settings
- Tier 2 People who have regular contact with people living with dementia
- Tier 3 Key staff (experts) working with people living with dementia

Each presenter will focus on one of the tiers above. Specific examples will illustrate how partnerships with managers, caregivers, commissioners, influencers and other music providers have led to increased music opportunities for people living with dementia and impacted on care practice, music provision and music therapy delivery. The experiences of all presenters will be considered within the context of the wider campaign to make music more accessible and available in dementia care.

After these opening presentations, the audience will be invited to share their own experiences: Is collaboration beyond our profession the secret to embedding music at the heart of dementia care? What is working well and where are the challenges?

KEYWORDS

dementia, training, care practice, music, collaboration

REFERENCES

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Cottam, H. (2018) Radical Help: How we can remake the relationships between us and revolutionise the welfare state. London: Virago Press.

BIOGRAPHIES

Alexia is the director of Music as Therapy International. In 2017 she was awarded the WFMT Advocate of Music Therapy Award and in 2018 she was a member of the Commission which examined the role of music within the care and treatment of people living with dementia.

Director of the Music for Dementia 2020 campaign, Grace Meadows has also worked as a music therapist for nearly ten years in a range of settings, most recently, the Music Therapy Service at Chelsea and Westminster Hospital. When not campaigning, Grace continues to play bassoon with various orchestras and groups.

Dr Ming Hung Hsu is Chief Music Therapist at Methodist Homes (MHA), where he is developing an award-winning, national music therapy service in care homes. Ming completed his PhD at Anglia Ruskin University, where he is currently a Postdoctoral Fellow, researching music interventions for caregivers of people living with dementia

Professor Helen Odell-Miller is Director of the Cambridge Institute for Music Therapy Research at Anglia Ruskin University, widely published internationally and contributed to the development of music therapy in the UK, specifically in mental health and higher education. She was awarded an OBE in 2016 for services to music therapy.

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Workshops

Saturday, 10th April

[Return to Overview of Contents](#)

Workshop
Saturday, 9.45 - 11am

“Come On, Come On Let’s Work Together: An Interactive tour through the inner workings of a Music Therapy Co-operative

Rebecca Atkinson & Rosie Axon

University of Roehampton

ABSTRACT

The 9-5 is scrapped, Music Therapists are the Yay-Sayers, and everyone is their own boss.

This workshop takes a look at the new, pioneering self-management structure that has been recently adopted, nurtured and realised at Chiltern Music Therapy.

Are you doing the best work of your life? If you could write the rule book for Music Therapists what would it say?

These are just a few of the questions that will underpin this interactive session, where participants will engage with and experience the world-changing movement of self-managing teams (Dignan, 2019) in relation to music therapy practice.

The workshop will showcase a methodology (Laloux, 2014; Dignan, 2019) that has the potential to accelerate success in the music therapy business sector. In line with the Buurtzorg model of community nursing (Kreitzer et al, 2015) the workshop introduces the foundation of purely self-managed organisations (Laloux, 2014). Participants will then be challenged with generating ideas about how this model could offer solutions to problems faced within traditional bureaucratic healthcare organisations. Practitioners additionally will be encouraged to consider how the model could be incorporated into their own approach.

In championing creativity, autonomy, flexibility and independence, Chiltern Music Therapy are one of the first organisations to embark on a fully self-managed ecosystem for their 55 practitioners. This session will be particularly relevant to those involved in larger music therapy organisations, or to practitioners who are interested in an innovative and novel approach to Music Therapy business.

KEYWORDS

Collaboration, Self-management, Music Therapy Business, Methodology

REFERENCES

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BIOGRAPHIES

Alongside directing Chiltern Music Therapy, Rebecca Atkinson is a Doctoral researcher with the University of Roehampton, focusing on paediatric neurodegeneration. With affiliations across the US, UK and Europe, Rebecca heads up the Chiltern research team which is currently pioneering research in the arts, health and music therapy sector.

Rosie founded Chiltern Music Therapy in 2011, previously working at the Royal Hospital for Neuro-disability and Hertfordshire NHS. A Neurologic Music Therapist, MATADOC assessor and Neonatal Intensive Care Music Therapist, she is an advocate for continuing professional development for Music Therapists, passionate about collaboration and committed to furthering evidence-based practice.

Workshop
Saturday, 9.45 - 11am

Assessment practices in music therapy for people on the autism spectrum

Gustavo Gattino

Department of Communication and Psychology. Aalborg University (Denmark)

ABSTRACT

Objective: assessment practices in music therapy involve procedures where the music therapist gathers information, analyzes data and makes decisions on how to carry out the music therapy process (Waldon & Gattino, 2018). According to these authors, there are four main types of assessment practices in music therapy: reviewing, interviewing, observing and testing. As a proposal established by the International Music Therapy Assessment Consortium (IMTAC), this workshop will provide examples on how to use each of these four types of assessment practices in music therapy for people on the autism spectrum.

Clinical approach and theoretical background: this workshop will focus on the use of the following assessment proposals in music therapy for people on the autism spectrum: Music in Every Day Life (MEL, as an interview practice), Individual Music Therapy Assessment Profile (IMTAP, as a test practice), General Observational Protocol in Music Therapy tool (GOPMT, as an observation practice), and thematic analysis according to Braun and Clarke method (2006) (as a review practice). Practical activities and case examples (using video vignettes from music therapy practice) will be carried out to show how to apply these four assessment proposals in the field of autism.

Discussion and conclusions: the use of different types assessment practices in music therapy for people on the autism spectrum is focused in the need to obtain singular information about the client in different moments of the music therapy clinical process This workshop encourages clinicians to consciously use assessment different types of assessment practices (based on the application of different assessment tools) for people on the autism spectrum to personalize the process of collecting client's data as part of quality assurance and professional ethical consideration. There is a necessity to further discuss how to tailor and systematize the use different types of assessment practices in music therapy for people on the autism spectrum.

KEYWORDS

assessment, reviewing, interviewing, observing, testing

REFERENCES

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BIOGRAPHY

Gustavo Gattino, PhD, is an accredited music therapist and member of the International Music Therapy Assessment Consortium (IMTAC). Gustavo has developed researches in music therapy in the areas of assessment, autism and teaching. He is an Assistant Professor in the Institute for Communication and Psychology at the Aalborg University, Denmark.

Workshop
Saturday, 9.45 - 11am

Rhythm and Reflection - An Integrated Therapy Approach

Ray Watters

ABSTRACT

This is an experiential workshop showcasing the Rhythm2Recovery model which combines accessible rhythmic music with reflective questioning & is used by a wide range of services to engage and transfer social and emotional learning in a non-threatening and creative way. Developed in Australia this model is now used across the world, and is supported by a substantial evidence base.

This session will demonstrate a range of exercises that focus on reducing anxiety and improving emotional regulation. The model draws upon the latest neuro-science to explain how rhythmic music can be used to impact the stress response and help clients with emotional regulation in support of recovery, (Chanda & Levitin, 2013).

This work has been the subject of a number of research studies that have shown improvements in social and emotional wellbeing, and commensurate reductions in psychological distress, including anxiety and depression. For many clients who reject traditional 'talk based' therapies it is a safe way to engagement and serves to reduce social isolation, (Wood et al, 2013, Martin & Wood, 2017) .

This model combines the multiple benefits of accessible rhythmic music with that of the cognitive therapies - it is strongly influenced by Positive Psychology and Acceptance and Commitment Therapy. Almost all human behaviour, falls into patterns or rhythms, and this fact can be used to allow the clinician to open up a wide range of relevant discussion areas in the group context using analogies drawn from individual, family or group drumming.

Importantly, no prior music experience is necessary to utilise this model or attend these groups, allowing therapists from multiple disciplines to incorporate this work into their practice. Similarly the accessible nature of rhythmic music has been highly beneficial in enticing reluctant clients to engage with music. Key focuses are on connection, inclusion and empowerment.

This presentation will provide attendees with many practical strategies and exercises to work with, and demonstrate how an integrative approach can be used to extend the reach of music as a healing modality.

I would need each participant / attendee if possible to bring if a drum (Hand drum preferably) or piece of percussion to the workshop.

KEYWORDS

Rhythmic Music, Reflective Practice,

REFERENCES

Chanda, M.L., & Levitin, D.A. (2013). The neurochemistry of music. *Trends in Cognitive Sciences*, 17, 4, 179-193.

Wood, L., Ivery, P., Donovan, R., & Lambin, E. (2013). To the beat of a different drum - improving the social and mental wellbeing of at-risk young people through drumming. *Journal of Public Mental Health*, 12, 2, 70-79.

Martin, K.E., & Wood, L.J. (2017). Drumming to a new beat: A group therapeutic drumming and talking intervention to improve mental health and behaviour of disadvantaged adolescent boys. *Children Australia*, 1-9.

BIOGRAPHY

Ray Watters is a qualified humanistic counsellor and member of the British Association of Counsellors and Psychotherapists. Ray resides in Surrey, UK and works predominantly with adolescents with behavioural challenges in education settings, and in the mental health field and with individuals, groups and organisations in the Neuro-diverse community.

Workshop
Saturday, 9.45 - 11am

Music and the unthought unknown: exploring a method for peer supervision and work groups

Catherine Warner, Joy Rickwood & Hilary Storer

University of the West of England, Aneurin Bevan UHB - Learning Disabilities

ABSTRACT

Online delivery means that the process is modified but can still take place in real time. Participants are invited to bring their own instruments. Keywords: Peer supervision, group, improvisation, unthought unknown (these 2 words go together)
This workshop will present a structure for group peer supervision. The approach is derived from an application of both Balint peer group supervision structure (Salinsky 2015) and influenced by musical group analytic approaches (Ahonen-Eerikainen 2003). The method explored in the workshop will be an original version adapted for online peer supervision. During the initial phase (15 minutes) the approach and method will be introduced.
The experiential phase (1 hour) will involve participants and witnesses. Hilary Storer will share a work-based dilemmas arising directly from her therapy work to be explored in depth as an example of the application.
Participants will be limited to 20 people, but the number of observers is unlimited. Participants are asked to have available their own instruments (or voice); alternatively they could engage by using art materials. We recommend an A3 sheet of blank paper with a circle drawn on it the size of a dinner plate, and coloured pencils, pens or pastels. Those creating images as part of the process will be invited to share their images later.
Stages of the process involve uninterrupted explanation of the dilemma in words, then various musical improvisational stages and verbal reflection. Care will be taken of the anonymity of material explored, and of a safe closure of the process. Experiential stages will be explained at the beginning of the workshop and summarised on downloadable files and a poster. In the final phase (15 minutes) we will all discuss and reflect on potential application of the method.
The workshop relates directly to material discussed in the BAMT podcast on supervision (September 2019)"

KEYWORDS

Peer supervision, group, improvisation, unthought unknown (these 2 words go together)

REFERENCES

Ahonen-Eerikainen, H. (2003) Using Group-Analytic Supervision Approach When Supervising Music Therapists *Nordic Journal of Music Therapy* 12:2 pp 173-182. DOI:10.1080/08098130309478088 Hawkins P and Shohet R (2012) *Supervision in the helping professions*. 4th edition. Buckingham: Open University Press.
Hawkins P and Shohet R (2012) *Supervision in the helping professions*. 4th edition. Buckingham: Open University Press.
Health and Care Professions Council: Standards in Education and Training. <http://www.hcpc-uk.co.uk/publications/standards>
Odell-Miller, H and Richards, E. (Eds) (2009) *Supervision of Music Therapy: a theoretical and practical handbook*. London: Routledge.
Salinsky, J. (2013) *Balint Groups and the Balint Method*. <http://balint.co.uk/about/the-balint-method>

BIOGRAPHIES

Catherine Warner is a music therapist, researcher and trainer. She has developed a supervision training as a CPD course at UWE and is in the process of disseminating this knowledge in Brazil and Romania. Her BAMT podcast interview on supervision in September 2019 is related to this workshop.

Joy Rickwood is a music therapist and supervisor. She works with people with a learning disability in the NHS and private practice, and with adoptive families alongside a team of psychologists and arts therapists. Joy facilitates the BAMT Supervision Network.

Hilary Storer is a music therapist trained in both Guided Imagery in Music and Neurologic Music Therapy. She works for Chiltern Music therapy and Herefordshire Headway.

Workshop
Saturday, 9.45 - 11am

Processing psychological disturbance in the supervision room: Using creative art forms in the exploration of the unknown

Sophie Riga de Spinoza & Kate Heath

ABSTRACT

Title: Processing psychological disturbance in the supervision room: Using creative art forms in the exploration of the unknown

Abstract: Sophie and Kate's supervisory practices are underpinned by their Creative Arts Supervisory Training (C.A.S.T.). This approach uses the seven-eyed model of supervision (Hawkins & Shohet 2014) and focuses on the relationships between client, therapist and supervisor, the interplay between each of these relationships, and their context within the wider system. Different arts modalities are then incorporated within this approach. From this emerges a truly collaborative inter-arts-based model that is continuously being informed by the underlying modalities and the way in which the supervisor and supervisee engage together within it.

This workshop will allow participants to explore the use of different arts modalities within a supervisory context. The format of the session will be as follows:

- A brief overview of the seven-eyed model will be given, and the different modes will be considered from the participants' own modality.
- Participants will have the opportunity to explore the use of different arts techniques including art, cards, object box, materials, movement and role-play in small groups.
- Kate and Sophie will share their own experience together on the C.A.S.T. training course. As the only 2 music therapists amongst 12 other dramatherapists they will discuss the cross-pollination of ideas within the training, and sharing of techniques across the two disciplines, and how this has gone on to inform their own clinical work.
- Finally the group will then be invited to reflect on their own responses to introducing other arts-based techniques, into their supervisory practice.

The outcome of this experiential workshop aims to allow attendees to experiment with different non-verbal and arts based techniques within a supervisory context, and reflect how the collaboration with other arts therapists, and their techniques, can help inform their own thinking and practice.

All attendees will need to have paper and pens such as colouring pencils, felt-tips, crayons etc. for the workshop.

Attendees are also invited to bring (but do not have to) musical instruments and other art mediums of their own choice, such as clay, playdough, plasticine etc.

KEYWORDS

supervision, seven-eyed model, creative arts

REFERENCES

Chesner, A. & Zografou, L. (Eds) (2014) *Creative Supervision across Modalities: Theory and applications for therapists, counsellors and other helping professionals*. London: Jessica Kingsley Publishers

Hawkins, P. & Shohet, R. (2012) *Supervision in the Helping Professions* (4th edition). Maidenhead: Oxford University Press

Lahad, M. (2000) *Creative Supervision: The use of expressive arts methods in supervision and self-supervision*. London: Jessica Kingsley Publishers

BIOGRAPHIES

Sophie has worked as a Music Therapist in special education for over 10 years and is a visiting lecturer on the Creative Arts Supervision Training Diploma at Central. She also provides supervision for students and staff at her work place, as well as Arts therapists in her own private practice.

Kate has worked over the last ten years in the NHS in Adult Mental Health, often running cross-modality groups. Kate is a visiting lecturer on the Creative Arts Supervision Training Diploma at the Central School of Speech and Drama and works as a supervisor in her own private practice.

Workshop
Saturday, 11.20am -12.35pm

Music Therapy Collaborations Within Special Education: How to maintain one's professional identity while developing through partnerships in the educational workplace

Sophie Riga de Spinoza & Alexandra Georgaki

ABSTRACT

Increasingly within the education sector, the music therapist may find themselves part of an ever- complex institutional structure. Within this, the therapist may need to juggle their time and resource between teachers, learning support assistants, senior leadership team, family support workers, parents, carers, families, multi-disciplinary teams comprising speech and language therapists, occupational therapists, physiotherapists, and so on. This multiple input can at times feel exciting, but also overwhelming and leads to the question - How can a therapist be flexible and open to the expertise of others, yet at the same time maintain their own professional identity?

Through the use of video vignettes and case examples, this workshop will focus on ways in which the therapist can navigate and harness the potential synergies with other experts within the education sector. Participants will be invited to explore their own sense of professional identity in the workplace, and the underlying conscious and unconscious processes that can affect their work in this setting.

KEYWORDS

education, professional identity, synergies

REFERENCES

French, L. & Klein, R. (eds) (2012) *Therapeutic practice in schools: Working with the child within: A clinical workbook for counsellors, psychotherapists and arts therapists*. London: Routledge
Oldfield A. & Carr M. (eds) (2018) *Collaborations Within and Between Dramatherapy and Music Therapy: Experiences, challenges and opportunities in clinical and training contexts*. London and Philadelphia: Jessica Kingsley Publishers.
Twyford, K. and Watson, T. (eds) (2008) *Integrated Team Working: Music Therapy as part of transdisciplinary and collaborative approaches*. London and Philadelphia: Jessica Kingsley Publishers.

BIOGRAPHIES

Sophie has worked as a Music Therapist in special education for over 10 years, and has been responsible for setting up a Central Therapy Services across five schools at a West London Academy. She is currently part of a team running a health and well-being pilot at her workplace.

Alexandra works as a music therapist in schools since 2006. She is interested in collaborations in music therapy, work which she has presented in European conferences and has written about. She has been involved in international studies and she is currently researching music therapy with young children with autism.

Workshop
Saturday, 11.20am -12.35pm

The Clearing : A Creative Collaboration between Psychoanalytic Psychotherapy, Art, Dance Movement Psychotherapy, and Music Psychotherapy

David Smith, Cheryl Bleakley, Mary Cairns, Erin Shanks, Dr Julie Sutton & Theresa Weir

Northern Ireland Institute of Human
Relations Psychoanalytic Art Project

ABSTRACT

Witnessing, through dance, movement, and music the psychoanalytic telling of a human story.

Emerging out of a two-and-a-half-year collaborative and interdisciplinary Psychoanalytic Art Project, based around an original idea by Cheryl Bleakley, artist and psychoanalytic psychotherapist, the film at the heart of this presentation is inspired by an interview with Jungian Analyst, Donald Kalsched.¹

Along with her peers from the Northern Ireland Institute of Human Relations, a creative process began in relation to the paper, and a sculpture was crafted. During the sculpture's creation, it was felt that it had the potential to evolve into both a dance movement piece and a film. Members of the Psychoanalytic Art Project then invited two dance movement therapists to join them on the project.

The film's essence portrays trauma occurring in a young girl as a result of emotional abuse from her mother, the impact that has on her, and how, in order to survive the unbearable pain, the true self goes into hiding and a false self is created, causing a split wherein the girl is in a state of intra-psychic conflict, setting her off on a journey in which psychological borders are created, as a necessity for psychic survival; the awakening to and deconstruction of the borders, as she tentatively begins to create new boundaries through a psychotherapeutic relationship.

¹Uncovering the Secrets of the Traumatized Psyche, in Sieff, Daniela F. (2015), 'Understanding and Healing Emotional Trauma: Conversations with Pioneering Clinicians and Researchers'

Dr Julie Sutton, music psychotherapist, joined with this creative collaboration to provide an improvised musical response to the film's movement.

Through the use of contemporary dance-based movement and improvised music, the film both portrays and to breaks down the internal and external borders and blocks which get in the way of both understanding and professional collaboration, illustrating:

- how the embodied dance/movement seeks to examine and visually portray the trauma; the internal and external journey.
- the struggles which the girl experiences around the interventions of both her mother and the therapist, in terms of her conflicted wishes to be simultaneously involved in and retreating from the relationships.
- how incorporating dance, movement, and music can show how the girl negotiates and navigates a spectrum of internal and external 'borders', and how she attempts to manage these borders.
- the use of the combination of creative dance and improvised music as a powerful medium to increase wider understanding, and to break down any perceived or conceptual 'borders' in addressing personal internal and external trauma through psychoanalytic psychotherapy.

KEYWORDS

trauma; a creative clearing; therapeutic cradling; dance, music, art; constructive cross-professional collaboration

BIOGRAPHIES

David Smith is an ICP-, and UKCP-registered psychoanalytic psychotherapist and clinical supervisor, having previously facilitated creative writing and both art and music therapy groups within a residential therapeutic community setting. He is the Chair of the Northern Ireland Institute of Human Relations, and former Chair of the Psychoanalytic Section of the Irish Council for Psychotherapy.

Cheryl Bleakley is an ICP-, and UKCP-registered psychoanalytic psychotherapist. She is the Vice-Chair of the Northern Ireland Institute of Human Relations, and facilitates the Institute's psychoanalytically-informed Art Project. Cheryl is a

professional artist, whose paintings and conceptual artwork have featured in both solo and group exhibitions and secured her residencies in Berlin and New York.

Mary Cairns is an Arbours-trained, ICP-, and UKCP-registered psychoanalytic psychotherapist and clinical supervisor. A former Chair of the Northern Ireland Institute of Human Relations, Mary has a special interest in how psychoanalytic principles and thinking can be applied across a wide spectrum of creative arts, particularly film and literature.

Erin Shanks is a trained and registered dance movement psychotherapist, yoga instructor and dance/movement practitioner originally from Northern Ireland and based in South West London and Surrey. Although currently working within an NHS Mental Health Trust with adults in a medium secure unit, Erin has passion and experience with working within the education system and community mental health services. She is also working on developing the dance movement psychotherapy provision for a local childrens charity for children and young people living with with special education needs and/or disabilities. Erin thoroughly enjoyed the experience and process of working with the NIHR collaboratively creating 'the Clearing

Dr Julie Sutton is a senior music psychotherapist and clinical supervisor, a former Vice President of the European Association for Music Therapy, and Trustee of of the British Association for Music Therapy. A widely-published author, she is the editor of *Trauma, Music, and Music Therapy* (2002), and the former Editor-in-Chief of the *British Journal of Music Therapy*. Julie is a BPC-registered psychoanalytic psychotherapist, and sits on the Executive Committee of the Northern Ireland Psycho-Analytic Society.

Theresa Weir is an ADMP-registered dance movement psychotherapist. She has worked in a variety of private and public settings, with both children and adults. She performed in an award-winning research project on bereavement and loss, *Your Story Calls Me*, and also performed in collaboration with the Mental Health Foundation, *Holding the Baby in Mind*.

Workshop
Saturday, 2.50 - 4.05pm

The Music Therapist's Voice and Approach

Tina Warnock

ABSTRACT

Most, if not all music therapists use their voice as an instrument within their music therapy practice. However, the extent to which they are able to use their voice to its potential, as a therapeutic tool, varies enormously. This is largely to do with their own vocal history, the extent of their vocal training and how this interacts with their personality and therapeutic stance. It is also linked to the amount of time dedicated to thinking about and developing one's voice as a tool during music therapy training.

Through vocal exercises, role-play and discussion informed by Vocal Psychotherapy theory and practice (Austin 2008) and with reference to the facilitator's model 'Voice and the Self' (Warnock 2011, 2019) this workshop will address key questions such as 'How much should I use my voice? Does my voice carry authenticity, and does it feel welcome in the room? Should I vocalise only in response to the client's voice, or should I perhaps model uses of my voice so they feel more inclined to use their own?'

KEYWORDS

voice, self, therapy, vocal psychotherapy

REFERENCES

Austin, D. (2008) *The Theory and Practice of Vocal Psychotherapy*. London. Jessica Kingsley Publishers.

Warnock, T. (2019) 'Voice and the Autistic Self: An Exploration into How Non-Verbal Voicework in Music Therapy Can Support Intersubjective Relatedness'. In Dunn, H., Coombes, E., Maclean, E., Mottram, H., Nugent, J. (2019) *Music Therapy and Autism Across the Lifespan*. London. Jessica Kingsley Publishers.

Warnock, T. (2011) 'Voice and the Self in Improvised Music Therapy'. *British Journal for Music Therapy* 25, 2, 32-47

BIOGRAPHIES

Tina Warnock is director for Belltree Music Therapy CIC, based in Brighton, where she works with children and adults with a wide range of mental health needs. Having completed the 2-year Vocal Psychotherapy Distance Training Programme with Diane Austin she is now working alongside Diane to deliver this course, based in Sussex, England. Tina is also a visiting lecturer at Roehampton University.

Links: www.belltree.org.uk

www.facebook.com/brightonmusictherapy/

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

www.dianeaustrin.com

Workshop
Saturday, 2.50 - 4.05pm

Playing with diverse voices – Musical improvisation with augmentative and alternative communication (AAC) device

Ceri Adams & Abigail Carey

ABSTRACT

The voice, spoken language and its prosody can open a gateway to connecting with others and expressing what we mean and how we feel. For clients with complex communication needs, using spoken language is a challenge or not possible. To support their communication, individuals may make use of augmentative and alternative communication (AAC). This includes a mixture of high-tech electronic devices and augmentative means such as Makaton sign. AAC technologies are introduced with the expectation that this is the individual's 'voice'. However, such technologies are frequently abandoned or used minimally (Waller, A., 2019). Do AAC devices provide the flexibility needed for an authentic means of self-expression? Is there too much pressure placed on our clients to use these devices over other forms of communication (gesture, gaze, vocal sounds)?

Music Therapists have drawn upon theories of early relating and attunement (e.g. Stern, 1985 and Winnicott, 1971.) and highlighted the strong connection between the voice and the development of the self (Warnock, T., 2011). This workshop explores how therapists can expand their ability to be playful, emotional and interactive when working with clients who use AAC as their 'voice'. It has been described that 'finding one's voice is finding one's self' (Austin, D., 2011.) Can musical improvisation help clients who use AAC as their 'voice' discover a sense of ownership, autonomy and authenticity?

Based on our experience as a speech and language therapist and music therapist co-running a therapy group for young adults with complex and diverse communication needs, this workshop will include:

- An overview of our experience of devising a joint-working approach, including our use of supervision.
- Discussion on the emotional responses of clients to AAC devices.
- Practical exploration of ideas for use in therapy groups when working with users of AAC, including the use of music technology (loop pedals and sound distortion).

KEYWORDS

communication, expression, joint-working, music technology

REFERENCES

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- Winnicott, D. (1971). *Playing and Reality*. London: Routledge.

BIOGRAPHIES

Ceri is a Music Therapist experienced in working with young people with complex communication needs, primarily within specialist education. Ceri studied music at the University of York, and completed her Music Therapy training at Anglia Ruskin University.

Abigail is a Speech & Language Therapist and Regional Makaton Tutor specialising in Learning Disability and Autistic Spectrum Condition. Abigail studied at De Montfort University and has since gained experience using Makaton, Alternative and Augmentative Communication, Social Stories, Lego-based Therapy and Intensive Interaction.

Workshop
Saturday, 2.50 - 4.05pm

Music Technology in Music Therapy: New Possibilities for Connection and Creativity

Jason Noone

University of Limerick, Enable Ireland

ABSTRACT

Music technology offers a variety of flexible, context-sensitive ways to connect with clients and foster creative, collaborative relationships. Music devices and software can enhance the music therapy process, by making musicing more accessible, by offering culturally appropriate aesthetic choices, or by creating new spaces for therapy to occur (Magee, 2013). Digital musical instruments can offer environmental control, creativity and empowerment to clients in diverse fields and can be integrated into most music therapy approaches (Noone, 2018). Mainstream, plug-and-play music technology is typically affordable and user-friendly and can be quickly and easily individualized for functionally diverse clients.

This workshop is intended to familiarise music therapists with digital musical instruments and their applications within music therapy. During the workshop, participants will have opportunities to:

- Learn the principles of MIDI and music-making
- Learn about MIDI controllers and their configuration
- Learn the basics of the digital audio software Ableton Live
- Learn about MIDI and Audio effects
- Learn about virtual instruments and synths

The workshop will be mostly experiential, with participants learning about music technology in a hands-on manner. There will be opportunities for improvisation and exploration with the available music technology resources. Controllers, keyboards, iPads, and software will be provided by the facilitator, but participants are welcome to bring their own devices. Music therapists of all levels of familiarity with digital musical instruments are welcome to attend. This workshop may appeal to practitioners interested in engaging their own musicality in new ways.

KEYWORDS

music technology, music

REFERENCES

Magee, W (ed) 2013, *Music technology in therapeutic and health settings*, Jessica Kingsley, London

Noone, J 2018, 'The applications of mainstream music technology to facilitate access to creative musical experiences for people with disabilities. PhD thesis, University of Limerick, Limerick

BIOGRAPHY

Dr Jason Noone has developed innovative collaborative applications of music technology in his clinical work with people with disabilities. These applications have been elaborated in arts-based participatory research to enhance accessibility in music-making and to promote empowerment and person-centredness in disability research.



Nordoff Robbins' is the largest independent music therapy charity in the UK, dedicated to using music to enrich the lives of people affected by life limiting illness.

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- The Online Summer School



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Workshops

Sunday, 11th April

[Return to Overview of Contents](#)

Workshop
Sunday, 11.20am – 12.35pm

Experts by Experience: what impact does it have on the therapy when that expert is the music therapist?

Katie Bycroft

Warwickshire Music Hub

ABSTRACT

It is well known that those drawn to work in the 'helping professions', including music therapy, may bring their own (sometimes unconscious) un-met needs to the work. Since reading Mercedes Pavlicevic's chapter *Why do we become therapists?* (Music Therapy in Context 1997) during my training, I have been trying to answer this question for myself. In considering the term expert by experience, it seems that we as therapists may count ourselves in that category, given the **direct intimate knowledge many of us have of people on the 'patient' side of the 'healer-patient' archetype. But does that really make us experts by experience?** When I applied for the music therapy training, I confidently wrote that my lived experience of growing up with two elder brothers with learning disabilities had made me an empathetic and caring person. When offered a place, with the proviso that it would be important to start personal therapy as soon as possible, I began to understand how much I had to learn. To unravel my own motivation and gradually to realise that many people, including therapists, need therapeutic support, has been a long and sometimes painful process. Our work often involves enabling change and development: a parallel process happening to us too. One major difference being that we have deliberately sought out this therapeutic relationship, whilst many of our clients are unable to choose. **Are we in danger of playing out our 'shadow' side, by remaining carefully on the healer side, and being the 'expert'? Are we able to acknowledge and work with the resistance around this subject in supervision?**

RESOURCES NEEDED FOR WORKSHOP

Please have pens / coloured pencils and paper for writing on to hand, including one large sheet with an empty dinner-plate sized circle drawn on; please print or have access to the attached 2 pages of quotations for use in discussion.

KEYWORDS

Resistance, Healer archetype, Supervision, Personal therapy, Siblings

REFERENCES

- Pavlicevic, M. (1997). *Music Therapy in Context*. London: Jessica Kingsley.
- Higashida, N. (2017). *Fall Down 7 Times Get Up 8*. London: Sceptre Books.
- Mikes-Liu, K., Goldfinch, M., MacDonald, C., Ong, B. (2016). *Reflective Practice: An Exercise in Exploring Inner Dialogue and Vertical Polyphony in Australian and New Zealand Journal of Family Therapy* (37: 256-272)
- Newcomb, M., Burton, J., Edwards, N., Hazelwood, Z. (2015) *How Jung's Concept of the Wounded Healer Can Guide Learning and Teaching in Social Work and Human Services in Advances in Social Work and Welfare Education Australia* (17:2)
- Odell-Miller, H. & Richards, E. (2009). *Supervision of Music Therapy: A Theoretical and Practical Handbook*. Hove: Routledge.
- Pavlicevic, M. (1997). *Music Therapy in Context*. London: Jessica Kingsley.
- Sinason, V. (2010). *Mental Handicap and the Human Condition. An Analytical Approach to Intellectual Disability*. Revised Edition. London: Free Association Books.
- Watson, T. (2007). *Music Therapy with Adults with Learning Disabilities*. Hove: Routledge.

BIOGRAPHY

I am a musician, music therapist, and music teacher: I am interested in how these roles intertwine. I want my clients to experience being acknowledged and accepted through their music, just as I am. My own personal story of growing up in a family affected by learning disability colours my life and work as a music therapist.

Workshop
Sunday, 11.20am – 12.35pm

The therapist's authentic use of self and reverie in music therapy

Martin Lawes, Luke Annesley & Dr Jackie Robarts

Integrative GIM Training Programme, The University of the West of England, Bristol and Oxleas NHS Foundation Trust, GSMD (Jackie.robarts@gsm.ac.uk) and JZ Robarts Professional Development Consultancy (info@jacquelinezrobarts.com)

ABSTRACT

This workshop will follow on from the roundtable 'Exploring reverie as a music therapy improvisation technique' (Saturday 2:50pm). However, it will not be necessary to have attended the roundtable to participate in the workshop. Originally planned to involve group improvisation, the adapted online version will feature a brief presentation followed by group discussion about the use of reverie or 'dreaming in music' in music therapy improvisation.

Those who sign up for the workshop are encouraged to consider topics they may wish to discuss in advance. The technical limitations of the conference platform mean that, unfortunately, it will not be possible for workshop attendees to share musical material. Possible themes for discussion include, but are not restricted to, the following (derived from Lawes, 2020):

- how as improvisers, we are perhaps most authentically ourselves in 'dreaming the music' that also dreams us
- the use of reverie as a music therapy improvisation technique/method
- the therapist's role being to participate with the client in their dreaming themselves more fully into being through music as they cannot manage alone
- the therapist's music as not only helping to create, but also as potentially negating the client's music – an inescapable paradox?
- therapeutic change and reverie
- client's and/or therapist's difficulties with reverie
- how might we best think about and understand reverie and its place in our work. What terms should we use?

KEYWORDS

music therapy improvisation, reverie, dreaming in music, unconscious creativity, authenticity

REFERENCES

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- Lawes, M. J. (2020) 'On Improvisation as Dreaming and the Therapist's Authentic use of Self in Music Therapy', *British Journal of Music Therapy*. doi.org/10.1177/1359457519884047
- Merleau-Ponty, M (1945/1962) *Phenomenology of Perception*. London & New York: Routledge.
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- Pederson, I. N. (2006) *Counter transference in music therapy: A phenomenological study on counter transference used as a clinical concept by music therapists working with musical improvisation in adult psychiatry*. PhD Dissertation, Department of Communication
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BIOGRAPHIES

Martin's extensive clinical experience is in special needs education, adult mental health and palliative care. He has published about both music therapy and GIM in which he is additionally qualified. Martin is founder of the London based Integrative GIM Training Programme (www.integrativegim.org).

Luke Annesley is a Senior Lecturer in Music Therapy at The University of the West of England and a music therapist within Oxleas Music Therapy Service. He completed a Master's in Clinical Research at City, University of London in 2018. He also presents the BAMT podcast, Music Therapy Conversations.

Jackie specialises in CAMHS music therapy, attachment problems, ASD, IMT with musicians/artists, and teaching improvisation and integrative IMT. A former BJMT Editor, City University Research Fellow, NR Lead Tutor, she teaches at GSMD and internationally, supervises, is an author and researcher, editor of "Symbolic Play & Creative Arts in Music Therapy with Children & Families", (Jessica Kingsley, 2020).

Workshop
Sunday, 11.20am – 12.35pm

Collaborating with the Classics: Paul Nordoff's 'Talks on Music' and contemporary approaches to teaching improvisation within music therapy training programme

Oksana Zharinova-Sanderson

Nordoff Robbins

ABSTRACT

In 1974 Paul Nordoff and Clive Robbins taught their approach to music therapy to their first cohort of students in London. During the programme, they recorded Paul's inspirational lectures (Robbins and Robbins, 1998) focusing on the potency of some musical components within pieces from the classical music repertoire and how by seeking deeper understanding of the musical building blocks, therapists gain ability to use these elements strategically, increasing their ability to benefit their clients. This workshop will aim at linking the Nordoff Robbins tradition represented by these talks with how the contemporary Nordoff Robbins training programme in the UK integrates these ideas into their teaching, making them relevant for the music therapists of the 21st century (Nordoff Robbins UK, 2015).

In this practical workshop, we shall listen collaboratively to some of Nordoff's original talks and analyse some musical examples from the original talks (e.g. J.S. Bach fugues), considering specific musical components within them which can be used strategically in our work aiming at specific therapeutic outcomes. We shall then exchange our perceptions of the key principles of such a process of 'learning from music' which music therapists and students can apply when working to expand their musical palette, cultivate their improvisatory skills and clinical musicianship.

We recommend the participants to have access to a piano/keyboard or if they prefer a guitar or an accordion

KEYWORDS

improvisation, Paul Nordoff, training, musical resources

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BIOGRAPHY

Oksana trained as a pianist in Ukraine and as music therapist at Nordoff Robbins, London. Her experience covers work with traumatised refugees in Germany and neurological rehabilitation, oncology, mental health in UK. She is a Director of Music Services (Nordoff Robbins UK) and teaches on the Nordoff Robbins Masters programme.

Workshop
Sunday, 2.50 - 4.05pm

‘Keep the door open, feel your heart-beat, find the silence’

A music and movement therapy group for teens with visual impairment
and learning disabilities

Pamela Michaelides & Ella Beard

Linden Lodge School, Sensory and Physical College, Linden Lodge School

ABSTRACT

This workshop has been inspired by the curiosity of a music therapist and a dance movement psychotherapist (DMP) working cross-modally with a small group of adolescent males with visual impairment and additional learning disabilities. The intervention takes place in a specialist sensory and physical college before and during the pandemic.

Through activities which offer a multi-sensory experience, this interactive workshop will invite participants to explore how music and dance movement psychotherapy can support this client group. Participants will be encouraged to relate, connect and empathise by engaging in improvisation and play that draws on all the senses and aims to nurture a curiosity in finding ways of supporting themes in and around adolescence.

In order to offer further insight into their cross-modal approach, the therapists will share brief clinical vignettes whilst drawing on various elements of psychodynamic-informed and somatic practice. There will be a focus on how the group identity evolved from the themes brought to the sessions by each member and how these were manifested, expressed and contained in sound, music, words, body and movement.

Key words: Adolescent mental health, visual impairment, cross-modal, trauma, learning disabilities, dance movement psychotherapy, music therapy

During the workshop we will be inviting you into simple movements, so please think about the space you are in and how you will be accessing the workshop (i.e. positioning of camera, speakers/wireless headphones).

We would also like to ask you to have an instrument to hand, and to also bring 5 items representing each of the senses (sight, sound, smell, taste, touch)

KEYWORDS

Adolescent mental health, visual impairment, cross-modal, time-limited, learning disabilities

REFERENCES

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BIOGRAPHIES

Pamela Michaelides works as Music Therapist at a Physical and Sensory College for children with multi-sensory impairments and at a specialist college for young adults with disabilities. She is also part of Music Therapy Lambeth offering music therapy at both mainstream and specialist educational provisions within the borough.

Ella Beard works as a Dance Movement Psychotherapist (DMP) at a Sensory and Physical College for children with multi-sensory impairments, learning disabilities and life-limiting conditions. She is also a School Project Manager and therapist in a secondary boys school for Place2Be, a leading mental health charity in the UK.

Workshop
Sunday, 2.50 - 4.05pm

What can music therapists learn from Stravinsky and Nick Cave?

James Robertson

Edinburgh Napier University

ABSTRACT

As music therapists we are constantly learning from the music of other composers. Through performing and listening to diverse musical styles, we nourish ourselves and thereby expand our palette of resources. In a sense, we are retrospectively collaborating with the ideas of other composers and songwriters – and presenting these to our clients through musical exchange.

This presentation will briefly explore the music of Igor Stravinsky and Nick Cave. By looking at Stravinsky's *The Rite of Spring* and *Symphony of Psalms*, a particular focus will be applied to his use of melody, bitonality and accents being given to off-beats rather than on-beats. A consideration of the songs of Nick Cave – e.g. *Distant Sky* and *Into My Arms* – will highlight his use of space in music, the deployment of pedal notes and his technique of applying several notes to one syllable. Although the compositions of these two artists are approximately a century apart, there are parallels to be observed in their creativity, boldness and musical honesty. By immersing ourselves in the repertoire of others we can enrich the musical environment that we share with our clients and, in so doing, quicken our musical intuition.

KEYWORDS

keyboard improvisation, musical components, music-centred emphasis

REFERENCES

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Lee, C. A., Berends, A. and Pun, S. (2015). *Composition and improvisation resources for music therapists*. Dallas TX: Barcelona Publishers.

BIOGRAPHY

James Robertson is a freelance music therapist and supervisor. He is also a Visiting Lecturer at Edinburgh Napier University. He was the first Programme Leader of the MSc Music Therapy (Nordoff Robbins) at Queen Margaret University, Edinburgh. James is also a composer and choral conductor and has brought these experiences to his clinical practice.

Workshop
Sunday, 2.50 - 4.05pm

Geantraí, Goltraí and Suantraí: Exploring the emotional language of Irish music with links to clinical improvisation in music therapy.

Diana Whelan Porter

ABSTRACT

In ancient Irish society and mythology, harpers were highly skilled musicians, holding positions of significant status. They were expected to produce three distinct types of music, probably largely improvised in response to the needs of any occasion, known as Geantraí (joyful), Goltraí (lamentation) and Suantraí (lullaby). Stories are told of how the music of the harp could set a hall full of people to vigorous dancing, move them to tears, or lull them all into a deep sleep (Breathnach, B, 1996, pp. 2-4). We might make some immediate links here with the use of improvised music to evoke or support emotional expression within music therapy, and indeed hearing this story in my teens was one factor which encouraged me towards training as a Music Therapist.

This music of the early harpers was part of an orally transmitted tradition of which we have no direct record, but its influence could be thought of as continuing in the wider sphere of Irish traditional music, where the three themes of upbeat dance music, heartfelt lamentation and tender lullaby/love song remain prominent (Breathnach, D, 2002). Alongside highlighting these distinct strands, commentators have also spoken of the capacity of traditional Irish music to hold together different emotions, to be 'both happy and sad at the same time' (Ó Brolcháin, 2019), a quality which, though not unique to Irish music, also resonates well with music therapy practice.

This workshop will explore techniques used within the Irish musical tradition to create and support emotional expression, including various types of ornamentation and (rhythmic) accentuation, melodic phrasing and simple harmonic support. We will exchange musical ideas, try out some of these skills and consider their potential relevance within music therapy clinical improvisation.

Bring an instrument (and/or your voice) and come prepared to experiment!

KEYWORDS

Irish music, improvisation, emotion, skills

REFERENCES

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Breathnach, D. (2002) 'Geantraí, Goltraí, Suantraí: Reflections on the Crossroads Conference which took place in 1996', *Journal of Music* [online]. Available at: <https://journalofmusic.com/focus/geantraí-goltraí-suantraí> (Accessed 7th October 2019)

Ó Brolcháin, H. (2019) Altan: The Gap of Dreams, comment referring to conversation with Ciarán Carson, posted 6th October 2019. Available at: <https://m.facebook.com/altanofficial/posts> (Accessed 7th October 2019)

BIOGRAPHY

Diana Whelan Porter is a Music Therapist, Lecturer in Music Therapy and Irish Harper. Her most recent clinical practice has been in palliative care and adult mental health, and she has particular interests in trauma work and in integrating creative modalities. Diana has recently relocated to Dublin.

Workshop
Sunday, 2.50 - 4.05pm

Space to write: a workshop for new writers

Alison Barrington, Tessa Watson & Dr Philippa Derrington

Chicago Center for Music Therapy, University of Roehampton, Queen Margaret University

ABSTRACT

This workshop provides an opportunity for delegates who are interested in writing and publishing their work now and in the future. This workshop will provide writing tips, advice about how to structure articles and give participants time to write. The workshop will be a chance for participants to put some time aside to focus on their writing projects. Led by the British Journal of Music Therapy editorial team, this session will include a mixture of facilitated activities and discussion. They will assist participants in developing their writing and critical reflective skills, which are vital for successful publishing. Workshop participants will be encouraged to share their ideas and make plans to develop their work.

KEYWORDS

Writing, British Journal of Music Therapy, publication

REFERENCES

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- Bolton, G. (2010) *Reflective Practice. Writing and Professional Development* (3rd ed), Sage, London
- Gold, C. (2016) 'Seven Steps to authors' Heaven, or: Why does it take so long for my manuscript to be reviewed? *Nordic Journal of Music Therapy*, Vol 25 (1)
- <http://senseaboutscience.org/activities/peer-review-the-nuts-and-bolts>

BIOGRAPHIES

Alison Barrington qualified in 1992 and has worked in both learning disabilities and palliative care settings. She gained an MA in counselling in 2000 and completed her PhD in 2005. She was a senior Music Therapy lecturer at Guildhall School of Music and Drama from 2005-2015 and has given numerous presentations and written papers throughout her career. She is now a Board Certified Music Therapist in the USA and is a trained NMT. Alison is currently Director of Children's Ministry, St James Episcopal Cathedral, Chicago and is an Editor for the British Journal of Music Therapy.

Currently Head of Arts and Play Therapies and Convenor for the MA Music Therapy at the University of Roehampton, Tessa also has an honorary NHS post working with adults with learning disabilities. BJMT Editor, HCPC Partner, and BAMT Trustee, Tessa publishes and presents in the UK/internationally, with current research interests being learning and teaching in music therapy. She maintains an active musical life.

Philippa Derrington has worked in a variety of settings with adults and children, and her international research activity focuses on music therapy for young people at risk of marginalisation and exclusion. She is the Programme Leader of the MSc Music Therapy at Queen Margaret University, Edinburgh. Together with the other Arts Therapies and Nursing, the programme is now situated within the Person-centred Practice Framework (McCormack and McCance, 2010) which underpins all aspects of Philippa's research, practice and teaching.



Poster Presentations

[Return to Overview of Contents](#)

A Music and Speech and Language Therapy Group to Promote Assertiveness and Autonomy in Young Adults with Complex Communication Needs

Ceri Adams & Abigail Carey

ABSTRACT

Speech and language therapy and music therapy share a common goal, to help those with communication difficulties better express themselves functionally, socially and emotionally. In order to do this, it is argued that there needs to be a balance of: reason to communicate, an opportunity to do so, and an appropriate means of expression i.e. speech, sign, symbols or other forms of Augmentative and Alternative Communication (AAC) including high-tech devices (Money and Thurman 1994). This paper explores the effects of using music therapy, in a co-treatment group facilitated by a music therapist and a speech and language therapist to develop assertiveness and confidence in young adult clients referred for difficulty expressing themselves.

A common theme within the group, was access to AAC (mixture of high-tech devices and low-tech augmentative means i.e. Makaton sign), but a lack of motivation to use such to communicate, a frequent issue in this community (Waller 2019). This group provided opportunities to use AAC in a creative, fun and motivating way. The use of loop pedals and sound distortion gave clients opportunities to play with their 'voices', repeat phrases, change the intonation, slow it down, speed it up and add a beat. These are all ways that typically developing children would engage in vocal play i.e. sing, babble, repeat etc. (Locke 1993, Buckley 2003). When a person is provided with an AAC device it is done so with the approach that this device is their 'voice' and should be treated with the same validity and respect as spoken utterances. This group therefore allowed space to play and explore AAC voices with creativity, song and music in an unpressured way. Participants were supported to complete a self-evaluation using symbols, and cartoon pictures to describe what they felt they had learnt from and contributed to the group. Themes identified in the evaluation were friendship, increased confidence and 'role' identity.

KEYWORDS

Speech and language, expression, AAC

REFERENCES

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- Money, D. & Thurman, S. (1994) *Talkabout Communication*, *Bulletin of the Royal College of Speech and Language Therapists*, 504, pp.12-13..
- Buckley, B (2003) *Children's Communication Skills: From birth to five years*. Routledge: Oxon.
- Locke, J. L. (1993) *The Child's Path to Spoken Language*. Harvard University Press: Cambridge, MA

BIOGRAPHIES

Ceri is a Music Therapist experienced in working with young people with complex communication needs, primarily within specialist education. Ceri studied music at the University of York, and completed her Music Therapy training at Anglia Ruskin University.

Abigail is a Speech & Language Therapist and Regional Makaton Tutor specialising in Learning Disability and Autistic Spectrum Condition. Abigail studied at De Montfort University and has since gained experience using Makaton, Alternative and Augmentative Communication, Social Stories, Lego-based Therapy and Intensive Interaction.

The musical experiences of people with aphasia: a phenomenological thematic analysis

Laura Cook

UWE Bristol

ABSTRACT

Background: Aphasia is a disorder of language following acquired brain injury, but despite their communication impairments people with aphasia retain the ability to participate in music making, listening and singing. Christopher Small's writing on 'musicking' explores the interpersonal relationships and interactions involved in all aspects of music making and listening: he describes music as 'not a thing at all but an activity, something that people do' and 'an encounter between human beings that takes place through the medium of sound' (Small 1998, p2 and p10). Through this lens the study explores the role of musicking in the lives of people with aphasia and their loved ones and asks what musicking means in the context of having aphasia.

Methodology: Semi-structured interviews were carried out with nine adults with acquired aphasia, using Supported Conversation (Kagan 1998) to assist communication. Phenomenologically informed thematic analysis (Braun and Clarke 2006) was used to analyse verbatim transcripts, including the researcher's and participants' reflections on singing and shared music listening within the interviews (Bresler 2005).

Results: Three overarching themes were identified: speaking vs singing, musicking in recovery and musicking together. Participants discussed how musicking can be an escape from their busy schedule of rehabilitation and therapy, can connect them with peers with aphasia and their families, and can form part of personally meaningful rehabilitation goals.

Implications for practice: includes reflections on how clinicians can communicate the disconnect between singing and speaking to newly diagnosed people with aphasia, and support the development of a new identity through musicking, considering the unique nature of each person's relationship with music.

KEYWORDS

music, aphasia, singing, qualitative research

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- Stige, B. (2012) 'Culture-centred Music Therapy' in Edwards, J (Ed) *The Oxford Handbook of Music Therapy*, Oxford, Oxford University Press, p538-556.

BIOGRAPHY

Laura Cook qualified as a Music Therapist at UWE Bristol in 2019. She leads the Bath Aphasia Choir and has clinical experience working with individuals with aphasia and their families. She is particularly interested in interdisciplinary working in the field of neurorehabilitation.

Investigating the effects of singing, listening, playing instruments and movement with music on Behavioural and Psychological Symptoms of Dementia (BPSD) and cognition of people living with dementia (PwD)

Sarah Crabtree

Anglia Ruskin, MHA

ABSTRACT

This submission will focus on sharing the methodology and preliminary data collected as part of the first stage of a PhD project within HOMESIDE, an international, 3-arm, parallel-group randomized trial (Baker, et al., 2019). The PhD study will investigate BPSD and cognition in people living with dementia considering the collaboration between the music therapist/interventionist, caregivers and PwD through the music making process.

A recent Cochrane Review ([van der Steen, et al., 2018](#)) has established there is knowledge lacking in how music interventions are being used for people with dementia.

With a focus on the methodology and preliminary data, the poster will aim to discuss the research that will take place, important factors being considered, such as the role of caregivers within the music intervention and share some feedback through short case studies.

As part of a convergent parallel mixed methods design, the project will have an inductive research approach and will triangulate data from three main sources (Wheeler, 2016). The literature review data will contribute to exploring which musical interventions are used and if there are any trends between musical activities and BPSD and cognitive outcomes, the Homeside Study will contribute to how caregivers may influence the use of musical activities and music therapist input will explore how music therapists think about and initiate using or recommending musical activities.

The preliminary findings from the literature review show that there are unmet needs related to difficulties encountered in symptom management and a lack of understanding from caregivers and professionals towards the symptoms. (Meaney, et al., 2005) The results will lead to providing more collaborative work between music therapists, people with dementia and their caregivers to work together to achieve need-focused, patient-centred care.

KEYWORDS

Music therapy, Dementia, Caregivers, Needs, Collaboration

REFERENCES

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BIOGRAPHY

Sarah Crabtree is a qualified music therapist and accomplished flautist having played with national ensembles including a performance at Carnegie Hall. Following music therapy training, she joined MHA and has continued working as a music therapist while studying at Anglia Ruskin on a Vice Chancellor's PhD Scholarship Award.

Magnetic Resonance Imaging and music: an experimental research with the acoustic environment

Zsuzsa Foldes, Dr Esa Ala-Ruona & Dr Birgitta Burger

University of Jyväskylä

ABSTRACT

The psychological and physiological discomfort of Magnetic Resonance Imaging (MRI) procedures, such as the loud, rhythmical noise of the gradient pulsation (83-118 dBA), often cause anxiety and claustrophobic reactions among the patients. Anxiety, through increased and involuntary movements then causes interpretation problems for the radiologists and contributes for higher costs (need of anaesthesia, scan repetition). It is therefore the best interest of both the diagnostic institutions and the patients to make the MRI procedure as relaxing as possible. By synchronising songs of preferred genres to the MRI sequences, music can modulate the soundscape of the MRI environment and promote well-being and relaxation. Objectives and hypotheses

The goal of this research is to better understand the possible ways how music can help the patients in this environment to feel comfortable. The present study aims to mask the MRI's ambient noise by synchronous music playing and test the following hypotheses:

- 1) Music has better relaxation ability during MRI examination than noise attenuating devices (headphone) alone.
- 2) Music listening patients move less.
- 3) Music which tempo is aesthetically synchronised to the MRI pulsation has better relaxation ability than music in its original tempo.
- 4) New age music, as a commonly used genre for relaxation purposes has better potential than other genres to transform the anxiety evoking acoustic environment into a relaxing one.

Procedure

In order to measure the subjective and physiological experiences of the research subjects, the following measurements were used: an accelerometer to measure the oscillation of the head; heart rate variability; a respiration sensor; skin conductance sensor; the State-Trait Anxiety Inventory, and qualitative analysis of open questions.

Impact

We are aiming to create a music listening protocol, which is safe, cheap and effectively reduces the undesirable effects of anxiety during MRI scans.

KEYWORDS

Magnetic Resonance Imaging, Music, Synchronization, Relaxation

REFERENCES

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- Földes, Zs., Ala-Ruona, E., Burger, B. & Orsi, G. (2017). Anxiety reduction with music and tempo synchronization on Magnetic Resonance Imaging patients. *Psychomusicology: Music, Mind and Brain*, 27(4), p343-349.

BIOGRAPHIES

Zsuzsa Földes is a BAMT and HCPC registered music therapist, who currently is a PhD student at University of Jyväskylä. Zsuzsa does research in music therapy in the project "Applying music during medical procedures: An experimental research to alleviate anxiety among Magnetic Resonance Imaging patients".

Esa Ala-Ruona is a music therapist and psychotherapist working as a senior researcher at the Music Therapy Clinic for Research and Training, at the Finnish Centre for Interdisciplinary Music Research, at University of Jyväskylä. His research interests are music therapy assessment and evaluation, and in studying interaction and clinical processes in music psychotherapy, and furthermore the progress and outcomes of rehabilitation of stroke patients in active music therapy. Other research/development interests are related to functional neurological disorder, vibroacoustic therapy, and preventive therapeutic work in occupational health. He is the president of the European Music Therapy Confederation.

Dr Birgitta Burger is graduated in Musicology, Phonetics, and Information Processing at the University of Cologne. Since 2019 she is a postdoctoral researcher at the Universität Hamburg in the ERC-project "Slow Motion: Transformations of Musical Time in Perception and Performance". Between 2014-2019 she was a postdoctoral researcher at the University of Jyväskylä in the projects "Dancing to the same Beat" and "Dynamics of Music Cognition".

Music therapy in care homes: a binational collaborative study exploring the effects of music therapy with older people with dementia.

Stefano Gallini

ABSTRACT

Music therapy has been proposed as a valid non-pharmacological instrument for increasing the wellbeing of elderly people with dementia (Melhuish, Grady and Holland, 2019; Schneider J.,2018). This collaborative, binational study aims to assess the effects of a person-centred, holistic, multi-sensorial music therapy approach with elderly people who have dementia in care homes. This study is strongly multidisciplinary working along with staff members of care homes, geriatricians and music therapist colleagues in Italy and in the UK. Receptive and active improvisational music therapy approaches were used. A flexible, mixed-methods research design was carried out based on video analysis and observations from the staff of the care homes as well as music therapists between Italy and the UK. Individual sessions were evaluated using a standardised qualitative/quantitative protocol developed by music therapy and geriatrician collaborators in Italy and in the UK. This collaborative exchange was fundamental to the evaluation of this study. The results showed an increase in the three values of attention, participation and relationship with the music therapist. The humanistic model highlighted the importance of music to support the psychological wellbeing of elderly people with dementia. In particular, it was observed that through music therapy sessions, residents were empowered to take part in a meaningful communicative dialogue. The findings of this study suggest that music therapy, using a variety of techniques (e.g. song-writing, improvisation, new technologies, receptive music therapy techniques), may be an effective non-pharmacological intervention in improving the quality of life of people with dementia in care homes. We also highlight the importance of a multidisciplinary approach, collaborating with music therapist across countries, clinical physicians and carers may lead to novel music therapy practices. **KEYWORDS** Dementia, collaborative evaluation, multidisciplinary study, person-centred approaches.

KEYWORDS

Dementia, collaborative evaluation, person-centred approaches

REFERENCES

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Melhuish, R., Grady, M. and Holland, A. (2019) Mindsong, music therapy and dementia care: collaborative working to support people with dementia and family carers at home. *British Journal of Music Therapy*, 33,1, 16- 26.

BIOGRAPHY

With a broad range of experience achieved in the years, working with different client populations, I've recently founded 'Music&Sound Therapy", a small music therapy association. I'm proud to work, amongst the others, with Bristol Ageing Better, Shaw Health Care, HC-One, collaborating with national (James Robertson) and international fellow music therapists.

EFFECTS OF MUSIC ON THE PARTICIPANTS OF NICU including diades of infant-mother in cooperation with the music therapist

Beáta Kovácsné Tesléry

ABSTRACT

In my presentation I would like to show the effects of music on premature infants based on the research and surveys for my thesis, and my personal experience using my observations and questionnaires. This method is the most efficient in the cooperation of the music therapist and the mother. The mother is a significant factor in surviving of premature babies, and to reduce the possibilities of complications. She provides important support for her child with her touch, voice and milk. A Hungarian programme (I Know Your Voice) dreamt by Tímea Hazay, is a supportive therapy in NICU using music with an effect of holding, to develop better relationship between mother and baby (preventive), and to support the mother emotionally. When selecting the songs it is very important to find simple songs (to prevent overstimulation), and to be able to include mothers of different cultural, family background in singing. In this case the parent can also experience the positive effect (either physically, or mentally, both focusing on the baby and herself) of singing (together). It can result in continuing singing to the baby after going home to help the development, and calming the baby. The purposes of the method are:

- to develop the premature infant (based on expectations, however there are no evidences of it, yet), and to calm, lull the baby, to increase his/her wellbeing using music and the mother's voice
- to calm the mother/father, to manage their stress, to develop and increase mother competences
- to promote, strengthen the establishment of binding between the mother and the baby

KEYWORDS

NICU, premature baby, infant effect of music, mother's voice

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BIOGRAPHY

After working as a medical translator for several years I decided to learn music therapy. This was one of my best decisions in my life. I loved it, and I found my way. During my university years I started to work as a volunteer in the NICU of Miskolc Hospital. It was obvious to write my thesis in this topic. After I took part in the annual conference of neonatologists in Kecskeméti, and this year I will take part in the National Music Therapy Conference in Budapest with this topic. And I like working with the small babies and their parents.

MusiCare in Indonesia with Palliative Care Doctors and Nurses: A collaboration with Singapore and Bandung music therapists and professional musicians

Melanie Kwan, Jessica Hariwijaya, Kezia Viktoria Krista Meidi Gunawan
& Dr. Ramaswamy Akhileswaran

Khoo Teck Puat Hospital, Siloam Hospitals, Indonesia, TKK Gamaliel and Kasih Community School
in Bandung, Indonesia, Khoo Teck Puat Hospital

ABSTRACT

MusiCare, a doctor-spearheaded initiative, aimed to educate Indonesian palliative care doctors and nurses about music healing, music medicine, and music therapy. Funded through the Singapore International Foundation's (SIF) Citizen Ambassador programme, MusiCare will bring together teams of music therapists and professional musicians from Singapore and Bandung, Indonesia.

MusiCare has three objectives: first, to educate palliative care doctors and nurses about music healing, music medicine, and music therapy so that appropriate referrals can be made; Second, to explore the impact of live music by professional musicians on caregivers stress and provide an aesthetic change in the environment by providing quality music listening experiences in public areas of the hospital, and third, to network and collaborate with local music therapists in order to facilitate a follow-up process for referrals that may be made after the training.

This pilot of MusiCare will also enable the consulting team to better understand Indonesian contexts of music and wellbeing. This will inform next steps in planning subsequent modules and the feasibility of extending the reach of MusiCare to other hospitals in Bandung, and in other parts of Indonesia. Guidelines will be developed and adapted from existing standards and translated into Bahasa Indonesia. The host hospital will be encouraged to work with Indonesian music therapists in implementing safe music practices and music therapy for their patients.

Pre and post surveys will be administered. These include a Readiness for MusiCare survey for hospital staff and visitors, and pre-post questionnaire which will evaluate the learning of trainees and their ability to articulate the benefits of music therapy at the end of life. The number of referrals to the Indonesian music therapists for the quarter after the training will be tracked. (281 words)

KEYWORDS

Music therapy, palliative care training

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BIOGRAPHIES

Ms Melanie Kwan, MMT, MT-BC, serves patients undergoing neurorehabilitation, cancer treatment, or who are receiving palliative care in Singapore. A medical-mt, her research interests as a Ph.D student at Temple University focus on resiliency. Her collaborations include developing an electronic music therapy cart and Muziklify for wireless-music-activating-upper-limb rehabilitation (in progress).

Jessica Hariwijaya is a Neurologic Music Therapist working at the Medical Rehabilitation unit of Siloam Hospitals, Indonesia. She is the recipient of the 2017 WFMT World Congress Scholarship award. Besides her practice, she actively educated healthcare practitioners of the importance in including MT to the current healthcare plan through seminars.

Kezia Viktoria Krista Meidi Gunawan received her Bachelors of Art (Music Therapy) from Pelita Harapan University Conservatory of Music, Tangerang, Indonesia in 2018. Her current field placement is at TKK Gamaliel and Kasih Community School in Bandung, Indonesia as music therapist. She served as a local music therapist in this MusiCare programme.

Dr. Akhileswaran, former CEO and Medical-Director of Hospice Care Association in Singapore, has been instrumental in facilitating the first leaders' dialogue on palliative care in Jakarta, Indonesia, setting up the three-year Enhancing Palliative Care Practice Project (EnPACT) to train clinical staff, and setting up a national integrated referral system of 12 hospitals there.

“None of us is as smart as all of us” (Ken Blanchard). Collaborations in a Learning Disability Health Team

Amanda Lapping

Surrey and Borders Partnership NHS Foundation Trust

ABSTRACT

This poster focuses on the new initiative of Trauma-informed care, which has been championed in our Learning Disability Directorate by Psychologist Dr Elizabeth Goad. She writes, “People with Learning Disabilities are four times likely to be at risk from neglect, physical, emotional and sexual abuse than the general population (Spencer et al 2005). The experience of trauma leads to higher risks of mental health difficulties, physical health challenges, behaviours that challenge and often, as a result, placement breakdowns. Despite this knowledge, the possibility of trauma as a primary cause of distress is still often not considered. Cognitive and communication difficulties can make accessing therapies more difficult and often stabilizing the persons environment and helping them to feel safe and connected in the everyday relationships requires addressing prior to assessing whether any trauma-focused intervention may or may not be appropriate”. Systems that are trauma-informed assume the pervasiveness of trauma in both staff and people using the service, regardless of known histories. It emphasises safety, trust, choice, collaboration and empowerment as a cultural norm.

As part of the project group responsible for determining how our Community Learning Disability teams become more trauma informed, the need for collaboration from all those within the system was highlighted, as we did not think imposing a new way of working would be of benefit. This maps how we intended to engage and collaborate with all clinicians, administrators, managers and directors to get the best outcome for the people who use our services, their families and/or carers, and the journey to date.

KEYWORDS

Trauma-informed care; Learning Disability

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BIOGRAPHY

Amanda Lapping is currently the Lead Arts Therapist for the Learning Disability Directorate within Surrey and Borders Partnership NHS Foundation Trust. In addition to her clinical work she is part of the CTPLD’s trauma informed care strategy, Qi (Quality Improvement) programme and provides input for multi-disciplinary supervision

Tourette syndrome and music. What we know and how we intend to find out more

Elisabeth Lipscombe

University of the West of England

ABSTRACT

Bodeck et. al. found that music listening, performing and even imagined music performance had tic-reducing effects on those with Tourettes. However, it remained unclear which of the following factors were essential for this outcome, 'attentional mechanisms, motor execution supported by musical rhythm or movements that are well trained and familiar' (2015, p45).

Inspired by this unanswered question, and surprised by the lack of music performance based research, I gathered reflective descriptions from adults with Tourette syndrome on previous experiences with music and during free improvisation with myself. Free improvisation being unique from other focused activities in that it is without rules, prior learning or planning. My research data showed that part-listening to a particular genre of music through one ear of headphones, or as background from the radio, aided focused attention at work. Listening to specific music could match an emotional state and aided self-regulation like falling asleep. Personal songs/pieces encouraged cathartic emotional release giving relief from Tourettic symptoms. Performance provided a space to forget Tourettes and be in public without ticcing. On stage, tics could be experienced as a positive focus, rather than negative judgment. Song writing gave a clear voice to the 'self', providing a place to feel in control. Composing music gave freedom for creativity and expression within appreciated boundaries of rules and structural form. When the whole self was engaged in singing, playing or dancing, participants were able to 'let it out' and Tourettes could be 'lost'. For some, free music improvisation provided a safe external space where perceived responsibilities were equally shared within co-created boundaries. For other's such improvisation was too unpredictable, but spontaneous call and response felt comfortable and tic free. When enjoying instrumental performance alone, Tourettes could be forgotten and tics disappeared. However, when thinking about the proficiency of their playing, Tourette's re-appeared.

Currently, preferred psychological interventions are behavioural therapies which focus on tic management. By giving attention to inner feelings or 'pre-monitory urges' (Crossley et. al., 2014), they teach a person to delay, suppress or replace pending tics with voluntary movements. Witty Ticky Ray regularly used drumming as an alternative to prescribed medicine to relieve himself of his Tourettes (Sacks, 2007). I believe music therapy can bring alternative ideas for a future multi-disciplinary approach to managing Tourettes. I am currently collaborating with Tourettes Action UK to create closed music therapy groups where more feedback can be gathered on the potential benefits of music for those with Tourettes.

KEYWORDS

Tourette syndrome, tic influences, music improvisation, attention, entrainment

REFERENCES

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BIOGRAPHY

Lizz has been a professional violinist for over 20 years and recently qualified as a music therapist. Her clinical work is currently focused on neurological diversity and neurodegenerative conditions. She continues to work closely with Tourettes Action UK, exploring music therapy as an intervention.

A Palliative Care Mobility Study: A collaboration between physiotherapy and music therapy

Anna Ludwig & Careen Jackson

ABSTRACT

This project is being undertaken from October 2019 at Kilbryde Hospice in East Kilbride, Scotland. The aim of this collaborative project is to combine existing physiotherapy measures (Tinetti, Elderly Mobility Scale and Confidence walking indoors scale 1-10) with neurologic music therapy (NMT) measures to help to reduce the risk of falls for palliative care patients accessing the hospice in-patient unit. 10 patients will be selected to take part in this project over a 12 month period with the aim of improving mobility and confidence as well as reducing the risk of falls. Criteria for inclusion will include patients at risk of falls but who are mobile without the assistance of another person and they must be able to cover a minimum of 10 metres.

It is hoped that by combining methods the team will discover whether the NMT method of Rhythmic Auditory Stimulation can be used successfully alongside existing physiotherapy input with this particular client group. Currently, RAS has been shown to be successful for patients with Parkinson's Disease, Stroke and ABI so the study aims to discover whether it is successful for patients without a primary neurological deficit.

The music therapist is employed by the hospice and the physiotherapist is employed by the NHS and seconded by the hospice.

The data collected from this project could be displayed in poster form or findings could be given as a presentation.

KEYWORDS

falls mobility rhythmic auditory stimulation

REFERENCES

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(this project has not yet begun, references have not been finalised and will be added later)

BIOGRAPHIES

Working mainly in palliative care since qualifying in 2006, Anna Ludwig's book 'Music Therapy in Children and Young People's Palliative Care' was published in August 2019. She runs her own music therapy business working alongside two charities in Scotland.

Careen Jackson has been a Specialist Palliative Care Physiotherapist for 11 years. She leads the promotion of rehabilitation in palliative care at Kilbryde Hospice and encourages an enablement approach with all staff. Her poster, 'Effectiveness of Physiotherapy Led Exercise Programme in Palliative Outpatient setting' was displayed at NHS Scotland Event 2017.

Live vs. recorded music in neurorehabilitation: a collaborative MA research study

Clare Maddocks

ABSTRACT

The playing of familiar music is a tool utilised by many music therapists working with a vast array of client groups as we know that we, and our clients, associate known music with particular emotions and memories.

There is much research documenting how our brains process, assign emotions and activate the memory regions while listening to familiar music, yet there are fewer studies in the literature that specifically examine the differences in response to live or recorded presentations of such songs in adults with brain injuries (Baker, 2001; O'Kelly et al., 2013).

This feasibility study, a final year MA dissertation research project, tested if an experimental design could collect data on behavioural and brainwave (EEG) responses in adults with brain injuries in order to try and better understand said responses of neurological patients to live and recorded presentations of the same known song.

The results of this small-scale study found increased brainwave activity during music interventions, with significant differences in behaviour between interventions as well as in brainwave activity in recorded interventions. This implies that familiar music can increase brainwave activity in regions associated with music processing, and that behaviours evoked by familiar music could possibly have wider uses within neurorehabilitation.

This poster presentation will highlight these findings and document the collaborative approach used, with supervision provided by an associate professor of applied psychology, ethical approval granted through NHS REC review and input into design from a neurologic occupational therapist. It will show how these collaborations shaped the final methodology of the project, such as the use of adapted SMART behavioural observations and collection of EEG data using an Emotiv® EPOC+.

Finally, it will reflect on whether we, as a profession, need to further consider when we use live or recorded presentations of familiar music in neurorehabilitation.

KEYWORDS

Neurorehabilitation; EEG; familiar songs

REFERENCES

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BIOGRAPHIES

Clare completed her MA in Music Therapy at UWE in October 2018, where she won 'Best Dissertation Prize' for her final dissertation. Since qualifying she has worked for multiple organisations on a freelance basis providing 1:1 and group music therapy in various settings including neurorehabilitation units and within the community.

An International Collaborative Music Therapy Evaluation of cognitive benefits for older adults in care homes - a randomized control trial

Anthony Mangiacotti, Ming Hung Hsu, Clare Barone, Giovanni Di Liberto, Martine Van Puyvelde, Michele Biasutti & Fabia Franco

Department of Philosophy, Sociology, Education and Applied Psychology, University of Padua, MHA, Cambridge Institute for Music Therapy, MHA - Methodist Home Association, Derby, UK, Laboratoire des Systeme Perceptifs, Ecole Normale Supérieure, Paris, Department of Psychology, Vrije Universiteit Brussels and RMA, Brussels, Department of Philosophy, Sociology, Pedagogy, and Applied Psychology, University of Padova, Italy, Department of Psychology, Faculty of Science & Technology, Middlesex University London, UK

ABSTRACT

Music therapy has great potential to maintain/enhance social-cognitive functions, and improve quality of life in older adults living in care homes (Zhang, Y., et al., 2017). Current studies demonstrating the effectiveness of this intervention are limited. This has resulted in significant restrictions to their application (Fusar-Poli, L. et al., 2018). To gather rigorous evidence, a structured 4 month Randomised Control Trial was developed in partnership with 4 universities and a UK care provider. In collaboration with a multi-disciplinary international team, standardized neuropsychological tests and biomarkers were identified as evaluation tools.

43 older adults with mild to moderate cognitive impairment, living in 5 care homes, were assigned to either a music therapy or active control group. Each participant attended one weekly individual music therapy or story-telling activity. These improvisation and a mood-matching interventions (Franco, F., et al., 2014) were based on workshopped protocols coming out of collaboration between music therapists and psychologists.

The following assessments were conducted pre/post the intervention: 1) neuropsychological tests to measure general cognitive level, attention, verbal, spatial and executive functions; 2) a novel neuropsychological test created to assess the cognitive functions directly stimulated by music tasks (Music Cognitive Test, Mangiacotti et al., under validation); 3) behavioural/wellbeing measurements assessing psychiatric behavioural symptoms, mood, locus of control, motivation, life satisfaction and quality of life; 4) Respiratory Sinus Arrhythmia (RSA) collected to measure autonomic regulation; and 5) Salivary Cortisol/DHEA ratio; and 6) EEG cortical entrainment as measures of mood and engagement (Di Liberto, G.M. et al., 2015).

Both neuropsychological tests and biomarkers show better outcomes with music therapy than story-telling treatment. Results elucidate the relationship between different types of measures in monitoring the effectiveness of treatment for cognitive decline in ageing. They provide strong evidence for the benefits of music therapy intervention in care home settings.

KEYWORDS

Music therapy, cognitive decline, care homes, hormones, well-being

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BIOGRAPHIES

Anthony Mangiacotti, PhD Doctor Europaeus in Psychological, Educational and Pedagogical Science (Padua University, Italy), is a qualified Psychologist in Neuroscience. He currently works as postdoctoral researcher at the Middlesex University of London, Psychology department, for the MusiCare Project funded by The Dunhill Medical Trust. Presently he is also Honorary Teaching Tutor at the FISPPA Department, University of Padova.

Ming is a senior research fellow at the Cambridge Institute for Music Therapy Research at Anglia Ruskin University, and Music Therapy lead at national award-winning charity MHA. Ming's research interests are mainly within the field of dementia care. By conducting mixed-methods research, Ming studies the role of music therapists in personalising dementia care and supporting caregivers. In addition, he is interested in using psychophysiological techniques to investigate how melody, tempo and timbre facilitate targeted cognitive processes and emotion regulation. Ming is currently working on the UK arm of the international trial study HOMESIDE, funded by Alzheimer's Society.

Clare Barone is a qualified Music Therapist, (University of Roehampton) and professional flautist. She is a senior music therapist for the award-winning MHA Music Therapy service charity. Clare has spent 10 years working in dementia care, providing individual and group music therapy session in MHA's care homes. Promoting and developing the practice of music therapy in dementia care settings, supporting the MHA team of 25 music therapists. Clare has supported research in the therapeutic and preventive role of music therapy in care home settings collaborating in international projects with Anglia Ruskin University, Middlesex University and Padua University.

Giovanni received his PhD in Neural Engineering in 2017 and joined the École Normale Supérieure (Paris) immediately after. He is now working as a postdoctoral researcher at Trinity College Dublin and University College Dublin. Giovanni's scientific interests centre on understanding the brain mechanisms underlying natural auditory communication. He develops data analysis methods and apply them to brain electrical data (e.g., recorded with EEG) to identify the neural processes responsible for the transformation of a sensory stimulus into its abstract meaning. A first aspect of his research is methodological and has produced novel experimental and analysis frameworks to investigate cortical auditory processing. Then, he uses such novel methods to investigate the neural underpinnings of auditory perception, for example by assessing the validity of theories such as predictive processing. Finally, a third part of his work is translational and involves the application of his novel methods to study cognition across the lifespan.

Prof Dr Martine Van Puyvelde (Mpsy, Mmus, PhD Brussels), is a postdoctoral researcher at the Royal Military Academy (VIPER Lab) Brussels and professor at the Vrije Universiteit Brussel (BBCo Goup). She also works in collaboration with the Music Cognition and Communication Lab, Middlesex University of London and the Somatosensory & Affective Neuroscience Group at Liverpool JM University. Her research has investigated interaction synchrony between parents and infants (tonal synchrony and proto-musical aspects in mother-baby vocal interaction); music and cognition; touch in parent-infant interaction; and human performance in extreme environments (e.g., sleep study on-site in Antarctica at the French Station Dumont D'Urville in 2017-2018)

Michele Biasutti is Full Professor of Experimental Pedagogy, Director of courses for educating teachers & Chair of Research in Educational Technology at the Department of Philosophy, Sociology, Education and Applied Psychology, University of Padua (Italy). He is a member of the board of Italian Associations and Scientific Director of research projects financed by Italian and EU Institutions. He was the European coordinator of IP projects and participated in Tempus project such as the RUCAS and the LMPSM. Michele does research in ICT in education, e-learning, Education for Sustainable Development (ESD), Project evaluation, Research methods in education, Teacher Education, virtual creativity, Knowledge management, psychology and music education. His current project is 'Group Metacognition during CSCL'.

Dr Fabia Franco (PhD Bologna, BSc/MSc Padua) is Senior Lecturer in Psychology at Middlesex University London. Her research has developed across developmental science and life span music psychology. She established the Middlesex babyLab, a research laboratory dedicated to infant research and including observation facilities with AV digital support, sound-isolating booth, preferential looking/listening, Tobii eye-tracking, BioRadio for physiological measures. More recently, she established an interdisciplinary research group, the Music Cognition and Communication Lab (MCC Lab: mcclabmdx.com). She is a member of The British Psychological Society-Developmental Section, the Society for Music Psychology Research & Education, and she is a Life Member of Clare Hall (Cambridge).

Winnicott's theory of holding as the basis for a staff development programme for classroom practitioners at Children's Rehabilitation Centre, Minsk

Lisa Margetts

University of Roehampton

ABSTRACT

Music therapy consultation is a growth area that also speaks to a growing imperative for collaborative working in the profession (Hadley 2017). Research shows that classroom practitioners with no formal musical training can be supported by a music therapist to facilitate music sessions with children with special educational needs to enhance development and learning (Rickson 2012). This doctoral study responded to a request from Children's Rehabilitation Centre Minsk (CRC), Belarus for music therapy-based support in developing relationships with hard-to-reach children.

Using a robust mixed-methods design, the research investigated whether, and, if so, in what ways, Winnicott's theory of holding (1960), with natural processes of mother-infant interaction at the centre, was able to provide an accessible, practical framework to support the optimisation of relationships between classroom practitioners and children at CRC Minsk. This presentation illustrates the composite elements of the research fieldwork model, each essential in facilitating a safe learning process held by collaborative relationships between researcher and participants based on empathy, trust and respect.

An evaluation instrument was developed, which gave the theoretical structure for a new, staff development programme. This comprised three interrelated layers; principal considerations (valuing of roles and expertise, understanding of the method, language and structure, creativity and playfulness and space and time to reflect), content and delivery (theoretical teaching, experiential learning, observation, musical play and practice-based work) and a support package for participants including supervision and a staff workshop group. Results showed that the learning experience enabled participants to hold two levels of awareness in their work - a process of internal change in relation to children with complex needs which underpinned the growth of concrete musical relational skills. It was concluded that Winnicott's holding (ibid) is accessible, relevant and applicable within classroom practice at CRC to support the re-conceptualisation of relationships between staff and children.

KEYWORDS

Music therapy consultation, children with complex needs, Winnicott, Belarus,

REFERENCES

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Winnicott, D W (1960) 'The Theory of the Parent-Infant Relationship' In Winnicott D W (1990) *The Maturation Processes and the Facilitating Environment*. London: Hogarth Press pp 37-55

BIOGRAPHY

Dr Lisa Margetts, music therapist, researcher and writer is Honorary Research Fellow for the Department of Education, University of Roehampton. Her research interests focus on music therapy-based consultation with special education staff teams in the UK and overseas. She is currently developing a blended learning programme for classroom practitioners in Belarus.

“Meet the neighbours”; A Collaboration between Music and Art Therapy in Specialist Palliative Care

Lisa McAuliffe

Milford Care Centre, Castletroy, Limerick

ABSTRACT

Milford Care Centre provides Specialist Palliative Care Services in the Mid-West and includes a new 30 bed Specialist Palliative Inpatient Unit, opened in 2018. Summer 2019 saw a new joint Music Therapy and Art Therapy group taking place on the Unit. This group had evolved from a previous group established over several years called ‘Time to Unwind’, which focused on creating an open and therapeutic space for patients and their family/carers/friends to take “time out” from the medical environment.

It also evolved from patient feedback that there was a need to “meet the neighbours”, and that patients were experiencing feelings of loneliness and isolation while away from home.

What developed over the next 8 months was a semi-closed group based on referral criteria, taking place in a patient dayroom on the ward. The clinical goals of the group focused on peer support, socialisation, emotional expression, reminiscence/life review, and strengthening identity. Group members explored a variety of creative arts methods/techniques, including listening to live or recorded music, song-singing, instrument playing, and using and exploring objects and art materials in order to reminisce, relax or reflect with other participants and the therapists. Evaluation was through therapist observation and patient feedback. Investigations into standardized outcome measures are ongoing, with a view to piloting an outcome measure that will demonstrate the efficacy of the group. Feedback had been very positive, with patients reporting on the benefits of reminiscence, socialisation, and building relationships with other patients with specialist palliative care needs. Due to the Covid-19 pandemic group was ceased in March 2020, but plans to resume the group are ongoing, in line with public health.

KEYWORDS

Collaboration, Music Therapy, Art Therapy, Specialist Palliative Care

REFERENCES

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BIOGRAPHY

Lisa McAuliffe is currently working as a staff grade music therapist in Milford Care Centre, a Specialist Palliative Care Inpatient Unit in Limerick. She currently works with adults in specialist palliative care, and older adults in residential and day services. Other research interests include MT with adults who are deaf/Hard-of-hearing.

The story of Alma: fine motor skills rehabilitation through Music Therapy

Ana Pessoa & Anita Rose

Music Therapy, Hollenden Park Hospital, Hildenborough, England, Neuropsychology, Hollenden Park Hospital, Hildenborough, England

ABSTRACT

The case presentation poster will illustrate a retrospective case study of a patient diagnosed with Guillain-Barré syndrome, a peripheral neuropathy that involves degeneration of the nerves extending into the head, body and limbs (Burns, 2008). Alma (pseudonym) was admitted to a neuro-rehabilitation hospital for physical rehabilitation in early 2018. Months later she started attending Music Therapy (MT) sessions in order to assist her in regaining function and purposeful movement of fingers. Three disciplines were directly involved in Alma's recovery of fingers' function and hands' strength: Occupational Therapy, Art Therapy and MT. MT worked specifically in sensorimotor rehabilitation using one of the Neurologic Music Therapy techniques - therapeutic instrumental music performance (TIMP). In the first MT session Alma presented with the inability to functionally use both hands' ring finger (digitus IV) and little finger (digitus V). Knowing that "neuroimaging studies have (...) shown that (...) parietal, frontal, and cerebellar areas are involved in the process of rhythmicity" (Thaut et al. 2014, p10) and that Alma played the piano as a child, she was shown easy piano pieces to sight-read at the beginning of every session with the purpose of stimulating motor memory. She was also introduced to the C-Scale as a musical pattern to be repeated to work with all five fingers (TIMP). By session 3, Alma's digitus V involuntarily pushed a piano key down and by session 12 she was able to play the C scale at 60bpm steadily producing sound with both hands' five fingers. It appears that the memory of playing the piano and the C-Scale as a TIMP exercise has progressively activated Alma's muscle memory enabling her to produce sound and gradually regain function of all fingers (Shusterman, 2011).

KEYWORDS

muscle memory, fine movement, music therapy, neuro-rehabilitation.

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BIOGRAPHIES

After a successful career as a pianist, Ana completed her MA in Music Therapy and has been a full-time Music Therapist at the Hollenden Park Hospital since she qualified. She is also a certified Neurologic Music Therapist. Ana performs regularly, namely at the Portuguese Embassy in London, focusing on Portuguese classical music.

Dr Anita Rose is currently the Consultant Clinical Neuropsychologist and Director of Clinical Development for the Renovo Group. She has a passionate interest in Neuropsychology obtaining extensive experience in this field since 1998.

The Shifting Research-Teaching Nexus: Exploring the Multiple Roles of Student, Participant and Researcher in a Music Therapy Training Programme

Beth Pickard

University of South Wales

ABSTRACT

This presentation reflects upon the findings of a small-scale pedagogical research project which explored whether the lived experience of participating in a live research project enabled music therapy students to better understand the process of developing their own research protocol as part of their MA Music Therapy studies. Various dimensions of the music therapy curriculum are discussed in the literature (Bunt et al., 2014; Goodman, 2015; Holden, Coombes and Evans, 2018) but the acquisition of researchful thinking, a necessity of the HCPC (2013), is perhaps under-explored.

Through engaging with Healey's (2005) Research-Teaching Nexus, the multiple roles of student, participant, researcher and co-producer were defined, explored and reflected upon, to enable an experiential learning process to occur as students were invited to join the lecturer as co-researchers on a live research project, developed collaboratively.

This research project engaged the wider university community to capture their understanding of the discipline of music therapy. Students designed and delivered a mixed-methods questionnaire to capture the wider university community's perspectives, before collating and analysing the findings to disseminate within and beyond the university. Engaging in this project at the outset of the module enabled active learning about ethics, research methods, logistical elements and reporting procedures. It was also insightful to understand the wider interpretation of music therapy by colleagues and allies in other disciplines.

A Focus Group was held following submission of students' own research projects to evaluate to what extent the students felt they had been informed by their role as participants and researchers, as well as students on this module.

Emerging themes from the Focus Group thematic analysis will be presented as well as potential recommendations for the development of this pedagogical model to widen access and participation in research for future cohorts of music therapy students and practitioners.

KEYWORDS

Pedagogy, music therapy, active learning, research, higher education

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BIOGRAPHY

Beth Pickard is a Senior Lecturer and PhD Student at the University of South Wales. Her music therapy practice is aligned with an affirmative interpretation of disability, informed by her research in Critical Disability Studies. Beth's research explores how disability is socially constructed, interpreted and represented across disciplines and pedagogy.

What is the Wider University Community's Understanding of Music Therapy? Learning About Research Through Designing and Conducting a Research Project

Beth Pickard, Aled Mainwaring, Paul Fernie, Chrissy Fuller, Michael Goodman
& Erin Williams-Jones

University of South Wales

ABSTRACT

The university campus provides a unique microcosm of stakeholders who can give insight into the context for collaboration and exchange across disciplines allied to music therapy. As part of a final year MA Music Therapy module, students and their lecturer collaborated on a research project with a dual purpose. The first purpose was to explore the wider university's understanding of the discipline of music therapy. This may contribute to how the staff, students and visitors promote the field to their wider networks and gives the researchers a better understanding of how members of the public perceive the discipline. This offers an opportunity to identify gaps in understanding and potential areas for education amongst the wider population. The second purpose of the research project was to enable students to actively learn about research methods through engaging in a live research project. The proposed research question was refined through discussion of related literature (Abbott and Sanders, 2012; Gregory and Gooding, 2013; McFerran, 2016; Silverman and Bibb, 2018), and a mixed-methods questionnaire was developed collaboratively to include a mixture of qualitative and quantitative questions with topics including the music therapist's training and role, clients' musical skills, referrals and the music therapy process. Students led the data collection activity across the diverse departments at the university; including peers from other courses, academics, library staff, catering staff, security staff and members of other professional services. The results will be presented in a visual format to enable accessible engagement with this small-scale study. The researchers interrogated their initial assumptions on this subject to explore whether they were valid and to see if there were any patterns of significant interest within the results. Recognition of the wider university community's understanding of music therapy could support collaboration and exchange, as well as referrals and knowledge of the profession.

KEYWORDS

music therapy, higher education, research, perceptions,

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BIOGRAPHIES

Beth Pickard is a Senior Lecturer and PhD Student at the University of South Wales. Her music therapy practice is aligned with an affirmative interpretation of disability, informed by her research in Critical Disability Studies. Beth's research explores how disability is socially constructed, interpreted and represented across disciplines and pedagogy.

Aled is a third year Music Therapy student at the University of South Wales. He has a degree and a Masters in Sound Production. He is a multi-instrumentalist and has taught guitar, bass, drums, piano and ukulele through charity organisations and privately people of all ages and abilities.

Paul is commencing the third year of his Music Therapy MA at the University of South Wales. He is a professional DJ and music technologist, who also works with young people and their families in an edge of care service. Paul is fascinated by all things psychoanalytic.

Chrissy is a third year music therapy student at the University of South Wales. With an education/SEND background, she currently teaches music in a school for children with complex speech and language difficulties where she plans to embrace a dual role of

Michael is currently in his third year of an MA in Music Therapy. He is a drummer in a functions band and performs most weekends. He tutors drums and works as a Learning Support Assistant in a secondary school, where he delivers music lessons to students

Erin is a Trainee Music Therapist at the University of South Wales. Erin's previous work as a community musician led her to studying Music Therapy, with an interest in working with clients with learning disabilities and those recovering from substance m

Heavy Metal Music for Managing Mental Health and Wellbeing - Can Engaging with Extreme Music be Therapeutic?

Kate Quinn & Angela Glaves

Sheffield Hallam University

ABSTRACT

Heavy Metal Therapy is a community psychology and peer support project for people who enjoy heavy metal music and find it beneficial for managing their mental health and wellbeing. It is based on the principles of the recovery movement and informed by voice dialogue and narrative theory. While it is called 'therapy' this is not intended to be the same as individual psychotherapy or music therapy. It is predominantly an online resource, linked to social media, with the sharing of recovery narratives being a central feature, in addition to playlists, summaries of research and blogs. In this poster presentation we will summarise the theoretical and research basis for the project and discuss the possible therapeutic benefits of engaging with extreme music. We will also reflect on the role of social media and online approaches to engaging people in accessing resources and support outside of a traditional therapy setting. In illustrating these points, we will use a range of examples from users of the project who interact with the pages in a collaborative process between user and facilitator/administrator. We will consider the exchange of information between these parties and the extent to which this represents a co-production process.

KEYWORDS

Heavy Metal Therapy Mental Health

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BIOGRAPHY

Dr Kate Quinn is a clinical psychologist and fan of heavy metal music. She is interested in voice dialogue and community psychology approaches, and how we can engage people in mental health support beyond the therapy room, such as via social media.

Dr Anita Rose is well known in the field of Brain Injury and Chronic Neurological Conditions. She is very involved in research and published widely in peer-reviewed journals as well as several books.

Working collaboratively using Music Technology to compose music with children with PMLD

Edward Shipsey

ABSTRACT

I have been working using technology to collaborate in a composition with a class group of PMLD students in the SLD school I work at. I was inspired in this by various accounts of the use of music technology in Music Therapy (Magee and Burland 2008) (Cobbett 2009) (Magee 2013). I introduced this composition process to the group with the aim of providing students with new ways of hearing themselves and a reflection of their agency in the form of a recorded piece of music.

I took quite an active role in the creation of the project, delimiting the style of the music the arrangement and groove of the track. The students provided the samples/sounds from which this form was constructed and provided longer form solos. The samples were constructed of vocal samples and percussion hits, the solos were either vocal solos or played on keyboard.

The arrangement of their contributions into a tightly structured musical form gave them a new way of hearing themselves in relation to each other and to music. One student seemingly inspired by project was able to play a keyboard for a longer duration and with more intentionality and greater appreciation of pulse than I had ever heard her play with. The form and repetition of samples emphasised the musicality of the students, which staff commented on. It was quite noticeable how much more the students would vocalise when the track was playing, seemingly in response to hearing themselves back in this new manner.

The project culminated with the track being played in assembly in front of all the school, giving an opportunity for a class that rarely gets to present work in assembly to proudly share something with the rest of the school.

KEYWORDS

Music Technology, PMLD, Composition

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BIOGRAPHY

Edward Shipsey has been practising Music Therapy full time for the last five years in a special school in Hertfordshire. He has presented at a few conferences including the last BAMT conference.

Songs of Grief: A qualitative study exploring music therapists' perspectives on the role of songs in times of collective grief

Duncan Stagg

University of the West of England

ABSTRACT

Popular songs are often used by communities in times of collective grief, however little academic research was found into how or why this occurs. Semi-structured interviews were conducted with six music therapists in order to gain their insight into the role of popular songs in times of collective grief. Three overarching themes were generated from the data. 'The New Folk Music' explores how songs come to be adopted by communities in grief. 'Whitewashing Emotional Expression' explores the role songs can play in expressing and sharing grief in society. 'Songs as Anchors in Rough Seas' explores how songs can provide comfort and a means to regulate collective emotions. The research found links to Herman's (2015) stages of recovery from trauma model. Popular songs may help provide a sense of comfort, as described during the 'Safety' stage. Popular songs may provide an opportunity for meaning and emotional processing, as required during the 'Remembrance and Mourning' stage. Finally, individuals may find commonality with others through the participation and sharing of songs, a key component of the 'Reconnection' stage. This exploratory study also helped identify areas for future research.

KEYWORDS

Song, Collective, Grief, Trauma, Community

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BIOGRAPHY

Duncan is a singer/songwriter who has just completed his MA at the University of the West of England in Bristol. Before training, Duncan was a sound engineer who worked on tours and events throughout the UK, as well as working on events in the Middle East.

A review of the first twelve years of 'Approaches: An Interdisciplinary Journal of Music Therapy'

Giorgos Tsiris, Daphne Rickson & Varvara Pasiالي

Queen Margaret University; St Columba's Hospice Care, UK, Victoria University of Wellington, New Zealand, Queens University of Charlotte, USA

ABSTRACT

Peer-reviewed journals contribute not only to knowledge dissemination, but also to the formation of professional identities, communities and cultures. Contemporary developments in music therapy therefore are reflected in and are partly due to the respective development of journals in the field (Brooks, 2003; Tsiris, Spiro & Pavlicevic, 2014; Wheeler, 1988). Marking the first twelve years of 'Approaches: An Interdisciplinary Journal of Music Therapy', this presentation offers a contents analysis of the journal between 2009-2020. Approaches is the first English-Greek peer-reviewed music therapy journal. Since its establishment, it has become a leading open access journal internationally and the UK has a prominent place in terms of the journal's team, authors and readership.

This presentation provides a historical review of Approaches and of its development based on the outcomes of two studies (Tsiris, 2011; Tsiris, Rickson & Pasiالي, in progress). By exploring diverse aspects of the journal contents (e.g., author demographics, types of publications and methodological approaches), we consider the journal's contribution to music therapy and the wider music and health field. Building on the dialectical ethos of Approaches, this presentation seeks to promote an open dialogue regarding the journal's future direction.

KEYWORDS

Approaches, journal, review, content analysis, music therapy

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BIOGRAPHIES

Giorgos Tsiris is Senior Lecturer in Music Therapy at Queen Margaret University and the Arts Lead at St Columba's Hospice, Edinburgh.

Daphne Rickson is Senior Lecturer in Music Therapy at the New Zealand School of Music, Victoria University of Wellington.

Varvara Pasiالي is Associate Professor of Music Therapy at Queens University of Charlotte, USA.

Spirituality in music therapy literature: Trends, patterns and gaps

Giorgos Tsiris

Queen Margaret University; St Columba's Hospice Care, UK

ABSTRACT

Despite the rich spiritual roots of many music therapy practices and approaches, spirituality remains an underdeveloped research area in the field. In recent years, three common research areas have been identified in the field (Tsiris, 2018): (i) the relationship between music therapists' spirituality and their practice, (ii) the impact of music therapy on clients' spirituality, and (iii) clients' and/or their families' spiritual experiences in music therapy. Adopting a critical stance towards the emerging spiritual discourse in the field, this presentation presents a systematic review of spirituality in music therapy literature. The review findings offer an overview of the research literature in terms of its characteristics, including methodological orientations and foci, and they highlight potential trends, patterns and gaps. The findings are explored alongside those of previous reviews (e.g., Alvarenga et al., 2017) to explore implications and future directions for the music therapy field. The emergence of new research questions and of a critical conceptual framework associated to the study and practice of music, spirituality and health are discussed.

KEYWORDS

music therapy, spirituality, systematic review

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BIOGRAPHY

Giorgos Tsiris is Senior Lecturer in Music Therapy at Queen Margaret University and the Arts Lead at St Columba's Hospice, Edinburgh.

"When I play music, all the bad feelings go": making music with looked-after children and their carers

Anna Tyrrell

Nordoff Robbins

ABSTRACT

Children who are taken into care often have deep-seated fears and traumas which can inhibit their ability to form healthy attachments. The effectiveness of music therapy for addressing relational difficulties is highlighted by Nordoff and Robbins (2007) who state that music therapy "induces the functions of recognition, perception, and memory; intelligence, purposefulness, confidence come spontaneously into expression as the child becomes deeply involved.. not only in the..music.. but in his own self-realisation and self-integration..." (Nordoff and Robbins 2007:1).

Through clinical work with children who are looked after by the local authority, I have observed that collaborating with foster carers in the sessions has been especially impactful as a means of cultivating healthy bonds with their wards.

This poster explores some general ideas around attachment then presents in more depth the case of a 10-year-old girl living in foster care.

The girl was referred to music therapy because of the low mood she often experienced and the resulting low self-esteem. She became depressed when she was taken into care, and separated from some of her younger siblings, who were put up for adoption. Her carer was also particularly concerned over attachment issues and was keen to share in sessions together from the outset of therapy.

Her carer didn't have any prior musical experience and was initially sceptical about how effective the therapy might be. However, she began to notice that playing and improvising music together helped stabilise the mood in the room and was a viable tool in fomenting attachment. In addition, the carer found herself instigating musical play at home between her biological children and those she fosters.

The poster presentation concludes that music therapy offers a safe and engaging space where children in care, and their foster carers, may grow in mutual trust and playful relationship.

KEYWORDS

attachment; collaboration; foster care; music therapy

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BIOGRAPHY

Anna Tyrrell trained as a Nordoff Robbins music therapist, having formerly taught music both in Spain and the UK for 16 years. Her interest in working with children in care stemmed from several summers volunteering in a home for orphaned and abandoned babies and young children in Johannesburg.

A Collaborative Approach for the Benefit of Hospitalized Children with Progressive Chronic Illnesses in Romania.

Lois Paula Vaduva

Emanuel University of Oradea, Romania

ABSTRACT

Children who require extended hospital stays experience sadness, fear, anger, and risk having significant emotional trauma (Kazak et al., 2006). Given this reality, the faculty and students from Emanuel University of Oradea, Romania, started a collaborative program called Harmonies and Therapies for Children with Special Needs, through which 322 children benefited from music, art, and play therapy.

A study written in 2003 (Robb, 2003) demonstrated the help that music therapy sessions have in providing necessary structure and improving the level of enjoyment. During the project, for the music therapy sessions, the methods utilized were based on the Nordoff-Robbins model (Nordoff, Robbins, 2007).

In Oradea, art therapy proved to be an excellent tool in getting children to express their feelings without using verbal communication. (Favaro-Scacco et al., 2001, Wood, 1998). Play therapy can be a very effective way to help a child adjust to the traumatic experience of hospitalization (Sheuli, 2015; Moore, 2019). In Oradea, the therapy focused on socialization skills and the development of the individual child.

The purpose of this research was to analyze the effectiveness of these therapeutic interventions on hospitalized children with chronic progressive illnesses in Oradea, Romania. In order to assess, if the therapies fulfilled their aim, we completed clinical observation sheets before and after each session. The data processing was done with the SPSS program, and nonparametric methods of data processing were used due to the number of sessions conducted throughout the project (N = 47). The research showed that music, art, and play therapy had a beneficial impact in reducing anxiety and increasing the level of joy. As this is a new field in Romania, we are currently working on developing the first formal training program in music therapy at Emanuel University of Oradea, Romania, in collaboration with the University of West of England.

KEYWORDS

music therapy, play therapy, art therapy, hospitalized children, chronic progressive diseases in children

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BIOGRAPHY

Lois Paula Vaduva is a university lecturer in the music department at Emanuel University of Oradea. She did her undergraduate and graduate studies in Music at Emanuel University of Oradea, Romania, and her Ph.D. studies in musicology at the University of Arts "George Enescu," Iasi. She teaches music history, Hymnology, and Musical Aesthetics at Emanuel University of Oradea. Her main topics of research are the relationship between music and the socio-political context and music therapy, the latest publications being: *Romania's Stalinization and its Effects on the Romanian Musical Universe*, Ed. Muzicală, Bucharest, 2019; *The Influence and control of socio-politics in music*, Ed. Muzicală, Bucharest, 2019; 'The impact of music therapy sessions on children diagnosed with chronic progressive illness. A Pilot Program' *Studia Musica UBB Cluj*, Vol 2/2018, pp. 85-103.

Dr. Vaduva coordinated two grants through which the professors and students from the Music, Social Work, and Literature Departments of Emanuel University conducted music, art and play therapy sessions with hospitalized children diagnosed with chronic progressive illnesses. Currently, she is enrolled in the Music Therapy program at the University of West of England, Bristol, U.K, and is working on setting up the first formal Music Therapy training program in Oradea, Romania.

Annamaria Balla is a practitioner clinical psychologist and university lecturer at the Emanuel University of Oradea. Her field of research covers prevention mental and emotional illness to children and teenagers, and develop emotional resilience. Currently, she is interested in knowing the emotional and well-being mechanism for sick and hospitalized children.

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