



# Conference Book of Abstracts

The Curve Theatre, Leicester

17<sup>th</sup>-19<sup>th</sup> May 2024

**BAMT** BRITISH ASSOCIATION  
FOR MUSIC THERAPY



BAMT Conference 2024

Edited by Jonathan Pool

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British Association for Music Therapy

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Suzannah Scott-Moncrieff

Many thanks to those above who jointly shaped the ethos of the conference and created the programme.

Thanks to David Limmer for his support and contribution to developing the ethos of the conference, reviewing submissions and leading on development of the spotlight session on training. Thanks to Tessa Watson for her support in developing the ethos of the conference and reviewing submissions, and for her advice and wisdom. Thanks to Julie Sutton, Esther Mitchell and Emma Donnelly for their early participation in the programming committee.

### **Local Organising Committee Members**

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Priya Vithani

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**BAMT would like to thank the following institutions, organisations, charities and individuals for their support and engagement in the conference:**

## **Chroma**

Chroma works across the Health, Education and Social Care sectors and is the UK's largest and leading provider of HCPC regulated Creative Arts Therapies services. Chroma won the prestigious "Supporting the Industry" category at the 2022 PI Awards, and is rated "Outstanding" by Ofsted. Chroma is commissioned by NHS and private hospitals, brain injury case managers, local authorities, schools and residential nursing and care homes. It's team of 100+ art, drama and Music Therapists work nationally and collaboratively within MDTs and are fully supported behind the scenes by Chroma's experienced management team.



**Website:** <https://wearechroma.com/>

**Email:** [hello@chromagroup.co.uk](mailto:hello@chromagroup.co.uk)

## **The Music Therapy Charity**

The Music Therapy Charity UK has supported Music Therapy research for 55 years, underpinning our profession from its inception. The Charity especially funds large-scale doctoral research and scoping projects investigating underdeveloped areas of clinical practice. We support trainee Music Therapists through an annual nationwide bursary scheme. We also organise a bi-annual research conference, in collaboration with Music Therapy training organisations, which aims to present the projects that have been funded, and to further knowledge of worldwide research for Music Therapists. We are delighted that our President, Nicola Benedetti CBE, is passionate about the transformation music can bring across diverse populations.



**Website:** [www.musictherapy.org.uk](http://www.musictherapy.org.uk)

**Email:** [info@musictherapy.org.uk](mailto:info@musictherapy.org.uk)

**Twitter:** @MusicTherapyCha

**Facebook:** Music Therapy Charity

## Cambridge Institute for Music Therapy Research (CIMTR)

The Cambridge Institute for Music Therapy Research (CIMTR), at Anglia Ruskin University is a world-class, interdisciplinary research institute dedicated to advancing the understanding of Music Therapy and its ability to affect positive change on health and human wellbeing.



**Website:** [www.Aru.ac.uk/cimtr](http://www.Aru.ac.uk/cimtr)

**Email:** [cimtr@anglia.ac.uk](mailto:cimtr@anglia.ac.uk)

**Twitter:** @cimtr\_aru (twitter)

**Youtube:** [https://www.youtube.com/channel/UCWFipkeoZ\\_bYq6A3SEjyu7w](https://www.youtube.com/channel/UCWFipkeoZ_bYq6A3SEjyu7w)

**Facebook :** <https://www.facebook.com/musictherapyresearch>

**Newsletter:** <https://aru.us19.list-manage.com/subscribe?u=78fd7162101044e4f51c83ec1&id=200c2ce334>

## MHA

Founded in 2008, MHA is the proud employer of one of the largest teams of Music Therapists working with older adults in the UK.

Work focuses on addressing psychological challenges and supporting cognitive function and includes a high degree of collaboration with colleagues to broaden the impact of our clinical work into everyday living in Care Homes.



We lead on the implementation of the MHA Music Strategy, which sets out how music and Music Therapy enables residents and members to live later life well.

We are proud to have participated in several research projects; notably the MusiCare project in collaboration with Middlesex University which involved participants from across the organisation.

**Website:** [www.mha.org.uk](http://www.mha.org.uk)

**Email:** [music.therapy@mha.org.uk](mailto:music.therapy@mha.org.uk)

**Twitter:** @yourmha <https://twitter.com/yourMHA>

**Youtube:** @MHAonYouTube [https://www.youtube.com/channel/UCMZWRPmUZ2WUZmnP0RR-f\\_g](https://www.youtube.com/channel/UCMZWRPmUZ2WUZmnP0RR-f_g)

**Facebook :** @MHA <http://www.facebook.com/pages/MHA/116808125020589?fref=pb>

**LinkedIn :** @Methodist Homes MHA <https://www.linkedin.com/company/2659326/>

## TIME

Technology in Music Education UK (TIME) is an alliance of music educators, organisations and industry practitioners in the UK dedicated to supporting the use of Music Technology in Education. In collaboration with highly experienced teachers and music leaders, we provide information on the ever-growing range of music technology available to improve equitable access to all areas of music teaching, learning, composition and performance. We host conferences, events and new technology showcases to highlight the innovative new products supporting access to music. We offer free membership and also connect industry with education through our Corporate Membership scheme.



**Website:** [www.timemusicuk.org](http://www.timemusicuk.org)

**Facebook:** <https://www.facebook.com/techmusiced.org.uk/>

**Instagram:** [https://www.instagram.com/time\\_technologyinmusiceduk/](https://www.instagram.com/time_technologyinmusiceduk/)

**Twitter/X:** @TechnologyinMu1

## Conference Poster Prizes



This year's poster prizes will be awarded to the best poster on display at the conference, and will be judged on content, quality of presentation (poster design), and the insight each poster brings to the development of music therapy training, practice and research.

Two prizes are being awarded in the form of book tokens. We would like to thank SAGE Publishing, and Jessica Kingsley publishers (JKP) very much for their support.



**Jessica Kingsley  
Publishers**

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Spotlight Sessions

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Oral Presentations

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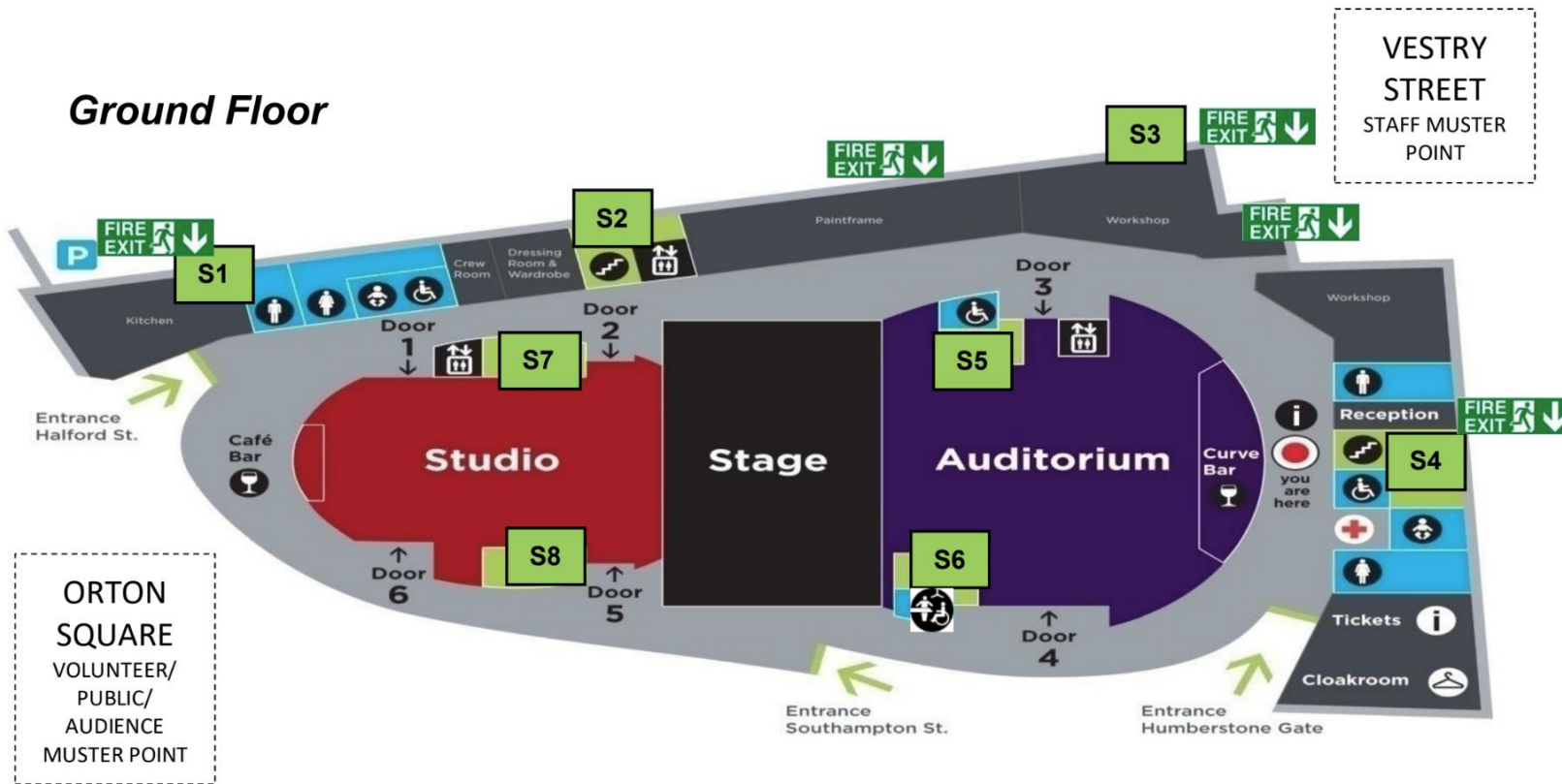
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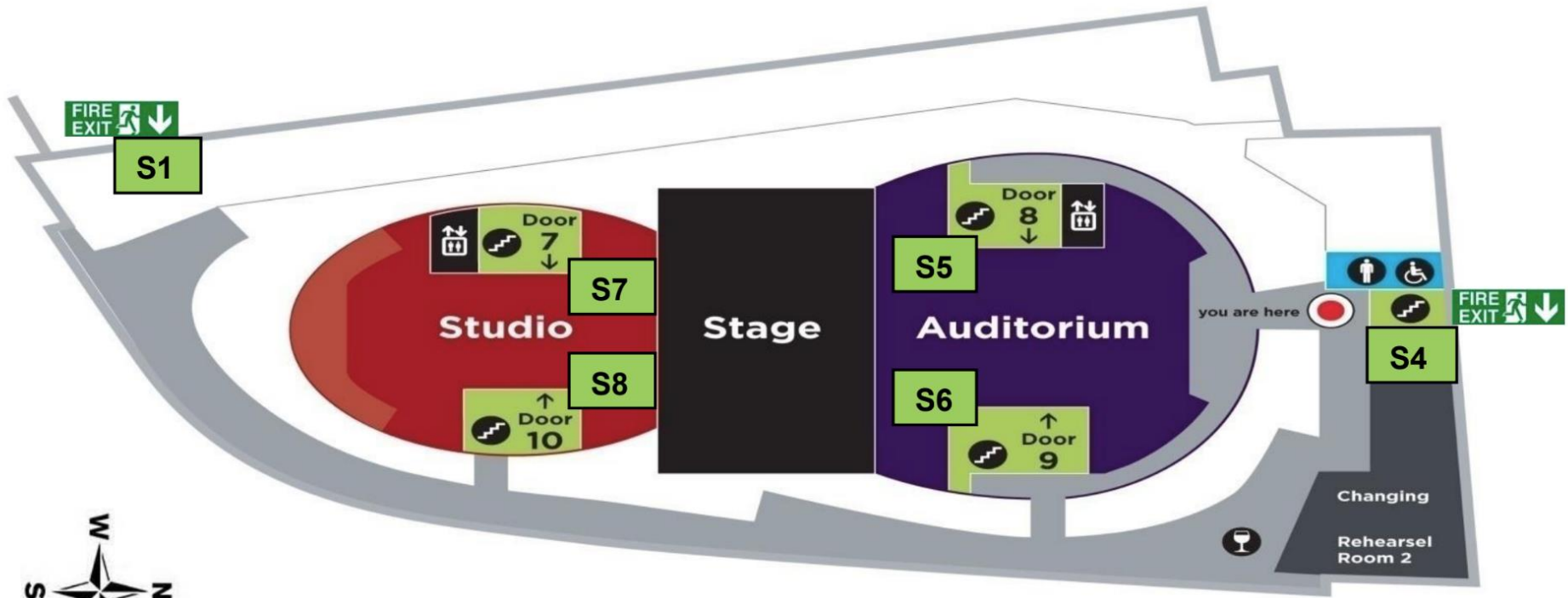
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# Map of The Curve area



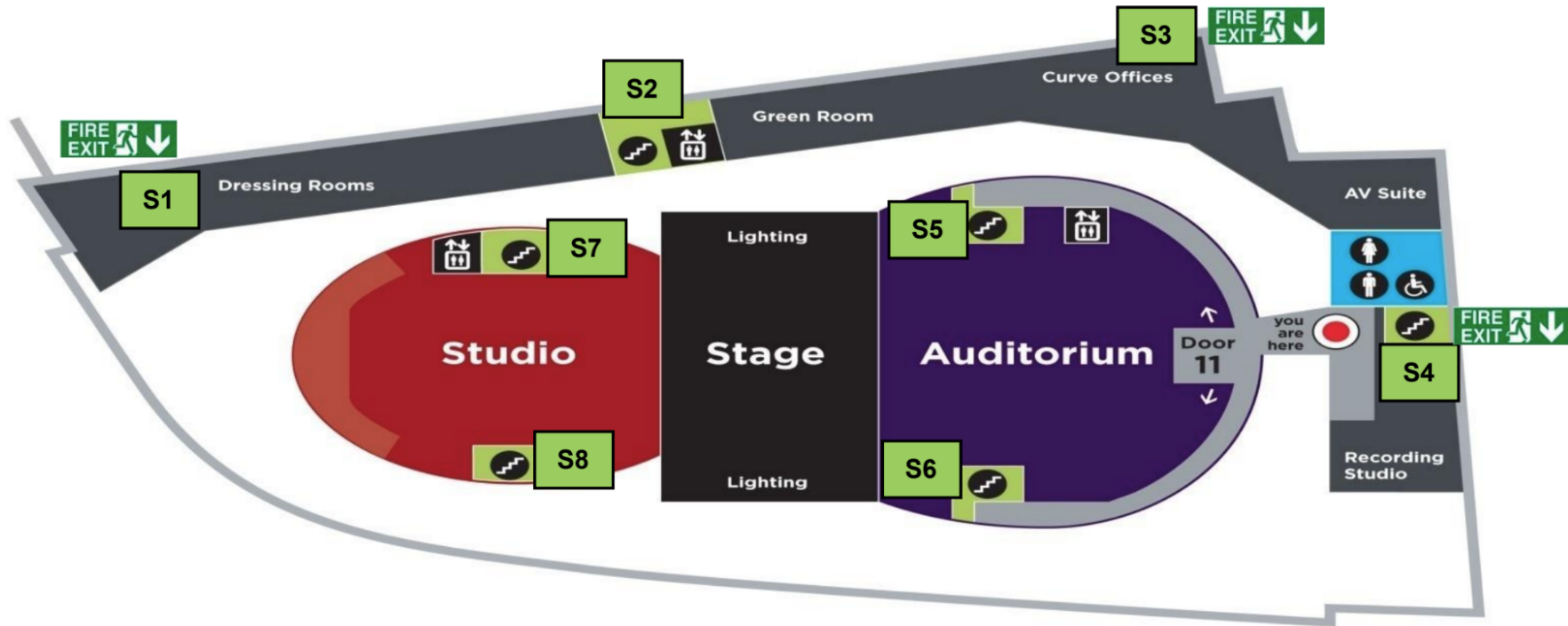


# Mezzanine (Rehearsal Room 2)

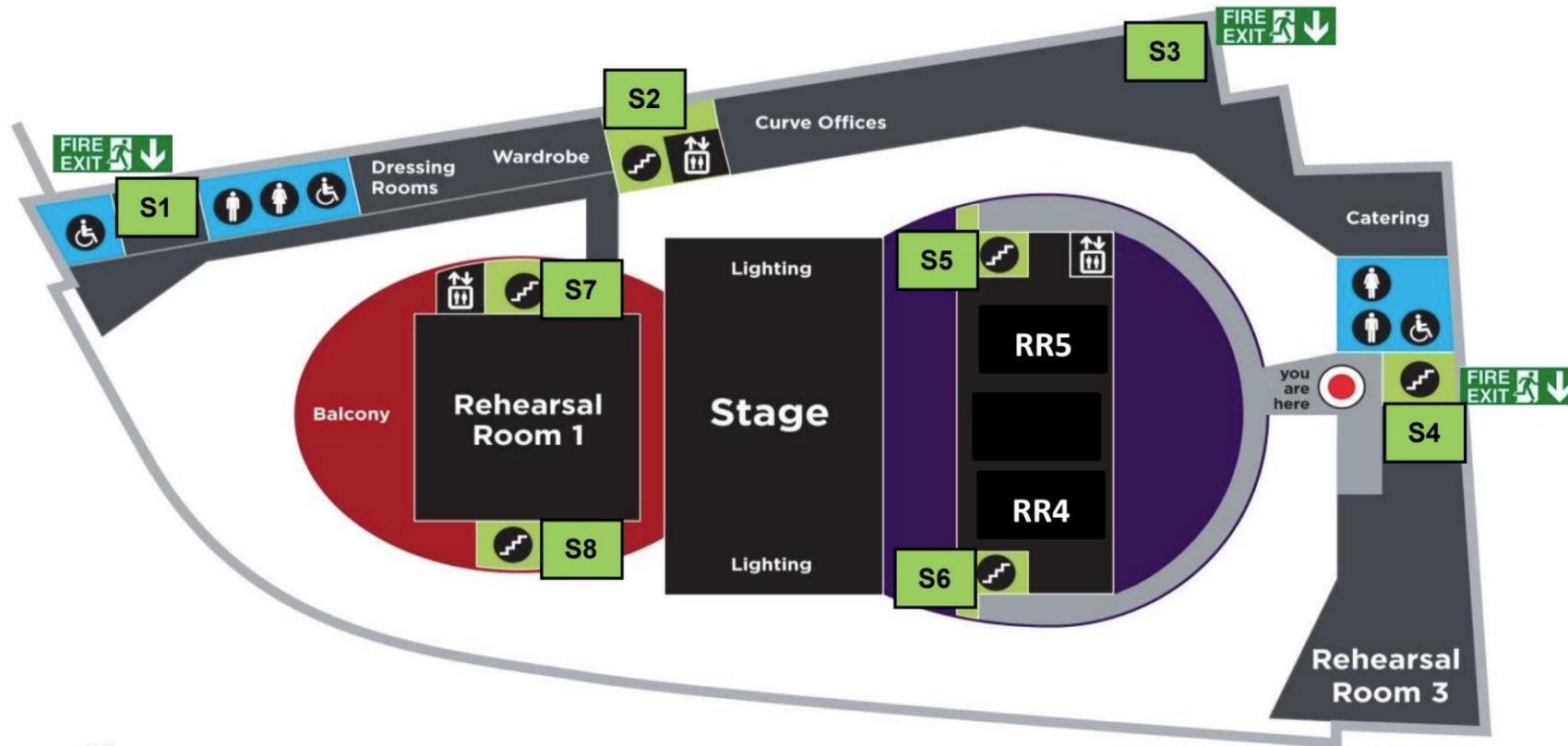


**S1** = Staircase Number

**1<sup>st</sup> Floor** (Dressing Rooms, Green Room, Offices)



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**S1** = Staircase Number

Please [click here](#) for the

Dyslexia friendly programme

## Friday meetings and evening events

<b>Friday 17th May</b>	
<b>14:00-16:30</b>	<b>PhD Symposium in Main Theatre</b>
<b>15:00</b>	<b>Trainee Event in Rehearsal Room 3</b>
<b>17:00</b>	<b>AGM in Main Theatre</b>
<b>18:15-19:00</b>	<b>Conference Reception</b>
<b>19:00-21:00</b>	<b>Opening of Conference by Eleanor Tingle (Chair of BAMT)</b> <b>Welcome from Jonathan Pool (Chair of the Programming Committee)</b> <b>MUSIC THERAPY - "WHERE ARE WE GOING AND HOW DO WE GET THERE?"</b> <b>First Spotlight by Professor Annie Heiderscheid and Professor Beverley Harden MBE</b> <b>Musical Response to the Spotlight led by the BAMT East Midlands Area Group</b>

# Saturday Morning

Saturday 18th May	Main Theatre	Rehearsal Room 1	Rehearsal Room 2	Rehearsal Room 3	Rehearsal Room 4	RR5	Mezzanine
08:15 to 09:00	Registration, Networking						
09:00	A Conversation on Music Therapy for Adopted Young People with the Adoption Community (Crystal Luk-Worrall, Hazel Thorpe, Jay Nicols, Preena Kerai, Sally Bouwman) (R)	Perspectives on Music, Music Therapy and Chronic Pain (Katie Fitzpatrick, Prof Hilary Moss, Caroline Hussey, Patricia O'Shea, Prof Bhuvanewari Ramesh) (R)	Music Therapy is a Radical Force for Social Justice in Institutions: Two Complementary Research Projects (Stella Hadjineophytou, Kate Apley)	Healing Journeys into Speech: Supporting Diversity Within Music Therapy Practices for Children with Selective Mutism (Kate Jones, Alphonso Archer)	(Please note this session begins at 08:30) Care, Carers and Cared-for: A Social Dreaming Matrix (Catherine Warner, Luke Annesley, Joy Gravestock)		How Has Your Training Prepared (or not Prepared) You to Deal with Issues Related to Race and Ethnicity in Your Clinical Practice? (Jonathan Tang, Davina Vencatasamy, Natalie Morrison, Preet Kalsi)
09:10			10 minute break				
09:20			"Music Therapy is an Established Psychological Clinical Intervention" Or is it? A Provocative Critique of Music Therapy's Attempt to Claim Authority and Distinction (Simon Procter)				
09:30							
09:40							
09:50							
10:00							
10:10							
10:20							
10:30 to 11:00	Break						
11:00	Music on Deaf Ears: The Importance of Disabled Perspectives (Emi Booth)	"We Are Monster" - Building a Global Community for Music Therapists of Colour (Michaela de Cruz, Hakeem Leonard, Jonathan Tang, Davina Vencatasamy) (R)	Selective Mutism: Beyond the Words (Joanna Turner, Anna Biavati-Smith) (R)	Interpreting in the Music Therapy Assessment Practice (Gustavo Gattino)	Zone Club - A Multi-arts Creative Community Project for Young Learning-Disabled Adults (Kari Bevis, Bob Heath, Alex Lupo, Luiza Moir, Mark Bishop, Sophie Cottle, Tim Walker, Will Lawton)	Central Principles for Contemporary Music Therapy Training: A Discussion (Tessa Watson, Catherine Warner, Claire Molyneux, Gill O'Dempsey, Guy Connelly, Pete Austin)	Finding Your Rhythm: A Personal Journey into Self-Awareness in Music Therapy (Kelly (Hsinl) Wang, Mary Chan)
11:10			10 minute break				
11:20			On Listening to the Client's Music Without Joining in: Drawing on Social Justice Perspectives and Critical Disability Studies (Martin Lawes)				
11:30							
11:40							
11:50							
12:00							
12:10							
12:20							
12:30 to 13:00	Posters						
13:00 to 14:00	Lunch and Posters						

ORAL PRESENTATIONS - 40 MINUTES	CREATIVE SUBMISSION - different durations	PECHA KUCHA - 20 MINUTES	POSTER SESSIONS
ROUNDTABLES - 90 MINUTES	WORKSHOPS - 90 MINUTES	WORLD CAFÉ - 90 MINUTES	(R) - RECORDED SESSIONS

# Saturday Afternoon

13:00 to 14:00	Lunch and Posters						
14:00	Music Therapy Conversations - An Overview (Luke Annesley, Rachel Darnley-Smith, Tilly Mutter, Davina Vencatasamy) (R)	Engaging with the Revised HCPC Standards of Proficiency as an Opportunity for Growth in Our Understanding of Disability in the Music Therapy Profession (Hilary Davies, Beth Pickard, Tara Roman, Stella Hadjineophytou) (R)	"I Feel Seen... I Feel Heard... My Voice is Making a Difference" Exploring and Developing Service User Involvement Beyond the Music Therapy Room (Sabina Mari, Laura Al-Bandar, Stephen Griffiths, Mo Nadd, and Nicky)	Traditional Instruments, Music Technology and VR - Innovative Approaches to Music Therapy for Children with Autism (Alphonso Archer)	How to Regulate Your Nervous System and Avoid Burnout: A Self-Care Workshop by Music Therapists (Nicola Demosthenous, Priya Vithani, Marianne Rizkallah, Rivka Gottlieb)	The Development of a Music Therapy Dental Service for Children with Complex and Integrated Medical Care Needs (Alison Sweeney, Dr. Eleanor McGovern, Elizabeth Elard)	How Do We Honour Diversity (Including Our Own) in Our Practice? What Implications Does This Have for Our Own Nuanced (and Shifting) Identities as Musicians and Music Therapists? (Josie Nugent, Neil Foster)
14:10							
14:20							
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14:50							
15:00							
15:10							
15:20							
15:30 to 16:00	Break						
16:00	Moving Towards a Neurocosmopolitan Approach: A Repositioning of Music Therapy Practice with Autistic People: from a Lived-Experience Perspective (Hilary Davies)	Ethical and Emotional aspects of Paediatric Care: "Best Interests" (Melanie Thomas, Amy Humphreys) (R)	What should Music Therapy on the Neonatal Unit look like in the UK? Listening and reflecting on the experiences of music therapist and parents from UCLH neonatal unit (Kirsty Jane plus guests) (R)	Home-based Family Caregiver-Delivered Music and Reading Interventions for People Living with Dementia (HOMESIDE): An International Randomised Controlled Trial (Ming-Hung Hsu, Jodie Bloks, Nina Wollensberger, Sarah Crabtree, Helen Odeh-Miller)	What particular theories, methods or techniques are found most effective by Music Therapists when working with female victims of intimate male partner violence (IMPV)? (Luiza Moir, Amanda Mathieson)		
16:10							
16:20	5 minute break	5 minute break	5 minute break	5 minute break	5 minute break		
16:30							
16:40							
16:45	The Music Therapy Student: Behind the Mask (Beth Brown, Emma Jones, John Kearney & Rachel Pell)	A Feasibility Project: Music Therapy Groups for Adults with Tourette Syndrome (Lizz Lipscombe)	Star Group - a multi-disciplinary therapeutic approach to supporting infants with complex disabilities and their carers (Sarah Forshaw, Hannah Shors)	"How do I Design Online Music Therapy Sessions for Carers?" A Protocol-led Rapid Review into the Needs and Intentions for Family Carers of People with Huntington's Disease and Other Neurodegenerative Conditions (Evelyn Mason)	"You have to Leave Something of Yourself at the door": A Qualitative Study of Cross-Cultural Supervisory Experiences of Trainee and Qualified Music Therapists of Colour (Rachel Siex Li Knowles-Matthews)		
17:05							
17:15 to 18:15	10 minute break  <b>Spotlight Session: BRINGING TO LIFE EDIB CHALLENGES AND SUCCESSES IN MUSIC THERAPY TRAINING: LISTENING TO THE EXPERTISE OF THOSE WITH LIVED EXPERIENCE</b> (Neviella Dowds, Donna Eaton, Kelly Fraser, Hakeem Leonard, Laura O'Neill, Ellie Ruddock, Catherine Warner) (R)						
18:15 onwards	Hari - 6.15 - 7.15pm, Festival starts at 7.15pm						

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# Sunday Morning

Sunday 19th May	Studio Theatre	Rehearsal Room 1	Rehearsal Room 2	Rehearsal Room 3	Rehearsal Room 4	Rehearsal Room 5	Mezzanine
08:15 to 09:00	Registration, Networking						
09:00	Experiences of Neurodivergent Music Therapists: Advocating for Change in Our Ways of Working with Neurodivergent Clients while Navigating Our Own Identities and Needs (Laura Cook, Alice Nicholls, Clea Knight, Hilary Davies)	The Role for Music Therapy in Interdisciplinary Assessment and Rehabilitation of Children and Adults with Prolonged Disorders of Consciousness (Wendy Magee, Dee Gray, Rebecca O'Connor, Jonathan Pool, Claire Wood) (R)	Social Location in Relational Connection: Reflections of a Black Femme Music Therapy Supervision Group (Jasmine Edwards, Lauren Ragan, Natasha Thomas, Reggina Thompson, Davina Vencatasamy)	A Group experience... What's it really like to train as an Austin Vocal Psychotherapist? (Sarah Gummett-Hart, Chier Morris, Jayne Sewell, Tina Warnock)	Isolation to Empowerment: The Stories of a Medium Secure Adolescent Mental Health Unit and the Vital Role that Music Therapy Plays (Jonathan Cousins-Booth, Bea Wilson, Young People & Staff members from a Medium Secure CAMHS Unit)	Exploring Music Therapists' Experiences and Challenges of Working with People with Eating Disorders (Hoi Shuen Chan)	
09:10							
09:20							
09:30							
09:40							
09:50							
10:00	Growing Music Therapy in the Global South (Bethan Shrubsole)						
10:10	Refreshments and Posters						
10:20	Posters						
10:30 to 11:00	Posters						
11:00 to 11:30	Posters						
11:30	How to Turn Your Therapist Queer: Evolutionary Encounters that Transform (Ian Grundy)	Using Supportive Music and Imagery (SM) to support Eye Movement Desensitisation and Reprocessing (EMDR) trauma processing sessions with bereaved parents (Crystal Luk-Worrall)	Time to Listen not Just to the Music: The Impact of a Holistic Multi-Disciplinary Approach as Told by a Client with FND (Clare Maddocks, Anne Wilson) (R)	An Experiential Workshop Introducing and Exploring the Free Improvisation Techniques Taught by Alfred Nieman's Atonal Improvisation at Piano (Ann Sloboda)	Songwriting, Sexuality and Gender Identity: A Covid-19 Case Study (Anthony Voelcker)	An Anti-Racist Book Group: Using Literature, Music and Somatic Exercises Toward Creating New Culture (Suzannah Scott-Moncrieff, Michaela de Cruz, Davina Vencatasamy, Julie Hogarth, Kirsty Jane, Claire Wood)	
11:40							
11:50							
12:00							
12:10							
12:20							
12:30	10 minute break						
12:40	Finding a Happy Place and a Musical Heart: Bringing music therapy to adolescents in a youth justice setting (Emily Druce) (R)	Where Are We Now? An Inspection of the Current Interface between Music Therapy and Community Music (Jenny Laiths) (R)	Therapeutic Songwriting and Motor Neuron Disease in Palliative and End of Life Care (Tom Crook)	Empowering and identity building: The function of a multi-disciplinary music group for preschoolers in a children's hospice as a transitional space for families (Caroline Anderson, Ann South)			
12:40							
12:50							
13:00 to 14:00	Lunch						

ORAL PRESENTATIONS - 40 MINUTES	CREATIVE SUBMISSION - different durations	PECHA KUCHA - 20 MINUTES	POSTER SESSIONS
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# Sunday Afternoon

13:00 to 14:00	Lunch
14:00	Spotlight Session: <b>"EMERGENCY: MUSIC THERAPY IN A CLIMATE CRISIS"</b> (Natasha Thomas, Deborah Seabrook, Jim Davey-Hewins, Suzannah Scott-Moncrieff) (R)
15:00	Poster Prize
15:10	(Claire Molyneux) The 2024 Tony Wigram Fellowship Lecture at the BAMT conference <b>'Everybody's joining in': practices of collaboration in research and group music therapy with people living with dementia.</b> <i>The Lecture will be introduced by Emeritus Professor Helen Odell-Miller OBE; and Dr Rachel Darnley-Smith: Chair and Vice Chair of The Music Therapy Charity.</i>
15:50	Lifetime Achievement Award
16:05	Closing Ceremony
16:15	Close

ORAL PRESENTATIONS - 40 MINUTES	CREATIVE SUBMISSION - different durations	PECHA KUCHA - 20 MINUTES	POSTER SESSIONS
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# Conference Events

## Friday 17<sup>th</sup> May

2pm - 4.30pm - PhD Symposium (Main Theatre)

3pm - 5pm - Trainee Day (Rehearsal Room 3)

6.15pm - Conference Reception (Foyer)

7pm - Opening of Conference by Eleanor Tingle  
Welcome by Dr. Jonathan Pool (Main Theatre)

7.20pm - Spotlight Session:

*Music Therapy – Where are we going and how do we get there?*  
(Main Theatre)



Prof. Annie Heiderscheid



Prof. Beverley Harden MBE

## Saturday 18<sup>th</sup> May

5.15pm - Spotlight Session:

Bringing to life EDIB challenges and successes in Music Therapy training: Listening to the expertise of those with lived experience



Neviella Dowds



Donna Eaton



Kelly Fraser



Laura O'Neill



Dr. Hakeem Leonard



Ellie Rudduck

## 6 - 7pm - Hari Trivedi

Hari Trivedi, a musician with a classical background, has been playing the tabla since he was a child. Throughout his career, he has had the opportunity to record in studios and perform with various artists from different genres such as jazz, Indian classical, choirs, orchestras, world fusion bands, and even tabla solos. Hari is constantly pushing the boundaries of where the tabla can be heard, always seeking new and innovative ways to showcase its versatility. Music is not just a hobby for him, but a true passion. Under the producer name Ishan-Sattva, he creates a unique blend of music that ranges from chillout and lounge vibes to spiritual and meditative soundscapes. He has just released his third studio album "Think of Echoes". In addition to his musical endeavors, Hari also uses sound meditations with singing bowls and holistic massage therapies to help individuals find inner peace. He truly embodies the role of a healer through the power of music.



## 7pm - Lesta Festa

A strange and wonderful music scene has grown in Leicester, UK recently, based on the idea that women of all ages can learn to play punk-style, create their own songs and go on stage to genuine cheers and rapturous applause. These all-women Unglamorous bands are great songwriters who bring their meaningful life experiences and self-assured wit to a whole new seam of art-rock.

The project, or more accurately, the movement was started by Ruth Miller, a 'failed 1990s DIY indie-pop creator' who found a new enthusiasm for making music as she approached 60 by going back to her punk roots. First she formed The Verinos, writing songs with just a few chords and playing about with concepts of humour, anger and wisdom to make the band something that others could relate to – and they did.



Velvet Crisis

From the very first Verinos gig in November 2021, the Unglamorous idea of ordinary women starting bands has attracted media interest from all over the world, and a following of women of all ages who want to get started in bands.

A series of music workshops for women in January 2022 led to more bands forming, following Ruth's unique learning methods to hit Leicester with a bang on International Women's Day at Duffy's Bar in March 2022. The 66 Days to Your Debut method was born, and repeated in January 2023 and April 2023, culminating in a huge all-dayer at firebug in September 2023.

The bands have become more accomplished, and the model has spread beyond Leicester, with three bands forming in Folkstone! But the passion, the energy, and the sheer enjoyment that being in bands brings is still the driving force behind Unglamorous.

And tales of our achievements spread – with multiple TV appearances and documentaries. In fact, for 6 months you couldn't go to an unglamorous gig without at least one film crew being present. You can see the ARTE documentary [here](#).



All the more remarkable was the fact that Ruth achieved all of this while bravely dealing with a terminal cancer diagnosis. She hid it well, ever the performer, the mentor, the friend and the role model. Unfortunately she lost her battle in October 2023.

The entire Unglamorous family has been rocked by this, but as we process, what remains is our love of our musical sisterhood, our joy at performing on stage, and the memory of a mentor who was always pushing us to go bigger, do better and be authentic.

And so, in her memory we push forward. More bands than ever, more music than ever, more songs than ever and more determination than ever, we are too big for just one day.

So we are launching a musical takeover of Leicester – the International Women's Weekender! 3 different gigs, different lineups and different venues but all very much in the spirit of what Ruth has started. And we are bringing our Unglamorous Folkstone sisters along for the ride! We have more to say, more to show than ever. And we can't wait to see you there.

## TM Official



TM Official, a dynamic 23-year-old hip-hop/UK rap artist, is swiftly carving out his place in the music scene with his remarkable lyrical prowess and distinctive cadence. With a passion for storytelling woven into every verse, TM Official captivates audiences with his raw authenticity and infectious energy. His debut mixtape, 'Star-Gazing,' serves as a compelling narrative of his journey, offering listeners a glimpse into his world and experiences. Through his music, TM Official invites fans to join him on a mesmerizing exploration of life's highs and lows, delivering a sound that resonates deeply with audiences across the city and beyond.

As he continues to evolve as an artist, TM Official remains dedicated to pushing boundaries and pushing the envelope, poised to leave an indelible mark on the world of hip-hop.

Music Link: [https://www.youtube.com/watch?v=22lWz3lbTv4&list=PLU69xNj1ca2\\_9RPtMqCHWq-FADNA-otTo](https://www.youtube.com/watch?v=22lWz3lbTv4&list=PLU69xNj1ca2_9RPtMqCHWq-FADNA-otTo)



## Sunday 19<sup>th</sup> May

2pm - Spotlight Session:  
Emergency! Music Therapy in a Climate Crisis



Deborah Seabrook



Natasha Thomas



Jim Davey-Hewins



Suzannah Scott-Moncrieff

3pm - Poster Prize Presentation

3.10pm - Tony Wigram Fellowship Lecture  
'Everybody's joining in': practices of collaboration in research and group Music Therapy with people living with dementia



Claire Molyneux

## 15.50pm: Lifetime Achievement Award and Closing Ceremony

### Lifetime Achievement Award

The BAMT Lifetime Achievement Award was established in 2011 to acknowledge and recognise the work of leading Music Therapists in the UK. Developed by Angela Harrison (then Chair of APMT/BAMT), Helen Odell-Miller, Leslie Bunt, Wendy Magee and Julie Sutton, the Award is given to Music Therapists who have made an extraordinary contribution to the development of the profession in the UK, Europe and Worldwide.

Previous recipients have included Prof Tony Wigram, Pauline Etkin OBE and Kay Sobey for their outstanding contributions to the profession. You can find out more about their work at <https://www.bamt.org/about-british-association-for-music-therapy/lifetime-achievement-award.html>

## Welcome from Eleanor Tingle, Chair of BAMT Trustees

The British Association for Music Therapy (BAMT) is delighted to host the 2024 BAMT Conference '*About All of Us, For All of Us, By All of Us*'. We hope that the conference will bring together Music Therapists from throughout the UK, and internationally, to learn from one another, engage in creative discussion, and to celebrate Music Therapy's power to transform the lives of those with whom we work. This conference is a first for BAMT in many ways as the Conference Committee has sought to act on feedback from membership, adjusting the programme and content accordingly whilst seeking to maintain high quality presentations and a range of papers highlighting research, reflection, pioneering practice and innovation in Music Therapy. We are delighted that the Conference will take place at the Curve Theatre in the heart of Leicester: another first for BAMT as we meet in a setting which represents excellence in the arts at the heart of a city community.



Our thanks go to Jonathan Poole, Chair of the Programming Committee, Davina Vencatasamy, Chair of the Local Organising Committee, to all those on the Conference Organising, Programming and Local Organising Committees, to the operational team of BAMT, in particular Andrew Langford, BAMT Chief Executive, Usha Aravinth, BAMT Operations Director, and Clare Maddocks, BAMT Education and Research Officer - all of whom have worked long hours in order to deliver the best possible conference experience. Thanks also to those at the Curve Theatre who have helped with arrangements, and to all who have advised and contributed. Particular thanks to all who are presenting, and to all attending as we seek to talk, enhance our learning, and together celebrate the Music Therapy community.

Each of us, as clinicians, researchers, educators, or those with a particular interest in learning more about Music Therapy, holds a valuable and unique insight not only into what Music Therapy is now, but all that it can be. As we seek to deliver more and better services to a greater number of people, we move forwards by working to support and learn from each other. '*About All of Us, For All of Us, By All of Us*' means seeking to understand and celebrate the lived experiences that, individually and collectively, we bring to our work; further developing clinical and academic enquiry into this understanding; and moving forwards through our joint endeavour to ensure that Music Therapy reflects the best of all we can be and do when making music with those we seek to therapeutically work with.



## Welcome from Dr Jonathan Pool, Chair of the Programming Committee



On behalf of the Conference Organising Committees, I would like to introduce the fifth BAMT conference.

We return to a mainly in-person event at our chosen venue, The Curve Theatre, a state-of-the-art theatre based in the heart of Leicester's vibrant Cultural Quarter. The building itself was designed by the acclaimed architect Rafael Viñoly and is said to offer a unique visitor experience where audiences are able to view the theatre making process and peek behind the scenes. As a charity, the Curve supports people from a range of ages and backgrounds, with a focus on enablement, accessibility, and participation in the arts for all. In this way, it seems to be an apt venue to host a conference like ours with an ethos that focuses on inclusivity and participation of a diverse group of voices.

This weekend we welcome almost 350 delegates to the conference from different parts of the world and walks of life. We will hear the voices of lived experience more clearly than ever before. We will learn about new thinking in topics around teaching, practice and research. We will engage in discussions about subjects that are important and pertinent. We will take home knowledge and skills that will feed our development and the Music Therapy we provide.

I hope that over the weekend, you take the opportunity to catch up with a variety of presentations, workshops, world cafes and round tables. We hope that the conference programme stimulates vibrant discussions and gives you an opportunity to connect with each other. This year, our Saturday evening entertainment takes the form of a wide variety of musical experiences from the chilled, meditative soundscapes of Hari to the acerbic songwriting wit of Lesta Festa to the rhythmic storytelling of TM Official.

The spotlight sessions in this conference focus our attention on important issues for us as practitioners, students, educators and inhabitants of a shared, natural world. The programme has been curated to enable a diverse selection of topics and voices to be heard, many of whom will be heard for the first time.

Our sincere thanks go out to all those who proposed contributions for this new type of conference. We were very impressed with the number and quality of the proposals. This made our decisions regarding selecting which contributions to include very difficult. It also

shows us that there is a lot of really interesting and inspiring work going on that will undoubtedly feature in future conferences.

I would like to take this opportunity to thank each person who has worked tirelessly to create this programme, the space in which we come together, and for finding ways to meet the high standards of the conference while trying to remain as inclusive as possible.

I wish all our delegates, speakers, chairs, moderators and sponsors a fantastic weekend. I hope you leave the conference on Sunday feeling stimulated, challenged and nourished by the contributions and discussions; connected with your fellow Music Therapists with whom you share a passionate interest; and involved in this community that uses Music Therapy for the benefit of other human beings.

Many thanks and best wishes to you all,

Jonathan Pool



## Spotlight Sessions

Spotlight Session  
Friday, 7.20pm - 8.20pm

## **Music Therapy - “Where are we going and how do we get there?”**

**Professor Annie Heiderscheit and Professor Beverley Harden MBE**

### **ABSTRACT**

Annie Heiderscheit, Professor of Music Therapy & Director of Cambridge Institute for Music Therapy at Anglia Ruskin University, and Beverley Harden, Professor at Winchester University and Deputy Chief Allied Health Professions Officer (England), will discuss how Music Therapy can be developed even further and become a more established profession within holistic care, support and treatment in the range of sectors Music Therapy is, or could be, extremely effective.

### **BIOGRAPHIES**

**Annie Heiderscheit**, Ph.D., MT-BC, LMFT is Professor of Music Therapy and Director of the Cambridge Institute for Music Therapy Research. She has over 20 years of experience conducting research and teaching undergraduate and graduate courses and over 30 years of clinical experience in a variety of healthcare and community-based clinical settings in the US. She has served in various leadership positions in the World Federation of Music Therapy (WFMT) including president, past president, and editor of Music Therapy Today, as well as chair of communications for the International Association of Music and Medicine (IAMM), and on the research committee for the American Music Therapy Association (AMTA). She frequently lectures and presents internationally and nationally and has published extensively on her clinical work and research in over 25 chapters books and numerous peer reviewed journals. She has authored chapters on Music Therapy in eating disorder treatment, addictions, depression, spirituality, guided imagery and music, and surgical and procedural support. She edited *The Creative Arts Therapies in Eating Disorder Treatment* (2016), co-authored *Introduction to Music Therapy Practice* (2018), *Composition Methods in Music Therapy Practice* (2022), and edited *Clinical decision-making in Music Therapy: Case studies* (2023). She is currently writing on *Recreative Methods in Music Therapy* and *The Art of Facilitating Music & Imagery Experiences*. Dr. Heiderscheit also serves on the editorial boards of various peer-reviewed journals including *Music Therapy Perspectives*, *Creative Arts & Expressive Therapies*, *Music and Medicine*, *Trends in Alternative & Complementary Medicine* and regularly reviews articles for various peer-reviewed journals.

**Professor Beverley Harden** is the Deputy Chief Allied Health Professions Officer for England, National Lead for the Allied Health Professions and multi-professional Advancing Practice for NHS England’s Workforce, Training and Education Directorate. Beverley was awarded an MBE in the King’s New Years Honours list for services to healthcare and is a Fellow of the Chartered Society of Physiotherapy.

Since 2018 she has led work in her current role across England to enable employers to realise the full workforce potential of the 15 Allied Health Professions, secure and grow the future workforce and develop the skilled allied health support, assistant practitioner and technician workforce.

Beverley also leads the national Multi-professional Advancing Practice programme, establishing the Centre for Advancing Practice to bring together clinical and education experts from across professions

to develop educational and career pathways for enhanced, advanced and consultant level practice. This is enabling more highly skilled staff to pursue more inclusive clinical career opportunities as advanced and consultant practitioners.

With extensive senior NHS leadership experience, Beverley has managed a variety of large multi-professional cross healthcare services and led Trust Education Services. She has led complex service and workforce transformation across systems and as part of the national NHS England New Models of Care team. Beverley has worked as an Allied Health Professions Lead for over a decade across local, regional and national portfolios.

As a Physiotherapist she worked as an expert clinician in critical care and with patients with chronic respiratory failure requiring home ventilation and rehabilitation to optimise person centred quality of life outcomes. Beverley has volunteered extensively across the Chartered Society of Physiotherapy, most notably in establishing safe and effective national on call standards and guidance.

As a Visiting Professor at the University of Winchester, she continues her research activity and is committed to the development of education and training to optimise workforce capability across the workforce. Outside of the NHS Beverley is a Board Trustee for Carers UK and, as a carer herself, is a passionate advocate for unpaid carers across the UK.

Spotlight Session  
Saturday, 5.15pm - 6.15pm

**Bringing to life EDIB challenges and successes in  
Music Therapy training:  
Listening to the expertise of those with lived experience**

**Neviella Dowds, Donna Eaton, Kelly Fraser, Dr. Hakeem Leonard, Laura O'Neill, Ellie Ruddock, Cathy Warner (Chair)**

**ABSTRACT**

This spotlight session offers a stepping stone into a collective conversation around the complexities of EDIB experiences in Music Therapy training. The session will foreground the lived experience of new members of the profession identifying as belonging to marginalised groups, through connecting in dialogue with trainers from the UK and USA. Lived experience can be considered as expertise. The spotlight will celebrate contributors' differences, resilience and resourcefulness, and the depth of wisdom they have to offer the Music Therapy profession.

Recently the momentum is growing to centre the voices of historically marginalised groups within Music Therapy practice, reflected by some progressive shifts in training.

Comprehensive representation of trainee and trainer voices is perhaps not realistic for this session. However, the panel aspires to begin the conversation in a spirit of courage, compassion, and curiosity, rather than to present definitive solutions. Sharing contributors' stories brings hope that those living with related experiences may also feel seen and empowered.

Following five short creative presentations, where panellists each explore how obstacles were overcome during training, the debate will be widened through chaired discussion and interactive technology. The intention will be to foreground underrepresented audience voices. A collective musical offering will bring the spotlight to a close, but not the conversation. There will be further opportunities during the conference to respond personally to the themes that arise.

**BIOGRAPHIES**

**Neviella Dowds (Nav)** brings the new perspective of a Black female rap/hiphop artist. Based in Birmingham, she is shortly to graduate as a Music Therapist from the University of the West of England and is researching and has already incorporated rap, HipHop and DJing into Music Therapy practice.

**Donna Eaton** graduated in Music Therapy (MA with distinction) in 2023. She brought to training, lived experience of chronic mental illness. This influenced her dissertation, presenting it as an autoethnography, and is the reason for taking part in this spotlight event. Working for NESSie, she now practises in children's mental health.

**Kelly Fraser** is a highly experienced lecturer who recently completed her MA in Music Therapy. She holds a First-Class Honours degree in Popular Music and a Postgraduate Certificate in Education. She was Principal Lecturer at BIMM Music Institute in London for 12 years and currently works as a Music Therapist in Children's Palliative Care.

**Dr. Hakeem Leonard** (he/him) is a Music Therapy professor and EDI administrator at Shenandoah University in the US. He is passionate about social justice, student learning, holistic professional development, and resource-oriented approaches to teaching and therapy. He also employs a global perspective rooted in music as a human right.

**Laura O'Neill** is a neurodivergent Music Therapist and recent graduate from QMU. Her masters thesis explored her lived experience during placement and the use of Personal Music and Imagery as a form of professional self-care. Laura strives to make Music Therapy a more accessible and sustainable career for neurodivergent practitioners.

**Ellie Ruddock** is a Music Therapist and Educator on the University of Derby MA Music Therapy programme, previously working with Chiltern Music Therapy for over 10 years. Ellie has a strong belief that connecting with others in the profession can enable meaningful change to happen and greatly benefit those who access Music Therapy.

Spotlight Session  
Sunday, 2pm - 3pm

## **Emergency!: Music Therapy In A Climate Crisis**

**Natasha Thomas, Deborah Seabrook, Jim Davey-Hewins, Suzannah Scott-Moncrieff**

### **ABSTRACT**

2023 was the hottest year on record and 2024 is on track to be even hotter. By 2050, without immediate and significant changes in carbon emissions, the ocean is predicted to be 40 miles closer to the city of Leicester, due to rising sea levels. Climate change is making parts of the world uninhabitable, reducing resources, increasing the frequency of catastrophic weather events, and threatening the survival of multiple species, including human beings. Simply put, the health of human beings and our more-than-human kin is dependent on the health of the planet; in order to mitigate the very worst of this crisis, every decision must be a climate decision (Papies, Nielsen, and Soares, 2024). Music Therapists and other healthcare workers need to recognise and prepare for the immediate and long-term impacts on physical, mental and social health.

In a first spotlight session of its kind, four presenters, each with unique perspectives on the subject, will share research, offer provocations, and seek to understand Music Therapy in the context of the climate crisis.

Some of the questions that our presenters have been exploring include: What does it mean to be a Music Therapist or musician in this time of planetary crisis? How does the crisis necessarily affect the ways that we approach music, our therapeutic practice, our research, our clients, our students, and ourselves? How is the climate crisis, and our response to it, deeply intertwined with systems of oppression and issues of justice? How does music shape and how is it shaped by our relationship to our natural environment? What makes a health or music industry sustainable? And how can we prepare for the health crisis that is unfolding as we all face the existential demands of these times?

This session attempts to counter the inevitable dissociation that occurs when wrestling with the magnitude of this subject, as well as awaken our sense of collective responsibility. We invite self-compassion from delegates as we approach this difficult topic together, in community.

Papies, E. K., Nielsen, K. S. and Soares, V. A. (2024) Health Psychology and Climate Change: Time to Address Humanity's Most Existential Crisis. *Health Psychology Review*.  
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## BIOGRAPHIES

**Natasha Thomas**, PhD, MT-BC (They/She) is a Black, Queer, Disabled child of Caribbean immigrants, and “descendant of shipwreck and volcano,” living and working across multiple Indigenous lands. A Community Worker, Music Therapist & Educator, she teaches and researches at Indiana University and is founder/co-curator of the Black Creative Healing project.

**Deborah Seabrook**, PhD MTA RCC RP (she/her). A professor of counselling psychology at Yorkville University and Music Therapist in private practice on Turtle Island in Nogojiwanong (Peterborough, Canada), Deborah's clinical work supports professional musicians and those impacted by the climate emergency. Deborah's current scholarship considers how Music Therapy may be collaboratively reconfigured toward greater climate-awareness. [www.deborahseabrook.com](http://www.deborahseabrook.com)

**Jim Davey-Hewins** is a Music Therapist and Environment & Sustainability Lead at Chiltern Music Therapy, as well as co-lead of the Art, Drama & Music Therapies Sustainability Network, hosted by the Centre for Sustainable Healthcare. He is also a member of the Greener AHP Partnership Group and Climate Psychology Alliance.

**Suzannah Scott-Moncrieff (she/her)** (Moderator) is a Music Therapist, supervisor, and GIM trainer based in Scotland. The climate emergency looms large in her work and teaching, both in the related mental distress and loneliness of her clients, and in the ongoing centering of justice-oriented methods, practice and action.

Sunday, 2pm - 3pm

## **Tony Wigram Fellowship Memorial Lecture**

### **‘Everybody’s joining in’: practices of collaboration in research and group Music Therapy with people living with dementia**

**Claire Molyneux**

Tony Wigram (1953-2011) was a leading Music Therapist who inclusively contributed to the transformation and broadening of new research, clinical, training and career pathways in Music Therapy, around the world between 1972 and 2011. The Music Therapy Charity host and support regular Lectures and Travelling Fellowships in his memory, and this year’s Tony Wigram Fellowship Lecture is given by Dr Claire Molyneux.

The Lecture will be introduced by Emeritus Professor Helen Odell-Miller OBE; and Dr Rachel Darnley-Smith: Chair and Vice Chair of The Music Therapy Charity.

#### **KEYWORDS**

dementia, companions, group Music Therapy, improvisation, narrative inquiry

#### **ABSTRACT**

Group Music Therapy practice with people with dementia calls for a flexible, attuned and responsive approach drawing on elements of familiar music, singing, improvisation and extemporisation. Together in Sound, a partnership project between the Cambridge Institute for Music Therapy Research (CIMTR) at Anglia Ruskin University and Saffron Hall Trust, an arts charity, offers Music Therapy for people living with dementia and their companions. Facilitated by a registered Music Therapist and Music Therapy trainees, with input from professional musicians, the Music Therapy approach draws on both psychodynamic and community Music Therapy influences.

This presentation draws on the findings of practice-based doctoral research which revealed that group Music Therapy provided opportunities for individual expressions of identity through verbal, embodied and interactional means. Participants valued new experiences both within and without the therapy room that were supported by attention to a safe space, boundaries, and an inclusive environment. Sharing of experience within the groups and to the wider community through sharing events created opportunities for active citizenship.

The presentation will explore the significance of moments of group improvisation that support a person’s expression of identity as well as relational interactions between participants. Attention will be drawn to the value of an improvisational approach to Music Therapy groupwork, practices of collaboration, and the therapist’s cultivation of a narrative sensibility. The opportunities and challenges of engaging in practice-based research in a flexible, attuned, responsive and inclusive manner will also be considered.

#### **BIOGRAPHY**

**Claire Molyneux** is course leader for the MA Music Therapy at Anglia Ruskin University (ARU), has over 25 years’ experience with people with diverse needs across the lifespan, and has recently completed PhD research exploring the impact of group Music Therapy for people living with dementia and their companions.



## Creative Submissions

## Music on Deaf Ears: The Importance of Disabled Perspectives

Emi Booth

### ABSTRACT

How do our different experiences of music affect our Music Therapy? This presentation presents a study that used heuristic and art-based research to explore how my personal experiences as a deaf person have affected my identity as a musician and Music Therapist, and how this will impact my potential future Music Therapist work. The study involved three musical improvisations based on the ways I experience music and art that reflected these improvisations. Through thematic analysis, I uncovered themes that showed the importance of understanding disabled experiences of music and the importance of adapting our practice to fit each client's unique musical world.

### KEYWORDS

Disability, deaf Music Therapy, musical identities, disabled identities

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Taylor, G., (1999) Empowerment, identity and participatory research: Using social action research to challenge isolation for deaf and hard of hearing people from minority ethnic communities. *Disability & Society*, 14(3), pp. 369.

### BIOGRAPHY

A deaf, non-binary Music Therapist who graduated in 2022, specialising in Music Therapy within the D/deaf community and with Gender, Romantic and Sexual Minorities. Currently working on publishing 2 essays and studying musical identities within a D/deaf context. Eager to make Music Therapy accessible to everyone.

Creative submission  
Saturday, 8.30am - 10.30am

## Care, Carers and Cared-for: a Social Dreaming Matrix

Cathy Warner, Luke Annesley, Joy Gravestock

### ABSTRACT

Music Therapists often have long-term concerns about self-care and sustainability of their capacity to function as therapists. Despite complex caseloads, they may also have personal caring responsibilities or their own physical or emotional care needs. Some critically reflect on their motivation to care and relationship with the role of carer.

In the UK, social care is seriously underfunded which has implications for carers and cared-for alike, impacting Music Therapy practice and governance. Music Therapists' caring responsibilities may be challenging for their practice and mental health as therapists.

In a social dreaming matrix event, time is structured to accommodate initial exploration of the chosen topic. This is always socially and politically relevant and contemporary. A structured period of free association follows in which participants recall their dreams, seated in a 'snowflake' pattern to avoid direct eye gaze. A scribe notates the sequence. Facilitators explain and participate in this democratic process. Participants create artistic responses to the dream sequence, or to specific emergent themes. Finally, responses are shared to facilitate review and debrief.

### Structure

Explanation of the process (10 minutes)

Three presenters share music (or dream) representing their response to the care theme (20 minutes)

Rearrange seating (5 minutes)

Dream recall sequence (25 minutes) in snowflake seating arrangement (dreams are described by participants)

Artistic responses (30 minutes) using music and art materials

Discussion and debrief (30 minutes)

### Environment

Open space with movable seating for 30-40 people

Tables for art materials and instruments

### KEYWORDS

Care; Social Dreaming; Improvisation; Flow; Collective unconscious; safety

### REFERENCES

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Wilhelm, L. A. & Moore, C. (2023) 'Taking Time': Exploring Music Therapy Student Self-Care Definitions and Practices. *The Journal of Music Therapy*. [Online]

### BIOGRAPHIES

**Cathy Warner** is a Music Therapist, trainer and has experience of facilitating social dreaming events using creative methods to process the dreams that are evoked or remembered. She is Programme Leader of the MA Music Therapy at the University of the West of England

**Luke Annesley** is a Senior Lecturer in Music Therapy at UWE Bristol. He is an improvising musician and his clinical area of expertise is in work with children and young people. He is the producer and presenter of the BAMT podcast, Music Therapy Conversations.

**Joy Gravestock**, Senior Lecturer in Music Therapy at the university of the West of England was Clinical Lead of Adoption Services for a Nottinghamshire NHS Trust. Her Music Therapy practice and doctoral research was focussed on attunement relationships within Music Therapy and adoption reparation

## **Isolation to Empowerment: The stories of a medium secure adolescent mental health unit and the vital role that Music Therapy plays**

**Jonathan Cousins-Booth, Bea Wilson, Young People & Staff members from a Medium Secure CAMHS Unit**

### **ABSTRACT**

This presentation will explore the stories, sounds and dynamics of a medium secure adolescent mental health unit from different perspectives and how Music Therapy, particularly utilizing rap music, can be key to empowering young people and central to their recovery. Many young people within the hospital are unable to access traditional talking based psychological therapy due to their state of ill-health, or words feeling simply 'too unsafe'.

Music Therapy offers an intervention at a crucial moment; a space where there is no expectation, where words are not required, often at a time where the client is at their most vulnerable. Rap music is culturally significant to marginalised communities, particularly those who have faced social injustice, persecution, and stigmatisation, while also being a predominant influence on youth culture.

By understanding and acknowledging the importance of rap culture to young person's musical and social identity Music Therapy can foster opportunities to feel seen and heard during crisis, and help build safe therapeutic relationships. This relationship can hold and contain young people where it may not be as easily facilitated by other professionals in their care. Facilitating a musical space for those in high distress can be complex due to external risk factors and resources. With the use of music technology, instrumental music and therapeutic lyric writing, the process of narrating one's trauma and social story is made accessible to young people who have complex needs during a difficult stage of psychological distress. It creates a space where they are validated in their lived experiences; Progressing and developing their own empowerment and sense of self-worth. Giving the ability to connect with individuals at the level they need to tell their stories.

### **KEYWORDS**

Adolescent Mental Health, Trauma, Music Technology, Rap, Therapeutic Song-Writing

### **REFERENCES**

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- Music, G. (2019). *Nurturing children: From trauma to growth using attachment theory, psychoanalysis and neurobiology*. Routledge/Taylor & Francis Group.

### **BIOGRAPHIES**

**Jonathan Cousins-Booth (he/him)** has worked extensively in the field of professional development. His clinical background is with adolescents with Mental Health Problems in both inpatient and community settings. He is currently Associate Director of AHPs for Isle of Wight NHS Trust and Creative Therapy Development Lead for Southern Health NHS Trust. Paper Presentation

**Bea Wilson (She/They)**, is a newly qualified Music Therapist with the background in working with children and young people in residential care homes and inpatient settings, and an interest in Cultural and Analytical perspective of modern music and songwriting. She is currently a Music Therapist in a Medium Secure CAMHS Inpatient Hospital at Southern Health NHS Trust.

**Young People & Staff members from a Medium Secure CAMHS Unit**

Creative submission  
Sunday, 12.10pm - 12.30pm

# **Therapeutic Songwriting and Motor Neuron Disease in Palliative and End of Life Care**

## **Tom Crook**

### **ABSTRACT**

Therapeutic songwriting is now a well-established tool at the Music Therapist's disposal. It is recognised as being a meaningful, relationship-oriented intervention with the potential to establish authentic communicative opportunities for an individual, while offering a means of psychological and emotional support. For those with considerable language challenges, it might also help to build and maintain interpersonal relationships.

Motor neuron disease (MND) is an incurable neurological condition involving neuromuscular weakness, affecting mobility, swallowing, breathing and speech.

Through my post in an NHS hospice, I have worked with many MND patients at the stage of tetra paresis, with deteriorating speech and breathing, becoming more dependent on care, and yet very aware of the losses that this progressive life-limiting condition brings.

In this presentation, I will play recordings of songs composed by MND patients and demonstrate how songwriting might offer a positive interaction with a health-care professional, emphasising what a patient can still do, rather than what they cannot. I hope to also show how such an intervention might provide a creative space for an MND patient to explore the emotional impact of their illness.

Some recordings were made using patients' voice-banking technology which allows them to 'speak' with a digitised version of their own voice. Although this equipment allows them the ability to speak, I will propose that therapeutic songwriting might offer them a voice.

### **KEYWORDS**

Songwriting, MND, voice

### **REFERENCES**

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### **BIOGRAPHY**

**Tom Crook** is the Music Therapist at Sobell House Hospice, Oxford. As well as working in palliative, and bereavement care, he has presented his work at a range of events in the UK and Europe. Before training at UWE, he worked as a session musician, producer and published songwriter. Paper Presentation



Creative submission  
Sunday, 9am - 10.30am

## **Social Location in Relational Connection: Reflections of Black Femme Music Therapy Supervision Group**

**Jasmine Edwards, Lauren Ragan, Natasha Thomas,  
Reggina Thompson, Davina Vencatasamy**

### **ABSTRACT**

We are a group of Black and Brown Music Therapists from the USA and UK who meet regularly to think and discuss issues that present themselves pertaining to our intersectional identities. In this creative presentation, we would like to invite an audience to actively listen to one of our sessions and observe how topics which affect Music Therapists of colour can be explored, dissected and interpreted from a global majority lens.

The session will incorporate arts-based inquiry processes, music and art to open, shape and direct the discussion through its phases. We offer to expose ourselves in the most vulnerable way in allowing an audience to listen and receive this experience. The audience will be invited to share and participate in the arts based inquiry throughout the session but in a parallel process of being witness to a process, will not be asked to verbally interject. Verbal questioning is often received as a form of violence or violation of indigenous processes and we are keen to allow those to unfold organically.

From the outset, expectations will be set and clearly identified and with the use of a facilitator taking on the role of a wise ancestor, a deep exploration into current, indigenous, and cultural aspects of ourselves will be held centrally to this session. We aim to validate each other's experiences and ensure the violence often experienced in these discussions are cut away, leaving the space open for growth and healing.

### **KEYWORDS**

social location, identity-based supervision group,

### **REFERENCES**

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### **BIOGRAPHIES**

Jasmine Edwards (she/her) is a doctoral fellow within the Steinhardt Music Education program with a focus in Music Therapy at New York University. Jasmine holds a BM and MA in Music Therapy from Florida State University and NYU, respectively. Her clinical experiences include private practice, outpatient, school-based, and medical paediatric settings, and she is trained in NICU-MT, First Sounds: RBL, and Austin Vocal Psychotherapy. Jasmine has a vested interest in elevating dialogues about cultural humility within Music Therapy education and clinical practice. She has served as an adjunct faculty member in the Music Therapy departments at Howard University, New York University, Montclair State University, Nazareth College, and Duquesne University. Jasmine identifies as a Black woman.

**Lauren Ragan Wilkerson** MA, MT-BC has more than 10 years of experience in paediatrics, palliative and end of life care, and mental health. She has pioneered Music Therapy services at a variety of paediatric units including her work in private

practice. Her current role involves direct clinical work on inpatient UCSF BCH-Oakland haematology/oncology units and working with the UCSF BCH-Oakland trauma team. In addition to inpatient clinical work, she is also the co-chair lead for UCSF's Diversity Equity and Inclusion-Anti Racism Council.

**Natasha Thomas, PhD**, MT-BC (They/She) is a Black, Queer, Disabled child of Caribbean immigrants, and “descendant of shipwreck and volcano,” living and working across multiple Indigenous lands. A Community Worker, Music Therapist & Educator, she teaches and researches at Indiana University and is founder/co-curator of the Black Creative Healing project.

**Reggina Thompson** earned a degree in Music Therapy in 2014. In 2020, she received a Masters in Yoga Therapy where she began incorporating Indian Music Therapy into her practice. She has worked primarily with various ages in mental health. Reggina Thompson has presented at the World Congress of Music Therapy and SER-AMTA conference on the therapeutic use of DJing and burn-out prevention.

**Davina Vencatasamy** graduated from ARU in 2006 and she specialises in learning disabilities, trauma-informed approaches, autism, and personality disorders. She currently works in forensics, in a CAT B TC+ prison. She is currently undertaking her PhD in Expressive Therapies and is researching the impact of race and power in Music Therapy.

Creative submission  
Sunday, 11.30am - 1pm

## **An Anti-Racist Book Group: Using literature, music and somatic exercises to create new culture**

**Suzannah Scott-Moncrieff, Michaela de Cruz, Davina Vencatasamy,  
Julie Hoggarth, Kirsty Jane, Claire Wood**

### **ABSTRACT**

What started as a peer-led group exploring white supremacy in self and society, has evolved into a fortnightly book group that endeavours to respond to Resmaa Menakem's invitation to create new culture. Peers (who work in music education and the Music Therapy profession) meet regularly to discuss and work with reading material about white supremacy, racial trauma, and the legacies of colonialism. The group's culture has evolved beyond verbal discussion to include somatic exercises and listening to diverse music to 'shake us up', as well as contain what gets shaken up inside of us.

A Long Table format will be used to mimic the book group format and invite delegate participation in spontaneous discussion about a short piece of writing (shared in written format and spoken aloud.) The discussion may be woven with music listening, spontaneous music making, and somatic experiences. The Long Table is a 'performance' of sorts, where participants may choose to sit outside of the table to observe and listen, and at the table to participate, and move freely between. Seated at the table, anyone has the power to shift the direction of the discussion experience in a disruption to usual conference hierarchies.

The Long Table format will give space to know and to be with the harm inflicted by imperialism, white modernity, and racial capitalism, as well as space to play with a new culture of being and knowing in relationship.

### **KEYWORDS**

anti-racism, anti-oppression, somatic abolition, literature

### **REFERENCES**

Menakem, R. (2021) *My grandmother's hands: Racialized trauma and the pathway to mending our hearts and bodies*. UK: Penguin.

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Lindqvist, S. (2021) *Exterminate all the Brutes*. UK: Granta books.

de Cruz, M. (2023). 'Book Review: The Colonialism and Music Therapy Interlocutors (CAMTI) Collective, *Colonialism and Music Therapy*', *British Journal of Music Therapy*, 0(0). <https://doi.org/10.1177/13594575231194605>.

### **BIOGRAPHIES**

**Suzannah Scott-Moncrieff** (she/her) currently works in private practice with individuals with mental distress and experiences of trauma. She practises and trains others in the Continuum Model of Guided Imagery and Music (GIM) - an anti-oppressive framework for GIM practice - and is committed to ongoing interrogation of her own work as well as the methods she employs.

**Michaela de Cruz (she/her)** works primarily in adult mental health private practice and is an antiracist activist and advocate for diversity in UK Music Therapy. She is the co-founder of the network for Music Therapists of colour, "We Are Monster", and a lecturer for racial awareness and cultural humility.

**Davina Vencatasamy** graduated from ARU in 2006 and she specialises in learning disabilities, trauma-informed approaches, autism, and personality disorders. She currently works in forensics, in a CAT B TC+ prison. She is currently undertaking her PhD in Expressive Therapies and is researching the impact of race and power in Music Therapy.

**Julie Hoggarth** is strategic lead at Drum and Brass CIC and trustee of Brass Bands England with responsibility for monitoring equality, diversity and inclusion. She works in grassroots projects which navigate and reopen pathways between community and music.

**Kirsty Jane** is a specialist Music Therapist with enhanced knowledge and experience in newborn behaviour and supporting parents with infants requiring palliative care on Neonatal units. In 2023 Kirsty was awarded an NIHR doctoral clinical academic fellowship to co-design a MT program to support parents with life-limited infants.

**Claire Wood (She/Her)** works as a Music Therapist/ Neurologic Music Therapist, manager and supervisor. She specialises in supporting children who have acquired brain injuries. Over the last year Claire has been exploring intersectionality further as part of an anti-racist study group for Music Therapists and other professionals.



Oral

Oral Presentation  
Saturday, 4pm - 4.40pm

# **Moving towards a neurocosmopolitan approach: a repositioning of Music Therapy practice with autistic people, from a lived experience perspective**

**Hilary Davies**

## **ABSTRACT**

The neurodiversity paradigm situates autism as a natural neurological difference, rather than a disorder or medical condition: autism is viewed as a normal part of human diversity, and an aspect of identity in the same way as gender. Researchers and practitioners working from a neurodiversity paradigm perspective consider autistic people to be a minoritized identity, or neurominority, within society, facing similar issues around equality, diversity, inclusion and belonging as BAME or LGBTQIA+ people. Neurocosmopolitanism can be viewed as the practical application of the neurodiversity paradigm within society. Therefore, a neurocosmopolitan approach to Music Therapy seeks to welcome, respect and engage with neurological difference (such as autism), creating a genuine sense of dialogue and equity between autistic and non-autistic (allistic) ways of being (such as recognising the equal value of autistic and allistic forms of social communication).

This presentation will draw on my current research, including my systematic literature review of recent Music Therapy and autism literature, my personal lived experience as an autistic person and reflections from my own Music Therapy practice with autistic people, to consider how neurodiversity paradigm-informed perspectives can be brought into Music Therapy practice, in order to move towards a neurocosmopolitan approach. This requires a fundamental epistemological repositioning of Music Therapy with autistic people, with a subsequent impact on many aspects of practice including aims and goals for therapy, language usage, positioning in the therapeutic relationship and the theories used in order to understand the inner experience of autistic people within the therapeutic process.

## **KEYWORDS**

Neurodiversity paradigm, autism, neurocosmopolitan, neurominority, lived experience.

## **REFERENCES**

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Leza J (2020) "Neuroqueering Music Therapy: Observations on the current state of neurodiversity in Music Therapy practice" in Milton D (ed.) *The Neurodiversity Reader*. New York: Palgrave Macmillan.

Pickard, B., Thompson, G., Metell, M., Roginsky, E., Elefant, C. (2020) "It's Not What's Done, But Why It's Done": Music Therapists' Understanding of Normalisation, Maximisation and the Neurodiversity Movement" *Voices: A World Forum for Music Therapy* 20 (3).

Walker, N. (2021) *Neuroqueer Heresies: Notes on the Neurodiversity Paradigm, Autistic Empowerment, and Postnormal Possibilities* Fort Worth: Autonomous Press.

## **BIOGRAPHY**

**Hilary Davies** is the current recipient of the Guildhall School of Music and Drama EDI in Music Therapy PhD Studentship, for her research on Neurodiversity paradigm-informed Music Therapy practice. She also works in private practice, primarily with autistic adults. Hilary co-ordinates the BAMT Support Network for Disabled Music Therapists.

Oral Presentation  
Saturday, 9am - 9.40am

## **Music Therapy is a radical force for social justice in institutions: two complementary research projects**

**Stella Hadjineophytou, Kate Apley**

### **ABSTRACT**

We are two early-career Nordoff and Robbins Music Therapists who share a passion for social justice. We understand music - and by extension, Music Therapists - as a radical, socio-political force, capable of redefining oppressive cultures and structures. In this presentation we draw upon our complementary research projects to share how Music Therapists can advocate for and contribute towards social justice in the institutions in which they work.

Kate's research completed in June 2022 focuses on how five Nordoff and Robbins music therapists are navigating working in institutions to promote social justice. Key themes from interviews highlighted factors such as musical allyship, work-sharing, building relationships within institutions and an awareness of professional privilege as a music therapist.

Stella's research put the themes of Kate's research into practice. The intention is to explore elements of community, institution, social capital, perception of ability, and educational pathways. As this research is in the planning stages, there is an opportunity to think about how we assess social justice and interrogate the role of collaboration and collusion in our work with institutions.

These two research projects focus on the topic of social justice in different but complementary ways. We hope that by attending our presentation, you will feel inspired to reflect on the opportunities you have to promote social justice within institutions and to use music as a force for advocacy and allyship.

### **KEYWORDS**

social justice; anti-oppressive practice; institutions; research

### **REFERENCES**

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- Whitehead-Pleaux, A. and Tan, X. (2016). *Cultural Intersections in Music Therapy: Music, Health, and the Person*. Dallas: Barcelona Publishers

### **BIOGRAPHIES**

**Stella Hadjineophytou** is a Nordoff and Robbins Music Therapist based in Glasgow. Stella is a board member of the Scottish Music Therapy Trust and *Approaches: An Interdisciplinary Journal of Music Therapy*, and is currently enjoying facilitating Music Therapy in a school and a psychiatric hospital.

**Kate Apley** trained as a Music Therapist with Nordoff and Robbins, completing the Master of Music Therapy course in July 2022. Since then, she has worked for Nordoff and Robbins Music Therapy across North London and Central England across schools, care homes and hospitals. Kate is interested in the social justice power of Music Therapy and the potential for Music Therapists to challenge oppression through and around their work.

Oral Presentation  
Saturday, 4pm - 4.40pm

## **Home-based family caregiver-delivered music and reading interventions for people living with dementia (HOMESIDE): An international randomised controlled trial**

**Prof. Helen Odell-Miller OBE, Dr. Ming-Hung Hsu, Oti Mitchell, Jodie Bloska**

### **ABSTRACT**

Previous research has shown that Music Therapy can be effective at decreasing behavioural and psychological symptoms of dementia (BPSD) (van der Steen et al., 2018). Community-based interventions that include caregiver training to use music at home have also shown benefits for people living with dementia (Särkämö et al., 2014; Cheung et al., 2022), however little is known about the impact of caregiver-delivered music activities on BPSD.

We implemented a community-based randomised controlled trial to evaluate if caregiver-delivered music was effective at reducing BPSD measured by the Neuropsychiatric Inventory-Questionnaire (NPI-Q) (Baker et al., 2019, 2023). We recruited 432 dyads (people with dementia and their family caregivers) who were allocated to either music, reading (active control), or usual care (control). Participants in music or reading received training sessions delivered by qualified therapists and were asked to use the activities at home for 90-days. The NPI-Q was completed at baseline, 90-days, and 180-days.

There was no statistically or clinically important difference found from baseline BPSD between caregiver delivered music (-0.15, 95% CI -1.41 to 1.10, p=0.81) or reading (-1.12, 95% CI -2.38 to 0.14, p=0.082) and usual care at 90-days. However, there were some improvements in relationship quality and caregiver resilience as well as positive short-term effects when participants used caregiver-delivered music. Subgroup analyses highlighted the possibility that people with severe symptoms and those with vascular dementia were more responsive to the music interventions, and that more active music activities may lead to more positive outcomes than receptive music activities.

### **KEYWORDS**

indirect Music Therapy, dementia, caregivers, informal care, randomised controlled trial

### **REFERENCES**

- Baker, F.A. et al. (2019) "HOMESIDE: home-based family caregiver-delivered music and reading interventions for people living with dementia: protocol of a randomised controlled trial," *BMJ open*, 9(11), p. e031332. doi:10.1136/bmjopen-2019-031332.
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### **BIOGRAPHIES**

**Prof Helen Odell-Miller OBE** is Emeritus Professor and Founding Director of Cambridge Institute for Music Therapy Research at Anglia Ruskin University, which won a Queens Award Anniversary Prize in 2021 for research and innovation in Music



Therapy for people living with dementia. She sings in Cambridge Voices, is Chair of the Music Therapy Charity UK and Board member of Britten Sinfonia

**Dr. Ming Hung Hsu** is a Music Therapist and Senior Research Fellow at the Cambridge Institute for Music Therapy Research, Anglia Ruskin University. He has previously worked as a practitioner and researcher in care homes. Currently, he is the lead researcher on the NIHR-funded MELODIC study, which aims to develop a new Music Therapy treatment for NHS inpatient dementia care.

**Oti Mitchell** is a member of the Lived Experience Advisory Panel at the Cambridge Institute for Music Therapy Research, advising on Music Therapy and dementia research as someone with lived experience of caring.

**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 before completing her MA Music Therapy at ARU in 2015. Jodie has worked as a clinician and researcher with adults with neurodisabilities and dementia. She is currently completing her PhD, investigating experiences of people with dementia and their carers during shared music activities.

Oral Presentation  
Saturday, 4pm - 4.40pm

# What should Music Therapy on the Neonatal Unit look like in the UK? Listening and reflecting on the experiences of Music Therapist and parents from UCLH neonatal unit

Kirsty Jane, Elmira Magomedova

## ABSTRACT

Music Therapy on the neonatal unit is growing in the UK. Currently we draw on practice from the United States of America, Australia, and Europe but we do not have a standardised neonatal Music Therapy practice in the NHS and not all approaches are easily transferable. As the interest in neonatal Music Therapy grows we propose listening to the experiences of parents and neonatal professionals to consider what is important for best practice in the NHS.

Kirsty, Elmira and Rupert will discuss and present their experiences as Music Therapist and parents and the time they spent together with baby George, starting on the neonatal unit at University College London Hospital. Elmira and Rupert will share their experience of having a seriously unwell baby in the neonatal unit and the support that Music Therapy provided and continues to have since the death of their baby. We will draw upon developmental and psychodynamic interaction theories as well as theories of identity and the development of continuing bonds to highlight areas of focus for future practice. We will then enter into conversation with the audience to discuss the future of neonatal Music Therapy in the UK.

## KEYWORDS

Neonates, palliative care, bereavement, lived experience, neonatal Music Therapy

## REFERENCES

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- Haslbeck FB. (2014) Creative Music Therapy with premature infants: An analysis of video footage†. *Nordic Journal of Music Therapy*. 23(1):5-35
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- Shoemark H. (2018) Time Together: A Feasible Program to Promote parent-infant Interaction in the NICU. *Music Therapy Perspectives*. 36(1):6-16.

## BIOGRAPHIES

**Kirsty** developed the neonatal MT services at UCLH and Great Ormond Street in collaboration with Noah's Ark Children's Hospice and in 2023 was awarded an NIHR Doctoral Clinical Academic Fellowship to co-design a Music Therapy program to support continuing bonds for parents with life limited infants on neonatal units.

**Elmira Magomedova**, born and raised in the republic of Dagestan (south of Russia), she moved to the UK to study interior design in 2008 and has settled in the country since meeting her husband Rupert in 2014. She is mother to two children: her son George, who died in 2021 and his little sister Alexandra. Rupert Peace was born in Oxford and grew up in multiple countries in Africa, in India and the Philippines. Having studied Photography at the University of Derby, Rupert now works as a photographer specialising in luxury travel advertising. Rupert is father to two children: his son George, who died in 2021 and his little sister Alexandra.

Oral Presentation  
Saturday, 11.50am - 12.30pm

## **On listening to the client's music without joining in: drawing on social justice perspectives and critical disability studies**

**Martin Lawes**

### **ABSTRACT**

This presentation will describe Music Therapy with two clients, one an autistic young person, the other a young person with downs syndrome, where the work involved the therapist listening to the client's music without playing as well.

The presentation will discuss how attunement and intersubjective processes of the type which are central in interacting musically with clients, were also involved in the therapist's listening attentively to the clients' music-making to facilitate and encourage its evolution when the therapist didn't play himself. It will be argued that not only was the therapist's attentive listening presence important, but that working in this way made possible a rich development in the clients' music-making as would not have occurred through interactive music-making alone. In each case the client effectively became their own teacher, the process inspiring to witness. The significance of the approach adopted will be considered in relation to supporting the development of the client as musician and composer as could potentially continue after the therapy ended. This is where their musicking might potentially be able to support their ongoing mental health and wellbeing needs along with their personal and creative development.

The therapist's integration of psychodynamic, music-centred, and social justice/critical disability studies perspectives and will be outlined in relation to his discussing the work and advocating for its significance with colleagues at work and with parents. The therapist's intension was that this would provide a rationale and justification from different perspectives for others to draw on in ensuring the clients' continuing access to musicking after the therapy ended.

### **KEYWORDS**

musicking beyond therapy; listening and intersubjectivity; music and wellbeing; critical disability studies; social justice.

### **REFERENCES**

Davies, H. (2022). 'Autism is a way of being': An 'insider perspective' on neurodiversity, Music Therapy and social justice. *British Journal of Music Therapy*, 36(1), 16–26. <https://doi.org/10.1177/13594575221090182>

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Pickard, B. (2022). Anti-oppressive pedagogy as an opportunity for consciousness raising in the Music Therapy profession: A critical disability studies perspective. *British Journal of Music Therapy*, 36(1), 5–15. <https://doi.org/10.1177/13594575221078582>

### **BIOGRAPHY**

**Martin Lawes** has been practising as a Music Therapist for twenty-five years. Has worked in special needs education, adoption, adult mental health and palliative care. Martin is director of the Integrative GIM Training Programme ([www.integrativegim.org](http://www.integrativegim.org)), a BAMT registered supervisor, and published in various journals including 3 times in the BJMT.

## The development of a Music Therapy Dental Service for children with complex medical and integrated care needs

Alison Sweeney, Dr. Eleanor McGovern, Elizabeth Ellard

### ABSTRACT

#### Background:

The dental service at Children's Health Ireland (CHI) at Temple Street provides dental care for children with complex & integrated care needs, many of whom find dental care to be a significant challenge. Many children would find even a simple dental exam to be highly stressful, and others would require dental care to be carried out under General Anaesthesia (GA)

#### Objectives:

- To explore the possibility of integrating Music Therapy and Paediatric Dentistry in an acute paediatric setting with aims of;
- Improving oral health & patient acceptance of dental care for children with complex & integrated care needs.
- Providing dental care without the need for GA.

#### Outcomes:

- 15 joint clinics delivered 73 appointments to 41 children (aged 4-16 years) with diagnosis ranging from autism, cystic fibrosis, cerebral palsy, cleft lip/palate and/or craniofacial conditions, epilepsy, renal & endocrine conditions, intellectual disability, respiratory failure etc. Most children had a severe form of their medical condition, paired with procedural anxiety and severe oral aversion.
- Dental treatment ranged from simple preventive care, to cleaning, restorations, root canal therapy and dental extractions/dental surgery.
- 14 (34%) children received dental treatment who would otherwise have required GA +/- ICU admission to facilitate dental care.
- These joint clinics have resulted in highly positive outcomes for individuals & families; Children have fallen asleep, sang and danced from the dental chair!
- Music Therapy is now an integral part of the specialist paediatric dental service at CHI at Temple Street.

### KEYWORDS

Music Therapy, Dentistry, paediatric dental care, dental surgery

### REFERENCES

Ainscough, S.L., Windsor, L. tahnassebi, J. F. (2019). A review of the effect of music on dental anxiety in children. *European Archives of Laediatric Dentistry*. 20:23-26

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Whipple, J. (2003). Surgery Buddies: A Music Therapy Program for paediatric surgical patients. *Music Therapy Perspectives*, vol 21. Issue 2, 77-83.

### BIOGRAPHIES

Alison Sweeney is a senior Music Therapist at Children's Health Ireland (CHI) specialising in acute paediatric neuroscience and palliative care. Alison has completed additional Music Therapy training (NMT, MATADOC, OOMPA) and also holds a

postgraduate diploma in adolescent psychotherapy. Alison established the Music Therapy service on the Temple Street site in 2015 and has been heavily involved in the development of the new Creative Arts Therapy department within CHI.

Dr. Eleanor McGovern, consultant paediatric dental surgeon,

Elizabeth Ellard, dental nurse.

Oral Presentation  
Saturday, 2pm - 2.40pm

# **“I feel seen... I feel heard... My voice is making a difference”: Exploring and developing service user involvement beyond the Music Therapy room**

**Sabina Marr, Laura Al-Bandar, Stephen Griffiths, Mo Nedd, and Nicky**

## **ABSTRACT**

Music Therapists are responsible to make sessions safe and accessible for their service users as per the HCPC Standards of Conduct, Performance and Ethics (2016). However, it is argued that wider systemic issues relating to the needs of Music Therapy service users cannot be addressed solely by individual practitioners. In order for Music Therapy sessions and the wider profession to be built upon collaboration, flexibility, empowerment, and inclusivity, it is crucial that services are designed and guided by the views of service users rather than solely by institutions and practitioners (Milton, 2018; Pickard, 2022).

Chiltern Music Therapy is a medium sized social enterprise that provides Music Therapy, community music and training services across the UK. As part of a user-led initiative, the “Chiltern Insights Group” was launched in September 2022 and involves members who have utilised Chiltern’s services. The group is consulted on organisational projects so that their feedback can be reviewed and implemented. Participants have agreed that “providing people with a voice” is essential, particularly when exploring issues relating to disability and inclusive practice.

This presentation will be facilitated collaboratively by the Insights Group Facilitator, Inclusion Lead and active participants of the Insights Group. The process of developing the group will be shared, highlighted by practical examples of how this was implemented, the wider impact on the organisation, and the experiences of our service users. Presenters will outline the wider benefits and challenges of becoming a user-led organisation and recommendations for other organisations to adopt.

## **KEYWORDS**

Inclusive Practice, Service User Involvement, Collaboration, Empowerment, Providing a Voice, Organisations, Systemic Practice

## **REFERENCES**

Health and Care Professions Council (2016) Standards of Conduct, Performance and Ethics, London

Milton, D., (2018) ‘A critique on the use of Applied Behavioural Analysis (ABA): on behalf of the Neurodiversity Manifesto Steering Group’, Kent Academic Repository: University of Kent

Pickard, B., (2022), ‘Anti-oppressive pedagogy as an opportunity for consciousness raising in the Music Therapy profession: A critical disability studies perspective’, in British Journal of Music Therapy

## **BIOGRAPHIES**

**Sabina Marr** completed her MA Music Therapy training at the University of Limerick, following a BA (Hons) in Music and Special Educational Needs and Inclusion. She gained certification as a Neurologic Music Therapist in 2019. Sabina works at Chiltern Music Therapy as a Music Therapist, Insights Group Lead, and Communications Support.

**Laura Al-Bandar** completed her MA Music Therapy training at Roehampton in 2015. She works for Surrey and Borders Partnership NHS Trust and Chiltern Music Therapy as a Music Therapist, Inclusion Lead and Training Facilitator, and is a Trustee of the Board and Chair of the Social Impact Committee at BAMT.

**Stephen Griffiths** has been a member of the Insights Group since its launch in 2022; he joined after participating in Music Therapy sessions organised through a charity for the older LGBTQ community. He completed a Degree in Musical Instrument

technology in his late 30s. He loves music which pushes the boundaries and believes music can have profound effects on well being.

**Mo Nedd** has been a member of the Insights Group since its launch in 2022. Joining the group has given Morris the chance to meet others and discuss topics he is passionate about. There have been periods in his life when Morris couldn't get out much and music gave him a great deal of comfort.

**Nicky** has been a member of the Insights Group since its launch in 2022. She joined having benefited from Music Therapy following a brain injury and has first hand experience. Nicky enjoys supporting Chiltern Music Therapy through being a member of the Insights Group and in sharing her knowledge

## #IMPVMusicTherapy:

# What particular theories, methods or techniques are found most effective by Music Therapists when working with female victims of intimate male partner violence (IMPV)?

Luiza Moir

### ABSTRACT

This study is aimed to identify the most effective Music Therapy approaches when working with Intimate Male Partner Violence victims. Taking account of Music Therapists' professional experiences and my community work, this research explores Music Therapy methods and techniques practiced with women in different settings including shelters, day centers, psychiatric hospitals, community projects and girls' crisis centers. It explores the key aspects for Music Therapy effectiveness with IMPV victims and discusses its efficacy (Graphic 1).

This work may help assist Music Therapists in providing holistic support for victims of IMPV in the future.

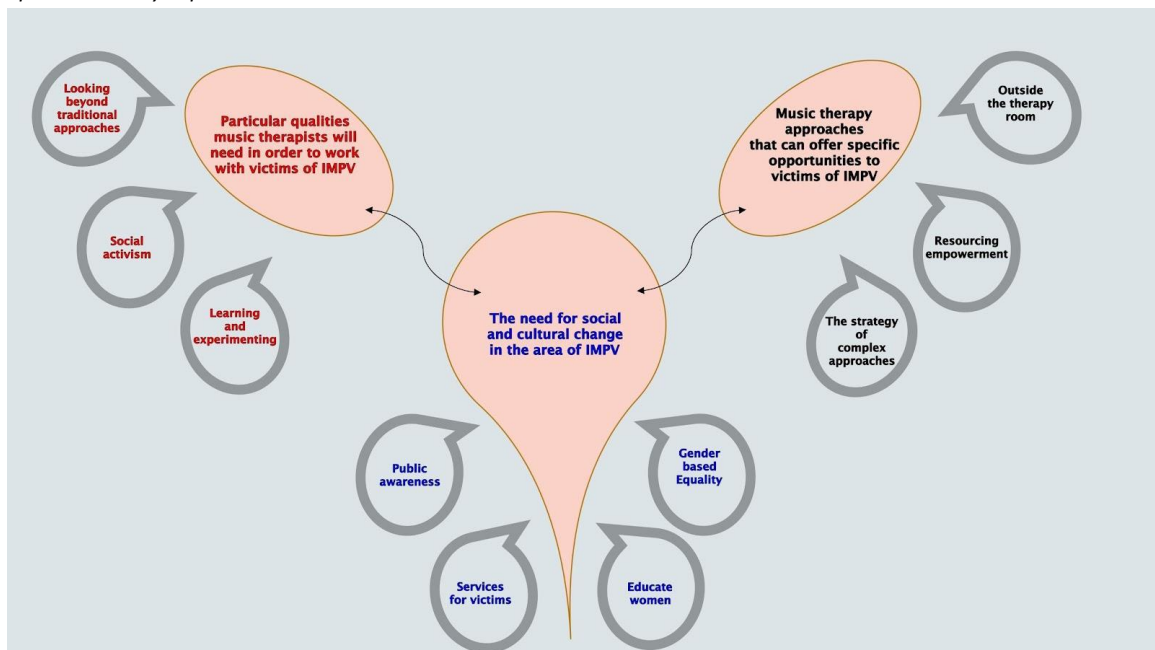
The research topic was designed as a result of my previous experience supporting abused women and inspired by my own lived experience of IMPV in the past. For over five years I have been working with women who experienced domestic violence, facilitating group music workshops and individuals. The community project was aimed to empower women through music and involved recording and releasing songs written and performed by victims to raise awareness about the issue in the public arena.

Exploring Music Therapy approaches that were used to effectively support victims felt like an important step forward for me as a Music Therapy student.

The research result revealed a range of conclusions concerning the socio-cultural aspects of this work and their impact on the practice of Music Therapists.

The findings suggest that effective Music Therapy approaches offered to women who have experienced abuse need to address personal empowerment and therefore should be applied within socio-cultural frameworks.

Graphic 1: The key aspects





*\*\*In addition, one service's user agreed to co-present the research, performing her song during the presentation and to share experience of the whole process.*

## KEYWORDS

domestic abuse, IMPV, therapeutic community, lived experience, songwriting,

## REFERENCES

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## BIOGRAPHY

**Luiza Moir**, 2023 graduated, specialises in Music Therapy for women domestic violence victims. Her MA research explored Music Therapists' experience of working with DV victims, the key aspects of it and its effectiveness. Her 2022 songs' album on this subject is co-written by victims who embodied their personal stories of abuse.

Oral Presentation  
Saturday, 9.50am - 10.30am

# "Music Therapy is an established psychological clinical intervention" - or is it? A provocative critique of Music Therapy's attempts to claim authority and distinction

Simon Procter

## ABSTRACT

The BAMT website describes Music Therapy as “an established psychological clinical intervention”. This is a label that could apply comfortably in some situations where Music Therapists work (within a psychology service, for example, or on some hospital wards), but by no means in all. In this presentation I will ask what is conveyed by words such as “clinical” and question why we are still privileging the “psychological” over a range of other potentially informing bodies of theory. I will draw on Bourdieu’s work on distinction as it has been applied to professions and provide further examples of what seem to be professional language and actions which, whilst well-intended, often act a constraints on change or development so that the status quo is preserved, rather than promoting the interests of people who make use of Music Therapy, or of the wider community in the area of socially-engaged musical work. Finally, drawing from the cultural and social turns in Music Therapy evident in the international literature in recent years, I will suggest ways in which the UK profession might want to consider repositioning itself in order both to achieve the aspirations of the conference title, and also to make Music Therapy services and training more emancipatorily accessible to a wider range of people. My hope is that this will lead to lively discussion and ongoing conversation – so colleagues who disagree with my starting position are especially welcome!

## KEYWORDS

clinical psychological sociological distinction profession

## REFERENCES

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## BIOGRAPHY

Simon Procter works for Nordoff and Robbins in the UK, taking care of their education and research activities.

Oral Presentation  
Saturday, 4pm - 4.40pm

## **Ethical and Emotional Aspects of Paediatric Care: “Best interests”**

**Melanie Thomas, Amy Humphreys**

### **ABSTRACT**

In paediatric care, the complexities of decisions involving ethics, family disagreements, and end-of-life care are relatively familiar. We will use case examples to discuss using Music Therapy alongside other therapies when no standard tools are currently available for children and consider the emotional impact of reducing care when there's no improvement. Alongside assessments looking at awareness and cognitive function, we look at creating age-appropriate psychological care settings in the PICU environment.

This presentation discusses the importance of integrated multi-disciplinary working between Music Therapy, Physiotherapy, Occupational Therapy, Speech and Language Therapy, and Clinical Psychology along with the invaluable collaboration with the PICU and Palliative Care consultant team and ward nursing staff. We will discuss the process we went through in one case, and the challenges faced by all involved. We will share the central role that Music Therapy holds in this work and the invaluable partnerships between medical and therapies professionals when navigating a highly emotive situation.

Additionally, we explore the legal documentation and court process, sharing the outcomes of one case, and the emotional toll it had on healthcare providers. This presentation offers an insight into the ethical issues in paediatric care, emphasising empathy, teamwork, and the child's best interests.

### **KEYWORDS**

Assessment, Clinical Decision-making, Emotional Impact, Ethics, Legal Process, Multi-disciplinary, Paediatrics, Palliative Care, PDOC, PICU

### **BIOGRAPHIES**

**Melanie Thomas** is the Music Therapy Lead at Alder Hey Children's Hospital in Liverpool, having qualified from the University of the West of England in 2011. Melanie focuses on the challenges faced by children with physical health conditions and their families, including psychological and rehabilitative interventions. Over her 12 years at Alder Hey, Melanie has worked with many medical speciality teams. At present her work encompasses Critical Care (PICU, HDU), Oncology, Neuro-rehab (acute stages) and Palliative Care. Her clinical work extends beyond her core Music Therapy knowledge, encompassing additional training in Eye Movement Desensitisation and Reprocessing (EMDR), Compassion-Focused Therapy (CFT) and MATADOC assessment. Melanie hopes to raise awareness of the roles of Music Therapists in Paediatric settings, including the complexities of clinical decision making, evidence-based practice and moral distress.

**Amy Humphreys** is a Specialist Occupational Therapist based at Alder Hey Children's Hospital in Liverpool. Having qualified from the University of Salford in 2008, Amy has had a varied career, working in a wide spectrum of settings including acute, community and hospice care with both adults and children. Amy has worked at Alder Hey Children's Hospital since 2019, working in the acute neurology service, and specialising in neurorehabilitation. Amy works with children who have been admitted to Alder Hey following an acute neurological event. She supports them throughout their journey from admission until discharge. Amy aims to promote increased independence and improved quality of life through engagement in activities that are meaningful and purposeful.

Oral Presentation  
Saturday, 11am - 11.40am

## **Selective Mutism: Beyond the words**

**Joanna Turner, Anna Biavati-Smith**

### **ABSTRACT**

Selective is described by the NHS as an anxiety disorder whereby a person is unable to speak in certain situations. As therapists and parents of children with selective mutism ourselves, we are aware that selective mutism is much more than the fear of talking.

Often children are assessed by speech and language therapists (SLT) and support may be given for the child and family. Speech and language work in a client centred way using a warm environment and enticing speech and communication through games, play and interaction.

As Music Therapists we are supporting the child at school, or at home with their family to be creative, to use proprioceptive stimuli, auditory stimulus and the power of music to help children emerge, communicate and discover themselves.

We would like to take our participants on a journey with a child with Selective mutism and their parents. We would like to illuminate how as therapists we can use a safe non-pressured environment to support children to express themselves safely and creatively whilst exploring their wishes, identity and sense of self whilst also dispersing anxiety and fear.

We would identify how both modalities use similar techniques to illustrate the beauty of speech reflecting in musical conversations and visa-versa whilst also exploring how the different professions can bring together their diverse individualities to support the child as a whole by stimulating different areas of the brain.

When both modalities work together, we can start to bring all the pieces of the child into the picture and create a suitable intervention for the whole child.

### **KEYWORDS**

Selective Mutism, Multidisciplinary, Speech and Language, Music Therapy, Team

### **REFERENCES**

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### **BIOGRAPHIES**

I have worked as a Music Therapist for 13 years and have a particular interest in Selective mutism since the diagnosis of my daughter. I work to find other professionals to collaborate with and explore treatment methods and multidisciplinary approaches as well as raising awareness of the condition.

**Anna Biavati-Smith**, Speech and Language Therapist

Oral Presentation  
Sunday, 12.20pm - 1pm

## **Finding a Happy Place and a Musical Heart: Bringing Music Therapy to adolescents in a youth justice setting**

**Emily Druce**

### **ABSTRACT**

In this talk I would like to share my experience of working with adolescents in a Youth Justice setting for over 10 years. I will discuss some of the specific challenges faced by this client group and the ways in which music sessions can offer valuable and unique support. I would also like to share the model of working long term alongside the Youth Justice Service. I will share vignettes and recordings to demonstrate various aspects of the work, from slowly establishing trust, to song writing and performance.

The title refers to comments from two young people, one who recently declared in a session “I think I’ve got a musical heart!” and another who, when returning for her second session said “This is my new happy place”. Time and again, young people who have faced trauma and challenges and are struggling with trust and engagement, find Music Therapy sessions to be a place of belonging and self-discovery.

I am driven in my work by a desire to draw marginalised people to the centre, recognising that the opportunities we are dealt in life don’t necessarily match our potential and desires. Working musically with vulnerable adolescents feels a particularly fertile setting for this, with scope to offer hope for change and a new sense of positive identity. For a number of years I have held the belief that the model could be replicated widely and I would like to voice this to others in the profession and hear their thoughts.

### **KEYWORDS**

Adolescents; identity; song writing; performance;

### **REFERENCES**

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Mc Ferran, Derrington, and Saarikallio (2019) 'Handbook of Music, Adolescents and Wellbeing'. Oxford University Press

### **BIOGRAPHY**

I qualified as a Music Therapist in 2011 and my work since then has mostly been based at Wakefield Youth Justice Service and Kirklees WomenCentre where I have developed and sustained services. I have a particular interest in song writing and performance as part of my work.

Oral Presentation  
Sunday, 11.30am - 12.10pm

## **How to Turn Your Therapist Queer: Evolutionary Encounters that Transform**

**Ian Grundy**

### **ABSTRACT**

This presentation explores how my Music Therapy and supervisory practices are evolving in light of queer theory and working with people who identify as LGBTQIA+, children questioning their gender and sexuality, and other diverse communities. I identify as a gay cis man and have often thought about how Music Therapy engages productively with difference both in clients and therapists (Scrine, 2019; MacWilliam et al. 2019). Discovering, critiquing, exposing, and breaking down traditional normative assumptions both personally and in my work has led to a tandem evolution where emphasising the power of difference, marginality, and becoming feels key. The presentation will also discuss the ethical and practical implications of queering Music Therapy practice and wonders if Music Therapy has inherently queer aspects that have always made it peculiarly sensitive and adaptable to diverse contexts. I explore these ideas through personal reflection, vignettes of clinical work and references to queer theory (McCann & Monahan, 2020) and some key queer theorists such as Foucault (1978), Butler (1993).

Queering my own Music Therapy thinking has not only led me productively to question my own assumptions around sexuality and gender but around other intersections of oppression, and this has allowed me to become much more inclusive and understanding of the intersection between therapy and politics (Tilsen, 2021). The presentation concludes by challenging the idea that fixed and rigid identities and procedures are universally helpful and suggests that profound creativity and growth often develop out of the interstice, mixing, blurring of categories, and resistance to definition.

### **KEYWORDS**

Queer Theory, Trans Theory, Intersectionality

### **REFERENCES**

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- MacWilliam, B., Harris, B., Trottier, D. G., Long, K. (2019). *Creative Arts Therapies and the LGBTQ Community*. London: Jessica Kingsley Publications
- Scrine, E. (2019). "It's Like Mixing Paint": Songwriting Gender Diversity and Alternative Gender Cultures with Young People as an 'After-queer' Methodology. *Voices: A World Forum for Music Therapy*, 19(3). <https://doi.org/10.15845/voices.v19i3.2852>
- Tilsen, J. (2021). *Queering Your Therapy Practice*. Oxon: Routledge

### **BIOGRAPHY**

Ian Grundy works as a creative arts therapy lead, Music Therapist, and supervisor in schools in London, and offers GIM, Music and Imagery Therapy, and supervision in private practice. He is a Fellow of the Association of Music and Imagery, and NMT affiliate.

Oral Presentation  
Sunday, 12.20pm - 1pm

# **Where are we now? An inspection of the current interface between Music Therapy and community music**

**Jenny Laahs**

## **ABSTRACT**

The professions of Music Therapy and community music have developed largely separately, each striving for a unique place in the field of music and wellbeing. In the UK, Music Therapy is a registered profession whereas community music is unregulated. Traditional models of practise saw each profession working in fairly distinct contexts, with Music Therapists working with individuals and small groups in clinical settings and community musicians working more openly with larger groups and performances.

However, over the last twenty years, both fields have continued to expand and redefine, with Music Therapists developing more community-based approaches and community musicians working more with individuals. As such, it seems there is increasing growth into similar territories, and indeed there is acknowledgement in the literature of the similarities and need for clarity surrounding the boundaries of each profession. Despite this, recorded examples of collaboration, communication or learning between the two populations are quite rare. Anecdotally, there may still be misconceptions between clinicians and practitioners on where the boundaries lie between roles, with concerns around protecting jobs, the safety of practice and promoting the general public's understanding of what defines Music Therapy from other forms of music-making such as community music. More research is required to examine the current reality.

This presentation will review the current literature pertaining to interactions between the two professions, and present preliminary results from an investigation into the lived experience of Music Therapists, community musicians and dual practitioners in the UK.

## **KEYWORDS**

community music; Music Therapy; community Music Therapy

## **REFERENCES**

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Tsiris, G. (2014) Community Music Therapy: controversies, synergies and ways forward. *International Journal of Community Music*, 7(1), pp.3-9.

## **BIOGRAPHY**

**Jenny Laahs** is a Music Therapist living in Edinburgh, working for Nordoff and Robbins since 2015 with a range of client groups. She lectures at Edinburgh Napier University and is a freelance supervisor and mentor. Jenny is particularly interested in skill-sharing, delivering Project Georgia with Music as Therapy since 2014.

Oral Presentation  
Sunday, 11.30am - 12.10pm

# Using Supportive Music and Imagery (SMI) to support eye movement desensitisation and reprocessing (EMDR) trauma processing sessions with bereaved parents

Crystal Luk-Worrall

## ABSTRACT

The integration of arts therapy and eye movement desensitisation and reprocessing (EMDR) is well-documented (Davies 2022). EMDR is a trauma processing protocol supporting clients to overcome traumatic experiences (Shapiro, 1989).

While EMDR can be transformative, it is particularly challenging for clients processing child-loss due to the severity of the trauma and the potential avoidance of the loss (Duraković-Belko 2018). This presentation, featuring two case studies of online sessions with bereaved parents, contributes to existing literature on the integration of Music and Imagery (MI) as a supportive resource for clients engaging in EMDR (Rudstam et al. 2022).

The case studies incorporate Supportive Music and Imagery (SMI), part of the MI continuum aims to enhance clients' positive inner resources by encouraging clients to draw while listening to their chosen music (Paik-Maier 2010). The first case study features music chosen by a bereaved father accompanied by his drawings in reflection of the memory of his late child and his vision of his bereavement journey for the future. The second case study contains music chosen by a bereaved mother, her corresponding drawings, and short musical excerpts created by her using Chrome Music Lab in reflection of her SMI and EMDR integrated sessions.

These case studies demonstrate how the nurturing and symbolic qualities of music can support bereaved parents in acknowledging their inner resources and in regulating the intensity of processing the traumatic memories related to the death of their children.

## KEYWORDS

Supportive Music and Imagery (SMI), Eye movement desensitisation and reprocessing (EMDR), cross-modality practice, integrative approach, bereavement, telehealth, children's hospice

## REFERENCES

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- Rudstam, G, Elofsson, U.O.E., Söndergaard, H.P., Bonde, L.O. and Beck, B.D. (2022) 'Trauma-focused group music and imagery with women suffering from PTSD/complex PTSD: A randomized controlled study', *European Journal of Trauma & Dissociation*, 6(3), p. 100277. <https://doi.org/10.1016/j.ejtd.2022.100277>
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- Shapiro, F. (1989) 'Efficacy of the Eye Movement Desensitization Procedure in the Treatment of Traumatic Memories'. *Journal of Traumatic Stress*,

## BIOGRAPHY

**Crystal Luk-Worrall** is a Music Therapist and EMDR therapist at Shooting Star Children's Hospice. Crystal is interested in incorporating Music Therapy practice, including Supportive Music and Imagery (SMI) with her EMDR practice when supporting bereaved siblings and parents.



Oral Presentation  
Sunday, 11.30am - 12.10pm

## **Time to listen not just to the music: the impact of a holistic multi-disciplinary approach as told by a client with FND**

**Clare Maddocks, Anne Wilson (service user)**

### **ABSTRACT**

Functional Neurological Disorder (FND) occurs when the functioning of the nervous system, specifically how the brain and body send or receive signals, is disrupted. There's no clear cause for why this happens. FND is a challenging condition for the medical world: it is not caused by a structural change in the brain, symptoms are individualised and include a huge range of neurological symptoms such as seizures, limb weakness, drop attacks and more.

Individuals with FND frequently experience discrimination within healthcare settings: they are misunderstood, not believed, sometimes branded as 'faking it' by the very people there to care for them. This presentation seeks to give power to a service user with FND to increase understanding of the condition and of how Neurologic Music Therapy can contribute to positive experiences and outcomes in neurorehabilitation.

The setting of this case study is a Level 2 Neurorehabilitation centre, in which the client received weekly Neurologic Music Therapy, Neuropsychology, Physiotherapy, Speech and Language Therapy and Occupational Therapy. This is the third client, in the space of 1.5 years, with FND that the Therapist has worked with. This entire presentation has been developed from scratch with the service user, and recordings of her experiences narrate this exploration of internal conflict, advocacy and independence.\*

\*Where possible hoped the service user will attend the conference depending on health and family commitments at the time, if not the presentation will be hybrid/use recordings.

### **KEYWORDS**

Neurologic Music Therapy, Functional Neurological Disorder (FND), Advocacy, Education, Holistic Care

### **REFERENCES**

Leandertz, M. (2018) 'A psychotherapeutically oriented approach to vibroacoustic therapy: therapy process with a client diagnosed with functional neurological disorder experiencing dissociative symptoms'.

Leandertz, M. et al, (2021) 'Psychotherapeutically Oriented Vibroacoustic Therapy for Functional Neurological Disorder: A Pilot Study'.

### **BIOGRAPHY**

Clare Maddocks is a Neurologic Music Therapist based in the North West of England. She works part-time for Chroma, providing individual and group sessions in a neurological care centre and has previous experience of working with children and young people of all ages in mainstream and additional support needs settings. Clare is also the Education and Research Officer at BAMT.

**Anne Wilson** (Service User), Born in Liverpool, I am 1 of 5 siblings. Was married to Ron for 30 years who sadly passed away in 2014. Mum to Rebecca (37) and Jonathan (3)5, I have three soon to be 4 grandchildren also 2 granddogs. My most recent and longest post included teaching and teaching assistant which I specialised with children with diverse needs including ASD, ADHD, fetal alcohol syndrome and Downs Syndrome. Teaching has always been my passion and will miss it tremendously. Up until my diagnosis I led a very independent and active life going everywhere in my career fondly named Ruby.

Oral Presentation  
Sunday, 11.30am - 12.10pm

## **Songwriting, Sexuality and Gender Identity: A Covid 19 Case Study**

**Anthony Voelcker**

### **ABSTRACT**

This presentation details work I conducted in collaboration with CAMHS both at a community clinic and then subsequently remotely during Covid 19 lockdown with young person 'A' who at the point of referral was struggling with their mental health (hearing voices telling them to self harm). At the start of the work A identified as a male homosexual (15yrs). The presentation tells the story of how songwriting in Music Therapy sessions afforded A the space to explore their identity leading to the point of A coming out as a transgender woman which led to a subsequent referral to GIDS (Gender Identity Development Service).

It shows how recording the songs was managed both face to face and online and how this was a key component in A's progress; the recordings enabled them to have a product to take out of the sessions and play to others which helped them to establish themselves within a community of peers, taking the work beyond the therapy space. It shows evidence of positive mental health outcomes as a direct consequence of the work in Music Therapy.

A powerpoint presentation will detail the work with embedded recordings of the songs (+ lyrics) and video clips of the creative process

### **KEYWORDS**

Music Therapy, gender identity, songwriting, recording, LGBT+, adolescents

### **REFERENCES**

- BAMT (2019) Music Therapy Conversations - Bob Heath and Jane Lings [Podcast] 28 February 2019. Available at: <https://www.bamt.org/DB/podcasts-2/bob-heath-and-jane-lings> (Accessed: 5 September 2023)
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- Scrine, E. (2019) Reframing intervention and inclusion: The importance of exploring gender and sexuality in Music Therapy with all young people, in K. McFerran, P. Derrington, S. Saarikallio (eds.) *Handbook of Music, Adolescents, and Wellbeing*. Oxford: Oxford University Press (pp. 151-162).
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### **BIOGRAPHY**

I am currently working in the Music Therapy team within Children and Young People's Services at Oxleas NHS Foundation Trust where I am clinical lead at Charlton Park Academy, an SEN school in Greenwich borough. I have over a decade of experience of working with children and young people with a range of needs in both school and community settings.



## Roundtables

Roundtable discussion  
Saturday, 2pm - 3.30pm

## Music Therapy Conversations - An Overview

**Luke Annesley, Rachel Darnley-Smith, Tilly Mutter, Davina Vencatasamy**

### ABSTRACT

The podcast Music Therapy Conversations has been released monthly since the first episode with Rachel Darnley-Smith in March 2017 (who spoke about her pursuit of psychodynamic thinking in Music Therapy practice with reference to some of the critiques of this approach). The tagline is 'Luke Annesley talks to Music Therapists and other people about Music Therapy and related topics', although Davina Vencatasamy has conducted a number of more recent interviews, covering topics of diversity, racial stereotyping, LGBTQ+ , training and research along with Tilly Mutter who contributed to a special episode from the EMTC conference at QMU in 2022 where she interviewed current Music Therapy trainees. This roundtable brings Luke together with these three key contributors to explore excerpts from the episodes. This may lead to some reflections on the project in general. What has this podcast contributed to Music Therapy discourse? Can conclusions be drawn about the profession? The aim will be to have an exploratory, relaxed discussion. Contributions from the audience will be invited during the second part and it will be recorded for later release as a special podcast episode.

The rationale and approach of the podcast fits well with the conference theme, as it aims to provide a platform for a diversity of voices and perspectives. The roundtable will reflect this diversity in the choices of excerpts and in the openness of the discussion, while acknowledging the inherent power dynamics at play, and aiming to create a welcoming space for audience contributions.

### KEYWORDS

podcast, conversations, theory, practice

### REFERENCES

<https://jazztoad.libsyn.com/>

### BIOGRAPHIES

**Luke Annesley** is a Senior Lecturer in Music Therapy at UWE Bristol. He is an improvising musician and his clinical area of expertise is in work with children and young people. He is the producer and presenter of the BAMT podcast, Music Therapy Conversations.

**Rachel Darnley-Smith PhD** is a freelance Music Therapist and researcher with extensive experience working with adults in mental health settings. She taught at the University of Roehampton, 2003-20. Alongside her supervision practice she is currently researching interests in music and recognition theory. She is Vice-Chair of the Music Therapy Charity.

**Tilly Mütter** is a newly qualified Music Therapist based in Edinburgh. She is a self-employed Music Therapist working in a range of settings across Edinburgh and Stirling. Tilly is also chair of the Scottish Music Therapy Trust.

**Davina Vencatasamy** graduated from ARU in 2006 and she specialises in learning disabilities, trauma-informed approaches, autism, and personality disorders. She currently works in forensics, in a CAT B TC+ prison. She is currently undertaking her PhD in Expressive Therapies and is researching the impact of race and power in Music Therapy.

Roundtable discussion  
Saturday, 2pm - 3.30pm

## **Engaging with the revised Health and Care Professions Council (HCPC) Standards of Proficiency as an opportunity for growth in our understanding of disability in the Music Therapy profession**

**Hilary Davies, Beth Pickard, Tara Roman, Stella Hadjineophytou**

### **ABSTRACT**

The Music Therapy profession has traditionally aligned itself with the medical model of disability: however, in more recent years this approach has been criticised. There has been an increasing engagement within the Music Therapy literature with more contemporary perspectives on disability, including centring the lived experience of disabled people, considering the role of privilege and power dynamics within Music Therapy practice, updating language used around disability and engaging with new models of disability, such as social and cultural models and the neurodiversity paradigm. The recently-updated HCPC Standards of Proficiency (SoPs) support critical perspectives, emphasising equality, diversity, inclusion and belonging, collaborative and anti-oppressive practice, and a more ecological, socially-situated attitude towards disability.

This roundtable brings together a panel of Music Therapists with lived experience of disability and their allies, to share perspectives on how changes in the HCPC SoPs relate to the emerging critical discourse on disability and Music Therapy. Topics explored will include reflections on Music Therapy pedagogy, co-production and collaboration with disabled people both in research and practice, the role of language in creating perceptions of disabled people, and shifting paradigms around disability within Music Therapy, including re-thinking aims, goals and assessment procedures.

We acknowledge the complexity of these issues and aim to focus on raising questions rather than providing answers, exploring change within the profession as an active, ongoing process, and providing a space for participants to reflect personally on the topic, particularly in relation to the impact of the revised HCPC SoPs on clinical practice and reflective processes.

### **KEYWORDS**

HCPC Standards of Proficiency, disability, EDIB, co-production, critical perspectives on disability, lived experience of disability.

### **REFERENCES**

Davies, H. (2022) "Autism is a way of being": An Insider Perspective on Neurodiversity, Music Therapy and social justice" in *British Journal of Music Therapy* 36 (1)

Hadjineophytou, S. (2022) "Becoming "Unknowing" and "Inexpert" Exploring the Impact of Language on Perception and Power in Music Therapy with Kirsty" in *Voices: A World Forum for Music Therapy* 22 (3)

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### **BIOGRAPHIES**

**Hilary Davies** is the current recipient of the Guildhall School of Music and Drama EDI in Music Therapy PhD Studentship, for her research on Neurodiversity paradigm-informed Music Therapy practice. She also works in private practice, primarily with autistic adults. Hilary co-ordinates the BAMT Support Network for Disabled Music Therapists.

**Beth Pickard** is a Senior Lecturer, Researcher and Supervisor at the University of South Wales. Her practice is informed by her research in Critical Disability Studies, which explores how disability is socially constructed, interpreted and represented across disciplines. Beth is a passionate ally and advocate of social justice and anti-oppressive practice.

**Stella Hadjineophytou** is a Nordoff and Robbins Music Therapist based in Glasgow, and is currently enjoying working in a school and a psychiatric hospital whilst pursuing research interests in ethics, social justice, and disability studies.

**Tara Roman** is a Music Therapist and a researcher working collaboratively with children and young people with learning disabilities and their families. Tara's PhD research explores what the children and young people and their families think is important about Music Therapy, and how music-making works for them in Music Therapy.

Roundtable discussion  
Saturday, 11am - 12.30pm

## "We Are Monster" - Building a Global Community for Music Therapists of Colour

Michaela de Cruz, Dr. Hakeem Leonard, Jonathan Tang, Davina Vencatasamy

### ABSTRACT

The British Association for Music Therapy (BAMT) Diversity Report (Langford et al., 2020) revealed a glaring lack of diversity and ongoing discrimination faced by marginalised members of the profession. Despite the positive response to the BAMT Racial Awareness panel in 2021, events during the 2022 European Music Therapy Conference (EMTC) highlighted that the profession continues to grapple with these issues, and that people of colour (POC) did not have a safe space to share lived experiences and find support. In response, the "We Are Monster" Network was formed, following deep connections made between an international group of Music Therapists of colour who attended the EMTC.

The network's aims to recentre POC's knowledge and experiences, forge community, and foster avenues for support and collaboration will be discussed. Presenters will reflect on how the community is growing globally and how this level of peer support has begun to resource individual and collective creation. Considering how the discourse on race has progressed in the US (de Cruz 2023; Hadley 2013; Norris, Williams & Gipson 2021), thought will be given to how we can mutually learn from each other to actualise change in the global profession. Participants will be invited to be active members of the roundtable and respond spontaneously to any part of the discussion, so as to remove the hierarchy of panel vs. audience.

This will be an open session but priority will be given to POC. Participants are invited to bring their instruments as time will be made for musical reflection.

### KEYWORDS

race, peer support, community, lived experience

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### BIOGRAPHIES

**Michaela de Cruz** (she/her) works primarily in adult mental health private practice and is an antiracist activist and advocate for diversity in UK Music Therapy. She is the co-founder of the network for Music Therapists of colour, "We Are Monster", and a lecturer for racial awareness and cultural humility.

**Dr. Hakeem Leonard**, PhD, MT-BC, is a professor of Music Therapy and diversity, equity, and inclusion administrator at Shenandoah University in Winchester, Virginia in the United States. His research interests are social justice, relational practice, resource-oriented approaches, and life span development as they relate to Music Therapy and in society.

**Jonathan (Jaytee) Tang** is a PhD candidate at the University of Sheffield. He has clinical experience in special education, mental health, and medical settings. His research interests include cultural considerations in Music Therapy education, training, and clinical practice, music psychology, and issues pertaining to diversity, equity, and inclusion.

**Davina Vencatasamy** graduated from ARU in 2006 and she specialises in learning disabilities, trauma-informed approaches, autism, and personality disorders. She currently works in forensics, in a CAT B TC+ prison. She is currently undertaking her PhD in Expressive Therapies and is researching the impact of race and power in Music Therapy.



Roundtable discussion  
Saturday, 9am - 10.30am

## Perspectives on Music, Music Therapy and Chronic Pain

**Katie Fitzpatrick, Prof. Hilary Moss, Caroline Hussey,  
Patricia O'Shea, Prof. Bhuvaneshwari Ramesh**

### ABSTRACT

This roundtable discussion is chaired by the co-founders of the international special interest group on Music Therapy and chronic pain to share stories from research, practice and experience. Panel members bring their unique perspectives on the various approaches to practice and research in music, Music Therapy and chronic pain internationally. Speakers include people living with chronic pain who share their first hand account of Music Therapy, Music Therapists working in the area, and researchers. Key values of the special interest group are involving service users and other clinicians, an openness to quantitative and qualitative research methods (especially exploring how creativity and arts based research methods can illuminate the experience of chronic pain) and producing practical, helpful recommendations for practice, for both Music Therapists working in this field and for people living with chronic pain

### KEYWORDS

Music; Music Therapy; Chronic Pain; Service User Voices

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### BIOGRAPHIES

**Dr Katie Fitzpatrick** completed her PhD research in 2023 at the University of Limerick exploring the use of music and Music Therapy for adults living with chronic pain. She co-chairs the Special Interest Group on Music Therapy and chronic pain at the International Association of Music Medicine. She is currently working as Senior Music Therapist at the Pain Management Centre in the University of Limerick Hospitals Group in Ireland.

**Professor Hilary Moss** is Associate Professor of Music Therapy at University of Limerick, Ireland and co-chairs the Special Interest Group on Music Therapy and chronic pain at the International Association of Music Medicine. She has published extensively in the areas of arts and health, Music Therapy, older age care, singing for health and health humanities. Her book *Music and Creativity in Healthcare Settings: Does Music Matter?* was published by Routledge in 2021.

**Caroline Hussey** is a doctoral candidate at Queen Margaret University. In her research she is exploring Music Therapy with persons living with chronic pain. She sits within the Centre for Person-centred Practice Research, which is home to a community of researcher-practitioners from nursing and allied health professions. She works with adults in an outpatient clinic as a Music Therapist, lives in Glasgow and enjoys singing with friends in a local group.

**Patricia O'Shea** is a retired Primary School Physical Education Teacher living in Ireland. She has a BSc. in Health and Fitness, and has recently completed EUPATI training as a patient expert. She is a patient representative on the Music Therapy and

Chronic Pain special interest group of the International Association of Music Medicine. She has been living with Chronic Pain since 2010, and has been an active member of Chronic Pain Ireland (CPI) for a number of years.

**Prof. Bhuvaneswari Ramesh** is an Assistant Professor of Music Therapy, PhD Scholar, Educator, Researcher and an advocate for Music Therapy, from South India. She has clinical experience with varied populations within a medical institute & hospital as well as in community areas.

Roundtable discussion  
Saturday, 9am - 10.30am

## **A conversation on Music Therapy for adopted young people with the adoption community**

**Crystal Luk-Worrall, Hazel Thorpe, Jay Nicols, Preena Kerai, Sally Bouwman**

### **ABSTRACT**

Recent literature highlighted the multidisciplinary nature of working with adopted young people in therapy (Golding 2010, Gravestock 2018). While there is a range of literature written by Music Therapists reporting their experience and findings on working with adopted young people (Drake 2011, Swanick 2021), the lived experience of the adoption community is also paramount to shaping Music Therapy provision for adopted families (Gravestock 2021). This roundtable will contribute to the current body of literature on Music Therapy and adoption, and provide an opportunity for Music Therapists to learn directly from the stakeholders of the adoption community. The roundtable will include the voices of adopted young people with lived experience of Music Therapy through anonymised audio recordings, followed by a panel presentation featuring an adoptive parent from We Are Family, an adoption charity, sharing their experience of searching for and working with a Music Therapist who supported their child, a social worker from Adopt London West sharing their knowledge on the adoption process, information on the Adoption Support Fund and how they choose to refer a child to Music Therapy, a special educational needs coordinator (SENCO) from a primary school speaking on their experience of supporting adopted young people and their families at school, and a Music Therapist with lived experience in adoption sharing reflections on their adoption journey and insight both as an adoptive parent and as a therapist. Attendees will then have the opportunity to converse with and learn from the panel during the discussion section.

### **KEYWORDS**

Adoption, Lived experience, Multidisciplinary approach, Music Therapy

### **REFERENCES**

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### **BIOGRAPHIES**

**Crystal Luk-Worrall** is a Music Therapist and EMDR therapist working with the adoption community in London through her private practice Clap and Toot. She incorporates a systematic approach and works alongside schools and social care agencies. She is keen on celebrating the expertise and lived experience within the adoption community.

**Hazel Thorpe** is a Music Therapist based in North Devon where she works within post adoption. As an adoptive parent herself, she is passionate about supporting young people and their families.

**Jay Nicols** is a step mum, a birth mum and an adoptive mum. She has three sons, an adult son, a 16 year old son and a 12 year old son who the family adopted at aged 4.

**Preena Kerai** has over 7 years of experience working in social care across a range of teams. She is currently working as a senior social worker at Adopt London West and specialises in trauma-informed and therapeutic approaches.

**Sally Bouwman** is an assistant head, SENCo/ inclusive lead with 30 years of experience in school settings. She has an interest in children who may find school based learning challenging. She is passionate about creating good inclusive practice with staff and parents to better serve the needs of children.

Roundtable discussion  
Saturday, 11am - 12.30pm

## **Central principles for contemporary Music Therapy training; a discussion**

**Tessa Watson, Dr Catherine Warner, Claire Molyneux, Gill O'Dempsey,  
Pete Austin, Guy Connelly**

### **ABSTRACT**

This roundtable will present and discuss approaches, issues and dilemmas in contemporary learning and teaching relating to becoming a Music Therapist within the UK and Europe. The roundtable will include trainers from all the UK training programmes as well as graduates and employers/Placement Educators. Discourses around pedagogical approaches, the current climate of higher education, inclusion and power, self-care, reflective practice, and pathways in employment will be considered. The roundtable will invite discussion around innovation and change.

Following initial exposition of the themes, a structured fishbowl discussion will allow diverse audience members to participate in an embodied and democratic way. Audience members will be given information in advance and asked to indicate consent (or not) for their contributions to be recorded and contact details if they are willing to do so. This will be organised both in advance and on the door. They can be involved in how the information is disseminated later.

### **KEYWORDS**

Training, contemporary, higher education, transcultural practice

### **REFERENCES**

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Pickard, B. (2022) 'Anti-oppressive pedagogy as an opportunity for consciousness raising in the Music Therapy profession: A critical disability studies perspective' in *British Journal of Music Therapy*, 36, 1, 3-64

### **BIOGRAPHIES**

**Tessa Watson** is a Music Therapy clinician, educator and consultant, working at University of Roehampton as Associate Professor/Programme Leader. Tessa has worked in mental health and learning disability services and her current work is with the children and families who use Alexander Devine Hospice. Through UK and international work Tessa has contributed to the development of the profession. She has published widely about Music Therapy clinical work and training. Tessa plays cello and sings in local musical groups.

**Dr Cathy Warner** is joint programme leader of the MA Music Therapy at the University of the West of England and Chair of the BAMT Training and Education Committee. She is co-author with Tessa Watson of the forthcoming publications with Routledge: 'Contemporary Issues in Music Therapy Training'.

**Claire Molyneux** is course leader for the MA Music Therapy at Anglia Ruskin University (ARU), has over 25 years' experience with people with diverse needs across the lifespan, and has recently completed PhD research exploring the impact of group Music Therapy for people living with dementia and their companions.

**Gillian O'Dempsey** is a Music Therapist, supervisor and Placement Coordinator at NHS Oxleas, and a Senior Therapist and Placement Lead for Chroma Therapies. Alongside clinical work, Gillian has held Music Therapy roles in Higher Education at

UWE, USW and Napier University. Gillian is currently undertaking part-time doctoral research in the School of Education and Childhood at UWE, focussing on children's experiences of Music Therapy in mainstream primary schools.

**Pete Austin** completed his music Therapy training at the University of Roehampton, graduating with distinction in 2023. After an extended student placement at Demelza Children's Hospice, Pete joined Demelza's Creative Therapies Team immediately following qualification. Alongside working at Demelza's hospice sites, Pete also works in schools and family homes across Kent and South East London. At the beginning of 2024, Pete started delivering Music Therapy at the Oliver Fischer Neonatal Unit in Medway Maritime Hospital as part of Demelza's Neonatal In-Reach Programme. In his spare time, Pete is most likely to be found in the swimming pool or working on the family smallholding.

**Guy Connelly** graduated from UWE in 2023. A self-taught musician, Guy's 20-year career in music composition, performance and theatre sound design has often incorporated emerging technologies. Guy's dissertation was an initial study into possible applications of binaural recordings in Music Therapy and he hopes to develop research interests in this area.

Roundtable discussion  
Sunday, 9am - 10.30am

## **Experiences of neurodivergent Music Therapists: advocating for change in our ways of working with neurodivergent clients, while navigating our own identities and needs**

**Laura Cook, Alice Nicholls, Clea Knight, Hilary Davies**

### **ABSTRACT**

The panel currently consists of Music Therapists who were diagnosed in adulthood with autism and/or ADHD and who advocate for a neurodiversity affirmative approach. We would also like to invite two additional panel members to join who have experiences of neurodivergence outside of autism and ADHD, or who have different experiences of their journeys to diagnosis.

Panellists will each give a brief presentation outlining their personal, clinical and professional experiences through a neurodivergent lens. Topics covered might include:

- our journeys to diagnosis.
- what drew us to Music Therapy initially (and if/how this relates to our neurodivergence).
- how being neurodivergent impacts on our practice in Music Therapy and our functioning in the profession, what support we have benefitted from and what still needs to be worked on.
- the importance of neurodiversity affirmative practice and a move away from a deficit based approach to a celebration and thorough understanding of the neurodivergent experience.
- discussions around self-disclosure in clinical practice and in the referral process.
- case examples of work with neurodivergent clients - how we are able to recognise and really understand some of our clients, and share strategies that are useful based on shared experience

### **KEYWORDS**

neurodiversity, autism, ADHD, lived experience, identities

### **REFERENCES**

Davies, H. (2022) 'Autism is a way of being': An 'insider perspective' on neurodiversity, Music Therapy and social justice. *British journal of Music Therapy* (London, England : 1995). [Online] 36 (1), 16–26.

Pickard, B. et al. (2020) It's Not What's Done, But Why It's Done. *Voices : a world forum for Music Therapy*. [Online] 20 (3).

### **BIOGRAPHIES**

**Laura Cook** is a Neurologic Music Therapist with experience working with children and adults with a variety of needs, with a focus on person-centred, neurodiversity affirmative and trauma informed practice. Laura was diagnosed as autistic and having ADHD as an adult and is interested in the intersection of neurodivergent identities and Music Therapy.

**Alice Nicholls (she/they)** is a Music Therapist based in West Yorkshire. She works with adult and child brain injury, palliative care, PMLD, and children/young adults with neurodivergent conditions and trauma. Alice is a queer and neurodivergent therapist (ADHD/autistic) and their own life experience and identity inform their work. She has a particular interest in cross-modality work and integrated practice, and is passionate about removing the stigma around disabled therapists and reducing the gap between "them" (clients) and "us" (therapists) in the arts therapies

**Cléa Knight** is an autistic Music Therapist who specialises in clinical songwriting. She has worked with a diverse range of clients in varied settings since qualifying in 2018. She now works in the Bristol Autism Team, running Music Therapy groups for young autistic people who experience emotional based school avoidance (EBSA).

**Hilary Davies** is the current recipient of the Guildhall School of Music and Drama EDI in Music Therapy PhD Studentship, for her research on Neurodiversity paradigm-informed Music Therapy practice. She also works in private practice, primarily with autistic adults. Hilary co-ordinates the BAMT Support Network for Disabled Music Therapists



Roundtable discussion  
Sunday, 9am - 10.30am

## **The role for Music Therapy in interdisciplinary assessment and rehabilitation of children and adults with prolonged disorders of consciousness**

**Dr. Wendy Magee, Dee Gray, Rebecca O'Connor,  
Dr. Jonathan Pool, Claire Wood**

### **ABSTRACT**

Children, youth and adults with prolonged disorders of consciousness (PDoC) present with some of the most complex and enduring clinical problems following acquired brain injury. Assessment and treatment protocols need to elicit optimal responses and be sensitive to minimal responses whilst ensuring that the stimuli used can circumvent the patient's sensory, motor and communication challenges. Interventions that meet these criteria remain limited, as do long-term treatment options for those who are "slow to emerge". However, music has been observed to improve wakefulness, cognition and behavioural outcomes indicating awareness in adults with PDoC (Castro et al., 2015; O'Kelly et al., 2013; Verger et al., 2014). As Music Therapy optimises patient engagement, it is valued as a resource within interdisciplinary assessment and treatment programmes for children, youth and adults with PDoC to support the patient's wider needs. We will provide an overview of Music Therapy interventions for PDoC within interdisciplinary assessment and treatment programmes, and how Music Therapy can support the families of people with PDoC. Particular emphasis will be given to the research and clinical applications of two research based assessment protocols that inform treatment planning – the MATADOC for adults (Magee et al., 2014) and the MuSICCA for children and youth (Pool et al., 2020). We will present the research supporting these assessment protocols and illustrate the how Music Therapy contributes to interdisciplinary rehabilitation programmes. We will also discuss particular challenges of long term Music Therapy with minimally responsive children and youth who are slow to emerge.

### **KEYWORDS**

Music Therapy; disorders of consciousness; children; adults; families

### **REFERENCES**

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### **BIOGRAPHIES**

**Dr. Wendy L. Magee** PhD is Professor of Music Therapy at Temple University, Philadelphia. She has an extensive background of more than 35 years as a clinician in neurological rehabilitation and as a researcher, manager and trainer. She was the recipient of the World Federation of Music Therapy 2023 Research Award

**Dee Gray** has been working as a Music Therapist in the National Rehabilitation Hospital for the past 12 years. She has been involved in numerous Music Therapy research projects within the area of prolonged disorder of consciousness and has a keen interest in Interdisciplinary working and family centred practise

**Rebecca O'Connor** has 33 years Music Therapy experience, she is a Researcher, Senior Lecturer and is Creative Arts Therapy Lead at the National Rehabilitation Hospital, Dublin, she has published and presented widely on her work.

**Dr. Jonathan Pool** is a Senior Research Fellow at the Cambridge Institute for Music Therapy Research with more than 15 years clinical experience in neurorehabilitation. He leads an international team validating an assessment tool for children with disorders of consciousness and has co-developed music-based practical guidance for families affected by DoC.

**Claire Wood** has worked as a Music Therapist with people who have acquired brain injuries and children who have additional needs for 20 years. She is a Neurologic Music Therapist, Supervisor and Mentor and has piloted the MuSICCA assessment for children and young people.



## Workshops

Workshop  
Saturday, 2pm - 3.30pm

## **Traditional Instruments, Music Technology, and VR - Innovative Approaches to Music Therapy for Children with Autism**

**Alphonso Archer**

### **ABSTRACT**

Join Alphonso Archer, an experienced HCPC registered Music Therapist and creative music lead, for an immersive workshop focused on the effective use of traditional and technological tools, along with Virtual Reality (VR), in therapy and creative spaces for children with autism.

Drawing from eight years of dedicated work with children on the autism spectrum, Alphonso brings a wealth of practical experience to this workshop. Participants will explore how to harness the therapeutic potential of music and technology to benefit children with autism in clinical settings.

In a fully equipped Music Therapy room, attendees will engage with various traditional instruments and cutting-edge music technology, gaining hands-on experience under Alphonso's expert guidance. The workshop emphasises practical applications and creative approaches that can be used to facilitate clinical benefits.

Throughout the workshop, Alphonso will showcase integrating technology and traditional instruments to create immersive therapeutic environments. Virtual Reality will also be explored as a tool to enhance the therapy experience for children with autism.

This workshop is an invaluable opportunity for therapists, educators, and anyone interested in utilising music and technology to support children with autism. Participants will leave with a deeper understanding of how these tools can be effectively employed in clinical practice, fostering positive outcomes for children on the autism spectrum.

### **KEYWORDS**

Autism, Music Therapy, Technology, Virtual Reality, Creativity Therapeutic Techniques, Inclusivity, Empowerment, Sensory Experiences, Holistic Healing

### **REFERENCES**

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- Kim, E. (2015). *The Efficacy of Virtual Reality-Based Music Therapy on Reducing Anxiety in Children with Autism Spectrum Disorder*. Master's Thesis, University of California, Los Angeles.

### **BIOGRAPHY**

Music Therapist blending corporate tech background with a passion for music and community. Dedicated to using music's transformative power to help people facing emotional challenges. An active member of BAMT and BAATN, advocating inclusivity. Skilled in teaching various instruments and aiding a diverse client base. Expert in revitalising music programmes in education.

Workshop  
Saturday, 11am - 12.30pm

## **Zone Club - a multi-arts creative community project for young learning-disabled adults**

**Karl Bevis, Bob Heath, Alex Lupo, Luiza Moir, Mark Bishop,  
Sophie Cottle, Tim Walker, Will Lawton**

### **ABSTRACT**

Zone Club is a multi-arts community project founded by Music Therapists Pete McPhail and Bob Heath in 2004, primarily in response to the lack of provision for learning-disabled adults, who have left school or further education. Music Therapy has represented the heart of the approach to this multi-arts project, which includes music, dance, filmmaking, and performance. Over the last 15 years Zone Club has also offered experiential training opportunities for Music Therapists attending the Masters course at UWE and continues to promote Music Therapy approaches.

Based at Wiltshire Music Centre (WMC) in Bradford-on-Avon, we regularly meet over 25 participants and, even throughout lockdown, we have given a creative voice to this marginalised group, resulting in two albums and a recent commission for BBC Wiltshire. Reaching out to other institutions we have created other opportunities for learning-disabled adults, including workshops in schools and concerts in other settings.

The multi-arts environment offers a safe, creative and collaborative space in which mutual support and friendship is just as important as the music. We use Intensive Interaction across all participatory sessions with the team of practitioners, which includes Music Therapists, Animateurs, Musicians, Movement Specialists, volunteers and students. During our workshop at Conference, and as part of Zone Club's 20th Anniversary Celebrations, we expect to share our experiences of inclusive participant-led delivery as well as showcase some of the recent fantastic songs that have been created. Delegates would also experience some collaborative song-writing first-hand, alongside this award-winning participatory arts project.

### **KEYWORDS**

multi-arts, community, inclusion, experiential Music Therapy training

### **REFERENCES**

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<https://www.youtube.com/watch?v=FoFNCCd4dJ0&t=2119s> [Accessed: 12 Sept 2023]
- Wiltshire Music Centre (14 Aug 2020) Virtual Zone Club – Katie (Zone Clubber) [Video] YouTube:  
<https://www.youtube.com/watch?v=9ebPKgus2Bc> [Accessed: 12 Sept 2023]
- Wiltshire Music Centre (18 July 2020) Zone Club – Take That Ride [Video] YouTube:  
<https://www.youtube.com/watch?v=gAadnUNfKag&t=3s> [Accessed: 12 Sept 2023]

### **BIOGRAPHIES**

**Karl Bevis** works closely with Music Therapists Bob Heath and Alex Lupo, as Creative Producer for Zone Club. Karl has assisted several ZC collaborations, including with the OAE and the Kakatsitsi drummers. April 2023, Karl and Bob helped train students at Emanuel University, Oradea, for the first ZC session in Romania.

**Bob Heath**, Music Therapist; Alex Lupo, Music Therapist; Luiza Moir, music Therapist; Mark Bishop, animateur; Sophie Cottle, movement specialist; Tim Walker animateur and sound tech.

**Luiza Moir**, 2023 graduated, specialises in music Therapy for women domestic violence victims. Her MA research explored Music Therapists' experience of working with DV victims, the key aspects of it and its effectiveness. Her 2022 songs' album on this subject is co-written by victims who embodied their personal stories of abuse.

Workshop  
Saturday, 2pm - 3.30pm

## **How to regulate your nervous system and avoid burnout: A self-care workshop by Music Therapists for Music Therapists**

**Nicola Demosthenous, Priya Vithani, Marianne Rizkallah, Rivka Gottlieb**

### **ABSTRACT**

More and more therapists are experiencing symptoms of burnout and the threat of burnout on therapists is ever increasing. Finding time to support our own mental and physical wellbeing when so much time is invested in caring for others is becoming more difficult than ever. In order to provide quality of care for others, it is essential that we also look after ourselves.

Research shows that the threat on psychological therapists is largely due to the level of frequent exposure of emotional distress (Vivolo, Owen, Fisher, 2022) and chronic stress (Maslach, 2003). Despite this threat, there hasn't been much change to the way therapists are taught to take care of themselves, except for the recommended continuation of personal therapy. Burnout can be represented by three dimensions; "mental fatigue or emotional exhaustion, negative feelings and perceptions about the people one works with or depersonalization, and a decrease in feelings of personal accomplishment" (Maslach and Jackson, 1981). This alarming characterization of burnout demonstrates just how dangerous it can be for clinicians and how it can negatively impact their work.

We are offering a workshop to give Music Therapists new ways to manage their well-being and avoid the symptoms of burnout. This workshop will be split into two parts; theory applications with practical exercises to support nervous system regulation which can be done in between clinical sessions, followed by an experiential musical activity to support and promote self-care and wellbeing.

Join us for a chance to stop, breathe, and fill your cup.

### **KEYWORDS**

burnout, self-care, nervous system regulation, well-being

### **REFERENCES**

McCormack, H.M. et al. (2018) 'The prevalence and cause(s) of burnout among Applied Psychologists: A systematic review', *Frontiers in Psychology*, 9. doi:10.3389/fpsyg.2018.01897.

Van Hoy, A. and Rzeszutek, M. (2022a) 'Burnout and psychological wellbeing among psychotherapists: A systematic review', *Frontiers in Psychology*, 13. doi:10.3389/fpsyg.2022.928191.

Vivolo, M., Owen, J. and Fisher, P. (2022) 'Psychological therapists' experiences of Burnout: A qualitative systematic review and meta-synthesis', *Mental Health & Prevention*, p. 200253. doi:10.1016/j.mhp.2022.200253.

### **BIOGRAPHIES**

**Nicola Demosthenous** qualified as a Music Therapist from the Guildhall School of Music and Drama in 2021. She is primarily a singer and pianist with a background in stage performance. In her career thus far, Nicola has engaged with diverse client populations across various therapeutic settings. More recently, Nicola has worked for North London Music Therapy CIC, facilitating group sessions for older adults with Dementia and their families. Additionally, she currently works as a Music Therapist for CNWL NHS Foundation Trust in an acute inpatient facility for adults with psychosis and personality and mood disorders. She has a specialist interest in psychosis and altered states of mind, and is interested in how arts therapies, within a psychoanalytic framework, can provide a helpful lens through which to understand the often less tolerable states of mental illness. Additionally, she is an active member and advocate of the BAMT Network for Disabled Music Therapists, striving for a more equitable and inclusive profession.

**Priya Vithani**, Senior Music Therapist - Priya qualified as a Music Therapist from the Guildhall School of Music & Drama in 2019. For NLMT, Priya runs our new South London clinic based in Blackheath, and has worked with a wide variety of patients with mental health concerns and autism, ranging across the lifespan. She is Stroke Lead for NLMT, and was the main clinician in NLMT's collaborative pilot project with University College London NHS Foundation Trust, working in the homes of patients living in the community after experiencing stroke or neurological impairment. Priya also works as a Music Therapist in a school, working with children and adolescents with social, emotional and behavioural difficulties.

**Marianne Rizkallah** Director | Head Music Therapist - Marianne qualified as a Music Therapist from the Guildhall School of Music & Drama in 2013 and received further training in psychodynamic psychotherapy from the Tavistock Centre in 2018. Marianne has experience working with adults, adolescents and children with a wide range of mental health needs, including depression, anxiety, OCD, eating disorders, attachment issues, autism, social, emotional and behavioural difficulties and early trauma. Marianne is a registered supervisor with the British Association for Music Therapy (BAMT) and served as BAMT's Vice Chair of Trustees from 2019-2022, sitting on the Board from 2016. She wrote the national guidelines for working as a Music Therapist during COVID-19, which were adopted worldwide. Marianne lectures regularly at the Guildhall School and the University of Derby. She is published in the British Journal of Music Therapy and Approaches Music Therapy Journal. Through NLMT, Marianne provides regular training and CPD for healthcare professionals. She began a PhD at the Guildhall School in September 2023, exploring power dynamics within 1:1 Music Therapy with anxious adults.

**Rivka Gottlieb**, Senior Music Therapist - Rivka has 20 years' experience as a Music Therapist, qualifying from the Guildhall School of Music & Drama in 2004. She has worked with a wide range of ages and conditions, including several years in a mainstream secondary school providing Music Therapy for young people with mental health concerns and autism and running Music Therapy groups for a charity supporting women who have experienced domestic abuse. Rivka is a registered mental health practitioner with the British Association for Performing Arts Medicine (BAPAM) and works with professional musicians, performing artists and students struggling with issues relating to anxiety, depression, performance anxiety, stress, interpersonal dynamics, trauma, PTSD and eating disorders. Prior to qualifying as a Music Therapist, Rivka trained at the Royal College of Music and The Juilliard School as a concert harpist. For NLMT Rivka undertakes service management, utilising extensive project management and communications experience, as well as clinical supervision, and carrying out clinical work with adolescents and adults.

Workshop  
Saturday, 11am - 12.30pm

## Interpreting in the Music Therapy Assessment Practice

Gustavo Gattino

### ABSTRACT

The term interpretation can be explained in different ways in Music Therapy, but it is commonly associated with the interpretation of qualitative data based on phenomenology and hermeneutics. However, interpretation goes beyond interpreting qualitative information, since it is possible to interpret quantitative or mixed data. Interpretation is a term that can be defined as the process of explaining or making sense of something. In Music Therapy assessment, this meaning is attributed to any information collected during the process.

This workshop aims to practice the interpretation of data provided by Music Therapy assessment based on different case examples. The interpretation methods used for this workshop are: "suspicious" and empathic interpretation, phenomenological and interpretation based on theories and concepts.

The learning aims of this workshop are:

To understand the differences between the different methods of interpretation in Music Therapy according to the practical use of the methods.

To create strategies to choose and apply different types of interpretation in Music Therapy considering the context and the information from a specific case example.

To integrate clinical judgement and knowledge of Music Therapy theories and concepts to interpret different situations in the practice.

The workshop will provide many activities using video examples where the participants can work through different interpretation modalities using specific forms provided by the facilitator. Besides the activities, the workshop will have moments for explanations and reflections on this topic.

### KEYWORDS

Interpretation, Music Therapy assessment, information, modalities

### REFERENCES

Bruscia, K, 2023, *Assessment in Music Therapy: Options & Resources*, Barcelona Publishers, Gislum.

Gattino, G S, 2021, *Essentials of Music Therapy Assessment, Forma e Conteúdo Comunicação Integrada*, Florianópolis

Waldon E G, 2021, *The Music Therapy assessment manual: A guide to data-based decision making*, American Music Therapy Association, Silver Springs, MD.

### BIOGRAPHY

**Gustavo Schulz Gattino**, PhD, is a Music Therapist and Associate Professor in the Department of Communication and Psychology at Aalborg University (Denmark). He teaches in the bachelor's, master's and doctoral programmes in Music Therapy at the same university. Gustavo is accredited as a Music Therapist by the Portuguese Music Therapy Association (APMT). He is the North region coordinator and Denmark's Country Representative in the European Music Therapy Confederation (EMTC). Gustavo is the chair of the publication's commission of the World Federation of Music Therapy (WFMT). He is a member of the International Music Therapy Assessment Consortium (IMTAC). Gustavo is a guest lecturer at the following master's programmes in Music Therapy: University Pablo Olavide (Spain), University of Barcelona (Spain), Music, Art and Process Institute (Spain) and CODARTS University (Netherlands).



Workshop  
Saturday, 9am - 10.30am

## Healing Journeys into Speech: supporting diversity within Music Therapy practices for children with Selective Mutism

Kate Jones, Alphonso Archer

### ABSTRACT

Selective Mutism (SM) is a serious anxiety disorder that affects some children when they begin school. The long-term impact of the disorder, if untreated, can include complex, debilitating mental health conditions. Usual presentation is lack of speech in educational settings, contrasting with confident speech at home. Incidence is estimated at around 0.7% but can be three times higher for children with migrant backgrounds. Care pathways indicate manualised behavioural treatment as a first-line intervention for SM. However, strong evidence suggests Music Therapy can have a powerful impact but increased awareness of SM and our potential therapeutic role is needed.

The aim of this interactive, experiential workshop is to help resource Music Therapists to step onto the current therapeutic landscape for SM. We will begin by discussing the key features of SM and dispelling some common myths. Current thinking about racialisation, migration and neurodiversity will be explored as important factors for many people with SM. The main ingredients of a theoretical framework of Music Therapy for children with SM will be shared and explored including the role of physical self-expression, humour and enabling speech generalisation through transdisciplinary practice.

The session will use clinical case examples and experiential techniques to workshop and illustrate some key elements and give practical support to clinicians interested in working with children with SM.

### KEYWORDS

Selective Mutism, Music Therapy training, Diversity

### REFERENCES

Jones, K., Odell-Miller, H., (2022). A theoretical framework for the use of Music Therapy in the treatment of selective mutism in young children: multiple case study research. *Nordic Journal of Music Therapy*. <https://doi.org/10.1080/08098131.2022.2028886>

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Jones, K. (2014). Music Therapy and the Path into Speech. In B R Smith & A Sluckin (eds) *Tackling selective mutism: A guide for professionals and parents* (pp 206-221) Jessica Kingsley Publishers.

Jones, K. (2012). How intense is this silence? Developing a theoretical framework for the use of psychodynamic Music Therapy in the treatment of selective mutism in children with English as an additional language: A heuristic case study. *British Journal of Music Therapy*, 26(2), 15-28. <https://doi.org/10.1177/135945751202600204>

Toppelberg, C. O., Patton Tabors, D., Alissa Coggins, D. K., & Burger, C. (2005). Differential diagnosis of selective mutism in bilingual children. *Journal of the American Academy of Child and Adolescent Psychiatry*, 44(6), 592 <https://doi.org/10.1097/01.chi.0000157549.87078.f8>

### BIOGRAPHIES

Dr Kate Jones is a Music Therapist and researcher currently based at Guildhall School of Music and Drama. Her research investigates the use of Music Therapy as an intervention for Selective Mutism. She is also Director of the charity Music Therapy Lambeth.

**Alphonso Archer** - Music Therapist blending corporate tech background with a passion for music and community. Dedicated to using music's transformative power to help people facing emotional challenges. An active member of BAMT and BAATN, advocating inclusivity. Skilled in teaching various instruments and aiding a diverse client base. Expert in revitalising music programs in education.

Workshop  
Sunday, 9am - 10.30am

## **A Group experience... What's it really like to train as an Austin Vocal Psychotherapist?**

**Sarah Gummatt-Hart, Chier Morris, Jayne Sewell, Tina Warnock**

### **ABSTRACT**

An experiential session exploring and sharing our group experience on the Austin Vocal Psychotherapy training. We wish to share, through a safe, experiential group elements of our journey, making reference to some of the key texts to present the theoretical background, including foundations based on Jung, Object Relations and Trauma Theory.

After over two years studying with Diane Austin our training finished in October 2023. On learning new techniques our practices have developed and we not only feel more confident clinically but also feel a deeper ability to work with our personal vulnerabilities to best support clients. We are presenting as a group to give a flavour of how the training group functioned to support each of us on our own journey: the group's voices offered comfort, companionship, warmth and understanding during personally challenging moments. We hope to give attendees a sense of this experience. We will each focus on an element of our training experience: a significant song, a role play of one of the Austin techniques, and we will teach the group resource songs to take away and use.

This creative group presentation will aim to experientially recreate the group journey, to represent and model the techniques and be an example of the uniquely shared experience that this training offers. There will be opportunities to ask questions about the training, techniques and using the voice as a Vocal Psychotherapist.

Since identifying and processing many of our own personal, archetypal wounds and complexes we feel more confident working with words and our voices professionally. We intend to share some of this with others in the profession to deepen the understanding of Vocal Psychotherapy.

### **KEYWORDS**

Vocal Psychotherapy, Jung, Trauma, Training, Voice, Group experience

### **REFERENCES**

Austin, Diane. 2008. "The Theory and Practise of Vocal Psychotherapy: Songs of the Self," (Jessica Kingsley, London)

Bly, Robert. 1988 "A Little Book on the Human Shadow" (Harper One)

Herman, Judith 1992. "Trauma and Recovery" (Basic Books, New York)

Miller, Alice . 1997 "The Drama of the Gifted Child" (Basic Books, New York)

Zweig, Connie & Abrams Jeremiah (Ed). 1990 "Meeting the Shadow: The Hidden Power of the Dark Side of Human Nature"

### **BIOGRAPHIES**

**Sarah Gummatt-Hart** is a specialist Music Therapist and Vocal Psychotherapist with experience working with adults with learning disabilities, autism and behaviours that challenge, and very young children and their parents. Her work focuses on attachment, trauma, mental health and embedding therapeutic skills into the lives of those who find communicating with others challenging.

**Chier Morris** is a Music Therapist and vocal psychotherapist. Her current client groups are in dementia care, adults with learning disabilities in supported living and in therapeutic community prison. She runs a singing group for people living with dementia. Her work focuses on connecting with the person through sound, music and songs.

**Jayne Sewell** is a Neurologic Music Therapist and Vocal Psychotherapist. She has experience of working with young people who have suffered sexual abuse, domestic violence, who are experiencing mental health issues, children and adults with acquired brain injury and adults with autism. She works within a person-centred and client-led approach where music making, singing and improvisation are the predominant therapeutic intervention methods.

Tina Warnock is a post-graduate researcher at Anglia Ruskin University, researching the impact of Austin Vocal Psychotherapy (AVPT) training on the Music Therapist's voice, sense of self and therapeutic approach. She is co-trainer for the UK-based AVPT Distance Training Programme, led by Dr Diane Austin. Her clinical practice in Brighton, UK focuses on vocal psychotherapy and clinical supervision.

Workshop  
Sunday, 11.30am - 1pm

## **An experiential workshop introducing and exploring the free improvisation techniques taught by Alfred Neiman's atonal improvisation at the piano**

**Ann Sloboda**

### **ABSTRACT**

This workshop will share some of the improvisational ideas and techniques of Alfred Neiman (1914-97) as they have been taught to several generations of Music Therapists, and continue to be used today.

It will encourage participants to create musical "landscapes" outside traditional major/minor tonality, and expand the range of their expressive palettes .

A prolific musician and composer, Neiman did not publish about his improvisation techniques, so they were passed on through the live tradition of teaching through experience .His classes has been referred to by Priestley as Modern Improvisation (1975, 1994)

Born in the East End of London to Polish immigrant parents, Neiman played piano for the silent cinema as a teenager, and later taught trainee Music Therapists, and also in the local community at evening classes for the Workers Education Institute for many year. The powerful experiences in his group improvisation classes have influenced pioneering and influential Music Therapists such as Wigram ( Bruscia 2004), Odell-Miller (2015), and Hoskyns (2017)..

This workshop aims to keep this dynamic tradition alive by sharing it with current generations of Music Therapists and musicians.

After a short introduction to Neiman's ideas and techniques, the group (limited to 12 participants plus the facilitator) will take part in solo and collaborative musical improvisations, with time to reflect, and discuss how these relate to their own work as musicians and Music Therapists. It will focus on use of piano, but all are welcome to take part whatever their level of knowledge or skill, and to bring other instruments.

### **KEYWORDS**

Free improvisation, piano , experiential learning

### **REFERENCES**

Bruscia, K., (2004) foreword to Wigram, T., *Improvisation: Methods and Techniques for Music Therapy Clinicians, Educators and Hoskyns, S.*, (2017) *The place for improvisation in case study research in Music Therapy. New Zealand Journal of Music Therapy*, 15, pp 3-36.  
Odell-Miller, H., (2015) Davies, A., Richards, E. and Barwick, N., 2014. *Group Music Therapy: a group analytic approach*. New York: Routledge.  
Priestley, M., (1975/2012). *Music Therapy in Action*, 3rd ed. Gilsum, NH: Barcelona Publishers  
Priestley, M., (1994) *Analytical Music Therapy*, Philadelphia . Barcelona Publishers

### **BIOGRAPHY**

**Ann Sloboda** is Head of Music Therapy at the Guildhall School of Music & Drama and a past chair of the Association of Professional Music Therapists. She is a qualified psychoanalyst . She worked in the NHS for 20 years in services for a range of client groups. She currently divides her time between the Guildhall, psychoanalytic practice, supervision, and playing the piano.



## World Cafe

World Cafe  
Saturday, 2pm - 3.30pm

## **How do we honour diversity (including our own) in our practice? What implications does this have for our own nuanced (and shifting?) identities as musicians and Music Therapists?**

**Josie Nugent, Neil Foster**

### **ABSTRACT**

How do we talk about diversity and identity (including our own) in our current working contexts?

Northern Ireland is a complex place which has often been characterised by its troubled past. Now that NI can cautiously own the title of 'Post Conflict Society' (McKay, 2021), we will present examples of Music Therapy in two very different areas of the country (one rural, one urban), while exploring the wider context of an island that has a long held tradition of music as a form of communion and support. Are we, as Music Therapists, well placed to deepen and expand that communion here?

Both presenters are Community Musicians as well as Music Therapists, and will explore their own shifting identities as they move through 'shared territory' (Ansdell 2014) holding musical space for people who need it.

Borders here are porous: post Brexit, NI can be conceptualised as a liminal, ambiguous space, an overlapping zone between the UK and EU. Recent years have seen the arrival of refugees from Syria, Ukraine and beyond. What do we mean by 'diversity' in NI now, and where are the marginalised groups? Are the old political binaries of 'the troubles' relevant anymore?

### **KEYWORDS**

Diversity, identity, post conflict society, post Brexit, marginalised groups, community Music Therapy

### **REFERENCES**

Ansdell, G. (2014) Revisiting 'Community Music Therapy and the winds of change' (2002): an original article and a retrospective evaluation. *International Journal of Community Music*, 7(1), pp11-45.

McKay, S. (2021). *Northern Protestants: On Shifting Ground*. Newtownards: Blackstaff Press

### **BIOGRAPHY**

Dr. Josie Nugent works free-lance in the areas of Downs syndrome, autism, dementia and in cultural cross-community projects in Northern Ireland. She has published and presented widely and co-edited 'Music Therapy and Autism Across the Lifespan' in 2019.

Neil Foster is a self employed Musician and Music Therapist who works with marginalised groups and individuals in Northern Ireland. Neil has worked in a range of health and social care settings, and has presented and published work on innovative Music Therapy approaches in the fields of PTSD and Oncology.

World Cafe  
Saturday, 9am - 10.30am

## How has your training and education prepared (or not prepared) you to deal with issues related to race and ethnicity in your clinical practice?

Jonathan Tang, Davina Vencatasamy, Hakeem Leonard,  
Michaela de Cruz, Natalie Morrison, Preet Kalsi

### ABSTRACT

Contemporary Music Therapy has evolved from a medical model deeply entrenched in Western colonialism (Horden, 2000). Despite recent events like the #BlackLivesMatter (#BLM) movement and a renewed commitment to social justice within the professional, Music Therapy pedagogy still largely adheres to a Western-centric approach, perpetuating oppression of marginalised groups. The British Association for Music Therapy (BAMT) Diversity Report (Langford et al., 2020) underscored the severe lack of diversity among teaching staff and a predominant Euro-centric focus in Music Therapy course content. Additionally, Lindo (2023) observed the absence of discussions surrounding the complexities of race within Music Therapy training. Reflecting on this, Vencatasamy (2023) emphasised the necessity of decolonising training programmes in the UK. In our increasingly globalised world, it is imperative to assess whether current training programmes equip Music Therapists with the requisite knowledge, skills, and attitudes for effective intercultural practice.

This World Cafe forum is part of our research process. We invite participants to reflect on how their training has, or has not, prepared them for addressing race and ethnicity issues in clinical practice. To provide context, we will initially present preliminary findings from our study, which analysed syllabi from the nine training programmes in the UK. Thereafter, we invite participants to share their experiences regarding race and ethnicity in their education, training, and practice. The insights gathered from this event will guide the next steps of our research and inform our efforts to address racial inequalities in Music Therapy training and clinical practice.

### KEYWORDS

Race, ethnicity, de-colonisation, anti-colonial clinical practice, education, anti-oppressive

### REFERENCES

Horden, P. (Ed.). (2000). *Music as medicine: The history of Music Therapy since antiquity*. Ashgate Publishing.

Langford, A., Rizkallah, M., & Maddocks, C. (2020). *BAMT Diversity Report*. British Association for Music Therapy.

Lindo, D. (2023). Examining the accessibility of MA Music Therapy training in the United Kingdom for ethnic minority communities. *British Journal of Music Therapy*, 13594575231154492. <https://doi.org/10.1177/13594575231154491>

Vencatasamy, D. (2023). The importance of being diverse: Exploring the journey from Brexit to Belonging. *British Journal of Music Therapy*, 37(1), 28–35. <https://doi.org/10.1177/13594575231153558>

### BIOGRAPHIES

**Jonathan (Jaytee) Tang** is a PhD candidate at the University of Sheffield. He has clinical experience in special education, mental health, and medical settings. His research interests include cultural considerations in Music Therapy education, training, and clinical practice, music psychology, and issues pertaining to diversity, equity, and inclusion.

**Davina Vencatasamy** graduated from ARU in 2006 and she specialises in learning disabilities, trauma-informed approaches, autism, and personality disorders. She currently works in forensics, in a CAT B TC+ prison. She is currently undertaking her PhD in Expressive Therapies and is researching the impact of race and power in Music Therapy.

**Hakeem Leonard**, PhD, MT-BC, is a professor of Music Therapy and diversity, equity, and inclusion administrator at Shenandoah University in Winchester, Virginia in the United States. His research interests are social justice, relational practice, resource-oriented approaches, and life span development as they relate to Music Therapy and in society.

**Michaela de Cruz** (she/her) works primarily in adult mental health private practice and is an antiracist activist and advocate for diversity in UK Music Therapy. She is the co-founder of the network for Music Therapists of colour, "We Are Monster", and a lecturer for racial awareness and cultural humility.

**Natalie Morrison** is a newly qualified Music Therapist. Since qualifying in 2023, Natalie has predominantly worked with children and young adults with SEN and PMLD. Natalie is interested in culturally sensitive Music Therapy and believes that Music Therapy should be accessible to everyone from all cultures and backgrounds.

**Preet Kalsi** is from Malaysian Borneo. Having trained in the UK, she navigated psychodynamic theories and principles, alongside multicultural psychology and indigenous worldviews, within the pluralistic physical and mental healthcare in Malaysia, respecting healing traditions where music is central to treatment. She now works in BCHFT CAMHS applying MT, GIM, DBT.



World Cafe  
Saturday, 11am - 12.30pm

## **Finding Your Rhythm: A Personal Journey into Self-Awareness in Music Therapy**

**Kelly (Hsinl) Wang, Mary Chan**

### **ABSTRACT**

Embark on a personalized journey of self-awareness tailored to your role as a Music Therapist. In this workshop, we'll explore your unique understanding of self-awareness and reflect on the most effective tools for your growth. Through guided reflection and discussion, we'll assess when self-awareness is most crucial in your therapeutic practice. Join us for an enriching exploration into self-discovery and professional empowerment.

### **KEYWORDS**

Self-awareness, personal therapy, self-care, Music Therapy,

### **REFERENCES**

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Hearn, M. C. (2017). Music Therapists' self-care: Examining the effectiveness of educational preparation for clinical practice. Expressive Therapies Dissertations. 6. Available at: [https://digitalcommons.lesley.edu/expressive\\_dissertations/6](https://digitalcommons.lesley.edu/expressive_dissertations/6) (Accessed: 10 January 2023).

### **BIOGRAPHIES**

Kelly (Hsinl) Wang is Music Therapy graduate from Roehampton. Kelly's dissertation is on self-awareness development, how Music Therapists monitor self-awareness with or without personal therapy. Kelly would love to host a world cafe around this topic.

World Cafe  
Sunday, 9am - 10.30am

## **Exploring Music Therapists' Experiences and Challenges in Working with People with Eating Disorders**

**Hoi Shuen Chan**

### **ABSTRACT**

Brief Presentation (10-15 minutes)

- A brief introduction to the topic, keywords, and the purpose of the discussion
- Brief presentation on the past and current research about Music Therapy and eating disorders

Opening Round (20-30 minutes)

- Pose a question for discussion: What experiences have you had with Music Therapy in eating disorder treatment?
- Prompts/ guiding questions: What age and gender group have you mainly worked with? What music interventions and therapeutic techniques have you used?

Table Sharing (5-10 minutes)

- Encourage one person (the "table host") at each table to provide a brief summary of the previous discussion.

Second Round (20-30 minutes)

- Pose another question for discussion: What are the challenges/difficulties you have encountered when using Music Therapy in eating disorder treatment? How do you navigate through those challenges?

Table Sharing 2 (5-10minutes)

Closing Round (20-30 minutes)

- Question: What innovative approaches and research directions do you envision for the future of Music Therapy in the treatment of eating disorders, and how can we collectively advance this field?

Table Sharing 3 (5-10 minutes)

Conclusion (5-10 minutes)

- Encourage participants to reflect on the overall theme and any common threads that emerged.
- Summarize the main points discussed and thank participants for their contributions.

### **KEYWORDS**

Music Therapy, Music Therapists, Eating Disorders, Experiences, Challenges, Development, Reflection, Interdisciplinary, Therapeutic techniques

### **REFERENCES**

- Bauer, S. (2010) Music Therapy and Eating Disorders- A Single Case Study about the Sound of Human Needs. *Voices: A World Forum for Music Therapy*, 10(2). <https://doi.org/10.15845/voices.v10i2.258>
- Boblin, M. E. (2008) Music Therapy in the treatment of eating disorders. In S. L. Brooks (Ed.), *The Creative Therapies and Eating Disorders*, 142-158. Charles C. Thomas.
- Justice, R. W. (1994) Music Therapy interventions for people with eating disorders in an inpatient setting. *Music Therapy Perspectives*, 12(2), 104-110. <https://doi.org/10.1093/mtp/12.2.104>
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Trondalen, G. (2015) Expressive and Receptive Music Therapy in Eating Disorder Treatment. In Heiderscheit A (ed.) Creative Arts Therapies and Clients with Eating Disorders. Philadelphia, PA: Jessica Kingsley Publishers, 99–118.

## **BIOGRAPHY**

**Hoi Shuen Chan** is a newly qualified Music Therapist with proficiency in piano and guitar. Hoi Shuen's journey began with a degree from Roehampton University and Hoi Shuen is eager to create healing connections through individualised care and evidence-based practices.



## Posters

## **Music Therapy for young children with acquired communication impairments: An international survey of clinical practices**

**James Burns**

### **ABSTRACT**

**Introduction:** Acquired communication impairments (ACIs) can significantly hinder the development and functioning of language and communication in children, impeding their social interactions and self-expression. Music Therapy is emerging as a favourable practice in supporting children with ACIs; however, a deeper understanding regarding the clinical practices of Music Therapists with this population is required to advance service provision. **Method:** This study employed an online cross-sectional descriptive survey to investigate current approaches, clinical interventions, and outcome measures used by Music Therapists working with young children with ACIs to address language- and communication-oriented goals. Fifty-four Music Therapists across ten countries completed a 16-item online questionnaire. Descriptive statistics and conventional content analysis were used to analyse the data.

**Results:** Respondents demonstrated a notable preference for humanistic and integrative approaches in their clinical practice. Among the diverse range of interventions employed by Music Therapists, song singing, vocal improvisation, and music and play emerged as the most effective techniques for supporting individuals with ACIs in achieving their communication goals. Additionally, collaborative endeavours with speech and language therapists were considered the most impactful approach to intervention. Respondents also sought alternative non-standardised evaluation methods, driven by a scarcity of suitable measures, to evaluate the effectiveness of their work.

**Discussion:** There exists a high degree of heterogeneity in clinical practices amongst Music Therapists working with children with ACIs, reflecting diverse backgrounds and approaches. The absence of clear trends or dominant approaches emphasises the necessity for further research to establish evidence-based practices for this population.

### **KEYWORDS**

Music Therapy; acquired communication impairments; paediatrics; clinical practice; survey

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### **BIOGRAPHY**

James Burns is Music Therapist at Children's Health Ireland at Temple Street, Dublin and PhD Candidate at the University of Limerick.

# Music Therapy for surgical patients: A comparative study of the course of surgical patients with or without Music Therapy)

Angeliki Chatzimisou

## ABSTRACT

Undergoing a surgical procedure can be an extremely stressful and overwhelming experience for many patients. Hospital anxiety may cause acute psychological distress before an operation. It is possible to affect both the anaesthesia process and the patient's recovery. As music has been proven to be beneficial for people's wellbeing, in this study we examine whether Music Therapy has a measurable relaxing effect on surgical patients with the possible benefit of reduced drug use and patient hospitalization time. Of course, we do not suggest that Music Therapy will replace medical and pharmacological treatment, but only investigating how the intervention of Music Therapy can improve and support the mental health of the patient. This study is comparing the effects of receptive and interactive Music Therapy. The experimental design includes three groups: Group A - Receptive MT: In addition to the standard pharmacological treatment, the patients listen to music before and after the procedure. Group B - Interactive MT: In addition to the standard pharmacological treatment, this group attends interactive MT sessions with a qualified, HCPC registered Music Therapist. Group C - Control: Receives standard pharmacological treatment. All the participants are patients from the National Health System of Greece at the Public Hospital of Kozani, Greece. We will be comparing quantitative (NEWS physiological measurements) and qualitative characteristics (questionnaire) before and after the surgery, using appropriate statistical analysis methods. Moreover, we will observe the rates of requested PRN analgesia in relation to the MT sessions. No extra pain or discomfort will be caused to the patients. We will present the preliminary results of the study and discuss the next steps.

## KEYWORDS

Music Therapy, operative patients, surgery, laparoscopic cholecystectomy, interactive & receptive MT

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## BIOGRAPHY

**Angeliki Chatzimisou** is a PhD student at the Aristotle University of Thessaloniki, a concert pianist (performed in Europe and Asia), a piano teacher in London, & a Music Therapist at a SEN school in London. She holds an MA in Music Therapy from Anglia Ruskin University, Cambridge, an MMus in Piano Performance from the Royal College of Music, London and a BMus from the University of Macedonia, Thessaloniki.

# **Musical engagement and subjective wellbeing amongst Korean students in the UK**

**Hyunah Cho**

## **ABSTRACT**

This study explores Korean international students' musical engagement for their subjective wellbeing while they are studying in the UK. By doing so, the study aims to provide perspective on how Music Therapists can approach a specific cultural group and contribute to the diversity of the Music Therapy field. Qualitative research focusing on the interrelation of music with everyday narratives has important methodological implications for Music Therapy research since it provides an understanding of how people "use music as a 'technology' of health and a means of coping with difficult life situations and circumstances" (Batt-Rawden et al., 2005, pp. 122–123). Thus, the semi-structured interview guide with open-ended questions grouped around five main areas: a) general information about gender, age, socioeconomic data, occupation and social life; b) ways of engaging in music; c) preferred music; d) Korean identity and music activities; and e) motivations and rewards from engaging in music. Interviews (60 -90 min last) are analysed using qualitative thematic analysis.

## **KEYWORDS**

Music Therapy, international students, Korean international students, musical engagement, subjective wellbeing

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## **BIOGRAPHY**

**Dr Hyunah Cho** is a Music Psychology and Wellbeing lecturer at the University of Leeds, the UK, after working as a teaching fellow at the University of Otago, New Zealand. Her interdisciplinary backgrounds (Music Therapy, Psychology, Korean music, Child development and Intervention, Anthropology, and Education) let her explore various research topics, and she has been involved in different collaborative research projects such as a 'Critical Disability Research Network', 'Music Therapy Awareness project', 'Education, Culture and Society'. In New Zealand and/or South Korea, Hyunah has worked as a registered Music Therapist and a clinical psychotherapist with a range of individuals and groups.

# **Music Therapy in a network of six schools within a distinct catchment area of Dublin: great social challenge and an all embracing community**

**Jessica Harris**

## **ABSTRACT**

This presentation outlines the development of a pilot Music Therapy project in a network of six schools in a socially challenged region of Dublin from September 2019 to June 2022.

I propose to deliver an exploration of the impact of Music Therapy within this distinctive catchment area and to highlight outcomes of the delivery on attending children and their wider community. Outcomes were reflective of the flexible and multi-faceted nature of this project. Evaluations were ascertained through therapist observation and written and discursive feedback received from principals, teachers and parents.

The presentation further aims to outline a trauma informed approach, as developed and navigated by the therapist. The approach was developed as appropriate and responsive to the needs of this community. Scrine (2021) points out that Music Therapy research is rarely focused on addressing systemic instigators of trauma. In the work of this project, as supported by McFerrin (2020), performative therapeutic practices included a focus on identity, while also modelling and transforming social behaviours and ways of being; thus creating unique affordances for wider community impact.

Furthermore, the project was affected by the fluctuating dynamics of the COVID 19 pandemic, which provided both a new therapeutic lens and new unprecedented challenges. As observed by the therapist, the children's socio-emotional development was affected, through myriad symptomatic behaviours. Demonstrations of such included multiple children who expressed and exhibited social anxieties and socio-developmental regression. While the impact of COVID 19 will remain throughout the coming years, Music Therapy here provided opportunities to facilitate emotional expressions of change and enhance the following adaptation to new circumstances.

This presentation will be supported by an exposition of case studies, vignettes and informative evidence, and will further compound the evidence supporting the efficacy of Music Therapy in this and similar communities.

## **KEYWORDS**

schools, community, trauma informed, COVID 19, socio-development and behaviours

## **REFERENCES**

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Scrine, E. (2021). The limits of resilience and the need for resistance: Articulating the role of Music Therapy with young people within a shifting trauma paradigm. *Frontiers in Psychology*, 26.



## **BIOGRAPHY**

**Jessica Harris** is a leading senior Music Therapist and alumnus of the Royal Irish Academy of Music (RIAM), Dublin, the Royal College of Music, London (MMUS) and the University of Limerick (MMT).

As a performer she has shared the stage with the National Symphony Orchestra of Ireland, the National Concert Orchestra of Ireland and soloists including Maxim Vengerov and Placido Domingo. She has over 10 years of extensive experience in the practice and research of Music Therapy and is founder of the Music Therapy department at the Royal Irish Academy of Music. In partnership with the RIAM Jessica has created an Introduction to Music Therapy course (accessed online) aiming to introduce the profession of Music Therapy around the globe, which aims to go live in 2024. Jessica has engaged as a council member on the board of the Irish Association of Creative Arts Therapists and has presented at conferences including the IACAT AGM and the Association of European Conservatoires IRC AGM.

# **It's hard to talk about cancer' ;The development of a national Creative Arts Therapy service for Children, Adolescents & Young Adults(CAYA) with or in survivorship of cancer and their siblings**

**Róisín Hayes**

## **ABSTRACT**

200 Children and 180 Adolescents and Young Adults(CAYA) receive a cancer diagnosis each year in Ireland. Significant psychosocial risks exist including anxiety, depression, adjustment challenges, post-traumatic stress symptoms, family difficulties and social isolation (Steele et al., 2015). It has been identified that the Creative Arts Therapies(CATs) effectively support and reduce these risks (Raybin et al., 2023).

A literature review and national mapping of CAYA services and CAT's currently working in this area was conducted. It demonstrated an increased need for affordable, community-based, age appropriate psycho-oncology support for CAYA with or in survivorship of cancer and their siblings.

This presentation will detail the steps taken when developing a national, community-based Creative Arts Therapy service for this cohort. The development of this service highlights the value of;

- Incorporating all CAT's from the outset.
- Engaging with the national governing body for CAT's when creating a panel of qualified and registered therapists to carry out this work.
- Aligning with national policy, strategies and models of care.
- Collaborating with multidisciplinary teams when establishing strong referral pathways and continuum of care.
- Using Patient and Public Involvement (PPI) involvement when piloting and shaping the service offering.
- Ensuring inclusivity and accessibility for everyone nationally who needs the service (no cost, travel burden on the client).

This service will provide valuable community based psych-oncology support to children and young people affected by cancer. A Plan-Do-check-Act cycle and therapist's and client's questionnaires will be used to demonstrate the service's impact.

## **KEYWORDS**

Service development, innovation, creative arts therapies, Children's and young person's cancer, community support.

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## **BIOGRAPHY**

**Róisín Hayes** qualified from the University of Limerick (2020). She works in clinical settings such as the National Rehabilitation Hospital and Peamount healthcare. Róisín is passionate about service development, establishing Music Therapy within St. James's Hospital, Dublin and a national creative arts therapy service for the Irish Cancer Society.

## **Wearing the survivors' coat': experiences of Music Therapists that have worked in conflict zones**

**Federico Leonori**

### **ABSTRACT**

How do Music Therapists approach their work in conflict zones, and in different cultures? This research is based on an investigation of experiences of Music Therapists who have worked in conflict zones, investigating trauma, cross-cultural aspects of the work, and Music Therapy processes. Quoting one of the participants, Music Therapists often found that they 'wore the survivors' coat,' engaging compassionately in the treatment of survivors.

Three themes were generated using a qualitative paradigm and reflexive thematic analysis (Braun and Clarke, 2013): 1 'An ocean of suffering'; 2 'Songs as lingua franca'; 3 'You can beat the lemon out of that drum'. Following a limited uptake of an online survey, six Music Therapists that worked in conflict zones were interviewed. This research features contributions from participants who have worked in the aftermath of a school shooting in the US, in the aftermath of 9/11, with refugees in Greece, in the aftermath of the Balkan war, in Palestine, and in Ireland during the 'Troubles'.

In the process of research and interviewing it became evident that there is vicarious trauma experienced by the participants through working long hours, and feeling not fully supported by their organisations. Additionally, the research has highlighted the evolution of trauma-informed Music Therapy, rising to be at the forefront of trauma treatments, and how music was able to be a bridge between cultures, and very specifically the experience of homosexual young adult refugees.

### **KEYWORDS**

Trauma, vicarious trauma, refugees, conflict survivors, Music Therapy in Palestine

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### **BIOGRAPHY**

**Federico (Fred)** is a newly qualified Music Therapist, having studied Music Therapy at UWE, Bristol (graduation September 2023). During his studies, he gained relevant clinical experience working with adult patients in mental health, neuro rehabilitation, dementia, and children with ASD. Furthermore, he has been working as a community musician in a special needs school in Bristol. Fred also enjoys a busy freelance career as a jazz double bass player and music teacher, teaching double bass at UWE Centre for Music.

## **Music Therapy yielding individual attainment and a positive rehabilitative milieu: A psychodynamic intervention greater than the sum of it's parts**

**Lizz Lipscombe, Dr Aonghus Ryan, Sarah Gardener**

### **ABSTRACT**

An intensive 6 week Music Therapy pilot project was delivered at the Oxford Centre for Enablement. Our aim was to provide and monitor the impact of Music Therapy on patients undergoing inpatient neurological rehabilitation in individual and group formats. For individuals, person-centred goals were collaboratively devised with the patient and MDT. Goals were used to formulate primary outcome measures. Process notes, reflections in supervision and the counter-transferential experiences of the Music Therapist were included as observational data. For the group, physiotherapy SMART goals were the principal focus. Data was collected via assistant observations, self-reported feedback forms and standardised assessments. Results highlighted the potential for Music Therapy to benefit rehabilitation and contribute to the psychological, social and physical wellbeing of patients. Individual sessions provided a safe, contained space for vocal expression, instrument playing and much non-verbal communication. The group saw patients applying themselves to goals with improved motivation, focus and duration to task. But beyond hypotheses, Music Therapy enriched the environment within and outside of group sessions. Peers flourished collectively with emotional and psychosocial investment from all (including staff). This fuelled personal determination, camaraderie, individual humour and even a degree of healthy competition. Group members were no longer in a 'patient role'. Empowering connections and understanding between patients were observed that staff could not participate in. Collected feedback showed that staff also felt benefits themselves in terms of the fun and collective nature of the group.

### **KEYWORDS**

Brain injury, Rehabilitation, Group, 1:1, Pilot project, Rehabilitative Milieu, Outcome Measures, Quantitative, Qualitative, Mixed methods, Hospital, Medical model, SMART goals, MDT

### **REFERENCES**

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### **BIOGRAPHIES**

**Lizz Lipscombe** qualified as a Music Therapist in February 2020 from UWE. Since then Liz has worked in mainstream education, at care homes and with brain injury rehab for Headway and in hospitals. Liz has a regular part-time position at a SEN school and my specialist topic is neuro-diversity.

**Dr Aonghus Ryan**, Clinical Neuropsychologist

**Sarah Gardener**, Rehabilitation Assistant

# Involving people with dementia and their carers in research through Music Therapy taster sessions

Dr Steven Lyons, Dr Simon Hackett

## ABSTRACT

Developing rapport and building trust is considered essential in qualitative research and can enhance participant's experience of the research process, and reduce the power inequalities that structure traditional approaches. Music Therapists possess necessary skills to promote participant wellbeing and ethical practice to ensure the safe participation of people with dementia in research, however, they need to consider positionality and their dual identities as health practitioners. This poster presents a collaborative study exploring how people with dementia and their carers living at home experience Music Therapy sessions. To promote inclusion of people with dementia, creative taster sessions (involving singing, playing instruments, listening and moving to music) provide an opportunity for participants to communicate choice, agency and preference and inform the consent process. Based on responses in these sessions, the therapist will collaborate with carers to create a Music Therapy programme, flexible to need, and lasting up to 12 weeks. The sessions will involve sharing knowledge on the safe and purposeful use of music, self-awareness and attunement to the needs of people with dementia and utilise the therapist's clinical skills in analysis and reflection. Data collection includes field note observations, carer diaries and semi-structured interviews. The findings will examine the acceptability of Music Therapy sessions for patients on the dementia pathway within an NHS older adult community treatment team. The study design has been informed by existing evidence and stakeholders including NHS professionals, local charities, and people with dementia and their carers who remain involved in the research process.

## KEYWORDS

Home-based Music Therapy, dementia pathway, service users, community treatment team

## REFERENCES

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## BIOGRAPHIES

**Dr Steven Lyons**, HCPC registered Music Therapist & Post-Doctoral Dementia Research Fellow in Population Health Sciences Institute, Newcastle University (funded by NIHR Applied Research Collaboration North East and North Cumbria and Alzheimer's Society)

**Dr. Simon Hackett**, Consultant Arts Psychotherapist at Cumbria, Northumberland, Tyne and Wear NHS Trust & NIHR ICA Advanced Fellow & Senior Clinical Lecturer in Applied Mental Health Research

# Validation of Music Therapy Assessment Tool for Awareness in Disorders of Consciousness (MATADOC) with the Coma Recovery Scale-Revised (CRS-R)

Dr Wendy Magee

## ABSTRACT

Music Therapy is a potential treatment for awareness in prolonged Disorders of Consciousness (PDoC). Music's emotional and biographical characteristics are believed to improve awareness. The MATADOC is a psychometrically robust and standardized Music Therapy protocol and assessment of awareness in people with PDoC. Preliminary testing suggests the MATADOC may have good agreement with the criterion standard Coma Recovery Scale-Revised (CRS-R) and function as a companion assessment, however the MATADOC's validity with the CRS-R remains unknown. Gaining clarity on this will identify the contribution that the MATADOC may make to interdisciplinary care of PDoC patients. In a prospective multisite study we sought to i) Examine the concurrent validity of the MATADOC and CRS-R for outcomes of awareness and ii) Explore the function of comparable items between measures across similar domains (e.g. auditory, visual). We collected concurrent MATADOC and CRS-R data over four sessions with 74 people in PDoC at three specialist inpatient rehabilitation units (UK, Ireland, USA). Raters were masked from the other measure's outcomes. We found fair to moderate significant agreement between CRS-R and MATADOC diagnostic outcomes. Although we found significant inter-measure agreement for motor and visual outcomes, no agreement was found for outcomes assessing auditory responsiveness. The findings revealed that the MATADOC is complimentary to the CRS-R and is a more sensitive measure of auditory responsiveness. It is a complementary tool for use with the CRS-R. The MATADOC may be useful for identifying patients who are responsive to auditory stimuli in the absence of other responsiveness to inform treatment decisions.

## KEYWORDS

Music Therapy assessment; validation research; disorders of consciousness; adults; brain injury

## REFERENCES

Magee, W.L., Narayanan, A., Chu, B., Delargy, M., Gray, D., Haughey, F., O'Connor, R., Schnakers, C., Seu, A., Siegert, R., Tyas, R., Wegener, E., Yeldon, K. (2023). Validation of the Music Therapy Assessment Tool for Awareness in Disorders of Consciousness with the Coma Recovery Scale-Revised. *Archives of Physical Medicine and Rehabilitation*, 104(7), 1107-1114.

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## BIOGRAPHY

**Wendy L. Magee** PhD is Professor of Music Therapy at Temple University, Philadelphia. She has an extensive background of more than 35 years as a clinician, researcher and trainer and is the recipient of the World Federation of Music Therapy Research Award 2023.

## **Unlocking the Potential of Music Therapy for Healthy Aging: Insights and Implications**

**Dr Anthony Mangiacotti, Sophie Williams, Dr Ming Hung Hsu,  
Gianfranco Gabai, Fabia Franco**

### **ABSTRACT**

In this presentation, we will share our findings from the MusiCare project, which aims to investigate the efficacy of Music Therapy (MT) in healthy older adults.

In a three-arm randomized controlled trial (RCT), we have examined the impact of three distinct 5-month interventions: one-to-one MT, small-group active MT, and large group community MT sessions. Our primary objective has been to assess how these MT interventions influence cognitive and psychosocial aspects in healthy older adults.

Throughout the study, we have employed a pre/post design to gather data using well-established variables. These encompass neuropsychological standardized tests, evaluating general cognitive functions, attention, and executive functions, along with assessments of well-being, mood, social abilities, and overall quality of life. Additionally, we have examined two biomarkers: autonomic regulation through Respiratory Sinus Arrhythmia and salivary cortisol/DHEA ratios.

Our study results provide valuable baseline insights into the relationship between various MT approaches and their biopsychosocial-cognitive benefits for healthy older adults. By focusing on this specific demographic, we aim to elucidate how MT can be customized to cater for specific needs. While some benefits are supported by all three types of musical activities, one-to-one MT appears specifically relevant to support executive functions, and small group MT attentional engagement. Moreover, our research contributes to understanding the potential integration of MT into social prescribing and community-based interventions for promoting healthy aging.

### **KEYWORDS**

Music Therapy, one to one, small group, cognitive benefits, social prescribing

### **REFERENCES**

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### **BIOGRAPHY**

Anthony Mangiacotti works as a postdoctoral researcher for the MusiCare study at Middlesex University's Psychology department, MCCLab. Additionally, he is Honorary Teaching Tutor at FISPPA Department, Padua University and at the CSMAV Music Therapy School of Thiene, Italy. Anthony conducts research in Cognitive & Music Psychology, Neuropsychology, and Neurocognitive Rehabilitation.



## **Safe and Sound: Music Therapy consultation as support for self-efficacy and reduced stress for classroom practitioners working with students on the autism spectrum**

**Dr Lisa Margetts**

### **ABSTRACT**

Teaching is a complex and challenging profession, in which daily emotional impact results from occupational, relational and societal interactions. Teachers generally seek to build secure and positive relationships with their students. This supports professional motivation and enjoyment and provides essential emotional foundations of learning. The quality of teacher-student relationships may naturally vary across a classroom, producing correspondingly different emotional experiences. Studies show that sustained contact with students' challenging emotions is a significant predictor of teacher stress which can lead to a reduced sense of self efficacy and emotional exhaustion (Koenen et al., 2019), both antecedents of burnout (Skaalvik & Skaalvik, 2007).

Factors in the caregiver-infant relationship within the paradigm of attachment theory that link to those in the classroom have been identified, highlighting the importance of attachment in meeting students' needs in school (Delaney, 2017). Research recognising the importance of the teacher-student relationship in schools has gained prominence (Aspelin et al., 2021). Securely attached relationships moderate stress, improve the teaching and learning experience and enhance educational outcomes (Glover Gagnon et al., 2019).

Undertaken at a school for students on the autism spectrum, the Safe and Sound research study sought primarily to explore ways in which Music Therapy consultation might support classroom practitioners aiming to optimise relationships with students on the autism spectrum. This presentation will discuss qualitative findings describing participants' sense of enhanced self-efficacy and reduced stress which arose during that process. Outcomes suggest Music Therapy consultation may offer an effective source of support in these inter-related areas.

### **KEYWORDS**

Music Therapy consultation, autism spectrum, student-classroom practitioner relationship, teacher self-efficacy, teacher stress

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### **BIOGRAPHY**

**Dr Lisa Margetts** is Honorary Research Fellow at University of Roehampton. She is a Music Therapist, researcher, educator and author. Lisa specialises in Music Therapy consultation research with special education staff teams overseas and in the UK. Her current clinical practice is with children on the autism spectrum.

## **Co-Production of Creative Therapy Provision: Research Plan for Developing a Conceptual Model**

**Francis Myerscough**

### **ABSTRACT**

This poster provides an overview of my research plan for investigating the challenges and possibilities co-production brings to creative therapies and our organisations. My research utilises (auto)ethnographic and arts-based techniques within an overarching grounded theory methodology, with the aim of producing a conceptual model which supports creative therapists in making sense of how co-production functions (or not) in their own contexts.

The poster gives attendees early insight into a developing area of research, on a topic that is increasingly referenced in policy and organisational governing documents.

Bringing observational, interview, and creative data together, I aim for a rich set of data which reflects the complexity and messiness of human relations, and how this impacts on co-production processes. As well as providing an opportunity to share thoughts about the research topic, then, there is potential for discussion about how we bring methods of data collection and analysis together, and – in particular – how we do so in ways which represent the complexity of real-world experience.

### **KEYWORDS**

Co-production; research; organisations

### **BIOGRAPHY**

Having qualified from the University of South Wales in 2018, I have worked mainly with children, young people, and families. I commenced my PhD in summer 2023. My experience founding Phoenix Song Project, a Music Therapy organisation for and by trans and nonbinary people, inspired my research interest in co-production.

# **Therapist's Active Intervention in Improvisational Music Therapy for Clients with Mental Health Issues: Two Case Studies**

**Dr Wai Man Ng**

## **ABSTRACT**

Improvisation is an important technique in Music Therapy in the UK. Usually, the therapists allow the clients to choose their preferred musical instruments, let them play by using their specific methods, and respect their personal expressions through improvisation. However, when experienced Music Therapists work with clients with mental issues, the therapists might suggest to the clients what they play, how they play and what they expect to experience and achieve in the sessions which can enhance the therapeutic speed, depth, and effectiveness. Therefore, the therapist's active intervention is worth implanting in the process of improvisation in Music Therapy. The presenter has been working in the Music Therapy field for 20 years and always used improvisation in the Music Therapy work for clients with mental health issues. During many years of practice, the presenter found that the therapist's active intervention is able to reduce the therapy time, increase the therapeutic depth, and provide satisfactory ways for the clients to achieve their therapeutic aims. In the poster presentation, the presenter will introduce the concept and theoretical framework of the therapist's active intervention in improvisational Music Therapy. The presenter will display two clinical cases with mental health issues by using the therapist's active intervention method. In the discussion, the presenter will lead the participants to share their experiences and discuss the appropriate timing, depth, and therapeutic directions of using the therapist's active intervention in improvisational Music Therapy. Hopefully, the presentation can enhance the quality of improvisation for Music Therapists in their practice.

## **KEYWORDS**

active intervention, improvisation, improvisational Music Therapy, mental health

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## **BIOGRAPHY**

**Dr. Wai Man Ng** received his professional Music Therapy training from Roehampton University and Anglia Ruskin University. He completed his GIM training and PhD study at the University of Melbourne supervised by Professor Denise Grocke. He is now working in Hong Kong to serve people with different needs.

# The 'OOMPA' a joint Music Therapy and Psychology approach to assessment of children who have had an acquired brain injury

Rebecca O'Connor, Dr Sarah O'Doherty

## ABSTRACT

This presentation outlines the rationale and methodology for a unique joint Music Therapy and Psychology approach applied in the assessment of children with acquired brain injury. It will detail the O'Doherty O'Connor Music Therapy and Psychology Assessment method (OOMPA) which has been developed over the past thirteen years by a Senior Music Therapist and a Clinical Paediatric Neuropsychologist who have a combined total of 50 years of clinical experience. The OOMPA is now completed and in use several clinical settings.

The OOMPA is an innovative, child-friendly, observation-based assessment method which provides information about a child's strengths and weaknesses. It explores and identifies whether specific behaviours are present, emerging, or absent. It is a time-efficient and cost-effective means of obtaining rich information about a child which might not be obtained through other assessment methods. This information can be used to inform and focus targeted treatment plans and maximise available therapeutic and/or financial resources.

The OOMPA is carried out jointly by a Psychologist and Music Therapist using a structured Music Therapy protocol. It can be administered with children aged 6 months to 18 years within the context of a wider interdisciplinary assessment.

The OOMPA presents a series of nine musical scenarios which allow the therapists to systematically observe and record a child's behaviours and responses. Information about the child's abilities is elicited through observation and interpretation of the child's musical and non-musical behaviours during the interactive music making. The principle of inferring cognitive functioning and ability based on a child's responses within a structured scenario is a central element to any assessment method. There is increasing evidence demonstrating that the efficacy of Music Therapy as an assessment medium arises from the fact that it enlists disparate brain functions and systems that would not otherwise be simultaneously functioning in unison. Thaut et.al (2014) suggests that music processing engages widely distributed neural networks that are shared with 'non-musical' cognitive, motor and language function. The simultaneous activation of multiple brain systems and regions through music can therefore potentially elicit reactions and responses that might not be observed through other assessment methods.

Case studies, video examples and clinical data will be used to illustrate the OOMPA.

## KEYWORDS

Interdisciplinary working, music - based assessment, children with acquired brain injury

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**Rebecca O'Connor** qualified as a nurse before training as a Music Therapist and has 33 years Music Therapy experience in health and education. She was Lead Music Therapist at Chelsea and Westminster Hospital, London. She established the Music Therapy service at the National Rehabilitation Hospital (NRH), Dublin working with children and adults who have had an acquired brain injury, or spinal cord injury. She is currently Lead of the Creative Arts Therapies Service at the NRH. Rebecca is a Senior Lecturer on a number of Masters therapy training courses with a special interest in research, has a Masters in research methodologies, is a qualified Neurologic Music Therapist and publishes and presents regularly on her work.

**Dr Sarah O'Doherty, BA D.Clin DipPaedNeuro AFBPsS**, has worked for 22 years as a clinical paediatric neuropsychologist within a specialist IDT at the National Rehabilitation Hospital. The service provides therapeutic support, neuropsychological assessment and cognitive rehabilitation to children with ABI, spinal cord injury and limb absence. Sarah has interests in mild TBI, medically unexplained symptoms, the impact of injury on siblings and the combined effects of Music Therapy and neuropsychology.

# The Use of Music Therapy to Address Behavioural Problems in Children with Special Educational Needs and Disabilities: A Scoping Review

Leanne O'Keeffe

## ABSTRACT

The objective of this scoping review was to investigate the body of literature concerning how Music Therapy has been used to address behavioural problems in children with special educational needs and disabilities (SEND). The review explored key characteristics of clients, the intervention, and the term 'behavioural problems.' It also examined geographical and clinical particulars. Music Therapy is now a well-established clinical intervention and research covers a wide range of client groups, topics and concerns, including work with children. Although behavioural problems occur in a variety of diagnoses and difficulties, a preliminary search of the literature revealed that nothing has been written which gave an overarching summary on this topic, in relation to how we define behavioural problems, what constitutes a behavioural problem and how Music Therapy can be used to address these issues. This scoping review is therefore amongst the first to explore the amalgamation of these subject matters in more detail. The scoping review was concerned with school age children under the age of 18 years with SEND (population), the clinical intervention of Music Therapy (concept) and behavioural problems or similar terminology (context). The review did not include adults aged 18 years or over, nor babies and toddlers under school age (below 4 years). The scoping review considered all quantitative and qualitative primary sources of data where Music Therapy was the sole intervention and was conducted by trained and qualified clinicians. The review aimed to adhere to the JBI methodology for scoping reviews.

## KEYWORDS

Music Therapy; behavioural problems; child; intervention; special educational needs and disability.

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## BIOGRAPHY

An experienced HCPC registered Music Therapist who lives and works in the West Midlands. Leanne is a PhD student (part-time) at Cambridge Institute for Music Therapy Research and an approved BAMT supervisor. She has leadership and management experience and was a Visiting Lecturer in Music Therapy at University of Birmingham. Her clinical expertise is in a wide range of settings, all related to children. Currently Leanne works in special education schools and children's hospices.

## **Being and Becoming: Investigating experiences of Black Creative Arts therapists Andrea-May Oliver**

### **ABSTRACT**

This Oral presentation and Q&A session will discuss the ongoing doctoral research project, exploring rationale for the research, the current research landscape and the early themes captured within the study.

In recent years, mental health and well-being have emerged as significant concerns, leading to the growth of supportive industries like Creative Arts Therapy. These therapies offer considerable benefits to individuals experiencing mental health traumas. However, anecdotal evidence suggests an underrepresentation of Black Caribbean and Black African Creative Arts Therapists in the field, with the underlying reasons unexplored owing to a lack of research.

This study aims to address this research gap by examining the experiences of Black Caribbean and Black African working under the umbrella of Creative Arts Therapists in the UK and captures participants' perspectives and experiences during their training and professional practice, exploring themes such as underrepresentation, racism, intergenerational trauma, and the challenges of being a minority in the industry.

In investigating the experiences of participants through in-depth qualitative interviews, analysed through an inductive coding process and a heuristic inquiry, the study illuminates the reasons for their underrepresentation in the profession, potentially uncovering systemic racism or other barriers that discourage others from entering the field.

Overall, this study is aiming to foster greater diversity within creative arts therapies and enhance the quality of, and accessibility to, therapy for Black individuals in the UK. Ultimately, these efforts will contribute to improving Black mental health, overall well-being, and positive post-therapy outcomes for this population.

### **KEYWORDS**

(1.) Racism. (2.) Intergenerational Trauma. (3.) The Stigmatisation of mental health in Black communities (4.) The lack of engagement in creative arts therapies by Black communities.

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### **BIOGRAPHY**

**Andrea-May Oliver** is an experienced Dramatherapist, she is currently a PhD candidate in Health researching the experiences of black African and Caribbean creative arts therapists in their training, workplaces and their relationships with their tutors, peers and associated professionals.

# A multi-domain pilot study on Music Therapy for outpatients with Substance Use Disorder: neurophysiological mechanisms, psychometric measures, and qualitative insights into craving dynamics

Filippo Pasqualitto, Professor Jörg Fachner, Dr Clemens Maidhof

## ABSTRACT

**Background:** Music Therapy has been shown to be effective for multiple clinical endpoints associated with Substance Use Disorder (SUD) such as craving reduction. The present pilot study is part of a more comprehensive feasibility clinical trial (Fachner et al., 2023) arising from the collaboration between Cambridge Institute for Music Therapy Research and “Via” (a UK-based substance misuse service provider). It offers novel insights into the effects of Music Therapy on craving dynamics through neurophysiological measures, captured through EEG, self-reported psychometric assessments and, qualitative insights from semi-structured interviews.

**Methodology:** Participants have received a 6-week Music Therapy intervention - alongside standard treatment offered by “Via” - or standard treatment alone. A multi-domain approach has been implemented to assess multiple facets of a complex phenomenon such as craving with different types of measurements assessed in pre- and post-intervention timepoints.

**Significance:** This study integrates neurophysiological data, psychometric outcomes, and qualitative insights derived from participants' subjective experiences, providing a multifaceted understanding of the therapeutic efficacy of Music Therapy within a community setting. Furthermore, this research addresses a notable gap in existing literature, as it is the first to explore the impact of Music Therapy on craving dynamics in a community-based outpatient context.

**Conclusions:** The present pilot study provides preliminary but promising evidence that Music Therapy could play an important role in improving craving in SUD. The findings lay the foundations for future large-scale trials and offer a new lens through which our understanding and treatment of SUD, especially in a community-based setting, can be advanced.

## KEYWORDS

Substance Use Disorder, Music Therapy, Community Treatment Service, Neurophysiology, Multi-domain

## REFERENCES

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## BIOGRAPHIES

**Filippo Pasqualitto** is a Vice Chancellor PhD student at the Cambridge Institute for Music Therapy Research with a background in Psychology and Cognitive Neuroscience. Specializing in the neurophysiological mechanisms behind Music Therapy's impact on Substance Use Disorder, his research approach integrates quantitative evaluations and qualitative insights into craving dynamics.

**Prof Jörg Fachner** is Professor of Music, Health and the Brain and Co-Director of the [Cambridge Institute for Music Therapy Research](#). He's a specialist for translational issues of interdisciplinary research topics between medical, humanities and music sciences. For over 20 years Jörg has been working as a professional in the field of Music Therapy research. He is trained as a social scientist, graduated as an educationalist in Music Therapy, and received his doctoral degree in medical science in 2001 by studying changes of neural correlates of consciousness (EEG) during music perception.



**Dr Clemens Maidhof** is a Senior Research Fellow with the [Cambridge Institute for Music Therapy Research](#). He has a background in musicology and psychology, with a focus on research into the cognitive neuroscience of music. Clemens joined Anglia Ruskin University in 2016 after doing research at the University of Cologne, Germany, the Finnish Centre for Interdisciplinary Music Research in Helsinki/Jyvaskyla and at the Max Planck Institute for Human Cognitive and Brain Sciences in Leipzig, Germany. He holds an MA in Musicology from the University of Cologne and a PhD in Psychology from the Freie Universitat Berlin, Germany

**An initial exploration into the perceptions and experiences of arts therapists (Music Therapists, art psychotherapists and drama therapists) and arts therapies students who are studying, living and/or practising in Wales, about eco-anxiety and how this impacts or intersects with their practice**

**Dr Beth Pickard, Dr. Liz Coombes, Jennifer Brooksby, Timothy Chapman, Christopher Douglas, Molly Dyer, Emily Grant, Ellis Green, Emily Hall, Roger Luxton, Madeleine McDowell, Maggie Nash, Rachael Philip, Chloe Powell-Davies, Rebekah Price, Katherine Salt, Andrew Stokoe**

**ABSTRACT**

This small-scale research study sought to explore the perceptions and experiences of arts therapists and arts therapies students who are studying, living and/or practising in Wales, about eco-anxiety and how this impacts or intersects with their practice. Following a dearth of research within the profession relating to the climate crisis (Seabrook, 2020), the study used Hickman's (2020, p. 414) definition as a point of departure and shared understanding: "Eco-anxiety is not just an emotional response to the facts and experience of environmental crisis and threat; it includes a relationship between these emotional responses and the cognitive knowledge that we have both caused the threat and are failing to sufficiently act to reduce it." This poster will present the results of a mixed methods online survey, the design of which was informed by a literature review synthesising a range of studies across therapeutic and psychological disciplines (Hasbach, 2016; Seabrook, 2020; Hickman, 2020; Silva and Coburn, 2021; Pihkala, 2022). The research was designed and conducted as a collaborative pedagogical project between the third year student cohort and course team at the University of South Wales, and the sample was the Wales Arts Therapies Advisory Forum (WATAF). The findings will be structured according to arts therapists' perceptions, clinical context and professional considerations. Recommendations will be presented on the relevance of this concept to the profession and its potential implications in relation to professional practice.

**KEYWORDS**

eco-anxiety, climate crisis, sustainability, climate change

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**BIOGRAPHIES**

**Dr. Beth Pickard** is a Music Therapist, Senior Lecturer and Researcher at the University of South Wales. Her Music Therapy pedagogy and practice are 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 currently engaged in research

about the lived experience of disabled Music Therapy students and disabled Music Therapists in the UK, and service user involvement in the development of higher education curricula.

Dr. Liz Coombes, Jennifer Brooksby, Timothy Chapman, Christopher Douglas, Molly Dyer, Emily Grant, Ellis Green, Emily Hall, Roger Luxton, Madeleine McDowell, Maggie Nash, Rachael Philip, Chloe Powell-Davies, Rebekah Price, Katherine Salt, Andrew Stokoe.

# **“An asset to the profession, not an inconvenience”: The Lived Experiences of Past and Present Disabled Music Therapists and Disabled Music Therapy Student in the UK**

**Dr. Beth Pickard, Hilary Davies**

## **ABSTRACT**

Since the publication of the BAMT(2020) Diversity Report, there has been an increasing engagement in the Music Therapy profession with issues around diversity and minoritised identities, such as disability. The BAMT Support Network for Disabled Music Therapists was set up by Hilary Davies in response to this growing awareness, and her own frustration at the discrimination and lack of inclusion reported by many disabled Music Therapists. When provided with an accessible route into the Music Therapy profession, disabled Music Therapists have the potential to play a significant role in enriching the profession’s understanding of disability, and Music Therapy practice with disabled clients.

Although 6.4 % of respondents in the BAMT (2020) Diversity Report identified as disabled, there has only been a small amount of literature published about the lived experience of disabled Music Therapists. In response to this research gap, Davies and Pickard are currently engaged in a research project to explore the lived experience of disabled Music Therapists and Music Therapy students in the UK, within both training and professional practice. They aim to explore the barriers and discrimination faced by disabled Music Therapists, issues around disclosure of disability and accessing reasonable adjustments, and how lived experience of disability can enable unique forms of therapeutic practice to be developed.

This session will present the initial results of the first stage of this research: an online survey developed through consultation with members of the BAMT Support Network for Disabled Music Therapists and part funded by The Music Therapy Charity.

## **KEYWORDS**

disability, disabled therapist, professional practice, discrimination, stigma, ableism, lived experience

## **REFERENCES**

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Warren, R. (2023), *Examining Ableism in Music Therapy Education and Clinical Training: Student and Educator Perspectives*, PhD Thesis, Lesley University.

## **BIOGRAPHIES**

**Beth Pickard** is a Senior Lecturer, Researcher and Supervisor at the University of South Wales. Her practice is informed by her research in Critical Disability Studies, which explores how disability is socially constructed, interpreted and represented across disciplines. Beth is a passionate ally and advocate of social justice and anti-oppressive practice.

**Hilary Davies** is the current recipient of the Guildhall School of Music and Drama EDI in Music Therapy PhD Studentship, for her research on Neurodiversity paradigm-informed Music Therapy practice. She also works in private practice, primarily with autistic adults. Hilary co-ordinates the BAMT Support Network for Disabled Music Therapists.

## What is Compassion Focused Music Therapy?

Sara Raiher, Jessie Whichelow

### ABSTRACT

During lockdown, Sara Raiher, Music Therapist, undertook the online further skills in Compassion Focused Therapy (CFT) training and devised a short CFT intervention, using music, for online or telephone use, which vicariously became an invaluable tool for her own self compassion.

In summer 2023, Sara met a clinical psychologist, equally enthusiastic about CFT and a collaborative exploration began of how Music Therapy and psychology could work together to provide a (CFTMT) group. The sessions would provide a psychoeducational skills based group which would form an introduction to CFT over 10 weeks. Referrals would be drawn from community psychology and Music Therapy referrals, with an additional criteria for psychology referrals that members would be willing to use sound for communication and expression in sessions.

A key element of CFT is related to the observation that individuals prone to high levels of shame and self-criticism can find it very difficult to generate feelings of contentment, safeness or warmth in their relationships with others and themselves, making those the main criteria for referrals.

Using Music Therapy techniques to help group members to connect with each other and the skills concepts, it was hoped to enhance engagement and to retain the techniques covered in sessions. The format for sessions was to include slides for delivery of skills, facilitated by a clinical psychologist plus musical interactions for self expression and internalisation of concepts.

We would like to present this work and engender discussion around this approach to psychoeducation, in particular with Compassion Focused Therapy.

### KEYWORDS

Compassion Focused Therapy, self compassion, Music Therapy, psycho-education

### REFERENCES

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### BIOGRAPHIES

**Sarah Raiher**, I am a Music Therapist, trained at the Guildhall School of Music and Drama, working in adult mental health in inpatient and community settings, with working age and older adults, including those living with dementia. I am a clinical supervisor and I have an interest in Compassion Focused Therapy.

**Jessie Whichelow**, Clinical Psychologist

# Exploring how psychodynamic Music Therapy practice can contribute to the Choice and Partnership Approach in Child and Adolescent Mental Health Services

Grainne Ravani-Foster, Duncan Campbell

## ABSTRACT

Children and young people referred to Child and Adolescent Mental Health services (CAMHS) across the UK are facing long waits to be seen for mental health support and neurodevelopmental assessments and diagnoses (Young Minds, 2022). Several NHS trusts and boards across the UK have adopted the Choice and Partnership Approach (CAPA) (York and Kingsbury, 2006), a collaborative practice model, as a means of working in a participatory way with service users to engage them in shared decision-making around their treatment pathway while increasing efficiency and reducing waiting lists.

This poster draws from two Music Therapists' experiences of working within two Tier 3 outpatient CAMHS teams implementing CAPA. It provides a brief introduction to the model, followed by an overview of how as Music Therapists we are adapting to the CAPA model's introduction of both core (8-10 sessions) and specific partnership work (12-24 sessions), working in partnership with children and young people (CYP) and their families during their CAMHS journey.

We share our experiences of establishing Music Therapy for the first time within our respective CAMHS teams and highlight how we have been integrating into and contributing to the multi-disciplinary teams within CAMHS, working alongside nursing, psychology, occupational therapy, psychiatry, speech and language therapy as well as our wider arts therapies colleagues.

Within the discussion, both advantages and disadvantages of working within the CAPA model are explored, and personal perspectives on future ways of working collaboratively with CYP engaged in CAMHS are shared, with a focus on trust-building and empowerment.

## KEYWORDS

Children and young people; mental health; multidisciplinary team-working; empowerment; choice and partnership approach

## REFERENCES

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**Grainne Ravani-Foster** joined the NHS Lothian Child and Adolescent Mental Health team in 2023, following a decade of Music Therapy work in the third sector. She has worked across the lifespan with neurodiverse people; care-experienced young people; children and adults with learning disabilities and mental health issues; and adults with dementia.

**Duncan Campbell** has experience working with neurodivergent people, those with learning disabilities, complex needs, mental health issues and also adults living with dementia. For the last 2 years Duncan worked in the NHS establishing Music Therapy within a Child and Adolescent Mental Health service (CAMHS) team with an aim of empowering young people on their CAMHS journey.

## Online Music Therapy during Covid-19: Parent's perspectives

Celia Redondo Pedregal, Dr. Claire Flower, Juliet Wood, Prof. Pamela Heaton

### ABSTRACT

Methodologically rigorous studies have confirmed that Music Therapy alleviates social-communication difficulties in children with Autism Spectrum Disorder (ASD; Marquez-Garcia et al., 2021; Mayer-Benarous et al., 2021). Access to therapeutic and educational resources was disrupted during the Covid-19 lockdown and Music Therapists adapted their sessions to be delivered online. We investigated the families and children with ASD experiences during the lockdown in 2020, the impact of the lockdown on children's verbal and non-verbal abilities, and their interpersonal relationships. We explored the effectiveness of online Music Therapy sessions and did the families benefit from at-home musical activities. Eight families with children with ASD. Parents completed the Social Communication Questionnaire (SCQ; Rutter et al., 2003), the Autism Family Experience Questionnaire (AFEQ; Leadbitter et al., 2018), a socio-demographic questionnaire and a semi-structured interview. Families from our sample presented heterogeneous socio-economic characteristics. Parents in the sample reported moderately good family life during the lockdown but worse parental experience during that time. One theme on parental experiences with online Music Therapy and our subthemes emerged from the interviews (i.e., challenges, music and family, goals, and evaluation). Quantitative and qualitative analysis showed that parents had broad expectations about the potential benefits of online Music Therapy sessions. Despite heterogeneity in family and child variables, parents were unanimously positive in their assessment of online Music Therapy. Limitations and future research directions are discussed.

### KEYWORDS

Music Therapy, Covid-19, Autism Spectrum Disorder, Online, Family experiences.

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### BIOGRAPHIES

**Celia Redondo Pedregal**, I am a musician, music teacher, and a dedicated PhD student specializing in developmental disabilities. With extensive experience, I've passionately worked alongside children facing developmental challenges. Currently, my focus is on crafting a musical intervention tailored to the unique needs of children with Autism Spectrum Disorder (ASD) and to delve into the experiences of families with children with ASD during the pandemic.

**Dr Claire Flower** is a Consultant Music Therapist for Children's Therapies at Chelsea and Westminster Hospital, London. She also works at Anglia Ruskin University facilitating Together in Sound groups with people living with dementia and their companions. Claire is co-editor of the book 'Music Therapy with Children and their Families'

**Juliet Wood** is the Clinical Lead for Music Therapy at Chelsea and Westminster Hospital in London. She currently works with children who have complex medical needs, neurodevelopmental conditions and developmental disabilities and their families, and also as a private clinical supervisor and mentor.

**Prof. Pamela Heaton** - My primary research interest is in developmental disorders, especially autism. Since completing my PhD on musical cognition in autism in 1999, I have been a principal researcher or research group leader on EU and ESRC grant

applications. Before studying psychology I trained as a classical singer and retained a strong interest in the cognitive neuropsychology of music. In particular, I am interested in how musical information processing distinguishes atypical and typically developing children and adolescents. My current interests mainly focus on investigating the relationship between speech and music perception in autism, SLI, Down syndrome and typical development



# **'Why are we doing therapy?': Developing and communicating Music Therapy goals in UK special schools**

**Charles Risius**

## **ABSTRACT**

Writing and sharing therapeutic goals/aims for clients in special schools is widespread practice, but not well researched or understood. This presentation will share the findings of my MA research paper on this topic and pose questions not just about what purposes goal-setting serves, but who it serves.

## **Method**

Four Music Therapists provided examples of goals they had written for individual clients in UK special schools and were interviewed about their work. The interviews were analysed thematically (Braun & Clarke, 2022) before the goal examples' content and structure were considered from a discourse analysis perspective (Potter, 2012).

## **Results**

Participants described using goals to structure their thinking and help teachers and parents better understand Music Therapy. However, there was a sense that the written goals failed to represent how therapists 'actually' work with their clients. A tension was also identified between therapists' flexible, child-led approach and the need to communicate clear goals, exposing the limitations of formal goal processes. This tension was exacerbated where clients' limited cognitive or communicative capacities made it harder for them to have a say in their own therapy. Participants clearly felt a sense of ethical responsibility to try and include their clients' voices, but doing so does not seem to be prioritised by institutional processes.

## **Conclusion**

This paper offers some insight into the nuanced and complex ways Music Therapists are navigating these challenges. It suggests reflection and discussion are needed on how to develop goals which clearly articulate the work of Music Therapy while amplifying clients' voices.

## **KEYWORDS**

Goals; aims; Music Therapy; special schools; thematic analysis

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## **BIOGRAPHY**

**Charles Risius**, I completed my MA Music Therapy at GSMD in 2023 and since then have worked in an NHS inpatient unit for older adults with acute mental health needs. Before training, I spent over ten years working with children and young people in schools, theatres and museums around London.

# Who got the power? An outline of existing literature of power dynamics within Music Therapy and related disciplines

Marianne Rizkallah

## ABSTRACT

Power dynamics are becoming more widely thought about within 21st Century Music Therapy discourse. The presence and implications of an imbalance between therapist and patient as part of the work, previously somewhat overlooked by the profession, can lead to alienation and breakdown of the therapeutic relationship, losing patients who might otherwise have been retained. While there is much polemic, anecdote and philosophy within Music Therapy on the subject of power dynamics, there is no research on the topic at all. Indeed, there is no standard definition of “power” as of yet. So how do we begin to research something when we’re not sure what we’re looking for? This poster presentation will outline existing literature in relevant disciplines to Music Therapy, which will help us begin to form research. The literature review forms the beginning of PhD research on where power exists within the relationships of Music Therapists and the people they work with 1:1, with a focus on adults with anxiety. Oh, and the whole presentation will be delivered in song form.

## KEYWORDS

Power dynamics; research; equality; diversity; inclusion; belonging

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[https://approaches.gr/wp-content/uploads/2022/04/Approaches\\_FirstView-a20220329-rizkallah.pdf](https://approaches.gr/wp-content/uploads/2022/04/Approaches_FirstView-a20220329-rizkallah.pdf)

## BIOGRAPHY

**Marianne Rizkallah** is the director and founder of North London Music Therapy CIC. As a Music Therapist she specialises in working with adolescents and adults with anxiety and depression, and with professional musicians. Marianne has begun a PhD with the Guildhall School of Music & Drama on the topic of power dynamics in therapeutic pairings. She is also a session singer, performing regularly with Choir Noir and providing backing vocals for Bring Me the Horizon, Architects and Frank Turner.

# Caring for Carers – How Music Therapy can offer respite, connection and increased wellbeing

Kim Roberts, Emma Weatherup

## ABSTRACT

There are an estimated 5 million unpaid carers in the England and Wales (1) and unpaid carers in the UK provide social care to an equivalent cost of around 5.7 billion pounds per year (1). The health and wellbeing impacts on carers are well-documented, with carers seven times more likely to report always or often feeling lonely when compared to the general population (2) and rates of poor mental health are high (3).

As two thirds of us are likely to find ourselves as an unpaid carer at some point in our lives (4), there is an urgent need for increased support. A recent large-scale carers survey found that 62% of respondents needed more support to enable them to look after their health and wellbeing (3). This presentation explores the role that Music Therapists can play in this. Many Music Therapists may work with carers alongside the cared-for person, but this presentation advocates for an increase in provision of Music Therapy for just the carers, drawing on practice from Soundwell Music Therapy's long-standing carers group. This monthly group uses an improvisational model, offering opportunities for expression and creativity, peer support and long-term therapeutic relationships. The presentation will highlight and explore the initial aims that carers present with and the impact of the group with reference to carers feedback, plus links will be made with existing Music Therapy research. Key themes will be explored, including respite, connection and wellbeing.

## KEYWORDS

Unpaid carers, support group, respite, connection, wellbeing, improvisation, Music Therapy practice

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## BIOGRAPHIES

**Kim Roberts** qualified with an MA in Music Therapy from the University of the West of England in 2016. Kim has worked at Soundwell Music Therapy since qualifying, in various clinical and co-ordination roles. Soundwell Music Therapy specialise in adult mental health, based in the community in Bristol and Bath.

**Emma Weatherup** has worked as a Music Therapist in adult mental health for 17 years, in the South-West of England. This work has taken place with Soundwell Music Therapy, who also provide emotional support for unpaid Carers. Emma has worked as a Music Therapist, co-ordinator and service lead, and now co-director.

# **Musical motifs as an interactional resource in Music Therapy: Adopting a participatory research approach with a child and their family member to enhance the Conversation Analysis of interactions from a single Music Therapy session**

**Tara Roman**

## **ABSTRACT**

A recent literature search demonstrated the limited observational research examining how children with disabilities and Music Therapists work together during music making, or how both participants use music as an interactional resource within a Music Therapy interaction. In addition, there is limited research which includes the view of family members regarding their child's engagement in Music Therapy. In order to address this, two methods were used to analyse interactions drawn from a recording of a single Music Therapy session. Conversation Analysis (CA) was used to analyse significant moments in either establishing or sustaining the interaction as identified by the Music Therapist and family member. Extracts were transcribed using the Jefferson transcription method which was adapted to include musical notation within the transcript. CA provided a resource-focused method of analysis where the contributions of both participants were considered equally. Thematic Analysis (TA) was used to generate themes from a Video Elicitation Interview (VEI) where the child's family member commented on recorded extracts from the Music Therapy session. The knowledge and expertise of the family member regarding how the child used their sessions enhanced the observational method of CA. The preliminary analysis demonstrates that the production of musical motifs can play a central role in establishing and sustaining co-operative and co-ordinated interactions in Music Therapy. Variation in the production of musical motifs was shown to be essential in enabling the participants to sustain the interaction. The family member's contribution provided information to interpret and contextualise the child's observable engagement in the recordings.

## **KEYWORDS**

Resource-focused research; Conversation Analysis; Thematic Analysis; Musical motif; Interactional resources

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## **BIOGRAPHY**

**Tara Roman** is a Music Therapist and a researcher working collaboratively with children and young people with learning disabilities and their families. Tara's research explores what the children and young people and their families think is important about Music Therapy, and how music-making works for them in Music Therapy.

## **ParkinSongs Choir, meaning and perspectives**

**Judit Soler Almendros, Gabriel Kulisevsky, Dr. Carmen García**

### **ABSTRACT**

The ParkinSongs Choir is a choir for people with Parkinson's disease. It is part of the Music Therapy service, in the neurology department of Hospital de la Santa Creu i Sant Pau in Barcelona. The choir celebrates its 5th anniversary and after COVID, has been constantly growing and developing.

This year we have embarked into a creative and reflective evaluation process to learn more about what is most valued about the choir; with the aim of bringing the voices of the participants forward and learning what the choir means to them.

We understand the choir as an ecosystem: it influences its surroundings and the context of each participant, as well as being influenced by the environment and the institution.

For this reason, the choir participants will be at the centre of this evaluation process. Focus groups and creative sessions will be facilitated to gather their views on what the choir means to them. Moreover, to get a broader vision of the meaning of the choir we will also ask members of the hospital and the medical team what is their perspective of the choir and what it brings to the institution.

The poster presentation will be an opportunity to share the analyses of the different perspectives to see how they work, how they interact and what can be improved.

To better understand the meaning and the power of the ParkinSongs choir and how best to support it, and everyone involved, to continue evolving. As well as hopefully inspiring others to set up choirs for people with Parkinson disease and create opportunities to singing together.

### **KEYWORDS**

Singing, group singing, therapeutic choir, aphasia, Parkinson's disease, community music, service user experience, Music Therapy practice, creative evaluation, reflection, ecological analyses, service user led, accessibility

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### **BIOGRAPHIES**

I'm Judit Soler, I was born in Vic in 1989. I've played piano since I was 7 years old and studied a degree in classical piano in Conservatori Superior de Música del Liceu (Barcelona), graduating in 2013. During my studies I realised that I wanted to use music in a different way and not only stay in the academia and classical music world. I saw the potential of music to bring people together, to heal, to accompany and I went to Bristol to train as a Music Therapist, earning my masters degree in 2016 from University of the West of England. I worked as a Music Therapist in the NHS (AWP BaNES team) for 5 years providing Music Therapy in the acute psychiatric ward and in the dementia ward. In 2021 I moved back to Spain and since then I'm working at Sant Pau Hospital in the neurology department, running an aphasia choir and another one for people with Parkinson's. Alongside this work I'm a freelance Music Therapist and a music teacher in schools in the local area.

**Gabriel Kulisevsky** was born in Barcelona in 1985 and holds a degree as a music teacher from the Universitat de Barcelona, an MS in Music Therapy from the Institut Superior d'Estudis Psicològics and an MS in Diagnostic and Rehabilitation in Neuropsychology from the Universitat Autònoma de Barcelona. Currently in addition to academic collaborations he is starting an entrepreneurial project in the area of neurological rehabilitation in Granada, Spain.

**Dr. Carmen García** Carmen García Sánchez, doctor in psychology, specialist clinical psychologist and expert in neuropsychology.

Neuropsychologist of the neurology department at Hospital de la Santa Creu i Sant Pau.

Coordinator of the master in neuropsychology at Universitat Autònoma de Barcelona.

Researcher in studies on neuropsychological traits in neurodegenerative illnesses, cognitive stimulation and rehabilitation, the benefits of music in language rehabilitation and in Parkinson's disease

# Advancing Cultural Responsiveness: Examining Self-Construal in Music Therapy Clinical Practice

Jonathan Tang

## ABSTRACT

A cultural approach to health and well-being starts with the idea that optimal human functioning is fundamentally grounded in cultural meaning systems (Miyamoto et al., 2019). Many constructs have been proposed to characterise different cultural meaning systems, but one of the most documented ways in which cultures differ from one another is whether an individual is considered an interdependent entity embedded in social relationships and contexts, or an independent entity defined by their internal attributes that are separated from social contexts (Markus & Kitayama, 1991, 2010). This concept is known as self-construal, referring to how individuals define and make meaning of the self. Research suggests that people from non-Western cultures, such as East Asian cultures, tend to have interdependent self-construals, whereas people from Western cultures typically exhibit independent self-construals. There is a wealth of empirical evidence supporting the importance of self-construal in influencing various aspects of behaviour, including cognition, perception, motivation, and health (Cohen & Kitayama, 2019).

These different self-construals have significant implications for the therapist, client, and musicking in Music Therapy clinical practice. Using the data-based model for Music Therapy (Hanser, 2018), I will illustrate how self-construal is implicated at every stage of the therapy process through vignettes drawn from my clinical experience. For example, Yu et al. (2016) found that individuals with interdependent self-construal achieve subjective well-being through collective self-esteem, whereas those with independent self-construal achieve well-being through individual self-esteem. Consequently, these differences have significant implications for various aspects of assessing, observing, planning, and implementing Music Therapy treatment plans and protocols.

## KEYWORDS

Cultural responsiveness, self-construal, self, culture, clinical practice

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## BIOGRAPHY

**Jonathan (Jaytee) Tang** is a PhD candidate at the University of Sheffield. He has clinical experience in special education, mental health, and medical settings. His research interests include cultural considerations in Music Therapy clinical practice, music psychology, and issues pertaining to diversity, equity, and inclusion.

## Evaluating the benefits of Music Therapy with Trachea Ventilated patients in a Specialist Unit

Amanda Thorpe

### ABSTRACT

Approximately 15,000 patients annually in England and Wales have tracheotomies (McGrath, 2020). The majority of tracheotomies are inserted as temporary respiratory support and as the patient recovers from acute illness, they can be “weaned” from mechanical ventilation (MV) and decannulated. The ability to transition to Non-Invasive Ventilation (NIV) support has a significant impact on the patient’s prognosis and care requirements after leaving the hospital. However, weaning can cause many distressing symptoms that negatively impact the patient’s outcomes, lead to longer need for MV, and extended hospital stays.

This pilot programme considered the benefits of incorporating Music Therapy into a highly specialised respiratory care team. The aims for Music Therapy were to decrease patient anxiety, and improve patient mood and engagement in therapies. Efficacy was evaluated through patient self-reported GAD-7 anxiety levels before and after a block of therapy and the Duncan Miller ORS/SRS standardised measurement tools, as well as patient and staff surveys.

Results indicated that Music Therapy was successfully incorporated into the team with high patient and therapy team satisfaction, decreased anxiety and increased patient engagement in therapies. This report describes the use of integrative Music Therapy with patients in a specialist unit for ventilator support and weaning. It identifies current gaps in knowledge regarding use of Music Therapy and music intervention for symptom management, specifically during weaning. This report supports the need for future studies on music intervention during weaning. Limitations and suggestions for further research are discussed.

### KEYWORDS

Music Therapy, Trachea Ventilated Units, Trachea Weaning, Anxiety

### REFERENCES

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### BIOGRAPHY

**Amanda Thorpe** holds a psychology degree from UCL and a Music Therapy Masters from GSMD. She has worked in a range of hospital, community, educational and corporate settings in New York and London, providing music-informed interventions to facilitate wellbeing, learning, and cognitive functioning. She specialising in trauma, neuro-diversity, and neuro-rehabilitation.



## **Pilot programme evaluating the use of group Music Therapy with emergency service personnel**

**Amanda Thorpe, Sebastian Valentine**

### **ABSTRACT**

Professionals associated with a higher risk of Post-Traumatic Stress Disorder (PTSD) include the military, firefighters, paramedics and law enforcement officers. In 2019, Police Care UK reported that one in five police officers was living with PTSD or anxiety disorders triggered by exposure to one or more traumatic events.

Treatment options for Generalized Anxiety Disorder (GAD) and PTSD in the UK include Cognitive Behavioural Therapy (CBT), Eye Movement Desensitisation Reprogramming (EMDR) and medication to reduce and manage symptoms and restore self-esteem. The effective use of Music Therapy for PTSD, anxiety and trauma-related stress among ex-military personnel in the US has been well documented. Despite the similarities and high incidence of PTSD symptoms between military and emergency service personnel, Music Therapy has not been explored as a treatment modality for the latter group.

This pilot programme evaluated group Music Therapy for emergency workers with GAD and PTSD symptoms. The findings indicated a positive reduction in symptoms, an increased sense of wellbeing and a sense of leaving therapy with specific coping strategies, suggesting that group Music Therapy is an effective intervention that warrants further exploration. Further research is required to address the program's limitations, evaluate specific elements affecting treatment and consider sustainability.

### **KEYWORDS**

Emergency Services, PTSD, GAD, Group Music Therapy

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### **BIOGRAPHY**

**Amanda Thorpe**, (Psychology BScHons, Music Therapy MA, NMT-F) works in a range of settings providing music-informed interventions to facilitate wellbeing, learning, and cognitive functioning. She specialises in mental health, neuro-diversity, and neuro-rehabilitation. As a Blue Light Symphony Orchestra trustee, she oversees the Music Therapy programme offering for emergency service personnel.

**Sebastian Valentine** Seb Valentine is a serving police officer with Surrey Police. He graduated from the Royal College of Music and gained an MSc in Investigative Forensic Psychology from Bournemouth University in 2023. Combining his dual careers in music and policing, he founded the Blue Light Symphony orchestra in 2016. This registered charity aims to improve mental well-being in the emergency services through group music-making opportunities. During the Coronavirus Pandemic, the charity's regular activities of group music-making were not possible. Sparked by reading about Music Therapy projects with military veterans in the USA, he sought to find alternative ways to support Blue Light Personnel at this time and applied for a grant to support the implementation of a Music Therapy programme.

## Sounds for Silence

### Joanna Turner, Kate Kenning-Rowe

#### ABSTRACT

The NHS describes Selective Mutism as an anxiety disorder leaving people unable to speak in certain social situations. Children with SM can feel 'shut down' as their body enters the self-defence mechanism of 'freezing' for surviving. Facial muscles tense and constrict vocal cords. For young children this is both terrifying and isolating.

In between Lock downs, it felt particularly paramount to Joanna and Kate to create a small community Music Therapy group for children experiencing Selective Mutism and extreme social anxiety.

The closed group of 5 children and their caregivers took part in gentle group musical play, with a range of percussion and sensory toys. Songs were carefully selected to encourage children to explore and engage. Stories were often included (e.g. 'The Lion Inside' by Rachel Bright) with the therapist using her voice in difference guises, together with the use of puppets to 'bring to life' positive central themes. The common thread was the acknowledgment and acceptance of fears and finding ways to work towards overcoming them. Time was made for 'free play' supported by improvised calming regulating music by the therapist.

Kate used Chiltern Music Therapy Star to evaluate outcomes. Despite the effects of the pandemic on weekly attendance, caregivers described the sessions as both positive and bonding. It was noted that all children grew in self-confidence enabling them to speak to their caregivers in the presence of the rest of the group. This indicated some significant progress; silence was effectively being 'met' by the effective use of sound.

#### KEYWORDS

Music Therapy, Selective mutism, Inclusion, silence, sounds, family, relationship, inclusivity,

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#### BIOGRAPHIES

**Joanna Turner** is enthused to study and explore the powers Music Therapy can bring to those with selective mutism since the diagnosis of both of her daughters. She has presented worldwide on the subject and is preparing to host the 1st international conference for SM here in the UK.

**Kate Kenning-Rowe** (BA (hons) Music, MA Music Therapy, PGCE (Secondary Music), CPCAB Dip Counselling. After 25 years of classroom teaching, Kate came to Music Therapy in 2017 after completing an MA at UWE. She works as a freelance therapist with clients ranging from Mother and Baby groups, Pre-school children, Young people 11-18yrs, Brain injuries (of all ages) and clients with dementia. In creating the poster alongside Jo Turner, Kate hopes to bring greater awareness to working with young clients with Selective Mutism, using Music Therapy as a potential lifeline to reach and connect with this often overlooked and misunderstood cohort.

# **Vocal Connections: rediscovering the self after cancer treatment through a vocal psychotherapy group**

**Tina Warnock**

## **ABSTRACT**

When cancer treatment comes to an end, patients frequently find themselves feeling highly anxious, low in mood and fearful of the future, whether or not the treatment was successful (Pertl et al 2014). They can also experience an altered relationship with their bodies and sense of identity which has a significant impact on their mental health (Phillips, E. et al 2017). The voice is unique in its connection to the mind, body and sense of identity (Warnock 2011, 2019, Austin 2008) and many cancer patients experience changes in the tone and quality in their voice as a result of their illness. Vocal psychotherapy is a new voice-based method of Music Therapy, founded by Diane Austin (Austin 2008). This poster will illustrate how a time-limited vocal psychotherapy group enabled participants to connect with their inner resources and feel more positive about the future.

## **KEYWORDS**

vocal psychotherapy, group work, cancer recovery

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## **BIOGRAPHY**

**Tina Warnock** is a post-graduate researcher at Anglia Ruskin University, researching the impact of Austin Vocal Psychotherapy (AVPT) training on the Music Therapist's voice, sense of self and therapeutic approach. She is co-trainer for the UK-based AVPT Distance Training Programme, led by Dr Diane Austin. Her clinical practice at Belltree Music Therapy in Brighton, focuses on vocal psychotherapy and clinical supervision.

# **Opening possibilities in Disorders of Consciousness: A case study translating observations from MATADOC Assessment into practical action for the family and wider care team**

**Catherine Watkins**

## **ABSTRACT**

The assessment process, inter-disciplinary team working and outcomes will be outlined, with illustrative video of how MATADOC assessment helped reveal the hidden abilities of a young person with an acquired brain injury. The highs and lows of working with an individual with a disorder of consciousness, the family and the wider system, and what happens when the work comes to a close will be explored. It will be poignant and yet still leave you (and the therapist) with many unanswered questions – this is the uncertainty we hold for those living with a disorder of consciousness.

## **KEYWORDS**

disorder consciousness case study brain injury neurodisability DOC MCS

## **REFERENCES**

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O'Kelly, J. and Magee, W.L., 2013. The complementary role of Music Therapy in the detection of awareness in disorders of consciousness: an audit of concurrent SMART and MATADOC assessments. *Neuropsychological rehabilitation*, 23(2), pp.287-298.

## **BIOGRAPHY**

**Catherine Watkins** is an experienced Music Therapist and passionate advocate of Music Therapy in acquired brain injury and neurodisability. Catherine specialised in this context, working across a wide range of settings for 10+ years. Catherine is a clinical supervisor, with additional certification as a Neurologic Music Therapy Fellow and MATADOC Assessor.

## Service model shaped to support mental health recovery

Emma Weatherup, Daniel Bateman

### ABSTRACT

Soundwell Music Therapy has been thriving as a charity in the South-West of England since 2000. Now based in Bristol and Bath, Soundwell offers a service for adults with mental health need, and unpaid carers in need of emotional support.

A service model has been developed, in consultation with ex-clients, Music Therapists and referring organisations, to support people through their mental health recovery journey. This poster will outline the service model, including the various routes through services, with some client feedback on their recovery journey. The poster will be co-produced with ex-client consultants.

Feedback from current and ex-clients has been that they want a service where they can select the type of session, they feel is manageable, that they are drawn to attend and feel would be useful, to come for as long as they want and need, and to be in control of when they leave or end sessions. On leaving Soundwell services, there is scope to become an ex-client consultant, advising on anything from access to strategy.

At a time when mental health need is increasing nationally (1), and support resources are much in demand, choice and ownership in journeying through a service seems increasingly important for personal agency and vital to recovery. There has long been a call for inclusive involvement (2) and we believe this has links to the recovery model. (3) (4)

We will invite an ex-client consultant to be with the poster, alongside the presenting Soundwell Therapist, to take part in discussion.

### KEYWORDS

Mental health, Music Therapy, inclusion, client-led, psychodynamic, singing, groups, empowerment, recovery

### REFERENCES

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- (4) Solli HP. (2013) Toward Understanding Music Therapy as a Recovery-Oriented Practice within Mental Health Care: A Meta-synthesis of Service Users' Experiences. *Journal of Music Therapy*, 50(4), p244-273

### BIOGRAPHIES

**Emma Weatherup** has worked as a Music Therapist in adult mental health for 17 years, in the South West of England. This work has taken place with Soundwell Music Therapy, as a Music Therapist, project coordinator, service lead and now co-director.

**Daniel Bateman** suffered with his mental health challenges when growing up and being an adult as a result of having physical disabilities. I was determined to overcome this positively and I wanted to help others. So, I studied Health sciences related subjects at university, whereafter I worked in various public sector support roles in Health and Education. During this time I continued to struggle with my mental health and in 2012 I suffered an accident, where I required treatment for both my physical and mental health. During my ongoing recovery I trained as a solution Focused Hypnotherapist at the Clifton Practice in 2016, and set up my own business. In addition, I was referred to Soundwell Music Therapy Trust, who helped me to manage my recovery tremendously. Now, I am helping others as a consultant volunteer with Soundwell, which I found very rewarding and life changing.

# **What kind of musician is a Music Therapist? Music Therapy Musicianship as a Musical Pedagogy**

## **Dr Donald Wetherick**

### **ABSTRACT**

Music Therapy is often described as requiring 'high standards' of musicianship. This follows Alvin's (1966) pioneering and enduring view that 'the Music Therapist must first be a fully trained and experienced musician'. However, a focus on standards risks obscuring our understanding of the kind of musicianship involved. This affects how we approach (e.g.) producing textbooks on basic Music Therapy skills, negotiating relationships between musical and psychotherapeutic practice, and the persistent influence of western/classical music values (actual and perceived) on diversity of trainees and the profession.

This presentation sets out a model for Music Therapy Musicianship (MTM). It draws on my PhD research into musicianship in the selection process for Music Therapy training (Wetherick 2022). The study took an ethnographic approach and followed one cohort of applicants to the Guildhall School MA Music Therapy programme from before application through to enrolment, including institutional, applicant and selector perspectives. Rather than performance values such as specialisation, virtuosity and individual musical skills, the study found that MTM instead emphasises versatility, simplicity, and inter-personal musical skills and emotional capacity.

MTM offers a way to understand both the musical skills expected at admission and the way musical skills are developed during training. It helps define Music Therapy as a skilled musical practice distinct from performance competence in general, and from any one musical genre or tradition in particular. It also contributes a new perspective to the sociology of music education, rooted in the pedagogy and practice of Music Therapy.

### **KEYWORDS**

Music Therapy training; musicianship; pedagogy; diversity; Music Therapy musicianship

### **REFERENCES**

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- Wetherick, D. (2022). 'The Assessment of Musicianship in Selection for UK Music Therapy Training: Performing 'Music Therapy Musicianship''. PhD Thesis, Guildhall School of Music and Drama, London.

### **BIOGRAPHY**

**Dr Donald Wetherick** is Deputy Head of Music Therapy at the Guildhall School of Music and Drama and teaches on their MA Music Therapy programme. He also works as a Music Therapist for East London NHS Foundation Trust. He is a co-editor of the *British Journal of Music Therapy*.

## **Diversity in Admissions to UK Music Therapy Training – A Perspective from the Guildhall School**

**Dr Donald Wetherick, Ann Sloboda**

### **ABSTRACT**

The BAMT Diversity Report (2020) reported a high level of concern among Music Therapists about a lack of diversity in Music Therapy training. This included reports of challenges and discrimination in relation to the accessibility and learning environment of UK training programmes, affecting ethnic and other minorities, non-classical musicians, and economically disadvantaged groups. This presentation responds pragmatically to some of these concerns from the perspective of the Guildhall School MA Music Therapy programme. The presentation is in three parts. We first critically review available demographic data from BAMT and HCPC surveys of the music/arts therapy profession from 2015-2021. We then review available demographic data on admissions to the Guildhall School MA Music Therapy programme over the same period (applicants, offers and enrolments) including assessing the impact of changes introduced to the admissions process during this period. Finally, we consider some historic and existing challenges to more radical change in the design of a therapy programme based in a conservatoire setting. These include limits to the flexibility of performance-oriented and academic models of training, the viability of part-time routes and apprenticeship schemes, and the scope to influence perceptions of elitism. We hope the presentation and discussion will be of relevance to other UK training institutions and of interest to the wider profession. Our aim is to generate a better shared understanding of, and new insights into, the current and future role of Music Therapy trainings in meeting the needs of all.

### **KEYWORDS**

Music Therapy training; admissions; diversity; equity/equality; inclusiveness

### **REFERENCES**

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### **BIOGRAPHIES**

**Dr Donald Wetherick** is Deputy Head of Music Therapy at the Guildhall School of Music and Drama and teaches on their MA Music Therapy programme. He also works as a Music Therapist for East London NHS Foundation Trust. He is a co-editor of the *British Journal of Music Therapy*.

**Ann Sloboda** is Head of Music Therapy at the Guildhall School of Music & Drama and a past chair of the Association of Professional Music Therapists. She is a qualified psychoanalyst. She worked in the NHS for 20 years in services for a range of client groups. She currently divides her time between the Guildhall, psychoanalytic practice, supervision, and playing the piano.



## Pecha Kucha



Pecha Kucha  
Saturday, 4.45pm - 5.05pm

## **The Music Therapy student: Behind the mask**

### **Beth Brown, Emma Jones, John Kearney, Rachel Pell**

#### **ABSTRACT**

This presentation will reflect on the experiences of several Music Therapists who trained at different universities during the Covid-19 pandemic. It will focus predominantly on the practicalities of training in a different way and how it shaped the way in which we practice as Music Therapists. It will also consider how the experience felt, sharing some of the challenges faced, as well as the opportunities afforded by the unprecedented situation. Themes in this presentation include placement, online working, supervision, music-making, isolation, loss of connection, uncertainty, self-confidence, questioning the norm, abrupt and unexpected endings, plus our ability to process our journey as Music Therapy students.

Key words: Covid-19, pandemic, Music Therapy training, student, university, placement, online working, questioning the norm, self-confidence, isolation, uncertainty.

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#### **KEYWORDS**

Covid-19, Music Therapy training, online working, pandemic, questioning the norm, student, university.

#### **REFERENCES**

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Cousins-Booth, J and Rizkallah, M. (2020) COVID 19: Notes from the United Kingdom. *British Journal of Music Therapy*, 34(2), pp.77-79.

## **BIOGRAPHIES**

**Beth Brown** studied at the University of Derby between 2019-2021, joining Music Therapy Works (MTW) once qualified. She provides Music Therapy for children, young people, and adults with additional needs across the East Midlands. Previously Beth completed an undergraduate degree in History and Music, worked in healthcare and coordinated a charity for older people experiencing loneliness and isolation.

**Emma Jones**, a 2022 graduate from UWE, joined Music Therapy Works upon qualification. She specialises in working with children and young people with additional needs, post-adoption work, and adults with FND across the West Midlands. Emma's prior experience as a Music Practitioner paved the way for her recent initiative, Solihull Music Therapy, aimed at providing focused support for vulnerable children.

**John Kearney** qualified as a Music Therapist at the University of Derby in 2022, following a career change from data analysis for a major international retailer. John works predominantly with children, young people, and families across the West and South Midlands. He has a particular interest in the therapeutic application of songwriting. John began working with MTW in 2022.

**Rachel Pell** trained as a Music Therapist at UWE (2018-2021). During training, her wealth of experience working with young people expanded to new settings and increased her interest in dementia care. After becoming a mother in 2021, a deeper understanding and interest in the mother-baby relationship developed. Rachel joined MTW in 2022, working across Birmingham with young people and adults.

Pecha Kucha  
Saturday, 4.45pm - 5.05pm

## **Star Group - a multi-disciplinary therapeutic approach to supporting infants with complex disabilities and their carers**

**Sarah Forshaw, Hannah Shore**

### **ABSTRACT**

This presentation explores the value of a physiotherapy and Music Therapy collaboration to help parents and carers support the healthy development of their child's body and mind. It will consider the fragility of families with infants with complex disabilities and the importance of a multi-disciplinary early intervention group approach.

Around 1 in 400 children are diagnosed with Cerebral Palsy every year in the UK and just under half are born prematurely. Many of the babies require significant medical support after birth, and experience multiple and sustained separations from their mother. The natural development of the baby's first relationship is further impacted by their parents' preoccupation with complex feelings of grief, anger, loneliness, loss of a healthy baby, and uncertainties about the future health of their child. A high proportion of infants born with disabilities enter the care system due to birth parents not coping with the complex needs of their child.

Star Group is jointly led by a physiotherapist and Music Therapist with support from an experienced volunteer from the local Cerebral Palsy charity and physio assistant. In addition to using music to motivate movement and build the infants' self-awareness, we encourage parents to experience their babies as relational with their own thoughts and personalities, to counter-balance their more functional patient-carer relationship and anxieties surrounding their physical development.

The team work together to provide families with a regular, robust, non-judgemental space where they can build trusting relationships with the health service and each other.

### **KEYWORDS**

physiotherapy, Music Therapy, multi-disciplinary, early intervention, mother-infant, group, Cerebral Palsy

### **REFERENCES**

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- Stern, D (1985) *The Interpersonal World of the Infant* (New York, Basic Books)
- Woods, M (Ed.) & Pretorius, I. (Ed.) (2011) *Parents and Toddlers in Groups: A Psychoanalytic Developmental Approach* (Routledge)

### **BIOGRAPHY**

**Sarah Forshaw** As a member of Music Therapy Bedfordshire, Sarah has developed a family Music Therapy provision at the Child Development Centre and works at special schools around Luton and Bedfordshire, specialising in long-term therapy for children who have experienced trauma. She has completed a 2-year Infant Observation Course with the BPF and attended Jayne Standley's NICU Music Therapy training.

**Hannah Shore** has worked in Paediatric Physiotherapy for 25 years with a special interest in early intervention and complex disabilities. Leading a large team, she strives to innovate and evolve services to meet the changing demands of children and their families within an NHS setting.

Pecha Kucha  
Saturday, 4.45pm - 5.05pm

# **“You have to leave something of yourself at the door”: A qualitative study of cross-cultural supervisory experiences of trainee and qualified Music Therapists of colour**

**Rachel Siew Li Knowles-Matthews**

## **ABSTRACT**

Awareness of multiculturalism within the Music Therapy profession has increased over the last two decades, yet there is still limited research on cross-cultural supervision in the UK. Culturally responsive supervision models have been developed, however, research has found that cultural issues in supervision continue to not be adequately addressed.

The current study used a mixed qualitative approach to explore cross-cultural supervisory experiences of trainee and qualified Music Therapists of colour. Seven participants completed an online survey and three participants opted-in to an online interview.

The findings were presented and discussed through the participants’ voices and the researcher’s interpretations. Within two sections, being misunderstood and being understood, Reflexive Thematic Analysis found themes, such as, cultural barriers and power imbalance, and addressing cultural issues and receiving cultural empathy.

When cultural barriers were not acknowledged, supervisees experienced a lack of confidence and trust in the supervisory relationship. In contrast, when supervisors practiced cultural humility, supervisee’s experienced self-acceptance in their cultural and professional identity.

The current study emphasises the need to further explore experiences of minority Music Therapists within the UK.

## **KEYWORDS**

Music Therapy supervision, cross-cultural supervision, supervision, race, culture, multicultural, Music Therapy trainees, qualified Music Therapists, EDI

## **REFERENCES**

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Odell-miller, H. (2014) Supervision of Music Therapy: A Theoretical and Practical Handbook. London: Routledge.

## **BIOGRAPHY**

**Rachel Siew Li Knowles-Matthews** is a newly qualified Music Therapist, having graduated from the University of West of England in 2023. Throughout her training, Rachel has had an interest in cultural diversity within the Music Therapy profession and she is part of the Music Therapist of colour network We Are Monster.

Pecha Kucha  
Saturday, 4.45pm - 5.05pm

## **A feasibility project: Music Therapy Groups for Adults with Tourette Syndrome**

**Lizz Lipscombe**

### **ABSTRACT**

Tourettes Action supported my dissertation research for 'Does music play a role in the life experience of those with Tourettes'. The findings were presented at the 2021 BAMT conference. I then proposed a feasibility project to provide Music Therapy for small groups of adults with Tourette Syndrome to Tourettes Action. With support from several National funders, including the Music Therapy Charity and supervision from specialists in Tourette Syndrome at Nottingham University, two Music Therapy groups for adults with Tourettes have been delivered. For greatest integrity, data was collected using validated questionnaires. The project has been a source of much learning for the Tourettic participants and for others coordinating the group. Individual methods for using music as a beneficial tool emerged. Collaborative work highlighted a lack of opportunity for positive social interaction elsewhere. An experiential understanding of what did not work for this client group unfolded. Adjustments in approach prior to and during the groups were made accordingly. This project encouraged participants to share their reality, to shine a light on areas of neglect and a lack of understanding from Society. To have a voice, be heard and to express creatively, made the group an invaluable 'lifeline' for some participants. However, gaining and sustaining commitment from participants has been difficult. The condition itself denies many access to that which may benefit them. Our concept continues to evolve so Music Therapy may reach those it previously has not.

### **KEYWORDS**

Tourettes, Tourette Syndrome, Feasibility project, Social condition, Neuro-diversity, Adult Group, Karaoke, Song writing, Isolation, Mental Health, Tics, ADHD, OCD, ASD

### **REFERENCES**

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Sacks, O. (1992) Tourette's syndrome and creativity. *British medical journal*. 305, pp. 1515-1516.

### **BIOGRAPHY**

**Lizz Lipscombe**, I qualified as a Music Therapist in February 2020 from UWE. Since then I have worked in mainstream education, an SEN school, at care homes and with brain injury rehab for Headway and in hospitals. My specialist topic is Tourette Syndrome and Neuro-diversity.

Pecha Kucha  
Saturday, 4.45pm - 5.05pm

# **'How do I design online Music Therapy sessions for carers?' A protocol-led rapid review of the emotional needs and related interventions for family caregivers of people with Huntington's Disease and other neurodegenerative conditions**

**Evelyn Mason**

## **ABSTRACT**

Huntington's Disease presents its own unique challenges to family caregivers related to its hereditary genetic components, public and professional ignorance, and the combination of physiological, cognitive and psychological decline. The rapid review (a multi-author, protocol-led rapid literature review) was carried out to survey previous research undertaken regarding the needs and relevant Music Therapy and healthcare interventions for the caregivers of people with Huntington's Disease (HD) and other neurodegenerative conditions.

In this talk, I will discuss why a rapid review was chosen to survey the current literature, and why it was important to examine music interventions for carers of people with other neurodegenerative conditions. I will demonstrate how I created a study protocol, screened and reviewed the literature (with Prof Helen Odell-Miller and Dr Jonathan Pool as co-authors), leading to interesting conclusions into historical treatment options for family carers.

I will discuss patterns found in the data extracted, and how understanding the wider context of Music Therapy for carers of people with dementia has informed the process of co-designing an online Music Therapy session for HD family carers.

The review's results informed the questions posed to a co-design focus group for HD family carers, which in turn influenced the design of a tailor-made online Music Therapy model for this population.

The presentation will allow time for discussion on considerations of the rapid development of telehealth in Music Therapy.

## **KEYWORDS**

Online Music Therapy rapid review family caregivers Huntington's Disease neurodegenerative

## **REFERENCES**

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Van Bruggen-Rufi, M. and Roos, R. (2015) The Effect of Music Therapy for Patients with Huntington's Disease: A Systematic Literature Review, *Journal of Literature and Art Studies*, January 2015, Volume 5, Issue 1, 30-40

## **BIOGRAPHY**

**Evelyn Mason** is a Neurologic Music Therapy Fellow, working in Brain Injury Rehabilitation in Bristol and a Vice-Chancellor's Scholar at the Cambridge Institute for Music Therapy Research at Anglia Ruskin University. I am a Visiting Lecturer at the University of the West of England

Pecha Kucha  
Sunday, 10.10am - 10.30am

## **Growing Music Therapy in the Global South**

### **Bethan Shrubsole**

#### **ABSTRACT**

Although Music Therapy is growing globally, it is still a very Western profession with the majority of papers and research done in English, and conferences in places where people from the Global South experience insurmountable barriers to get to. As part of the African Liaison team for the World Federation of Music Therapy (WFMT), I have been encouraging musicians across Africa to try to grow Music Therapy as a profession that each musician can own and mould to their peoples' needs. In francophone African countries, accessing training and even academic papers is particularly difficult due to the language barriers. I will present photos and feedback from the projects I started in Uganda and Chad, review a once-thriving Music Therapy project struggling in Sudan run by a Sudanese Music Therapist, give an outline of the state of Music Therapy in Africa according to the WFMT, and post some questions. These questions and discussion will encourage us to think about how we disseminate work, in which languages and on which platforms, how we open or extend our training courses to include people who cannot get visas or enough funds to come to the West, and how we train musicians to work in their own countries to give them freedom to draw on their own music and cultural and ideological traditions, which often include belief systems that are not well-discussed in Western Music Therapy training courses. How do we help these musicians to create work that will then give them a livelihood?

#### **KEYWORDS**

Global South, Music Therapy, training, languages.

#### **REFERENCES**

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#### **BIOGRAPHY**

**After graduating from MMT (2008) I set up a Music Therapy service in post-war northern Uganda. I then worked four years with children with disabilities in south-west Uganda. After working with Cambridgeshire Music Therapy, I went to set up the first multi-therapy child development centre in a hospital in Chad.**

Pecha Kucha  
Sunday, 12.40pm - 1pm

# **Empowering and identity building: The function of a multi-disciplinary music group for preschoolers in a children's hospice as a transitional space for families**

**Dr. Caroline Anderson, Ann South**

## **ABSTRACT**

Families who care for a young child with a life-limiting or life-threatening condition encounter many stark challenges: limited or delayed communication resulting from the child's medical condition may affect bonding between parent and child or lead to experiences of frustration or isolation. Families may withdraw socially, avoiding playgroups and other opportunities to build peer networks. Parents can experience isolation and challenges to their parental identity as they embark on a journey into hospice care. The Music Therapists and physiotherapists at Bluebell Wood Children's Hospice sought to ameliorate some of these issues through a music and movement group. This presentation explores the function of this group as a transitional space where parents of children referred to children's hospice care explore their parental identity whilst spending quality time with their child.

## **KEYWORDS**

paediatric palliative care, transitional space, parental identity identity

## **REFERENCES**

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## **BIOGRAPHIES**

**Caroline Anderson** did her Music Therapy MA (2009) and PhD (2020) at Anglia Ruskin University. She is Psychological Therapies Manager and Music Therapist at Bluebell Wood Children's Hospice in South Yorkshire. She is on the advisory Panel for Music as Therapy International, having volunteered with them in Rwanda and Sheffield.

**Ann South** completed an MLitt in Ethnomusicology (2011) at the University of Newcastle Upon Tyne, going on to complete an MA in Music Therapy at the University of Derby (2021). Ann is a Music Therapist at Bluebell Wood Children's Hospice in South Yorkshire and Derbyshire Stroke and Neuro Therapy Centre.