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AMTA 2021 CONFERENCE & PDS

VIRTUAL PDS

Saturday 9 October 2021

VIRTUAL CONFERENCE

16 - 17 October 2021

www.austmtaconference.com.au

ABSTRACTS

Musical Goals are Clinical Goals: Hearing Music as a Domain of Health

John Carpente

Musical Goals are Clinical Goals: Hearing Music as a Domain of Health, October 9, 2021, 8:00 AM - 9:30 AM

Biography:

John A. Carpente, Ph.D., MT-BC, LCAT is a Professor of Music and Music therapy at Molloy College, Founder, and Director of The Rebecca Center for Music Therapy at Molloy College, NY, USA, Founding Clinical Director of the Center for Autism and Child Developmental and owner of Developmental Health Services. He has over 20 years of music therapy clinical, supervisory, and research experience and has presented his work domestically and internationally. He is a Board Certified and New York State Licensed music therapist as well as a certified DIRFloortime practitioner and trainer, and creator of the Developmental Relationship-based Music Therapy model. He is a founding member of the International Music Therapy Assessment Consortium (IMTAC) and author of the Individual Music-Centered Assessment Profile for Neurodevelopmental Disorder assessment model. He has published numerous book chapters and peer-reviewed journal articles on the topic of music therapy with autistic individuals.

Generally, in most music therapy practices, conventional health domain areas such as physical, cognitive, social, and speech are the therapist's primary clinical focus. Hence, music is then used as a means for a non-musical end, and therefore goal plans, reports, as well as our identity as a discipline are guided by conventional domains rather than music domains. This presentation will introduce the idea of music as a domain area of health in which it is viewed (and heard) as a means to its own end and clinical goals and health are understood musically.

Connect, Create, Communicate: An interactive panel/workshop to keep RMTs up to date with information and resources provided by the AMTA on disability and the NDIS

Ms Helen Cameron, Mrs Anita Connell, Elizabeth Mackney, Mrs Megan Dalmazzo

Connect, Create, Communicate: An interactive panel/workshop to keep RMTs up to date with information and resources provided by the AMTA on disability and the NDIS, October 9, 2021, 9:00 AM - 10:00 AM

Biography:

Helen Cameron established her private practice, JAM music therapy in Melbourne over 20 years ago and has been a registered provider since 2016. She manages a team of wonderful music therapists who provide individual and group programs to NDIS participants. Helen is completing her Master's by research at the University of Melbourne, focussing on the experiences of support workers who attend group music therapy. Elizabeth Mackney, BN MMusThy, RN RMT NMT, runs her own private practice, Lismore Music Therapy, in the Northern Rivers area of NSW. Liz has been a Registered NDIS Provider since the scheme rolled out in the area and supports up to 50 NDIS participants of all ages through individual, family, and group music therapy programs. Megan Dalmazzo runs a private music therapy practice, Thrive Music, in the Newcastle/Hunter region of NSW. Megan has experience in early childhood early intervention, disability, dementia, and palliative care. She has operated as a Registered NDIS Provider since 2013. Anita Connell manages her own private practice, Tuned In Music Therapy, facilitating music therapy programs for disabled children and adults. Anita is also completing her PhD at the MARCS Institute, Western Sydney University researching the impact of creative music learning for older adults with and without cognitive impairment.

In the ever-changing landscape of disability, and with continuous changes to the NDIS, it is vital that information communicated by the AMTA is current and accurate. As part of the AMTA's Advocacy Plan, the Disability Working Group is revising and improving AMTA's resources on music therapy in the NDIS. This is an ongoing process intended to provide AMTA members and other stakeholders with up-to-date information about music therapy and disability.

During this panel/workshop we will outline the AMTA's Advocacy Plan for further strengthening the position of the music therapy profession in the NDIS. We will examine and seek critique on the relevance of current AMTA NDIS resources and their effectiveness in supporting members working in the Scheme. We will also examine and seek critique on the relevance of our existing resources and information that is intended for key stakeholders other than AMTA members e.g., NDIA staff who approve music therapy in NDIS plans, NDIS participants, and other NDIS providers. We are also eager to discuss ideas regarding the best pathways for dissemination of this information, as well as learning more about common challenges experienced by RMTs working in the sector. A key feature of the AMTA Advocacy Plan is the engagement and involvement of all RMTs who work in the NDIS. We believe this panel discussion/workshop is an important way for us all to come together and strengthen the position of music therapy in the NDIS now and into the future.

Early Childhood Music Therapy Refresh: Songs, Interventions, and Theories

Andrew Knight

Early Childhood Music Therapy Refresh: Songs, Interventions, and Theories, October 9, 2021, 9:00 AM - 10:30 AM

Biography:

Dr Andrew Knight holds a bachelor's degree in Percussion Performance, Jazz emphasis from University of Wisconsin-La Crosse, a music therapy equivalency and master's degree from the University of Minnesota, and a Ph.D. in Educational Foundations and Research from the University of North Dakota. D. Knight has research interests in substance use disorders in adults and early childhood social/emotional developmental issues. He directs the Parkinson's disease vocal exercise group in collaboration with the Parkinson's Support Group in Larimer County and is a Music Together within Therapy provider. His research has been published in the Journal of Music Therapy and Music Therapy Perspectives, among other journals, and serves as Associate Editor for Book Reviews for JMT. He is a past president of the Midwestern Region (MWR) of the American Music Therapy Association (AMTA), on the AMTA Assembly of Delegates, and has won the MWR and AMTA Service Awards. Along with Drs. Blythe LaGasse and Alicia Clair, he is a co-editor of the 2018 Introduction to Music Therapy textbook published by AMTA.

This PDS will include an introduction to early childhood music therapy approaches, stimulate your creativity for session planning arcs and contours, and provide ideas for parent/caregiver engagement. Learn a few songs, strategies and sing along from home, with an opportunity for Q&A and interaction during this live workshop.

How to stand out from the crowd (branding, unique selling point); how to develop a one-page marketing plan; ensure your online eco-system is working for you to optimise lead conversions

Franziska Iseli, Christo Hall

How to stand out from the crowd (branding, unique selling point); how to develop a one-page marketing plan; ensure your online eco-system is working for you to optimise lead conversions, October 9, 2021, 10:00 AM - 12:00 PM

Biography:

Franziska is the co-founder of Basic Bananas, The Business Hood, Oceanlovers and Moments of Humanity. In 2013 Franziska was awarded the Young Entrepreneur of the Year award recognizing her innovation, creativity and philanthropic involvement. Franziska is a board member at the Entrepreneurs Organization, sits on the judging panel for Singularity University and has run think tanks at the United Nations to address the UN sustainable development goals through entrepreneurship. Franziska is the author of two bestselling books with a third one just released this year (Sir Richard Branson wrote the foreword). She is regularly featured across the media including INC, Forbes, Business Insider, Virgin Inflight Entertainment, Marie-Claire, Cosmopolitan, SmartCompany, Dynamic Business Magazine, BRW, 2UE, Channel 9. Franziska is a Swiss born Australian (or Swaussie) and is known for her down-to-earth attitude, infectious energy, integrity and courage to take the lead.

Christo is co-founder of Basic Bananas, Australia's leading marketing mentoring organization for business owners. Christo is regularly featured in a range of media for his creative marketing and business ideas including: The Today Show (Channel Nine live TV), a regular on radio including 2UE and 2GB radio, Virgin Inflight Entertainment, TEDx and many more. Back in the day Christo was a professional surfer for 7 years competing on the international circuit. He is co-author of 2 number one international bestselling marketing books 'Perception' and 'Bananas About Marketing' and has presented on business stages all around planet earth. Christo has developed a reputation for assisting to add millions in additional revenue to his client's bottom line.

Learn clever ways to grow your business and get more clients. If you would love a simple process to create effective marketing, which delivers results in the form of new clients, then this workshop is a must. The focus of this online workshop is to assist busy therapists including business owners and contractors to not only select the right marketing channels but also generating better response rates from everything you do.

Expanding, Integrating and Evolving your Assessment Skills in Music Therapy

Gustavo Schulz

PART 1: Expanding, Integrating and Evolving your Assessment Skills in Music Therapy, October 9, 2021, 10:30 AM - 12:00 PM

Biography:

Gustavo Schulz Gattino, Ph.D, is music therapist and Associate Professor in the Department of Communication and Psychology at the Aalborg University (Denmark). He is a teacher of the Bachelor, Master and PhD music therapy programs at the same university. He is accredited as a music Therapist by the Portuguese Association of Music Therapy (APMT) and the country representative of Denmark in the European Music Therapy Confederation (EMTC). Dr Gattino is the editor of publications Brazilian Journal of Music Therapy and Portuguese Journal of Music Therapy (RPM). He is a member of the International Music Therapy Evaluation Consortium (IMTAC) and also member of the Publications commission of the World Federation of Music Therapy (WFMT).

This workshop aims to present strategies and knowledge that can help music therapists in their assessment practices. This proposal is based on theoretical discussions and practical experiences according to the four basic steps of the music therapy assessment process: 1) preparation, 2) information gathering, 3) analysis, interpretation, and conclusions, and 4) documentation and communication of assessment results. In addition, the course will address practical strategies on how to select or combine different assessment methods and tools based on the needs of each context/population in music therapy.

4 Interventions from the Meet In the Music Curriculum for Autism & Diverse Needs

Ms Esther Thane

4 Interventions from the Meet In the Music Curriculum for Autism & Diverse Needs, October 9, 2021, 10:30 AM - 12:00 PM

Biography:

Esther has specialized since 1996 in the field of Autism and special needs. After over a decade on faculty at Capilano University, teaching in the Bachelor of Music Therapy Program, Esther continues to enjoy presenting at conferences, writing book reviews for published journals, & holding workshops for universities, local agencies and internationally. In 2014, Esther completed Dr Diane Austin's (Music Psychotherapy Center, NY) first international distance training program in Advanced Vocal Psychotherapy. Her publication in the book: Voicework in Music Therapy (Jessica Kingsley Publishers), focuses on her innovative method of Vocal-Led Relaxation for Children with Autism. Esther created Meet In The Music (MITM) music therapy curriculum for children with autism, which is utilized by music therapists throughout the United States, Canada and Australia. Esther is Executive Director of ET Music Therapy in Vancouver, British Columbia, Canada, where the team serve over 120 families with both in person and telehealth: in two studio locations, & in schools, implementing the MITM curriculum. In 2017, Esther received the Iconic Women Creating a Better World For All Award, presented by the Women Economic Forum in New Delhi, India. Recently, Esther received CAMT's (Canadian Association For Music Therapy) PEER RECOGNITION AWARD for innovation and advocacy.

This practical workshop will demonstrate and discuss four interventions that can be utilized with autistic children & those with diverse needs, in music therapy sessions. It will cover the theoretical foundation for these interventions, including purpose, and a breakdown of the goals and progressional objections these interventions address. Participants will walk away with concrete tools to replicate these interventions, such as sheet music, picture cards and audio files.

Thinking Outside The Music; Creative ways to work with adults with disabilities

Kate Fletcher

Thinking Outside The Music; Creative ways to work with adults with disabilities, October 9, 2021, 1:00 PM - 2:00 PM

Biography:

Kate Fletcher is an RMT/NMT with clinical experience working with children and adults in a variety of clinical settings (special education, disability, early intervention, ABI and community). Kate is passionate about using a client-centred, holistic approach to her work, and is currently the manager of clinical services for Music Beat Australia.

When working in the adult disability field, the needs and goals of our clients can differ widely across our client base. It can be a bit of a minefield to perfect the balance of our clients' own musical goals, functional outcomes that need to be reported to funding bodies, and our own creativity and skills as therapists. But!!! When working in the community space, we are only limited by our own creativity and the creativity of our clients.

This workshop will practically explore some different and creative ways to work with adults with disabilities through a music therapy program. It will touch on group and individual programs, different interventions, and a variety of creative forms of self-expression that enable adults with disabilities to reach their own personal goals.

Music as a Metaphor: A Deep Dive into Curiosity

Belinda Thurlow

Music as a Metaphor: A Deep Dive into Curiosity, October 9 2021, 1:00 PM – 3:00 PM

Biography:

Belinda has been working therapeutically for over 11 years in mental health, disability, and aged care and has worked extensively in both clinical and community settings. Belinda has completed additional training in neurological music therapy, complex trauma, sensory processing, motivational interviewing, and coaching skills. Drawing on this experience, Belinda brings an open, compassionate and person centered approach to therapy in order to work collaboratively with clients to address underlying issues that impact the quality of life in the short term and long term. Belinda spent the foundational years of her career at Nordoff Robbins Music Therapy Australia as a therapist and clinic operations manager. More recently, Belinda works as a behaviour support clinician for the NDIS and is currently completing additional qualifications in counselling and psychotherapy. Belinda runs her own practice, Compass Therapeutic Services offering music therapy for mental health and professional supervision to music therapists, students and other allied health practitioners.

This interactive, peer supervision style workshop will explore the notion of approaching our practice with an aspiration of competence, overconfidence.

We'll shape this discussion by drawing from the relevant literature around trauma-informed counselling, the use of metaphor in music, and other psychotherapy modalities. Our experience as clinicians, business owners, or managers brings a unique cross-section of real and current examples that are able to be discussed through a lens that uses an attitude of curiosity to:

- Activate creative thinking (engaging both thinking and feeling functions)
- Build a culture of safety and empowerment
- Encourage deeper reflection in ourselves and others (reflexive practice)
- Use simple and practical strategies (asking questions and self-awareness)
- Develop our conversations with parents on outcomes, potential clients, and other practitioners with authority (that comes from clarity)

You may resonate with some or all of these ideas. Looking forward to seeing you in the group, no prior experience or knowledge of the mentioned modalities/strategies is necessary.

Expanding, Integrating and Evolving your Assessment Skills in Music Therapy

Gustavo Schulz

PART 2: Expanding, Integrating and Evolving your Assessment Skills in Music Therapy, October 9, 2021, 1:00 PM - 2:30 PM

Biography:

Gustavo Schulz Gattino, Ph.D, is music therapist and Associate Professor in the Department of Communication and Psychology at the Aalborg University (Denmark). He is a teacher of the Bachelor, Master and PhD music therapy programs at the same university. He is accredited as a music Therapist by the Portuguese Association of Music Therapy (APMT) and the country representative of Denmark in the European Music Therapy Confederation (EMTC). Dr. Gattino is the editor of publications Brazilian Journal of Music Therapy and Portuguese Journal of Music Therapy (RPM). He is a member of the International Music Therapy Evaluation Consortium (IMTAC) and also member of the Publications commission of the World Federation of Music Therapy (WFMT).

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Movement, Music, Meditation, and Play

Ms Laura Murray

Movement, Music, Meditation, and Play, October 9, 2021, 2:30 PM - 3:00 PM

Biography:

Laura Murray (she/her) is a musician, piano enthusiast, yogi, registered music therapist, and proud Newfoundlander. Prior to moving to Australia in 2017, she taught a diverse range of weekly fitness and yoga classes, for various ages and abilities, for 10 years. Laura's well-being philosophy intertwines a solid theoretical knowledge through attaining six certifications in the domain of fitness, health, and yoga, and a multitude of experiences from over 20 years of attending or leading groups. At the core, she holds a strong interest in supporting individuals to discover their own best health and movement needs.

She is thrilled to lead participants of the AMTA PDS 2021 through a short session of movement, music, meditation, and play. All abilities and levels are welcome, but if you have any additional needs or would like to address certain concerns prior to participating, please connect with lauramurrayrmt@gmail.com or consult your health professional.

Music therapy for paediatric persistent pain: evidence-based interventions

Helen Carrington, Clare Kildea

Music therapy for paediatric persistent pain: evidence-based interventions, October 9, 2021, 3:30 PM - 4:30 PM

Biography:

Helen Carrington has been a registered music therapist (RMT) since 2005, graduating from the University of Queensland. Her clinical work has primarily been in paediatric rehabilitation and acute care. In 2016, Helen helped to establish the permanent, senior music therapy role within the newly developed Queensland Interdisciplinary Paediatric Persistent Pain Service (QIPPPS). Helen completed the renewal of her Neurologic Music Therapy (NMT) Fellowship in paediatric persistent/chronic pain the following year.

Clare Kildea has worked in a range of settings in acute paediatric care, youth mental health and paediatric persistent pain. After graduating from Melbourne University in 1999, Clare worked as a music therapist in Melbourne and performed with her nationally touring band. An academic role at the University of Queensland brought her to Queensland for a 12-month position and she never left the Sunshine State. During the last 15 years in Brisbane, Clare has continued her focus on paediatric health and youth mental health in tertiary and community settings and private practice and has grown two beautiful and very musical young boys. Clare is a passionate advocate of music therapy and has been involved in the AMTA as PDS Convenor and held the inaugural National PDS Chair for 3 years.

This workshop will explore evidence-based frameworks to guide the use of music therapy interventions that support young people and their families who are experiencing persistent pain. Recent pain science has led to a new understanding of the nature of pain as a nervous system response to perceived threat and danger. Participants will gain a practical and in-depth understanding of how music therapy provides safety and connection, which promotes health and well-being in young people with pain.

Music Therapy NDIS Report Writing (INCLUDES FREE REPORT TEMPLATE)

Kylie Morgan

Music Therapy NDIS Report Writing (INCLUDES FREE REPORT TEMPLATE), October 9, 2021, 3:30 PM - 5:00 PM

Biography:

Kylie has works as a senior consultant for Disability Services Consulting. She completed her PhD in Music Therapy in 2007. During her career as a Registered Music Therapist she gained extensive experience in designing, implementing and evaluating music therapy programs in the mental health, aged and disability sectors. For the past 7 years, she has devoted her career to the disability sector and its interface with other systems. She has developed a deep knowledge and expertise in NDIS and its place within the allied health and mental health sectors. This knowledge is combined with her personal passion for the sector arising out of her lived experience as a proud mum of a daughter with ASD, who is also an NDIS participant.

It's no secret that the strength of an allied health professional's report can make or break an NDIS plan. This workshop will provide an overview of NDIS reporting requirements, how to write reports to meet NDIS funding responsibilities, key terms to avoid, examples of language to use when summarising supports provided, and how to structure your report for clarity. Participants will also receive an NDIS progress report template.

Helping each other to raise the bar in the MT Profession in Private Practice

Iani Sujono, Rob Devlin

Helping each other to raise the bar in the MT Profession in Private Practice, October 9, 2021, 4:30 PM - 5:30 PM

Biography:

Iani Sujono and Rob Devlin are a husband and wife team with extensive experience in music therapy, disability and private practice. They started their business Sound Expression in 2015 and have grown this into a successful clinical practice with 250 clients and 13 staff. Iani initially worked within community settings (aged care, schools and day programs) before becoming the Operations Manager at Nordoff-Robbins Music Therapy Australia for 13 years. She then pursued her dream to open up her own music therapy clinic. Rob came from a strong business background in the corporate sector for 18 years before changing direction and pursuing a music therapy career. He joined Nordoff-Robbins Music Therapy Australia as a music therapist and later became the Head of Business Development for 5 years before joining Iani at Sound Expression. Between both of them, they have solid backgrounds and experience in clinical practice, establishing and growing a private practice and navigating the many challenges of a rapidly changing business environment.

We are delighted that more RMTs are opening music therapy clinics around Australia! Over the last few years, we can see that this is having a positive impact on the awareness and credibility of the profession. It is important that we continue to help each other to raise the bar of our profession in Private Practice. We'd like to share our key learnings and invite open discussion of various topics including Advocacy and Collaboration, Business Strategy, Adaptability, and Quality Assurance.

Music, music therapy and disability: Raised voices sing in a brighter future

Dr Melissa Murphy

Keynote Address - Music, music therapy and disability: Raised voices sing in a brighter future, October 16, 2021, 9:15 AM – 10:15 AM

Biography:

Dr Melissa Murphy, PhD, RMT is a music therapy practitioner, supervisor, educator and researcher. Since the early 1990s she has worked in mental health, aged and palliative care, but her primary interest lies in the disability sector. She currently works with both children and adults with disability in the education system, community settings and in private practice drawing on her skills as a clinical music therapist, GIM practitioner and community music therapist. Her passion is in working with adolescents and young people with disability to ensure equal access to music, whether that is music for health and well-being, community music, music education or vocational pathways.

Throughout her career, Melissa has seen great changes evolve for people within the disability community and this has given hope for the future. The National Disability Insurance Scheme (NDIS) is based on sound principles of social justice, drawn from the United National Convention on the Rights of Persons with Disability. Its economic modelling was first generated in the 1970's together with the national health insurance bill, Medibank. Although challenges have beset the NDIS and its participants, the impetus that launched this initiative in 2013 has opened the door to a tide of loud and proud voices within and around the disability community. As we have now seen, these voices can no longer be set aside or ignored.

The future for music therapy within the scheme looks strong. Having been included from the beginning as an allied health service by the NDIA, demand for music therapy has continued to grow and this growth is driven by participants. Salient questions are now emerging about the positioning of our profession within the scheme and disability work more broadly. How should music therapists engage with contemporary cultural understandings of disability whilst working within the bounds of a state-run system?

Drawing on critical disability studies, Melissa will explore some of these questions through the example of a community music program alongside her own growth as a disability ally and music therapist.

Spotlight Panel: The Evolving Symphonies of Life: Conducting Music Therapy in Cancer and Palliative Care across the Lifespan

Brian Schreck, Roxanne Mcleod, Maggie James

Being diagnosed with a life-threatening illness is life-changing for the individual and their family. Music therapy can do much in this space, integrating moments of peace and comfort into treatment and care, amplifying voices of stability and familiarity, strengthening bonds and connection, and transforming experiences of fear and sadness into moments of joy and fun. The Panel will explore how music therapy can amplify and evolve the resilience and strengths of the patient and family, support wellbeing and living fully, facilitate moments of sharing and support, and provide enduring legacies.

Spotlight panel - The Evolving Symphonies of Life: Music Therapy in Cancer and Palliative Care across the Lifespan, October 16, 2021, 10:30 AM - 11:30 AM

Amplified Cardio-Pulmonary Recordings (ACPR) —A Music Therapy Legacy Intervention with Adult Oncology Patients and their Families

Brian Schreck

Biography:

Brian Schreck, MA, MT-BC is a board-certified music therapist who has been serving the chronically ill since 2004. Brian has a bachelor's of arts in music therapy from Berklee College of Music and a master's of arts in music therapy from New York University. Palliative care, end-of-life care, and bereavement are areas of passion for Mr. Schreck. Brian has presented locally, nationally, and internationally on his innovative work in medical music therapy. Schreck pioneered the use of heartbeat recordings as a way to rhythmically connect with patients and their families through ongoing recording projects. This rhythmic stem cell is something that can be worked on, changed, and transformed into music forever. Visit www.amplifiedcpr.org for more information. Brian Schreck's main aim as a medical music therapist is to be as creative as possible to serve the needs of the patients he serves as well as their families. Brian Schreck facilitates ongoing in and outpatient music therapy with people with a diagnosis of cancer through the Norton Cancer Institute.

Brian will discuss using Amplified Cardio-Pulmonary Recording with Adult Oncology Patients. The intervention consists of recording the patient's heart/lungs, then combining it with either original or pre-recorded music that has special meaning for the patient and their family. This intervention technique results in a recording that the patient and family can use to maintain connection.

Amplified Cardio-Pulmonary Recordings (ACPR) accentuate the potential for life rhythms and meaningful melodies that highlight direct or subtle aspects of a lived experience through preservation of vital sounds and live and recorded music.

“Adding life to a child’s years...” The role of music therapy in promoting life, growth and joy for a paediatric palliative care patient and family

Miss Roxanne McLeod

Biography:

Roxanne is a Registered Music Therapist in Sydney Australia who specialises in working with children and families in a range of settings, including paediatric oncology and palliative care at The Children’s Hospital at Westmead. She has a passion for family-centred care, facilitating experiences that help children and families reach their fullest potential, and create meaningful moments of connection through music.

The Paediatric Palliative Care (PPC) service is often viewed with fear and apprehension given the common misconception that a referral to PPC signifies ‘giving up’ on a child and their treatment. Instead, PPC clinicians work alongside treating medical teams to enhance the quality of life of the child with a life-limiting condition and their family. Music therapy plays an important role in providing holistic care that promotes well-being, and helps a child to live their best life. This presentation will chronicle the journey of a PPC patient and family thus far, demonstrating how music therapy, in conjunction with other PPC allied health disciplines, continues to provide opportunities for growth, self-expression, and enjoyment, even during a pandemic.

Evolving Perspectives of Music Therapy in Paediatric Palliative Care within the Intensive Care Unit

Maggie (nee Leung) James

Biography:

Maggie is a music therapist with 18 years’ experience in paediatric healthcare and has worked extensively in intensive care and palliative care. She is the former Team Leader of Allied Health Oncology Services and the Music Therapy Department at the Queensland Children’s Hospital (QCH). Maggie was an invited speaker at this year’s TEDx Talk UQ Brisbane, and shared her professional and personal journey in paediatric palliative care. She volunteers in the area of music therapy and palliative care internationally, and is a board member of the Butterfly Children’s Hospice in China and a professional consultant for the International Music Therapy Centre in Hong Kong. In 2014, Maggie was recognised for her community contribution and awarded The University of Queensland MBA Service to the Community Award. Maggie is passionate about using music to support children and family in palliation and believes that like birth, the death of a child should be with dignity and love.

This presentation explores music therapist Maggie James’ evolving role and journey in paediatric palliative care in the intensive care unit over 18 years. From working in a Paediatric Palliative Care Unit (PICU) in Brisbane Australia as a new graduate, to managing an Allied Health Team in an acute care hospital, to working with orphans in paediatric palliative care in China. Maggie will reflect on the professional and personal music therapy experiences that have shaped her journey and amplified her voice as a clinician, team leader and advocate for music therapy.

An exploratory and interdisciplinary study of improvisational music therapy on social communication skills in children with autism spectrum disorder

Dr Jinah Kim, Dr ByungNyun Kim, Dr Narae Yoon

Amplify - Communication for Children & Adults, October 16, 2021, 11:45 AM - 12:45 PM

Biography:

Jinah Kim is an associate professor and researcher in Music Therapy at the University of Melbourne. She has worked with a wide range of populations in the U.K, Korea and now in Australia.

The efficacy and effectiveness of music therapy for individuals with autism spectrum disorder (ASD) remains inconclusive despite the accumulated promising research evidence over the last few decades.

As a part of ASD research trajectories in music therapy, this small sample pragmatic trial explored the one-year effects of improvisational music therapy (IMT) on the social communication skills of young children with ASD and the relationship between behavioural and neurodevelopmental changes over time. The study was conducted between Nov. 2017 ~ Dec. 2020 and completed by close collaboration among colleagues in music therapy, child psychiatry, and neuropsychology and neuroimaging at four music therapy centres, Jeonju University, Seoul National University Hospital in Korea. Children (n=15) aged between 24 -72 months with ASD were recruited and participated once weekly IMT for a year plus the treatment as usual (TAU), whereas children in the TAU group without IMT (n=13) were selected using the 1:1 propensity score matching technique from the existing data of a more extensive study. Assessor-blind pre and post measurements were employed: The Autism Diagnostic Observation Scale (ADOS) social affect domain and the Childhood Autism Rating Scale (CARS) scores were the primary outcome measurements. Secondary outcomes were various measures, including child neuroimaging. Repeated measures ANCOVA and Generalized Estimating Equation (GEE) were applied to determine whether changes were clinically meaningful.

The overall results indicated that IMT was more effective at facilitating the social affect domain in children with ASD than the TAU condition (ADOS social communication & CARS, $p < .05$). The results of this study contradicted the negative results of the TIME-A trial, an international multi-centre study on young children with ASD using IMT. In children who received IMT, functional connectivity increased significantly after treatment in 1 area (right precuneus) and decreased in 4 regions (right inferior temporal gyrus, right anterior cingulate gyrus, right temporal pole, right ventral diencephalon). In addition, there were significant correlations with clinical outcomes in three areas (right precuneus, right anterior cingulate gyrus, right temporal pole).

This study indicated that music therapy has immense potential to be unearthed further, and close interdisciplinary collaboration holds the promising path. The implication of the results will be discussed further, as well as the limitation of the study. This work was supported by the Ministry of Education of the Republic of Korea and the National Research Foundation of Korea (NRF- 2017S1A5A2A03068100).

The voices of parents and therapists on the experiences of improvisational music therapy with children with autism spectrum disorder

Dr Jinah Kim, Dr Juyoung Lee

Amplify - Communication for Children & Adults, October 16, 2021, 11:45 AM - 12:45 PM

Biography:

Jinah Kim is an associate professor and researcher in Music Therapy at the University of Melbourne. She has worked with a wide range of populations in the U.K, Korea and now in Australia. Juyoung Lee is an MT-BC and assistant professor of music at Augsburg University in the USA.

The study is a sub-project of a recently completed clinical trial in Korea: Music therapy outcome study for children with Autism Spectrum Disorder (ASD) through child neuroimaging and neuropsychology: An exploratory study (MANE). Young children ($n=15$, mean age = 4.44 ± 0.84) with ASD participated in weekly individual improvisational music therapy (IMT) for a year in addition to their ongoing enhanced standard care while the children in the control group received the enhanced standard care without music therapy. Four experienced music therapists participated and worked with these children. After completing a year of participation in IMT (average 47 sessions out of 48), 15 parents and four therapists were invited for an in-depth individual interview on their experiences of IMP lasting one to two hours, respectively. We inquired overall experiences and impact of IMT on the children, their parents, and the therapist. We employed the grounded theory by Strauss and Corbin (1998), and we are currently going through the axial coding process. Therefore, it is still an early stage to describe the results. We, however, discovered the crucial role of 'musical-emotional attunement' by the therapist facilitating social motivation in children with ASD, which was identified by several parents. The parents' levels of appraisal in IMT were also categorized into three groups; the first group of parents were delighted with the process and results of IMT, testifying the impact of music therapy enabling their child's overall development in unprecedented ways; the second group was somewhat satisfied but was not sure of the benefits of IMT since their children received very intensive ESC simultaneously; the third group, identified no effect of IMT, therefore, disappointed with the IMT. There was marked relation between the parents' appraisal levels and the therapist's levels of attunement with each child. We will be able to present more coherent results of our complex analyses in time. We will also compare some quantitative results to highlight the findings of these interview data. The implication of the results will be discussed further in terms of clinical training and research practice with young children with ASD and their families. This work was supported by the Ministry of Education of the Republic of Korea and the National Research Foundation of Korea (NRF- 2017S1A5A2A03068100).

Rhythm-Based Singing Speech Protocol on Non-Fluent Aphasics: A Case Study

Dr Myung Sun Yeo

Amplify - Communication for Children & Adults, October 16, 2021, 11:45 AM - 12:45 PM

Biography:

Dr Myung Sun Yeo (Ph.D., KCMT) is a visiting professor of Dept. of music therapy at Kosin Univ. She is a clinical supervisor and a senior researcher at Ewha Music Rehabilitation Center. Her clinical and research focus is on neurologic music therapy, especially on speech-language and brain function.

Contemporary attempts to improve neurologic music therapy's effects on speech-language functioning are based on the physiological and anatomical commonalities between speaking and singing. Much of the traditional research on speech rehabilitation focused on speech intelligibility related to oral motor movement during speech production. Today, alternative approaches exist that use music for speech rehabilitation. However, these studies have been mainly based on English speakers and the principles of English information processing.

Syllable-timed languages, such as Korean, are different from English in terms of sentence structure and language information processing. Music therapy techniques for syllable-timed language speakers should be distinguished. In this study, a rhythm-based therapeutic singing protocol was provided to patients. Four Korean-speaking patients with non-fluent aphasia each participated in 12 30-minute sessions of individual music therapy over four weeks. The intervention aimed to improve speech initiation time and paraphasia. The protocol consisted of stretching the respiratory muscles to relax them, engaging in vocalization exercises, and participating in rhythm-based therapeutic singing. Before and after each music therapy session, the patient was recorded describing pictures from the Korean version of the Frenchay Aphasia Screening Test to examine changes in total number of CIUs, CIU ratio, and CIU per minute of language function. The Praat program was used to analyze voice quality in the recordings and oral motor function related to articulatory movement with speech production.

All four participants showed an improvement of 5% to 10% CIU per minute. Voice quality and oral motor function were also improved. Significantly, all patients improved their speech initiation time. The results indicate that a rhythm-based therapeutic singing protocol can consider the characteristics of a speaker's native language. In particular, to improve the slow speech initiation time of aphasic patients, music therapy interventions should emphasize the rhythmic elements of speech. In other words, rhythm, which is based on the onset-to-onset timing of language features, has a role in the treatment of aphasia for patients using a syllable-timed language.

Evolving experiences in the time of Covid-19: A survey examining clients' and families' experiences of engaging in Telehealth music therapy services across the pandemic in a community paediatric music therapy clinic

Dr Elizabeth McLean, Ms Michelle Waller (née Fisher), Mr Chris Yuen, Ms Miia Leslie

Integrate - Telehealth Music Therapy, October 16, 2021, 11:45 AM - 12:45 PM

Biography:

Four Registered Music Therapists currently work together at a community paediatric music therapy clinic, specialising in offering music therapy services to infants, children and young people with a neurological impairment, injury or disorder, and their families.

Due to the unprecedented COVID-19 global pandemic over the last 18 months, many music therapy services have needed to adapt to offer virtual and digital telehealth services. This has been to ensure continuity of service provision (Kantorova et al, 2021) and ongoing therapeutic support and connection for our clients during such challenging times. Across this time, numerous supportive resources to guide and connect music therapists' efforts for developing telehealth services have been rapidly emerging (Knott & Block, 2020).

Our community- based, paediatric music therapy clinic has evolved to offer an online service delivery model, adapting individual and group music therapy programs for existing and new clients via a Telehealth platform. However, we have limited knowledge and understanding of how our clients and their families have experienced virtual music therapy in the context of the ever-shifting pandemic so far. Thus, this presentation will share the key findings from a quality evaluation project aiming to better understand clients' and families' shifting experiences of engaging in Telehealth music therapy services across the pandemic. Based on the findings from client satisfaction surveys, we will discuss and reflect on some of the key aspects of our clients' and their families experiences of engaging in virtual music therapy across differing stages or 'waves' of the pandemic. We are attempting to better understand and amplify the consumer voice of this shared virtual therapy space and extend our own practice knowledge as music therapists.

Furthermore, several reflections will be discussed, based on how these survey findings may have a direct impact on clinical service delivery and the sustained role of Telehealth music therapy within and beyond the pandemic as a continuing aspect of clinical practice in paediatric disability. A case vignette will also accompany this presentation to further illuminate the evolving nature of our virtual music therapy practices in this community paediatric setting.

Staying Connected - Intergenerational Telehealth in Regional Australia

Ms Catherine Threlfall, Ms Catherine Thompson, Ms Alida Konyn

Integrate - Telehealth Music Therapy, October 16, 2021, 11:45 AM - 12:45 PM

Biography:

Catherine Threlfall is a community-based RMT committed to enabling joined-up music-making in communities. Catherine Thompson's work involves connecting the community to join up efforts to address complex social issues for children and families with a focus on prevention. Alida Konyn is an early career RMT providing music therapy in regional Australia.

This paper shares the experience of organisers, music facilitators and participants in the Staying Connected Intergenerational Telehealth Project. It tells the story of collaboration between a regional place-based change initiative and a local community music therapy and education business to respond to a sudden and clear community need: the isolation experienced by aged care residents in the region, amplified by the COVID-19 pandemic.

The collaborative partnership was well established prior to the pandemic, with residents of two local aged care facilities participating in weekly live intergenerational music making with families and children 0-5 years. Funding was also secured to support the involvement of families who may experience financial, language, cultural or other access barriers to early childhood programs. Immediately prior to the pandemic, triennial funding had been secured to support the inclusion of another two aged care facilities to the program over three years, including one remote location.

Ongoing COVID restrictions impacted every level of the program implementation, requiring testing of a range of online delivery models over the period March-September 2020 as the program evolved. This resulted in the partnership obtaining a government grant for digital responses to COVID-19 to amplify the program and integrate the reported learnings to work towards the shared goal of connecting elders with the broader community during a pandemic. The Staying Connected Intergenerational Telehealth Project provided one hundred and forty two 20 minute online music sessions to 50 aged care residents and 115 children and families, delivered by team of five music therapists and teachers between January and May 2021. The project was evaluated using simple visual and written surveys and extended interviews to inform a case study.

This presentation will explore:

- The lived experience of participants and facilitators through story and video materials
- Key learnings about effective online music session structure, content and delivery
- The vital role of support people in aged care in enabling digitally based interventions
- Implications for the continued application of digital technology and music in aged care in a pandemic and post pandemic society.

Enhancing the therapeutic relationship through the screen

Ms Izumi Nago

Integrate - Telehealth Music Therapy, October 16, 2021, 11:45 AM - 12:45 PM

Biography:

BA (Piano) Osaka Collage of Music; GDip (Music Therapy) University of Technology Sydney; MA (Creative Music Therapy) Western Sydney University; GCert (Research) Western Sydney University; AMTA Registered Music Therapist; Director, Musical Between – Inclusive Music Centre

In response to the pandemic early last year, Telehealth music therapy has been established by music therapists as a valid and effective new modality of practice. Like many music therapists, I have been faced with the inability to conduct face-to-face sessions as a result of the current situation. Telehealth music therapy has become my primary format of therapeutic practice, and will continue to be until restrictions are lifted. Through working with my clients in this format, I have discovered a variety of potential benefits of Telehealth music therapy - and recognise it now not to be simply a substitute for face-to-face music therapy.

One surprising outcome of Telehealth sessions with several of my clients was the development of a therapeutic relationship of greater intimacy and connectedness. This has taken place in the absence of being able to share the same physical space and togetherness. It has occurred despite the limitations of Telehealth music therapy, such as the Zoom time-lag and the associated difficulties of playing music simultaneously.

Clients with autism, as well as those who are challenged in relation to social and communication skills, often find face-to-face interactions with others both intimidating and stressful. The computer screen can provide a barrier of safety for these clients, reducing their discomfort and anxiety, particularly if the client is situated in a safe space such as home and in the presence of a trusted carer (e.g. parent, sibling). It also shows the facial expressions of both parties larger and clearer, exposing more expressive detail on the screen. As a result, the client has the opportunity to learn and practice social and communication skills, as well as to observe, interpret and respond to social cues, for example the body language and facial expressions of the therapist, in a non-threatening and comfortable space. Furthermore, the external distractions of the session room, i.e. other instruments and/or musical objects, are not accessible by the client.

Despite Telehealth's limitations, sessions of this format can be conducive to experiences of cooperation, collaboration, and connectedness. In this presentation I will be focusing on several of my clients, detailing our experiences with Telehealth in comparison with face-to-face sessions, and how with these clients the therapeutic relationship has flourished through this period of Telehealth sessions. In light of this progress, and the potential benefits for other clients, a combination of online and face-to-face music therapy sessions might work in a complimentary manner in the future, depending on the individual client's goals, needs, and progress NDIS, 2020. There are now 400,000 NDIS Participants.

Integrating Music-Centred and Evidence-Based Assessment

Ms Rachael Mackay, Mrs Anita Connell

Evolve - NDIS, October 16, 2021, 11:45 AM - 12:45 PM

Biography:

Rachael manages her own private practice in Western Sydney, Resourced Music Therapy. Resourced Music Therapy consists of 4 music therapists who deliver individual and group Music Therapy for adults and children. Resourced Music Therapy reflects Rachael's passion for "Resourcing" clients and therapists with a focus on online and technology based resources and programs.

Anita manages her own private practice, Tuned In Music Therapy, facilitating individual and group music therapy programs for disabled children and adults on the Northern Beaches of Sydney. Tuned In Music Therapy has operated for 4 years, has a team of 5 music therapists and operates online, in person as well as in schools and aged care facilities.

This paper describes the early developmental stages of a music therapy assessment tool and goal bank for use in clinical practice working with children and adult populations with disabilities under the NDIS scheme. Two Sydney-based practices, Resourced Music Therapy and Tuned In Music Therapy have collaborated to develop an assessment tool covering sensory, communication, cognitive, emotional, physical, social, and musical domains.

The assessment tool is in a pilot phase. The pilot design is being tested to assess the communication of outcomes and the formulation of music therapy plans in support of achieving participant life goals and documenting progress for families and other allied health. This paper will outline the early design stages. It will also provide insight into automated processes that are part of the design.

Growing the music therapist's role in the NDIS through collaborative approaches

Ms Natalie Oliveri

Evolve - NDIS, October 16, 2021, 11:45 AM - 12:45 PM

Biography:

Natalie Oliveri, NMT is the director at Creative Therapy Adelaide, a clinic and NDIS service provider based in Adelaide, SA. Natalie's mission is to support people to build capacity through creative expression and have access to inclusive community music, drama and dance programs.

The role of the music therapist in Australian society is rapidly changing, as readily available funding through the National Disability Insurance Scheme (NDIS) makes music therapy affordable and accessible to the 400,000 Australians with disabilities accessing the scheme (NDIS, 2020). In the early stages of the NDIS, and in trial sites, anecdotal evidence was that music therapists worked primarily in isolation, in private practice, forging their way in a new role in the individual lives of NDIS participants.

Fast forward to 2021 and NDIS service providers are fast catching on that music therapy is a valuable addition to their service offering. A greater number of larger organisations have added music therapists to their teams as demand for strength-based approaches to assist participants to reach their goals grows. Music therapists too, have also grasped the opportunity to grow clinic-based, telehealth and mobile music therapy businesses. Private practitioners and small business, registered and unregistered NDIS providers, now play a pivotal role in helping participants, their families, other allied health professionals and decision makers to understand the valuable role music therapy has, when implemented in transdisciplinary teams within the NDIS funding model.

Participants and their families may seek out 'bespoke services', wanting private practitioners because of the perceived personalised service they can provide. Or they may add a music therapist to the suite of services being offered by a larger provider. Either way, no music therapist in this instance should seek to work in isolation. Doing so is a missed opportunity for a number of reasons that will be discussed in this presentation.

This presentation incorporates a case study that describes how a participant benefited from NDIS funded collaboration between therapists and how doing so is intrinsically important to capacity building and music therapists finding their place in the reasonable and necessary list of required supports in a participant's NDIS plan.

Amplifying music skills of participants in music therapy: NDIS service provider's role

Ms Helen Cameron, Ms Jolin (Tang Fong) Lee, Mr Zhengyao Guo, Ms Rebekah Horn

Evolve - NDIS, October 16, 2021, 11:45 AM - 12:45 PM

Biography:

Jolin gained her music therapy qualifications at the University of Melbourne in 2018 after completing a double degree in Music and Psychology at Monash University. She trained and worked in disability before joining JAM music therapy twelve months ago. She loves working with children and young adults, connecting people with music, and maximizing their skills. She loves seeing her clients smile and laugh in sessions because then she knows she is having a positive impact on their lives.

In private practice, music therapists may be asked by NDIS participants to accommodate the dual aspects of therapy and teaching music. How do we best meet therapeutic needs as well as addressing music skills, which are usually the province of a music teacher?

Providing music therapy services as a registered provider with the National Disability Insurance Scheme (NDIS) in Australia requires music therapists to work towards the stated goals of the NDIS participant. In our practice, we are influenced by community music therapy and humanistic approaches, while accommodating the outcome-oriented focus of the NDIS. Goals such as “to develop emotional regulation” and “to increase fine motor skills” are often included in a participant’s plan. When participants state that their motivation is to gain musical skills we need to honor this motivation and apply a therapeutic lens, configuring our approach to accommodate the participant’s goals within a therapeutic framework.

In this presentation, we will discuss how we are addressing the space between providing services in line with the participant’s expectations, the therapist’s approach, and the participant’s NDIS goals. Several case vignettes will elucidate our approach.

Editor perspectives on journal manuscript submission: Tips and tricks for putting it all together

Dr Alison Short, Dr Kathleen Murphy, Mrs Allison Fuller, Associate Professor Annie Heiderscheid,

Voices - Perspectives - Workshop - Including Live Q&A, October 16, 2021, 11:45 AM - 12:45 PM

Biography:

Dr Kathleen Murphy, Assistant Professor and Program Director, Music Therapy Graduate Studies at the State University of New York at New Paltz. She has served on the editorial boards of Music Therapy Today, and Music Therapy Perspectives. She has been invited to review manuscripts submitted to several other music therapy journals. She is an experienced and active researcher, publishing on her clinical work and research projects.

Ms Allison Fuller has been an RMT for over 25 years, with a focus on family-centred practice. She lectures into the Masters of Creative Music Therapy at WSU, is completing her PhD, and is the Director of MusicConnect. Al is also the guest editor for the upcoming special edition of AJMT.

Dr Annie Heiderscheid, Associate Professor and Director of Music Therapy at Augsburg University, served as editor of Music Therapy Today, and is currently on editorial boards of several music therapy and health-related journals. She is an experienced and active researcher, publishing regularly on her clinical work and research projects.

This presentation by experienced music therapy journal editors across a range of national and international journals focuses on the challenges of editorship, editorial processes expected within journal submission, the nature of review and scope of reviewers, and includes advice in the form of “tips and tricks” for authors around the preparation of journal manuscripts for submission. It begins by providing clear definitions, including use of the words “article” and “manuscript”, outlines international standards for deciding on authorship, and explores decision-making around the choice of journals. It further delineates the nature, extent and boundaries of the review and reviewers comments, and best practice in responding to reviewer comments, and suggested revisions. Extensive focus is given to outlining all phases of preparation and submission of a manuscript by author(s), including all of the components required for submission within current expected standards. Examples are given to demonstrate both excellent and challenging journal submissions and interactions across a wide range of journals, with many opportunities for discussion and questions by participants.

Social Role Valorisation as a lens in supporting young autistic people to live authentically: a music therapist's perspective

Mrs Katja Enoka

Amplify - ASD - Young Adults, October 16, 2021, 1:30 PM - 2:30 PM

Biography:

Katja Enoka is a registered music therapist working across Meanjin (Brisbane). She works with young autistic people, children and adults with disabilities, and adolescent - older adult mental health. Katja is passionate about using music to support and build internal coping resources for her clients to engage within their communities.

This paper will discuss a Registered Music Therapist's (RMT) process on reflecting and evolving their approach in supporting young autistic people to live authentically through music therapy. This approach is informed through the person-centred theory of Social Role Valorisation (SRV), which considers the individual as well as their societal stance to understand the client needs and wants. SRV highlights that social positioning and access in communities is based on ideas of productivity and commercial value. Whilst aiming to explain the process of "social devaluation" and the impact on different people, SRV offers a critical stance in understanding that the priorities of individuals differ, and it challenges those in supportive roles to ensure their approach is appropriate.

As autistic voices are increasingly amplified, and we become more aware of how therapies can impact young autistic people in self-discovery and their capacity to engage in their community – it is imperative that we, as RMTs, evolve and include these stories to inform how we practice. The mantra "nothing about us without us" begs for the understanding of individual differences, needs, priorities and the critical analysis of the purpose and impact of our work as music therapists.

The performance-of-self within the music therapy environment provides unique insight that looks beyond traditional assessment. Young people can provide a unique challenge as their development of self, values, and beliefs constantly evolve in response to their life experience. This can be reflected through the way these young people may engage in music therapy, and the changes that can be observed. SRV has been a way for the RMT to become aware of the external structure of their client's lives, whilst becoming attuned with their performance of their self through the music they share. The RMT aims to hear, listen, and understand what their client's value and prioritise to support and maintain their growth and capacity to engage in a full life, authentically.

This paper will delve into social role valorisation – the origins and RMT's experiences of SRV in practise across multiple settings. The evolution of thought informing the RMT's approach when working with young autistic people with emerging voices and ideas of self will be discussed and illustrated through three client examples.

To listen and to share: Amplifying the voices of autistic young adults in Indonesia

Ms Monica Subiantoro, Dr Grace Thompson

Amplify - ASD - Young Adults, October 16, 2021, 1:30 PM - 2:30 PM

Biography:

Monica Subiantoro is a graduate researcher at The University of Melbourne, supervised by Dr Grace Thompson, Dr Lucy Bolger and Dr Susan Hayward. Her research project explores the values of an online music group for young autistic adults in Indonesia.

This paper reports on a PhD project exploring how online music groups could foster social connectedness between autistic young adults in Indonesia. This participatory project has been designed as a grounded theory study, comprising 12 weeks of online music group sessions, facilitated by a music therapist, each lasting 1.5 hours. Participants were six autistic females aged 20-24. Data was collected through focus group discussions (FGD) with participants during and after each session. The preliminary findings highlight the value of musical sharing in intrapersonal and interpersonal levels. The intrapersonal process involves identifying, acknowledging, and revealing the participants' aspects of autistic identity, whereas the interpersonal leads to constructing collective voices and fostering a sense of community.

In this presentation, we will share perspectives related to group music listening and lyrics discussion as one of the music therapy-based methods adopted in this research, how the method was mainly preferred by the participants, and the outcomes. The results also indicate the potential use of group music listening in prompting and developing discussions, which supports the use of arts in the research process.

This paper relates to the conference theme in the way it embraces Neurodiversity and is committed to giving voice to the autistic community in Indonesia by sharing stories from their lived experiences and co-designing the group activities. By listening to these narratives, music therapists are invited to reflect on our approaches and aims when working with a group of people who are a minority and often stigmatised.

A decade on - Reflections on the perceived expressive confidence of participants with autism who engaged in song creation in music therapy as children

Ms Ann Lehmann-Kuit

Amplify - ASD - Young Adults, October 16, 2021, 1:30 PM - 2:30 PM

Biography:

Ann Lehmann-Kuit is a 2nd year Master of Research candidate. She is a casual lecturer in the MCMT course at WSU and in the UOW undergraduate music degree. As a music therapy clinician, Ann has 20 years of experience working with clients utilising a strength-based improvisational approach.

What if we were given space
To enter the unknown
Learning to play with our thoughts & emotions
No right or wrong
(Just) our unique perspective
Exercising our creativity muscle
What if we learned to claim our space?
A refuge- a safe haven- to ponder, reflect & question

This longitudinal arts-based research amplifies the under-researched area of flow song creation in music therapy with children with autism. In song creation, the musical and lyrical material is produced spontaneously by participants to create an aesthetic whole (Amir, 1990). Song creation draws upon flow states where one trusts what the subconscious brings to the surface (Csikszentmihalyi, 1990). Flow experiences have been associated with decreased activation of the amygdala, decreased negative arousal, decreased self-referential processing and deeper sense of cognitive control (Ulrich et al, 2014) and increased motivation and positive affect (Emerson, 1998). There is a great need for strength-based approaches, such song-creation, to support people with autism manage their own mental health challenges. People with autism have one of the highest rates of unmet mental health needs, with studies reporting between a double to a ten-fold greater risk of death by suicide than the general population (Hirvikoski et al., 2016). Utilising a collaborative arts-based research framework, two twenty-three-year-old past music therapy participants, Chester* and Golden Girl*, were recruited to participate in a “reunion” music focus group. Using zoom and the ‘voice memo’ app on their phone they were able to remotely participate in a music jam and conversation with the researcher (original therapist), the former co-therapist and two famous music industry producers who gathered at a regional conservatorium face-to-face. Utilising a framework of song creation, new material was created and old song creations revisited, jamming on a song Chester* wrote and recorded in music therapy when he was 12 years old. Participants shared what it feels like to make up songs and collaborate, and how their expressive confidence helped manage mental health challenges. Therapeutic Narrative Analysis was used to analyse recordings, musical scores and interview transcriptions. Based on hermeneutic phenomenology, this approach seeks to understand the meaning of what happens in the process of therapy and how this helps participants make sense of the world (Aldridge & Aldridge, 2010). Building on the findings of Thompson et al (2020), this research explores how an arts-based framework can enable strength-based collaborative feedback with young people with autism and supports the use of song creation in music therapy with this population.

Queering as an anti-oppressive practice in music therapy teaching and supervision

Professor Jane Edwards, Dr Sue Baines, Judith Pereira, Jennyfer Hatch

Integrate - Perspectives in Teaching & Research, October 16, 2021, 1:30 PM - 2:30 PM

Biography:

Professor Jane Edwards, PhD RMT is a music therapist with expertise and experience in child and family mental health. She trained at the University of Melbourne in the 1980s and was inaugural course director for music therapy at the University of Queensland in the 1990s.

Queer is an empowering inclusive term that describes multiple perspectives in which binary oppressions of identity categorizations, for example the gender trope of male–female, are disrupted and queried. As a complex term denoting pride in, and acceptance of diversity, queer can function to indicate a reflexive, emancipatory position.

Our reference to queering curriculum in music therapy, and the creative arts therapies more widely, considers the term queer both as an identity category and as a challenge to consider how to create queer-affirming spaces. In this paper we consider how the curriculum development and teaching approaches in music therapy will benefit from interrogating the binary categories of gender and sexuality, along with disability, health, and other binary oppositions which create and reinforce oppression.

Too often music therapy research and teaching has furthered unremarked Eurocentric traditions of white, cis-, and heteronormative male supremacy to the detriment of marginalized peoples. Queer theory can offer understanding and social reconstruction of this context and impact.

Here we consider the role of queer theory in training for music therapy practice, and in turn consider how opening up our practice to the affordances of a wider theoretical lens will ensure an anti-oppressive stance to underpin ongoing work in the field.

From Therapeutic Factors to Mechanisms of Change in Music Therapy: Report on Findings and Discussion from a Scoping Review

Professor Felicity A Baker, Dr Rebecca Zarate, Dr Martina de Witte

Integrate - Perspectives in Teaching & Research, October 16, 2021, 1:30 PM - 2:30 PM

Biography:

Professor Baker, University of Melbourne, is a music therapy researcher having secured more than \$15.5million in competitive research funding including 4 National Health and Medical Research Council grants, an Australia Research Council Future Fellowship, and Australia Research Council Discovery Grant. She is currently Associate Editor, Journal of Music Therapy.

There has been a rapid growth of empirical studies in music therapy over the past 10 years, however there is a lack of research focusing on how and why music therapy “works”. Our scoping review identifies the therapeutic factors and mechanisms of change reported in literature. Our review clarifies key concepts and definitions, and synthesizes the available evidence. We aimed to gain greater insight into why and how music therapy impacts outcomes, and to pinpoint which therapeutic features of music therapy are unique and essential and which are generic and/or not essential. We identified 24 studies that focused on the change process and mechanisms focusing solely on psychological wellbeing outcomes. We coded for common factors (common with psychotherapy factors), specific factors (unique to music therapy) and joint factors (overlapping with creative arts therapies). An inductive approach to data analysis was applied to allow findings to emerge from the frequent, dominant, or significant themes inherent in raw data. Results showed specific factors comprised: the physical act of music making; and the safe and structuring nature of music itself. Result also highlighted the role of the therapeutic alliance and group processes as occurring during 1) playful musical interactions, 2) musical attunement, 3) shared musical experiences, 4) musical synchronicity, and 5) musical dialogue. There were four common factors with psychotherapy: 1) working in the here and now within a positive therapeutic alliance; 2) a safe, predictable environment; 3) emotional release and relief; 4) and group cohesion. Joint factors with the creative arts therapies included 1) symbolic play, 2) artistic agency, 3) deep relaxation, and 4) non-verbal communication. Nineteen creative arts therapies change factors were identified including “embodiment”, “concretization”, and “symbolism and metaphors”. We discuss the importance of these for informing future music therapy research. We also discuss the implications for clinical practice. Our research findings help to amplify the need for change process research and highlight how our professional understanding of change processes is evolving.

Collaboration From Afar: The Use of Everyday Messaging Technology to Sustain and Evolve an International Music Therapy Partnership – A Pilot Study

Dr Lucy Bolger

Integrate - Perspectives in Teaching & Research, October 16, 2021, 1:30 PM - 2:30 PM

Biography:

Dr. Lucy Bolger is a Registered Music Therapist and senior lecturer at the University of Melbourne. Her work focuses on sustainability, collaboration, participatory process and intercultural music therapy practice, and is underpinned by the belief that all people should have access to music as a resource for health and wellbeing.

What role might music play in amplifying the impact of community-based disability support in remote and rural communities in India? Can music therapy (MT) input be integrated into disability support services in remote Indian communities through online intercultural partnerships? And how might evolutions in online technology facilitate meaningful, ethical international collaboration between music therapists and community-based disability workers? This paper presents learning from a one-year participatory pilot study that sought to understand these questions. The role of MT in international development is an evolving and complex conversation in the profession today. International development MT projects can potentially offer people access to MT in places where the discipline is not yet widely established. At the same time, our global history of colonialism behoves music therapists working in international development to engage substantively with significant ethical considerations in their practice. Current MT literature about international development overwhelmingly presents case descriptions, with limited theory and research documented. This is problematic given the complex practical and ethical considerations for this area of practice.

The pilot study presented in this paper is part of an ongoing international partnership between an Australian university and the largest non-government healthcare network in India. One of the aims of this partnership is to address the lack of research evidence and critical theory about MT in international development. In this one-year participatory pilot study, Australian music therapists and Indian community-based rehabilitation (CBR) facilitators established an MT-informed online knowledge sharing program and collaboratively analysed it through action research. The program was primarily based on WhatsApp, a platform accessible and familiar to all collaborators. In the WhatsApp group, CBR facilitators shared videos and descriptions of music work with children with disabilities and their families, and music therapists shared observations, and MT-informed ideas and information.

Over four cycles of action and reflection, the research team analysed the ongoing program to understand the impact (if any) for CBR facilitators and the communities they worked with, and to identify useful MT information and useful online communication strategies to inform future intercultural online knowledge sharing projects. Together we identified important new information about the potential scope and role of online MT-informed knowledge sharing in CBR, and the potential scope and roles of intercultural collaborators – both music therapists and community partners – in such projects. Alongside these process-based findings, participants reported that the use of music in CBR supported children to achieve developmental goals and promoted increased social connection and engagement in CBR. In this paper the process and findings from this collaboration will be presented, along with potential implications for future practice and research.

Evolving alliances with support workers in music therapy: findings from a research project.

Ms Helen Cameron

Evolve - PechaKucha Presentations - RMTs, October 16, 2021, 1:30 PM - 2:30 PM

Biography:

Helen is an experienced clinician having worked in community, hospital and education settings. She founded her private practice over 20 years ago and now manages a vibrant team of music therapists. She is passionate about amplifying the voices of the people with neuro developmental disabilities, with whom she works.

Many music therapists who work with participants in group and individual sessions are often assisted by support workers (SWs). Typically, SWs are funded by the NDIS to assist participants to access activities such as music therapy, in the community. In group music therapy programs for adults with intellectual disabilities, SWs have a vital role in ensuring the access and participation of the group members.

This short presentation will report on the findings of a qualitative research project, undertaken by the clinician/ researcher in her music therapy private practice. It explores the lived experience of SWs in the music therapy group program. Six long-term SWs were interviewed, and the data was analysed via Interpretative Phenomenological Analysis. The resulting group themes will be presented. The findings may illuminate effective ways to collaborate and evolve our alliance with SWs in music therapy, for the benefit of our participants.

Music listening and post-stroke aphasia

Ms Bethany Best

Evolve - PechaKucha Presentations - RMTs, October 16, 2021, 1:30 PM - 2:30 PM

Biography:

Bethany is a current PhD candidate at The University of Queensland investigating the use of daily music listening to stimulate aphasia recovery post-stroke.

Music technology is continually evolving and with it, the potential for application and use within a range of clinical populations such as post-stroke aphasia. Aphasia affects up to 38% of individual's post-stroke and impacts communication and comprehension of language. The use of music, specifically daily listening to vocal music within the post-stroke population has been shown to improve language related outcomes when compared to audiobook or instrumental music. However, the technology used to facilitate daily music listening to date has not been examined or explored. This body of research seeks to understand and explore the usability of a purpose built 'aphasia friendly' music listening application and its daily use within the post-stroke aphasia community. Twenty adults were recruited through aphasia community networks within the Brisbane metropolitan area and completed several questionnaires to determine aphasia severity; prior technology use and confidence; music preferences and background. The participants then listened to their self-selected music for two weeks. At the conclusion of the two-week period, participants completed a system usability questionnaire and a semi-structured interview with the researcher to explore their experience of the music listening application and experience. Preliminary findings indicate that a vast majority of participants reported a readiness for the daily engagement in music listening and overall, usability of the specific aphasia application.

This research provides novel, preliminary insight into the usability of technology, specifically music listening to provide care in the recovery journey of post-stroke aphasia. Furthermore, this research highlights the amplification and integration of music into the lives of people with post-stroke aphasia. Whilst clear clinical implications and practice mechanisms for implementation are yet to be defined, this research highlights the role of daily music listening in chronic post-stroke aphasia care. Future opportunities include implementing music listening within acute post-stroke aphasia care and recovery for potential neurolinguistic stimulation and recovery.

Examining the effect of FES+iPad-based music therapy on post stroke upper limb function and wellbeing outcomes: A mixed-methods randomised controlled trial

Ms Tanya Silveira

Evolve - PechaKucha Presentations - RMTs, October 16, 2021, 1:30 PM - 2:30 PM

Biography:

Tanya Marie Silveira is an RMT and PhD Researcher based in Sydney. In 2019, Tanya was invited to speak about her PhD research at TEDxNewtown. Identifying as an Australian of Indian origin, Tanya is now working hard to advocate for the importance of visibility and representation in music therapy.

Background: Stroke is now one of the leading causes of disability worldwide (World Health Organisation, 2020). Current literature identifies that 33% of stroke survivors experience post-stroke depression, with a further 50% of stroke survivors with hemiparesis having long-term loss of their upper limb function (Silveira, Dorsch, Thompson & Tamplin, 2020)**. Even though music therapy has the potential to simultaneously address the function and wellbeing of stroke survivors, up until now, there have been no trials of music therapy interventions for stroke survivors who have limited to nil function in their upper limb.

Aim: This mixed-methods randomised controlled trial (RCT) examined the effect of a novel intervention ("FES+iPad-based music therapy) on the upper limb recovery and wellbeing outcomes of stroke survivors. FES+iPad-based music therapy is a novel intervention created for upper limb stroke recovery. As an interdisciplinary approach, this intervention is based upon the combined benefits of Functional Electrical Stimulation (FES) and accessible music making. Widely used by physiotherapists and occupational therapists in upper limb stroke rehabilitation, FES engagement has been identified to promote movement for those who have a very weak upper limb (Cuesta-Gómez et al., 2017). The mechanics of this intervention is to electrically stimulate the muscle groups which have been weakened by the stroke. In this way, the FES stimulates movement for stroke survivors who have limited to nil movement. As the resultant weakness is due to stroke, this method also strengthens the neural pathways for which brain damage has occurred due to stroke. In combining FES with accessible music making (an iPad-based instrument), the stroke survivor has further potential to strengthen the neural pathways as they are simultaneously activating motor and auditory areas of the brain (Silveira, Tamplin, Dorsch & Barlow, 2018).

Methods: 14 stroke survivors with limited to nil upper limb movement were recruited for this multi-site trial within 4 weeks of their stroke onset. The stroke survivors were block randomised to receive usual care only or the FES+iPad-based music therapy intervention as an addition to usual care. Upper limb functional measures (Motor Assessment Scale, Manual Muscle Tests, 9-hole-peg-test and the grip dynamometer) and self-report wellbeing questionnaires (Depression, Anxiety and Stress scale, and the Stroke-self Efficacy Questionnaire) were administered by blinded assessors at three time points (pre and post the intervention period, and at three months follow up). The stroke survivors were also interviewed at the post intervention period to learn more about how the treatment that they received (usual care only or FES+iPad-based music therapy as an addition to usual care) supported their overall recovery.

Results: The results of this mixed-methods RCT are currently being finalised and will be ready for presentation at the AMTA 2021 conference. Discussion: Preliminary results indicate that this novel integrative intervention has the potential to support stroke survivors in the acute rehabilitation phase of their treatment.

Music Instrument Learning throughout Ageing and Cognitive Impairment

Mrs Anita Connell

Evolve - PechaKucha Presentations - RMTs, October 16, 2021, 1:30 PM - 2:30 PM

Biography:

Anita is a PhD candidate at the MARCS Institute, Western Sydney University. Anita currently runs her own private practice, Tuned In Music Therapy, facilitating music therapy programs for children and adults of all ages.

It is evidenced that actively participating in music-based activities has cognitive benefits for older adults with improvements seen in executive functioning, memory, processing speed and attention. What isn't known is how far older adults who are non-musicians, realise improvements in general cognition when improvisational music-making is the technique used to support the learning of a musical instrument.

Improvisational music-making involves generating and playing musical ideas guided by imagination, instinct or in response to others. For adult musicians, we know that improvisational methods of musical play connect with creative cognitive processes and in particular divergent thinking; a creative process where executive control areas of the brain are activated when generating novel ideas to solve problem tasks.

This presentation will present evidence of how the creative input of older adults when learning a musical instrument can enhance general cognition and wellbeing. Thirty-nine participants, aged 60+ years completed a 10-week group program of improvisational music-making to learn the piano keyboard. The research group included healthy older adults and those who have a subjective cognitive impairment (SCI), a self-reported diagnosis of declining cognitive function. Recommendations will also be presented on how best to design future music-based programs with a focus on the participant levels of creative input.

The efficacy of Music Therapy within an interdisciplinary framework for people with Huntington's Disease- a proposal.

Ms Netta Dor

Evolve - PechaKucha Presentations - RMTs, October 16, 2021, 1:30 PM - 2:30 PM

Biography:

Netta graduated with honours from Western Sydney University in 2020. She has worked with children and adults with disabilities, adolescent mental health and adult rehab. She is passionate about providing holistic care to her clients, as well as interdisciplinary practice.

Huntington's disease (HD) is a hereditary, neurological disease that affects approximately 5-10 people in 100,000, with more cases in North America, Europe and Australia than in Asian countries. Symptoms develop slowly usually between the ages of 30 and 50 and are typified by progressive physical, cognitive and emotional deterioration. Children of affected parents have a 50/50 chance of inheriting the disease.

There is no cure for Huntington's disease, therefore interventions are aimed at improving quality of life. There are a small number of comparative studies on the efficacy of Music Therapy interventions in improving the communication and expressive skills of people with HD, as compared with a control. Whilst these studies indicate that MT has positive effects on people with HD, they fail to take into account the multimodal forms that MT can take when combined with inter- and multidisciplinary practices.

This paper will examine the cognitive, communication, psychosocial and relational benefits of a potential interdisciplinary music therapy program for clients with HD.

"A Tribute to Beale": Project-Based Music Therapy with an established visual artist living with acquired vision impairment.

Mrs Chanelle Henderson

Evolve - PechaKucha Presentations - RMTs, October 16, 2021, 1:30 PM - 2:30 PM

Biography:

Chanelle Henderson (B Mus (Mus Ed), M Cr Mus Thy) is a music therapist in Western Sydney. She studied at the Sydney Conservatorium of Music and Western Sydney University. Chanelle is Project Lead of Early Childhood at Noro Music Therapy and has worked with clients across different ages and populations.

This presentation discusses the long-term use of music therapy with an NDIS client, Susan. Susan is an accomplished visual artist who has acquired complete vision impairment and who sought music therapy with the initial goal of learning piano in 2018.

Music therapy initially addressed physical and social outcomes, and then shifted into supporting creative (?) goals for Susan. A project-based approach was requested by Susan and used to facilitate the composing, recording and filming of an original song.

This case study provides an example of the concept and execution of client-led goals, addressing the complex situation of clients collaborating with therapists about setting, achieving and evaluating goals. The role of the therapist in this case study was carefully considered and redefined throughout the process. The case study also further explores long-term music therapy for NDIS clients, providing theoretical discussion and practical suggestions for the 'well established' adult clients whose NDIS goals may not change or develop over years, and whose goals may not lend themselves to consistent development of practical skills.

Project-based therapy is discussed and critiqued, including compositional and therapeutic approaches. Working with an end goal to produce a complete product can appear contraindicated to therapy goals, and requires careful consideration of perceived achievements, and considers the value of the music therapy process versus the creation of a product. Susan's multi-media artwork – entitled "A Tribute to Beale" – will be shared in this presentation to illustrate Susan's emotional and creative journey through music.

'I'm Gonna Soar Like an Angel'-Supporting an Adolescent to Amplify Her Voice via Integrative and Evolving Therapies

Ms Verena Clemencic-Jones

Evolve - PechaKucha Presentations - RMTs, October 16, 2021, 1:30 PM - 2:30 PM

Biography:

Verena Clemencic-Jones, RMT works in private practice – conducting family-centered sessions with babies, children and young people. She has established music therapy programs in paediatric oncology/burns/neonatal units in Australia and Nepal. Verena is a PhD candidate at Western Sydney University – researching music therapy's effects on preterm infants and caregivers.

Music can provide a creative means for young people to express an emerging sense of identity as they negotiate the biological, cognitive and social changes associated with adolescence (Crocetti, 2017; Skewes McFerran, 2020).

This case study illustrates how a registered music therapist (RMT) supported 'Emily' – an adolescent girl living with long-term physical and psychosocial effects of chronic illness – to identify therapeutic goals and develop confidence in singing, playing ukulele, and ultimately perform self-composed songs for an audience.

Initially, the presenter will outline the theoretical framework underpinning their clinical practice with adolescents. Following this, the RMT will discuss practical suggestions for facilitating a therapeutic environment during telehealth sessions in which a young person can amplify their voice and integrate creative self-expression on an evolving journey towards maturity.

This presentation will demonstrate scaffolding of specific therapeutic activities, e.g. (a) introducing a song from a favourite singer for ukulele/vocal practice, (b) incorporating this song's lyrics/music into diverse audio, visual and written 'creative prompt' activities, (c) providing opportunities to perform an adapted version of the song, and (d) inspiring creation of a new original song.

The RMT will also discuss the benefits of 'Emily's' weekly singing lessons with a young vocal tutor/performer in the context of music therapy service provision, collaboration between professionals, and the attainment of 'Emily's' creative goals.

Finally, the presenter will highlight techniques to address – and transform – the disjuncture between 'Emily's' outward reluctance to sing in front of anyone and her inner wish to do so.

Short video extracts of 'Emily' performing original songs will complement the written sections of this presentation. In addition, adaptations to 'Emily's' goal of performing for a live audience will be considered in light of ongoing Covid-19 lockdown restrictions.

A Deep Dive into Documentation & the Cloud Platform for Music Therapists: UnitusTI

Ms Esther Thane

Voices - Workshop - Including Live Q&A, October 16, 2021, 1:30 PM - 2:30 PM

Biography:

Esther has specialized in Autism since 1996. After 12 yrs. on faculty at CapilanoU, Esther completed Dr. Austin's Advanced Vocal Psychotherapy certification. She published in: Voicework in Music Therapy. Esther created "Meet In The Music"- MT curriculum. Esther received an award by the WEF, India, 2021 CAMT: PEER RECOGNITION AWARD.

This presentation will discuss the importance of evidence-based documentation within the music therapy field, and how to become more evidence based while still maintaining your weekends off! Key elements of goal writing, and developmental progression of objectives will be presented. Music Therapists that engage in evidence based documentation have been known to win contracts with private schools and grants etc. because they are able to display efficacy of their services, using technology based solutions.

This presentation will delve into the UnitusTI enterprise level cloud platform, which has been tailored especially for music therapy practitioners. It will cover: 1) the Meet In The Music Curriculum©, 2) The Meet In The Music© Assessment and how it guides practitioners to targeted interventions based on results, 3) how to take qualitative and quantitative documentation and data collection after sessions, and 4) how to generate instant progress graphs and clinical reports. Examples of music therapy programs from the Meet In The Music© curriculum that include: goals, objectives, instruction, procedures, pre-requisites, materials required, telehealth adaptations, videos, audio files, picture cards and pdf's will be demonstrated.

Integrating Neuroscience Knowledge to Support Music Interventions with Neurologically Fragile Children

Ms Janeen Bower, Professor Felicity A Baker, Professor Wendy Magee, Associate Professor Cathy Catroppa

Amplify - Paediatric Medical 1, October 16, 2021, 2:45 PM - 3:45 PM

Biography:

Janeen is the Senior Music Therapist at the RCH Melbourne and a PhD candidate at The University of Melbourne/The Murdoch Children's Research Institute. Her clinical and research interests centre around familiar music and consciousness in paediatric neurosciences.

An understanding of the brain processes involved in the experience of music is fundamental for music therapists who specialise in neurorehabilitation. Music is a rich and complex auditory stimulus that can be utilised to address the multiply complex rehabilitative needs of individuals who sustain an acquired brain injury (ABI) (Koelsch, 2009). Neuroscientific evidence exploring music processing in adults continues to exponentially expand. These adult models support that music stimulates a global, bilateral cortical and subcortical network of brain systems, and is thus uniquely suited to support the cognitive, physical, communicative, psychological, emotional, and relational rehabilitative needs of individuals following an ABI (Sihvonen et al., 2019). Further, some ability to process music will likely remain intact following ABI because of this global processing (Brancatisano, Baird, & Thompson, 2020).

However the brain of a child not just a small adult brain, and adult theories are not immediately translatable to children. An ABI during the formative childhood years results in an immediate and often devastating interruption to the developmental and functional trajectory (Anderson, Spencer-Smith, & Wood, 2011). Therefore paediatric specific theories of music processing, to support therapeutic interventions following childhood ABI, are urgently required.

This presentation will explore the results of a recently published systematic review that answered the central questions 'what does brain imaging data reveal about the receptive processing of music in children?' (Reference redacted, 2021). Forty-six studies were included in the review, and a timeline of musical processing from full-term birth to adolescence was created. Key musical milestones most relevant to music therapy clinical practice were explored throughout the narrative synthesis of the results. The presentation will highlight the findings most pertinent to clinical application of music for children with an ABI.

The purpose of this presentation is to support clinician's development of a deeper understanding of musical processing in children, to understand which musical skills may have been present before the ABI, how these music skills may be impacted by an ABI, and how an ABI may interrupt ongoing musical development (reference redacted, 2021). This knowledge is essential to ensure that music is used as a safe and effective therapeutic intervention for a neurologically vulnerable population.

"Now we know our ABC's": The evolving role of paediatric music therapy using the ICU Liberation ABCDEFGH Bundle

Miss Serena Eakin, Miss Erin Crighton

Amplify - Paediatric Medical 1, October 16, 2021, 2:45 PM - 3:45 PM

Biography:

Serena is a registered music therapist currently working at the Queensland Children's Hospital. Serena has clinical experience working across the acute paediatric setting, including intensive care, palliative care and oncology.

Erin is a registered music therapist currently working at the Queensland Children's Hospital. Erin predominantly works in paediatric intensive care and rehabilitation, with a background in palliative care, and childhood trauma/family violence.

Recent advances in medicine and technology has resulted in a significant increase in intensive care unit (ICU) survivorship. However, research shows that a large number of patients post ICU admission have long term cognitive, physical and psychological impacts. Furthermore, there is a rippling effect on families and carers psychologically and emotionally. To address these long term effects and challenges, the "ICU Liberation" initiative was developed by the Society of Critical Care and Medicine (<https://www.sccm.org/iculiberation>). "ICU Liberation" is an evidence-based, patient and family-centred model, which comprises eight domains of care (the 'ABCDEFGH' bundle). It aims to minimise harm and foster a holistic approach to care; connecting and balancing medical intervention with allied health input, as well as patient and family needs. This movement encourages more integrated multidisciplinary support in the critical care environment, promoting long term health outcomes alongside the acute needs of ICU patients.

For the first time in Australia, "ICU Liberation" has been implemented in a paediatric intensive care unit, with the addition of a specialised 'Baby Liberation' initiative for patients under 6 months of age. This paper explores the role music therapy has in 'liberating' patients, depicting the numerous elements of the 'ABCDEFGH' care bundle where music therapy can make an impact, including humanism, family engagement, pain management, delirium and early mobility. Short case studies and vignettes will describe the ways the music therapy role evolves throughout a patient's journey to support and nurture strengths, identity, and relationships, and amplify the voices of children and their families. Presenters will offer personal reflections on how the implementation of 'Liberation' has shaped music therapy practice and culture in the critical care setting, and explore considerations for the continued evolution of the music therapy role in paediatric intensive care.

Family-Centred Care During COVID-19: Integrating Family Voices into the NICU

Miss Lauren Khalil-Salib

Amplify - Paediatric Medical 1, October 16, 2021, 2:45 PM - 3:45 PM

Biography:

Lauren graduated from The University of Melbourne in 2019 with a Masters of Music Therapy. She is currently employed at the Royal Children's Hospital Melbourne, working in the Neonatal Intensive Care Unit and Acute Paediatric Palliative Care during the last year. Lauren is currently working in the Neurosciences and Rehabilitation.

The neonatal intensive care unit (NICU) provides specialised medical care for very pre-term infants and/or infants born with complex medical conditions (Govindaswamy et al., 2019). Specific music therapy interventions are increasingly utilised in the NICU to promote the recovery and development of infants, often encapsulating a family-centred approach (Shoemark & Dearn, 2016). Where possible, parents are encouraged to stay at their infant's cotside to support essential bonding and family centered care to maximise the recovery and development of the infant. However, this is not always possible due to parental health needs, work commitments or caring for other children. Further, paediatric and neonatal Intensive Care Units do not have the facilities for parents to stay overnight due to the acuity on the units. Parents report feelings of guilt and distress when they leave their baby in the NICU overnight. This can potentially impact the parent-infant dyad attachment/bonding experience.

The recording of parental voice is one such intervention that provides auditory stimulation to support the mother-infant relationship when impacted by environmental changes (Nöcker-Ribaupierre, 2013). Whilst voice recordings of parents singing, talking, reading or humming, do not replace parent's being at the cotside, parents have anecdotally reported to feel empowered to prepare a tangible support for their baby and feel a sense of reassurance that they are playing an integral role in the dyadic relationship.

During the COVID-19 global pandemic, health directives necessitated the introduction of visitor limitations resulting in only one parent or primary caregiver being able to be at the cotside at any given time, and no siblings were permitted to visit. Families informally voiced concerns around their older children finding it difficult to navigate the space of being an older sibling without playing that role at the cotside. Whilst attempts were made to support this through video calls, the timing of calls did not always line up with awake times or allow experiences of bonding between the siblings.

This presentation will explore the expansion of the parental voice recording to foster connections and relationships between sibling's when face-to-face contact cannot be made. Over this time, older siblings were able to evolve into their role by participating in family songs, resulting in an attachment that was apparent when meeting face-to-face. This expansion encapsulates the importance of family-centered care in a NICU setting even from afar.

Community Music Therapy Remixed: a portrait of participation through interactive livestreamed onsite concerts in a residential adult disability centre

Dr Matthew Breaden, Dr Matěj Lipský

Integrate - Connection In-Person & Through Online & Digital Platforms, October 16, 2021, 2:45 PM - 3:45 PM

Biography:

Matthew Breaden is an RMT and Research Officer. He has worked in a variety of music therapy settings, as a music therapy supervisor, and as an author of peer-reviewed publications.

This presentation provides a case study of how therapeutic needs can be met through novel approaches to community music therapy, in the context of the COVID-19 pandemic. The Tloskov Centre for Social Services, in the Czech Republic, a nation severely affected by the pandemic, is a residential facility for adults living with physical and intellectual disabilities. In addition to the danger from the virus itself, as the waves of infection continued, residents and staff experienced an ongoing emotional impact. Community Music Therapy has been a key factor in helping the residents and staff at Tloskov to become more resilient during this time of crisis.

Using a grant from the Czech Ministry of Culture, every week professional musicians were invited to Tloskov to perform live concerts. The concerts were professionally livestreamed to residents' living spaces using closed-circuit television and also via social media. These concerts always took place at the time in the evenings when television broadcast the main news, which inevitably ran stories on the dire situation with the pandemic around the country and the world. Instead of a constant stream of negative news, clients were able to view and participate in concerts presented in a variety of genres by Czech musicians and bands, many of whom were known and respected by clients. The concerts were curated by music therapists, and a music therapist would visit clients in their living areas during the concerts to interact with them while they interacted with the concert stream. Clients were also able to see each other during the concert through live roving footage taken by the music therapist while visiting clients and added into the concert streams. The outcome of the concerts for clients has been remarkable: medications and hospitalizations have decreased, and psychotherapists have confirmed that clients are now in a surprisingly good mental condition. Morale amongst staff has also improved.

This case study exemplifies the practice-led, collaborative nature of community music therapy (Wood, 2016). It also illuminates the AMTA conference themes of amplify, integrate, evolve - demonstrating how video and audio streaming technology can amplify the effect of musical activities and enable these to reach people who are physically separated; showing how a shared therapeutic experience can integrate people who had not previously accessed music therapy; and as an example of music therapy's ability to evolve in response to the world's needs.

The Song Collective: Development of a new online music-based community program integrating music, social media and digital platforms to support the wellbeing and social connectedness of older adults living at home

Ms Phoebe Stretton-smith, Dr Libby Flynn

Integrate - Connection In-Person & Through Online & Digital Platforms, October 16, 2021, 2:45 PM - 3:45 PM

Biography:

Phoebe Stretton-Smith is a Research Fellow at the University of Melbourne, and Registered Music Therapist at NCASA (Austin Health). She has experience working in the areas of dementia, mental health and trauma and is currently involved in research with older adults, people with dementia, and their family caregivers.

Social isolation and loneliness are anticipated to become the biggest public health threat of our age, especially for populations where socially isolating preconditions, environmental barriers or lack of resources may impact community participation, such as for older adults (Holt-Lundstad et al., 2015; Stensæth, 2018). With COVID-19, and the associated social restrictions and public ageist discourses seen in response to the pandemic, the situation has intensified for many. This has highlighted the need to explore new and sustainable ways to promote social connectedness and participation, and support older adults to have and maintain a sense of communality and belonging (Brooke & Jackson, 2020).

Music participation as a public health means has received increasing attention (Stensæth, 2018; Stige, 2018). Within music therapy, early notions of ecological practices, focusing on health promotion and music as a social resource to form, build or sustain communities (Bruscia, 1998), have evolved to include collaborative, participatory and strengths-based practices, which respond to overly individualised models of treatment and experiences of social isolation within society (Ansdell, 2002). Responses to socially support older adults during COVID-19 have seen creative initiatives, such as online performances and virtual choirs, as well as increased use of online technologies and social media platforms (Brooke & Jackson, 2020). While existing research has explored varying forms of online engagement and remote psychosocial interventions with older adults to reduce loneliness and maintain or improve social connectedness (Boulton et al., 2021), to our knowledge, there is no existing research on online music-based community programs with older adults.

This paper will present the research and program design for The Song Collective, a music therapist-supported online community where participants can share music, stories, and experiences, access playlists, build new connections, and develop further knowledge, skills and confidence in using music and technology as social and health resources. Integrating approaches and practices from music therapy and drawing on the affordances of social media, video conferencing and digital music platforms, The Song Collective responds to the shifting needs we are faced with at individual, community and global levels, including the need to explore new ways of co-creating spaces through music in an online 'arena' in the context of COVID-19. This paper will draw on facilitator observation and reflections to illustrate The Song Collective program, currently being tested as part of a cross-cultural pilot feasibility and acceptability study in Australia and Norway.

The Music Therapy Visual Schedule Approach (MT-ViSA): Amplifying music therapy programs through the co-design integration of visual supports into practice.

Mrs Allison Fuller

Evolve - Resources & Approaches in Music Therapy Practice, October 16, 2021, 2:45 PM - 3:45 PM

Biography:

Al has been an RMT for over 25 years, with a focus on family-centred practice. She lectures into the Masters of Creative Music Therapy at WSU, is completing her PhD, and is the Director of MusicConnect. Al is also the guest editor for the upcoming special edition of AJMT.

The gestalt principle of ‘prägnanz’ as applied to the design of music therapy visual supports speaks to the idea that simple, clear and ordered visual tools can support music therapy participants with receptive and expressive communication. Visual tools based on this principle may assist participants in feeling comfortable, therefore supporting understanding and visual processing. Registered Music Therapists (RMTs) integrate a range of different visual supports into their work as evidenced by a recent survey (Fuller & Short, 2020). Findings from this publication suggest that RMTs take an individualised person-centred approach to the application of visual supports within their music therapy practice, and that they observe valuable benefits for participants in easing stress and anxiety, promoting agency, and in supporting communication. Music therapists amplify their music therapy practice through the integration of visual supports within their work. However, there is a paucity of specific information on visual design and production considerations for the use of these tools within practice. Therefore, the need was identified to develop an approach to support RMTs in assessing, planning, delivering and evaluating the use of visual supports, specifically visual schedules within the context of music therapy services. The Music Therapy Visual Schedule Approach (MT-ViSA) was developed from practice experience, literature review, research data (survey, interviews and focus groups), and research diary entries (Fuller, 2021). The information sources were merged using an iterative, pragmatic cumulative research approach underpinned by reflective practice.

This presentation introduces the MT-ViSA as a co-design approach to assist music therapy participants, and outlines the visual design and production considerations for music therapists when utilising hard-copy or digital/online visual supports, specifically visual schedules, within their work. Visual schedules have been used with different population groups within music therapy practice, mostly with people on the autism spectrum, however there is a paucity of focused literature on the use of these tools in the field. Drawing on a range of diverse information sources (e.g. literature, research data, practice experience), the Music Therapy Visual Schedule Approach (MT-ViSA) was developed. The MT-ViSA is a co-design approach to using visual schedules within music therapy practice. During the sharing of visual design and production considerations, the gestalt principle of ‘prägnanz’ is featured, highlighting the importance of considering layout, imagery and typography for the benefit of music therapy participants with different needs across the lifespan.

Guitars for Firies - a pilot program establishing the effectiveness of guitar lessons towards various mindfulness outcomes

Mr Joe Thompson

Evolve - Resources & Approaches in Music Therapy Practice, October 16, 2021, 2:45 PM - 3:45 PM

Biography:

Joe is an RMT at Noro music therapy in Western Sydney. As well as being a therapist, he is practice lead for the Guitars program and manages and supervises new staff. He is passionate about developing music therapy as an evidence-based profession.

This presentation will detail the findings of a pilot program investigating the impact of guitar lessons on volunteer firefighters with or without Post Traumatic Stress Disorder. The program was measured for its effect on state mindfulness, trait mindfulness and general wellbeing, with several surveys also used to capture qualitative data from participants and their families.

The guitar lessons included a set of exercises designed to imitate non-musical mindfulness practices. Participants were provided with these exercises in the form of activity cards and YouTube clips. Participants then used these resources as part of an at-home practice routine.

The findings from the pilot indicate that the program content lead to an increase in trait mindfulness. The level of increase corresponded to the level that participants engaged with the program. Results also showed that participants experienced high levels of state mindfulness when using the program materials.

This presentation represents the integration of client and therapist in a program which amplifies the participant's capacity to shape their own evolution towards healthy living. The program in question empowered participants to find a new way of expressing their voices, and bring their cause to a greater level of public attention.

The More the Merrier: Examining transdisciplinary interventions with an older adult living with a disability, for music and exercise client engagement

Ms Samantha Allen-craig, Ms Stacey Latham

Evolve - Resources & Approaches in Music Therapy Practice, October 16, 2021, 2:45 PM - 3:45 PM

Biography:

Samantha Allen-Craig is a Registered Music Therapist who graduated from Melbourne University in 2020. She works at NeuroRehab Allied Health Network where she sees a diverse range of clients with neurological conditions. Samantha has a range of clinical experience including specialist school settings, acute adult NeuroRehabilitation and adult disability interventions.

Ella* is a 62-year-old woman with a diagnosis of Down syndrome (Trisomy 21), who was engaging in music therapy for health and wellbeing maintenance, and management of difficult behaviours. Ella was concurrently participating in exercise physiology for physical wellbeing. Both therapists experienced the same challenge to therapy - poor engagement. To combat this, the team (Registered Music Therapist, Exercise Physiologist, key workers, and supported accommodation staff) implemented a transdisciplinary approach. The aim of the transdisciplinary program was to create a lifestyle change, using music to enhance Ella's wellbeing, and offering a new way of engaging in healthy activities that could be maintained between sessions by her support staff. This involved bringing the expertise of music therapy and exercise physiology together to create a program that aimed to expand Ella's therapeutic experience and create positive change in her life. A carefully curated, client preferred, music program was developed to connect with Ella's love for dance, aiming to transform her perspective on exercise into an enjoyable one. The sessions included the use of instrument playing to elicit specifically targeted movements such as Ella reaching between drums held at specific locations by the two therapists, and tapping bells placed at specific intervals on the floor with her feet. This transdisciplinary approach to Ella's care through music therapy and exercise physiology transformed Ella's engagements levels. Likert scales and observation reports were used to track progress throughout the program. Ella's therapists, family, and support staff were all able to see not only the outcomes of increased health and wellbeing for Ella, but the ongoing impact this has had on her daily wellbeing. This presentation will discuss the benefits and challenges of a transdisciplinary approach to therapy.

*Pseudonym

Advocacy is a team effort: raising the profile of research-based creative arts therapies in community and in the context of the National Disability Insurance Scheme

Ms Natalie Oliveri, Mioi Forster-Nakayama, Tara Force, Rowan Harding, Micheline Clark

Voices - Panel, October 16, 2021, 2:45 PM - 3:45 PM

Biography:

Moderator: Natalie Oliveri RMT is the director at Creative Therapy Adelaide, a clinic and NDIS service provider based in Adelaide, SA. Natalie's mission is to support people to build capacity through creative expression and advocate for research-based music, creative arts therapies nationwide.

Panellist: Tara Force is a Neurologic Music Therapist and has been practising for 16 years. She is an autism specialist and has significant experience with NDIS, becoming one of the first registered providers when Adelaide was a trial site for the scheme in 2013. Tara has a private practice and consults one day per week at Creative Therapy Adelaide.

Panellist: Mioi Forster-Nakayama is a Registered Dance Movement Psychotherapist who trained in India and the UK and recently moved to Australia. She has an interest in trauma-informed practice and provides Dance Movement Therapy to NDIS participants at Creative Therapy Adelaide.

Panellist: Micheline Clark will be the first graduate of the Master Creative Arts Therapy course offered at Melbourne University, majoring in Drama Therapy. Micheline is undertaking her independent placement at Creative Therapy Adelaide and is also a practicing school teacher.

Panellist: Rowan Harding graduated from the Master's Music Therapy at Melbourne University in 2016 and has since specialised working with the disability population in special education and in allied health clinic settings focussed on providing services to NDIS participants. Rowan is a RMT at Creative Therapy Adelaide.

The National Disability Insurance Scheme (NDIS) is in its eighth year since it commenced its first trial sites in 2013. Music therapy was amongst the first services being provided and is forging a pathway for other creative arts therapies to become better known and accessed by NDIS participants. The NDIS has quickly become a large employer of creative arts therapists. Yet advocacy is still a daily duty for therapists trained in research-based creative arts therapies and it occurs on a macro and micro level. On a macro level, advocacy is conducted by professional registering bodies and their volunteers forged with the task of lobbying government and stakeholders. On a micro level, advocacy occurs in the day-to-day work of its practitioners at the coal face. It is a comforting prospect that with each conversation had, new participant serviced and report written, the value of therapies focussed on fostering the benefits of creative expression, intensifies. But what is the future of the research-based creative arts therapies in the NDIS and what can be done to secure their place within it? How do we ensure they are perceived with the same value as 'traditional' allied health services? And how can practitioners working in different creative modalities support and lift each other up to further creative arts therapies as a 'genre'?

This panel discussion will invite three registered creative arts therapists, a student creative art therapist and the moderator (RMT) to discuss their experiences of providing therapeutic supports to NDIS participants in a shared clinic, telehealth and outreach settings. The future of the creative arts therapies of music, drama and dance will be discussed and how the growing and more established profile of music therapy can help to build up other creative arts therapies through positioning and collaboration.

The panel members will share their observations of how their participants view their therapies and what practitioners can do in their day-to-day role to advocate and further the evidence-based work they do.

Spotlight Panel: Amplifying the Voices of Older Adults and their Carers in Music Therapy

Fiona Sham, Angela Delaney, Claire Molyneux

Globally, the number of older persons is growing faster than the number of people in any other age group. Older adults face changing healthcare needs, as well as changing social roles, responsibilities and relationships. The carers of older adults also represent a diverse and growing group, with their own unique needs and roles. The Panel will explore how music therapy can give voice to and support the evolving needs of older adults and their carers, helping them to live and age well; enhancing quality of life; and enabling them to create, connect, learn and grow through ageing.

Spotlight Panel - Amplifying the Voices of Older Adults and Their Carers in Music Therapy, October 16, 2021,
4:00 PM - 5:00 PM

Amplifying the voices of older adults in the hospital setting

Fiona Sham

Biography:

Fiona Sham is a Registered Music Therapist in Melbourne Australia, working in a sub-acute in-patient adult rehabilitation centre at Monash Health, and with people living with Parkinson's disease and their carers through Parkinson's Victoria. She has 10 years of experience working with adults with acquired brain injury, neurological conditions and older adults in the hospital setting and community. Fiona is a neurologic music therapist fellow and is passionate about using music to support her clients to achieve their goals to improve their functioning and well-being.

Fiona will share her work with older adults in a rehabilitation hospital. She will talk about the role of music therapy in supporting the patients' recovery, adjustment and well-being collaboratively with the multi-disciplinary team.

Amplifying the voices of older adults in residential aged care

Angela Delaney

Biography:

Angela Delaney is a Registered Music Therapist working in public health and private practice; and is currently a National Allied Health Educator in the paediatric palliative care sector and Lead Music Therapist for the WEAVE project, facilitating music therapy for veterans with dementia. Angela has been a long-term advocate for music therapy in clinical and community settings and was the proud recipient of the Richard Thompson Award for Excellence & Outstanding Professional Achievement in Music Therapy in 2017. Angela is passionate about deepening awareness and understanding of the role of music, music-making and

community for health and wellbeing. Angela values a balanced life, living near the ocean, and loves immersing herself in water and nature with her family.

This presentation will explore how music therapy enhances a sense of connection and community for older adults, veterans in particular living with dementia. With a reflective lens Angela will explore group music therapy interventions that have been conducted as part of a larger study exploring non pharmacological interventions in residential aged care.

Amplifying the voices of older adults and their companions in a music therapy project in the community.

Claire Molyneux

Biography:

Claire Molyneux, MA (Music Therapy), BA (Hons), PGCertHealSc (Clinical Supervision), NZ RMTh, HCPC (UK), FHEA has worked as a music therapist and supervisor in the UK and New Zealand for over 20 years with people across the lifespan. She is currently Course Leader for the MA Music Therapy at Anglia Ruskin University, UK and is undertaking PhD research exploring the impact of group music therapy for people living with dementia and their companions

Together in Sound is a partnership project between the Cambridge Institute for Music Therapy Research at Anglia Ruskin University and Saffron Hall Trust, a community-focused arts charity in rural Essex, UK. Claire will share extracts of a film about the project, contextualise this within her practice-based PhD research, and focus on the benefits of collaboration that enable dementia to be viewed as a community concern.

Wellness Reset

Jo Gibbs

Day Two Welcome & Wellness Reset Followed by Keynote Address - Anti-Oppressive Music Therapy, the Foundations & Practice, October 17, 2021, 9:00 AM - 10:15 AM

Biography:

Jo Gibbs has a lifelong career in healthcare. She is a registered nurse and trained counsellor and has international qualifications in mindfulness and yoga. Jo is the founder and director of Treat Healthcare and currently runs a variety of 'Treat' programs and sessions for hospitals, schools, and organisations. Jo is passionate about fatigue management and burnout awareness and prevention for staff. Jo's previous industry experience includes working with Jurlique, Biersdorf (Smith and Nephew) and KCI Medical.

'Treat' - 'Therapeutic Relaxation and Enhanced Awareness Training'

'TREAT' is a self-care program designed to support staff while at work. The educational, experiential and research content is based on Jo's previous health care work experience and her extensive training in mindfulness, meditation, counselling and yoga.

'TREAT' has evolved into a highly successful program that regularly delivers well-being sessions to a wide cross section of health and education professionals. In a 2015 survey, 99% of participants reported making lifestyle changes because of the program. 100% felt better able to deal with stress and 100% would recommend the program to their colleagues. In a 2017 survey of staff at Alfred Health, 100% of respondents found the TREAT programs to be beneficial and 97% would like to participate in future sessions.

The TREAT program was nominated as a Finalist for the Victorian Public Healthcare Awards and the Alfred Health Innovation award in 2017. Treat was invited to present in the BEYOND 2019 Health Innovation Forum final in Sydney and became winner of the People's Choice Award for the Health Roundtable BEYOND2019 Shark Tank.

In 2017, Alfred Health sponsored Jo and three doctors to design the 'Treat' App. The app is available for free and is a support tool for healthcare workers and those participating in the TREAT programs.

Treat has been formally studied with articles published in Australian medical journals.

You can download the TREAT app for free.

Anti-Oppressive Music Therapy, the Foundations & Practice

Sue Baines

Keynote Address - Anti-Oppressive Music Therapy, the Foundations & Practice, October 17 2021, 9:00 AM – 10:15 AM

Biography:

Dr Sue Baines, MTA, FAMI is a music therapy scholar/educator/practitioner and social justice activist. Because of her interest in how music is helpful for our human family, over the past three decades, she has worked with people of all ages in many settings, from youth corrections to long term care to in-patient and forensic psychiatry to at-risk children to community mental health. Her social justice focus has shaped her practice and research, first feminist music therapy in her master's work, followed by community music therapy research, leading up to anti-oppressive music therapy.

Sue will discuss her theoretical underpinnings of Anti-Oppressive Music Therapy (AOMT) (S. Baines, 2013 & 2021), being Feminism and Feminist Therapy (Brown, 2008), Community Music Therapy (S. Baines, 2000/03), Anti-Oppressive Practice (D. Baines, 2017), and Anti-Oppressive Pedagogy (Friere, 1970).

AOMT is needed to address music therapy's overt and covert participation in systemic oppression. AOMT is a general theory and practice that links critical music therapy theories and practices such as Queer Music Therapy (Bain, et al., 2016), Feminist Music Therapy (Curtis, 2019), and Post-Ableist Music Therapy (Shaw, 2019).

To critically reflect on your internalization and participation in systemic oppression, ask yourself these types of questions:

1. Who taught me my stories about people who are different from me and my family of origin?
2. What was I taught to believe about those differences?
3. Who benefits from these stories that were taught to me?

Integrating an AOMT framework will result in music therapy being a partner in ending systemic oppression and creating a more socially just future.

Spotlight Panel: Voices of South East Asian Music Therapy

Melanie Kwan, Gurpreet Kaur Kalsi, Napak Pakdeesatitwara, Jessica Hariwijaya

Throughout history, Southeast Asia has been a melting pot of cultures, religions, food heritages, along with spiritual, healing, and music traditions. The few qualified SEA music therapists face unique opportunities and challenges as they juggle numerous professional plates. This special platform will bring together unique perspectives of how music therapists are bridging larger intersectional themes of healing, amplifying indigenous music roots, and advocating for the profession within their own east-west situatedness in clinical practice, across the intersections of Malaysia, Thailand, Indonesia, and Singapore.

Spotlight Panel - Voices of South East Asian Music Therapy, October 17, 2021, 10:30 AM - 11:50 AM

Surviving and thriving with scarce resources: A music therapy microcosm of modern Singapore

Melanie Kwan

Biography:

MMT, MT-BC, a board-certified music therapist and K-12 certified music educator is currently working on her doctoral studies at Temple University. She has a broad range of clinical experience with a wide variety of client populations, from special education, home-based and community, to hospital and mental health. She has served as an educator, medical music therapist, and other leadership roles in the USA, Canada, and different parts of Asia, such as Regional Liaison (Western Pacific) for the World Federation of Music Therapy and co-editor of the MARAMTA(USA) newsletter, Tuning into Rx Music.

Music therapists in Singapore face unique opportunities and challenges, as creative professionals with the skills to problem-solve or support relational, familial, healthcare, or societal issues through music. Our collective experiences amplify the demands of articulating our core contributions, showcase how we have integrated our east-west strengths, and orchestrate how we continue to evolve, adapt, and remain professionally relevant within and beyond our borders.

Respecting Indigenous Worldview

Gurpreet Kaur Kalsi

Biography:

FAMI, MA(MT), PGDip(MT) began practising music therapy in London, England upon qualifying in 1999. She has now been practising in her home town Kota Kinabalu, in Sabah, Malaysian Borneo since 2002, as a mental health practitioner in clinical and community settings, with people of all ages, backgrounds, mental health conditions and needs. Her work in Kota Kinabalu has been diverse and enriching, innovative and creative and she integrates music therapy practice with respect for and reflexivity to cultural and indigenous thoughts and frameworks.

Music therapy in Malaysia is multicultural and cross cultural. This presentation will give a window specifically into how music therapy in Sabah, Malaysian Borneo navigates Western clinical practice with indigenous worldview and the importance of respecting the people and the land to which they belong.

Establishing Music Therapy in Indonesia through Prevailing Cultural, Societal, Religious, and Education Accessibility Challenges

Jessica Hariwijaya

Biography:

Neurologic Music Therapist, is a Medical Music Therapist who works at Siloam Hospital in Indonesia, where she provides Music Therapy service to a diverse range of client population from children, adolescents, adults to elderlies. She is also an educator at Pelita Harapan University for Music Therapy specialization program, where she earned her Bachelor's Degree. She is currently the only Music Therapist in Indonesia providing Music Therapy service specifically at a hospital setting. Her areas of interest include neurologic disorders, palliative care, neurodegenerative disorders, cardiac and post-op rehabilitation.

Music varies from nation to nation and culture to culture. How music is utilized is an important consideration in the music therapy process. This presentation describes music therapy practice and its challenges situated in Indonesia— a society consisting of people from hundreds of ethnic groups with diverse cultural backgrounds spreading among its thousands of islands.

Music Therapy in Thailand: Integrating Western training into practice in Thailand

Napak Pakdeesatitwara

Biography:

RMT, Neurologic Music Therapist, is a PhD student at the University of Melbourne and currently working as a lecturer in music therapy at Chulalongkorn University in Bangkok, Thailand. He has experience working in developmental health, aged care, neurorehabilitation, and health tech.

Music therapy in Thailand is currently in its pioneering stage. As pioneers, we bring back music therapy knowledge and experience from overseas, especially from western-culture countries (e.g., US, UK, Australia) to practice and teach in Thailand. Napak will share the perspectives of music therapists and students in Thailand, discussing how Thai culture informs music therapy practice, and sharing students' perspectives on learning music therapy in Thailand.

The thread of connection: Experiences of shared musicking for people living with dementia and the family members who care for them

Ms Kate McMahon

Amplify - Dementia Care, October 17, 2021, 12:00 PM - 1:00 PM

Biography:

Kate McMahon is an RMT (Olivia Newton John Cancer Centre) and PhD candidate (University of Melbourne) with experience working in adult mental health, aged psychiatry and cancer care. Kate is currently exploring the musical experiences of people with dementia and their families as part of HOMESIDE, a multinational research trial.

This presentation shares the findings of a systematic review and thematic systematic review exploring how people living with dementia and their family caregivers experience shared musical activities. Thirteen qualitative studies were identified and analysed through a thematic synthesis. This review highlights how music is experienced by dyads as a supportive structure, fostering wellbeing in the moment and beyond. Shared musical activities are found to be experienced differently across time and settings, with group contexts becoming supportive ecological systems. Overall, shared musical activities are experienced positively by dyads, both individually and collectively, with dyadic relationships supported through shared moments, connection and improved communication. For family caregivers, these benefits are often viewed through the lens of their loved ones' experiences. Woven throughout these themes, the common thread of connection is present; connection to music, memories, the present, the self, each other, supportive networks and the community. A Contextual Connection Model of Shared Musicking is presented. This study highlights the benefits of joint participation in shared musical activities for people living with dementia and their family caregivers across a range of contexts. More research is recommended to understand these experiences in home-based settings

Still ReminiSing – Songs of resilience from a community-based, therapeutic choir for people living with dementia and their supporters, as we navigated singing during the COVID19 Pandemic

Ms Zara Thompson, Professor Felicity A Baker, Dr Imogen Clark, Dr Jeanette Tamplin

Amplify - Dementia Care, October 17, 2021, 12:00 PM - 1:00 PM

Biography:

Zara is an RMT and PhD Candidate at The University of Melbourne. Her research focuses on understanding the perspectives of people living with dementia and their family members and friends who support them, who participate in community-based choirs. Zara works as a music therapist in community-based disability and aged-care.

Background: This paper presents the results of an Arts-Based Research project in which members of an inclusive, therapeutic community choir for people living with dementia and their family and friends reflected on their experiences of singing together pre and post the transition to virtual singing as a result of the COVID19 pandemic. This project was led by the first author, who is the facilitator of the choir, as part of her PhD research.

Method: Eleven members of the Rewire Musical Memories choir participated in unstructured interviews or a collaborative song writing session with the first author, about their experience of participating in the choir broadly, and specifically on Zoom during the COVID19 Pandemic. Transcripts of the interviews and songs composed were analysed using an adapted form of Interpretative Phenomenological Analysis and Arts-Based Research methods including song writing, poetry and improvisation. Participants verified key themes that emerged from the analysis, which formed the basis of a four-movement Song Cycle, composed by the first author and collaboratively refined by participants.

Results: Through the analysis, four key themes were created relating to: a) the experience of living with or caring for someone with dementia; b) the benefits of choir singing; c) the impact of COVID19; and d) the challenges and successes of adapting choir on Zoom. These overarching themes formed the basis of a song cycle in four movements, a recording of which will be presented as part of this presentation.

Evolving role of music interventions in residential aged care with people living with dementia and depression: Results from the Australian cohort of the Music Interventions for Dementia and Depression in Elderly care (MIDDEL) International cluster-randomised controlled trial

Dr Young-Eun Lee, Professor Felicity A Baker, Ms Phoebe Stretton-smith, Dr Tanara Sousa, Dr Jeanette Tamplin

Amplify - Dementia Care, October 17, 2021, 12:00 PM - 1:00 PM

Biography:

Dr Young-Eun C Lee is a Research Fellow at the University of Melbourne with training in Music Therapy and Clinical Neuropsychology. She is the Clinical Trial Manager of MIDDEL (Australia). Claire has worked extensively in neurorehabilitation as a clinician-researcher. She has clinical and research interests in neurorehabilitation, dementia and ageing.

Many people with dementia living in residential care homes experience moderate to severe levels of depression and neuropsychiatric symptoms. Well designed and fully powered studies evaluating the effectiveness, scalability, and feasibility of music are needed. The Music Interventions for Dementia and Depression in the Elderly (MIDDEL) study is a 2x2 factorial cluster-randomised controlled trial investigating the effectiveness of small group music therapy (GMT), recreational choir singing (RCS), and their combination on levels of depression and neuropsychiatric symptoms in residents with dementia across six countries. This presentation will report on the results from the Australian cohort.

Between June 2018 and November 2019, we recruited 318 participants aged ≥65 years with dementia and at least mild depressive symptoms. Recruitment and interventions ceased in March 2020 due to COVID-19. The 6-month manualised music interventions were delivered by Registered Music Therapists (GMT) and community musicians supervised by experienced Registered Music Therapists (RCS). The primary outcome measure was the Montgomery-Asberg Depression Rating Scale (MADRS) measured at 6-months, and secondary outcomes included neuropsychiatric symptoms, and quality of life assessed at 3-, 6- and 12-months post-randomisation. Outcomes were analysed as intention-to-treat using linear mixed-effects models to examine the effects of GMT vs. no GMT, and RCS vs. no RCS, as well as interaction effects of GMT and RCS. The primary endpoint, available from 214 residents, showed statistically significant beneficial effects of RCS (mean difference: -4.25; 95% CI -7.89 to -0.62); meaningful, but smaller effects were also observed for GMT (mean difference -0.44; 95% CI -4.32 to 3.43). Both GMT and RCS were more effective for those residents with moderate to severe dementia.

Group singing (present in both GMT and RCS) was found to be beneficial for reducing depressive symptoms in Australian care home residents. Building on earlier evidence, our results indicate that intensive, active music interventions with a primary focus on singing designed and supervised by credentialed music therapists can reduce depression and neuropsychiatric symptoms for residents with dementia. In particular, the component of structured group singing seems especially beneficial, easily scalable, and an accessible way of supporting people with dementia and depressive symptoms. In contextualising these findings, we will discuss how the results of our rigorous study can expand the practice of music therapy in Australia and transform and advance the delivery of music interventions into the aged care sector, with particular reference to the recent recommendations of the Royal Commission into Aged Care.

The evolution and integration of music therapy and art therapy programs to support children living with cancer during the COVID-19 pandemic

Ms Caryn Griffin, Mrs Tanya McKenna

Integrate - Paediatric Medical 2, October 17, 2021, 12:00 PM - 1:00 PM

Biography:

Tanya is a music therapist with significant experience in many settings, including early intervention, paediatric cancer, and disability. Caryn is an art therapist, art therapy researcher and educator, with special interests in mental health and cancer. Tanya and Caryn work at Challenge, supporting children with cancer and their families.

Receiving a childhood cancer diagnosis is a devastating and life-altering experience for children, their family, and caregivers. In addition to medical intervention, supporting the emotional and mental health of children during their diagnosis and treatment is crucial to address the extensive psychosocial impacts of the illness. However, strict lockdowns during the COVID-19 pandemic limited many psychosocial support services during 2020. This paper describes the evolution and integration of music therapy and art therapy programs during the pandemic at a community organisation supporting children and adolescents with cancer. With at-home services suspended, the music and art therapists collaborated to offer alternative approaches to support children and families. The therapists evolved and adapted programs to meet the emerging needs of children and their families. Music therapists offered individual and group telehealth sessions. These incorporated various methods to suit varying age groups, including visual song stories, song writing, imaginative play, improvisation, and instrument tuition. Strategies to engage the children included employing modified visual aids (e.g., PowerPoint slides with imbedded sound effects, puppets), and using a more diverse range of instruments. Where possible, children were provided with instruments, puppets and/or audio/video recordings to support their engagement during and outside of sessions. Given the benefits, these supports are now being continued and further explored for future service delivery. In contrast to telehealth music therapy sessions, the art therapist created pre-recorded art therapy videos for children, adolescents, and caregivers. These short videos focused on exploring a range of art materials and techniques to promote diverse cognitive, sensory, and affective experiences. The pre-recorded videos meant that children and their families could engage in creative and therapeutic processes in their own time. The art therapist enriched the videos with colourful imagery, multiple camera angles and corporeal awareness to offer a sensory, albeit online, experience. The videos offered transitional and continued support after telehealth sessions concluded.

By offering different forms of therapeutic engagement, the music and art therapy programs promoted connection, resilience, development of new skills and emotional expression to this vulnerable population during the pandemic. The employment of online methods amplified the programs across metropolitan, regional, and interstate boundaries. Online group sessions allowed immunocompromised children and their families opportunities to connect with others, in a safe and accessible platform. Online sessions enabled service delivery to proceed if a child or family member was unwell. Footage of music therapy telehealth sessions and art therapy videos will demonstrate the evolved programs. Feedback will provide insights which may be beneficial for therapists in establishing or adapting other services in the future. The evolution of these programs not only benefited the children and families who received them, but also contributed to lasting changes to their delivery beyond COVID-19 restrictions.

Singing in Harmony: An Interdisciplinary Team Approach to Promoting a Healthy and Meaningful Auditory Environment in a NICU.

Miss Lauren Khalil-Salib, Ms Hazel Low

Integrate - Paediatric Medical 2, October 17, 2021, 12:00 PM - 1:00 PM

Biography:

Lauren graduated from The University of Melbourne in 2019 with a Masters of Music Therapy. She is currently employed at the Royal Children's Hospital and has recently been providing services to NICU and Acute Paediatric Palliative Care. Lauren is currently working in the Neurosciences and Rehabilitation.

Hazel is a Clinical Technologist at the Royal Children's Hospital and is involved with managing medical equipment in the Paediatric and Neonatal Intensive Care Units. She graduated with a Bachelor of Health Science from Swinburne University of Technology in 2020 with a major in Neuroscience.

Neonatal Intensive Care Units (NICUs) provide life sustaining care for sick and pre-term infants. The complex medical needs, equipment and daily care required results in noise experiences that exceed sound level recommendations (Smith, Orthmann, Clark, 2018). Noise in NICU has been found to increase heart rate, decrease respiratory rate and oxygen levels, which negatively impact the infant's immediate and long-term recovery. Furthermore, because an infant's auditory system (particularly pre-term infants) is still developing, an unsafe auditory environment may negatively impact the infant's overall development. Therefore, it is important to protect NICU patients from harmful noise experiences (Smith, Orthmann, Clark, 2018; Kuhn et al., 2012).

As a quaternary hospital, the auditory environment at The Royal Children's Hospital has been an ongoing consideration. Previously, the sound levels in patient rooms were measured and recorded weekly to address the optimisation of the auditory experience in the NICU. However, results were not translated to staff with feedback on how to improve the auditory experience. The current quality improvement project employs an interdisciplinary model to reduce noxious noise and enhance meaningful auditory experiences (exposure to language, paternal/maternal voice, music) to support optimal neurodevelopmental outcomes. The departments involved include Music Therapy, Clinical Technology and the NICU nursing team, integrating the perspectives of different areas of expertise for a holistic approach. The first step taken was capturing the baseline auditory environment. Monthly sound audits were conducted in the ward, with sound levels and noise sources noted. Educational opportunities were then offered for all staff in NICU. Once awareness of the auditory environment increased amongst staff, the focus shifted from simply reducing noise pollution to maximising meaningful auditory experiences for the NICU patients. The sound audits then transitioned to quarterly.

This presentation will discuss the importance of an interdisciplinary approach to a complex health concern. Furthermore, the presentation will highlight the unique role of a music therapist in supporting the reduction of noise pollution whilst promoting meaningful auditory-based neurodevelopmental opportunities for NICU patients.

A Conceptual Framework for Patient Prioritisation in an Acute Healthcare Service

Ms Janeen Bower

Integrate - Paediatric Medical 2, October 17, 2021, 12:00 PM - 1:00 PM

Biography:

Janeen is the Senior Music Therapist at the RCH Melbourne and a PhD candidate at The University of Melbourne/The Murdoch Children's Research Institute. Her clinical and research interests centre around familiar music and consciousness in paediatric neurosciences.

At (hospital name), demand for the music therapy service frequently exceeds available resources, and the music therapists must determine how to best allocate the resources of the department. Prioritisation is a system where a rating is assigned to determine which patients should be seen first and what service provided. Systematic prioritisation can assist the assessment of urgency of a referral, support the efficiency of limited resources, and assess which patients are likely to receive the most benefit from the service (Harding, Taylor, & Shaw-Stuart, 2009). Whilst prioritisation is an important aspect of clinical service provision, it is severely underreported in the current literature.

The reality of service demand and a need for patient prioritisation may challenge a clinician's inherent desire to support patients to achieve their optimum level of wellness (Philip et al., 2019). Decisions are required to determine which patient will be seen first and occasionally which patient will be waitlisted or not seen at all. This may result in the experience of moral distress for music therapy clinicians. As a concept, moral distress emerged in nursing practice and occurs when an individual knows the morally correct action to take, but is constrained in their ability to do undertake this action (Epstein & Delgado, 2010). For music therapists, moral distress may result when a desire to achieve the best possible outcomes for a patient cannot be realised due to the limitations of staffing and resources. Consistent and systematic prioritisation may reduce the potential for moral distress amongst music therapy clinicians.

The intention of this presentation is to begin a robust discussion related to the issue of patient prioritisation within music therapy practice. The prioritisation framework developed by the clinical specialists at (hospital name) will be presented and discussion centred around the conceptual model of the framework. Referral prioritisation within the music therapy service at (hospital name) has evolved over many decades parallel to an implicit understanding that prioritisation is rarely determined by a single factor (for example diagnosis or age). Rather, multiple complex considerations are subjectively assessed to determine a cumulative risk factor. The conceptual nature of this prioritisation framework was designed to supplement expert clinical reasoning yet reduce the potential for moral distress of individual clinicians.

In Search of Culture-Centered Music Therapy Resources for the Bengali Diaspora in the Anglosphere

Mr Imtiaz Chowdhury

Evolve - Student & New Graduate PechaKucha Presentations, October 17, 2021, 12:00 PM - 1:00 PM

Biography:

Imtiaz A. Chowdhury is a musician from Bangladesh and a final year student of Music Therapy at Western Sydney University. Imtiaz has previously worked as a practitioner and researcher in the field of Marketing Communications. His current areas of interest are the clinical applications and cultural implications of Music Therapy.

Kishwar “Queen of Flavour” Chowdhury, the ‘Masterchef Australia 2021’ finalist, who won the hearts of judges, and millions of other Australians with her culinary artistry, served a fresh outlook of her ancestral country Bangladesh. One which tastes very different from the commonly emphasized flavours of poverty, natural disasters, or exploitation of cheap labour. Kishwar is one of fifty-four thousand Bengalis living in Australia. Most of whom originate from Bangladesh - a South-Asian country, which is five times smaller (in land area) compared to New South Wales, but is home to a population that is six times the numbers in Australia. Like Australia, a significant portion of the Bengali diaspora live in the anglosphere - defined as a group of English-speaking countries sharing common roots in British culture and history, with the five core members being Australia, New Zealand, UK, USA, and Canada. While not always the most prominent, the effect of the large and widespread Bengali population has resulted in the propulsion of its native language ‘Bangla’ to become the sixth most spoken language in the world today, ahead of more well-known languages such as Portuguese and French. This presentation discusses the results of a literature review conducted with a systematic approach and identifies a major knowledge gap when it comes to music therapy with Bengalis around the world, including the native population of Bengal and the Bengali diaspora. The review finds only a mere handful of studies and little to no available culture-specific resources for music therapists to address Bengali clients in the anglosphere. The presentation identifies ‘acculturation’ and ‘loss of identity’ as major contributors to the heightened number of cases of depression and anxiety amongst migrants, and a culture-centred music therapy approach being prescribed by scholars to address such scenarios. The presentation will provide attendees with cultural insights into Bengali society and music. It will also share the story and experience of a self-taught Bangladeshi clinician, who has been helping people using music therapy interventions since 2014. The gaping hole in the body of music therapy research in relevance to Bengalis, is a testament to how the voices of this ever-present and growing minority have gone largely unnoticed till now. Amplifying the voices and songs of the Bengali minority is key to their successful acceptance and inclusion into the mainstream society as equal representatives.

Telehealth Music Therapy program blended with video conferencing program for elderly at high risk for dementia.

Mrs Yu Sun Jung, Mrs Jeong Hyeon Lim, Ms Soo Ji Kim

Evolve - Student & New Graduate PechaKucha Presentations, October 17, 2021, 12:00 PM - 1:00 PM

Biography:

Yu-Sun Jung, M.E., KCMT and Jeong-Hyeon Lim, M.M.T., KCMT are certified music therapists mostly working with dementia. Soo Ji Kim, Ph.D., MT-BC, KCMT is a director and professor of music therapy in graduate school of education, Ewha Womans University. Her major research area is music in neurorehabilitation and medical settings.

As the need for new music therapy delivery methods has increased due to the global pandemic, this study developed a telehealth music therapy program to enhance the psychological functioning and quality of life among the elderly at high risk for dementia. In particular, depression and social isolation appear to be critical factors that contribute to cognitive decline among the elderly. As such, technology, including video-based interactive activities, was implemented as part of a music therapy program for elderly people at high risk for dementia who were isolated in their homes. A group music-making program was developed to be delivered over a videoconferencing platform. In addition to the videoconferencing program (ZOOM), participants received video recording of music that was played during the session. Also workbooks were given to encourage the participants to experience music outside of their music therapy sessions. The program consisted of three stages: group music experience for relationship building, music-making using songs, and group singing and playing. Participants were six elderly individuals who were identified as being at high risk for dementia at a local elderly care center. The first session took place on June 8, 2021, and a total of 10 sessions have been implemented to date. Session materials and instruments were distributed before the first session. During one session, participants were asked to recall meaningful memories associated with a preselected song list that was categorized by theme. The meanings and feelings of songs were shared individually after group singing and condensed into specific keywords to reflect in group music-making process. After the completion of each session, the music therapist provided a video clip containing instrument playing of the songs used in the session. Those same songs were used during the group music playing portion of the following session. This was designed to expand the virtual group music experience into daily life for the participants. This program has offered a unique opportunity for the elderly to meet and share their musical experience and personal thoughts in a virtual group and continue to engage with music both online and offline. Through individual interview, participants reported positive changes and less depressive feelings and perceived program participation as providing a sense of belonging and social support. As a venue of social engagement, this blended telehealth music therapy program with post-recorded video clips can be a creative and effective solution for group music therapy with the elderly during this new normal.

Going and Growing Online: The Future of Online Music Therapy for Emerging Adults with Depression and Anxiety Disorders

Miss Tsz Ying Venus Kwong

Evolve - Student & New Graduate PechaKucha Presentations, October 17, 2021, 12:00 PM - 1:00 PM

Biography:

Venus Kwong is a final year music therapy student at Western Sydney University. She strives to improve emerging adults' mental health through music. After pivoting her career from accounting, she has been coaching millennials on improving well-being and advocating for mental health actively.

The global coronavirus disease (COVID-19) pandemic resulted in a spike in demand for secure, high-quality telehealth services. With the prevalence of online talking therapies and mental health awareness, the telehealth industry has grown significantly and will continue to bloom. Music therapy is effective in the treatment of mental illness and the enhancement of well-being. Yet music therapy tele-interventions are still considered to be new and there have been mixed opinions. This presentation will examine solutions for delivering effective online music therapy for emerging adults with depression and anxiety. Results of a systematic literature review evaluating both music therapy and non-music therapy telehealth interventions for emerging adults with mental health issues will be presented. The benefits and challenges of using different interventions, logistics and tools in music therapy sessions will be discussed. Insights regarding leveraging technology and creativity to deliver the best telehealth music therapy sessions possible based on resource-oriented and client-centred approaches will be shared. Based on the outcomes of the systematic literature review, this presentation will go on to propose a blended music therapy model for further research based on moderated online social therapy (MOST). Online interactive psychosocial interventions are shown to be feasible and safe in young adults with depression. This blended model has the potential to transform the mental health industry, reduce the barriers for young people to access and afford music therapy and mental health services, and challenge the stigma of mental illness. It aims to be a cost-effective solution to helping emerging adults find their forte, decrease symptoms of depression and anxiety and improve their quality of life.

The Possibilities of Localised Peer Supervision: Reflections from a final year music therapy student

Miss Cassie Georgopoulos

Evolve - Student & New Graduate PechaKucha Presentations, October 17, 2021, 12:00 PM - 1:00 PM

Biography:

Cassie Georgopoulos is an Allied Health Therapy Assistant (AHTA) who will graduate in 2021 with a Masters of Music Therapy (M.Mus.Thy) from the University of Melbourne. Prior to her Masters, Cassie also completed a Bachelor of Music (B.Mus), majoring in Musical Theatre.

This presentation discusses the role of peer supervision during clinical placement for a final year music therapy student.

Literature suggests that clinical supervision, specifically in music therapy, can present a number of benefits and challenges for both student and supervisor. The benefits include: Increasing the development of music therapy techniques, interpersonal skills and increased capacity of deeper clinical exploration for the students (Bruscia, 1991; Hawkins & Shohet, 2006). The challenges of clinical supervision between student and supervisor may include: Students not having enough time to process experiences with their supervisor and the fear of perceived judgement for sharing challenges due to the student being assessed by their supervisor (Marsan & Kaiser, 1999; Wheeler & Williams, 2012).

With the completion of my clinical placement, I can reflect on my own experience of supervision. As I transition to become a registered music therapist, I am made aware of how incredibly beneficial clinical supervision is to the development of my practice. Throughout our training as students, we are given the opportunity to have both clinical and peer supervision to deepen our understanding of clinical practice. In my personal experience, I have found great value in both clinical and peer supervision. Peer supervision has provided opportunities for students to collaborate, share ideas, celebrate wins and process challenges whilst on their clinical placements.

The author wishes to offer her experience of localised peer supervision with a small group of 1st and 2nd year students. Discussion will include a personal reflection from the author, addressing the benefits and limitations of this supervision model, then provide recommendations for enhancing the current peer supervision model for future practice.

Strategic Song writing: Serving the needs of multiple stakeholders in an Early Childhood setting

Dr Kathleen Lawson

Evolve - Student & New Graduate PechaKucha Presentations, October 17, 2021, 12:00 PM - 1:00 PM

Biography:

Kathleen is a recent graduate who draws from multiple skillsets to serve her eclectic private practice, approaching each clinical encounter from the perspectives of collaborative partnership, individual agency, and identifying & developing strengths. She embraces the philosophy of life-long learning, both personally and for those with whom she works.

Music Therapy's presence is strengthening in both mainstream and early intervention Early Childhood Education settings. Cultivating a therapeutic relationship supports children as they develop skills across multiple domains (Houde & Narendran, 2018, Mössler et al 2019, Tuomi, Esa, & Oldfield, 2017). In 2021, the Victorian government provided specific School Readiness Funding to every kindergarten in the state. This presented an opportunity to AMPLIFY the presence of Music Therapy in the wider community, by adapting and delivering a specific music therapy-based school-readiness program. Our therapeutic approach to building school-readiness is influencing how the mainstream preschool space EVOLVES, as we INTEGRATE program goals which highlight a focus beyond literacy and numeracy:

1. Self-regulation
2. Social awareness/integration
3. Motor coordination
4. Literacy and numeracy
5. Routines
6. Emotional wellbeing
7. Independence

Early childhood entities were eager to collaborate to deliver this program. Often, however, it was challenging to support kindergarten staff to understand the differences between the therapeutic goals of our program, in contrast to the educational goals of other early childhood music programs. Despite great enthusiasm - and successful outcomes - there remained a gap in partners' understanding of the program's true intent and impact. We needed a creative way to increase awareness of the ways we were able to INTEGRATE therapeutic goals within the educational setting. The solution? AMPLIFY through Strategic song writing.

Our aim was to construct a children's song using lyrics which;

- Indicate the program goals,
- Create positive and aspirational components for our pre-schooler participants and;
- Reinforce the message of the program's purpose to partners.

We incorporated simple movements and actions to facilitate an embodied sense of the lyrics. Careful attention was given to structure, prioritising simplicity when selecting pitch and tonal range to ensure accessibility, and using melodic phrasing to emphasise key messages. These elements add to the effectiveness of the song as a therapeutic AND educational tool, both for children and partners who engage with the program. It AMPLIFIES the value of Music Therapy in this space. We hope it will serve as a tool to differentiate our program by highlighting the potential benefits of this music therapy-based approach to school-readiness, as our program, process and partnerships continue to EVOLVE. This presentation briefly describes the strategic song writing process, its context, and the opportunities it presents in Music Therapy from the perspectives of Amplify, Integrate and Evolve.

Invisible behind the scenes' an unheard voice from an international student experiencing mental distress during a COVID-19 lockdown

Mr Zhengyao Guo

Evolve - Student & New Graduate PechaKucha Presentations, October 17, 2021, 12:00 PM - 1:00 PM

Biography:

Zhengyao GUO is a new-graduate RMT based in Melbourne. He established a music therapy project 'Embracing Voices' as his independent placement with a focus on supporting international students with mental distress. He currently works in private practice with a keen interest in working with people from diverse cultural backgrounds.

International students serve a significant role in facilitating economic and cultural globalisation. However, adapting to a new environment can be an overwhelming experience, which may result in acculturative stress, cultural shock, and identity conflict. Moreover, Melbourne was under a strict lockdown due to the COVID-19 pandemic in 2020. A great number of international students experienced hardship such as homelessness, financial issues, racism, unemployment, and social isolation.

The relevant existing literature is dominated by problem-focused research, among which, the population has been frequently mentioned as a vulnerable group at a high risk of mental health illness. They often encourage international students to develop coping strategies thus better fitting into the local community. However, this ignores the fact that the acculturation process is never a personal issue but an issue of socio-cultural integration issue. International students' needs are misunderstood, and their voices are often unheard.

This presentation aims to raise public awareness of the challenges confronted by international students. An online song writing project based on resource-oriented approach will be introduced to explore the role of music therapy in this area. The author will share an original song created by an international student experiencing mental distress in the lockdown and illustrate how music therapy has been used to mobilise her personal and social resources.

In short, international students' voices are important, while music therapy has the potential to not only amplify the population's voices but also deliver important messages to a wider community and make a difference in the current international student support system.

Music Therapy via Telehealth Versus in Person: Singing-Enhanced Swallowing Protocol for Head and Neck Cancer Patients

Ms Hye Mi Woo, Dr Myung Sun Yeo, Ms Soo Ji Kim

Evolve - Student & New Graduate PechaKucha Presentations, October 17, 2021, 12:00 PM - 1:00 PM

Biography:

Hye Mi Woo is graduate student of music therapy at Ewha Woman's University. She completed an internship course in music therapy at Ewha Music Rehabilitation Center. Her clinical and research focus is on neurologic music therapy.

This study investigated changes in swallowing function and experiences of head and neck cancer patients in different music therapy intervention environments. A singing-enhanced swallowing protocol for head and neck cancer patients was modified from a previous study. It consisted of upper body movement for respiratory muscle relaxation, vocalization for oral motor and respiratory exercises, and singing exercises for laryngeal elevation. Four head and neck cancer patients participated in this study. Each patient received the same three sessions of individual music therapy each week for four weeks. Patients were divided into two groups: two participants received their sessions via telehealth and the other two participated in person. Voice parameters were measured to evaluate each patient's voice quality, including maximum phonation time, pitch, intensity, jitter, shimmer, and noise to harmonic ratio. Laryngeal diadochokinesis (L-DDK) was estimated to examine change in laryngeal function. The 8-Point Penetration-Aspiration Scale (PAS) was used to evaluate participants' swallowing function based on the Videofluoroscopic Swallowing Study administered before and after the intervention. All four patients showed changes on the PAS, L-DDK, and voice quality, proving the protocol's effectiveness. It is important to note that the latency of the sound, which was a critical problem in other studies providing telehealth music therapy, did not affect the participants' compliance in the intervention. In addition, both groups shared similar responses in their post-intervention interview regarding perception of changes in their swallowing function and enjoyment of program participation.

In order to overcome potential limitations associated with providing music therapy sessions online, the music therapist designed the length of the protocol's singing and resting components so as to prevent participants from experiencing acoustic discomfort due to sound delays. Music therapists can easily decrease sound delays associated with the internet environment. The results of this study suggest that music therapy delivered via telehealth can be as effective as in-person treatment and that music therapists have the skills and resources necessary to create a positive online experience for their patients. Overall, this study supports implementing music therapy via telehealth formats and highlights the need to rearrange music for online delivery.

Blown Wide Open- A Music Therapist's Journey with Quadruple Bypass Open Heart Surgery

Ms Esther Thane

Voices - Perspectives, October 17, 2021, 12:00 PM - 1:00 PM

Biography:

Esther has specialized in Autism since 1996. After 12 yrs. on faculty at CapilanoU, Esther completed Dr Austin's Advanced Vocal Psychotherapy certification. She published in: Voicework in Music Therapy. Esther created "Meet In The Music"- MT curriculum. Esther received an award by the WEF, India, 2021 CAMT: PEER RECOGNITION AWARD.

This presentation will share the intimate details of a music therapists' personal experience with the process of her open heart surgery, the significance of music/ music therapy throughout the process, elements of: personal trauma, connections with others, connection with family, support from communities and her personal "A-Ha" moments of discovery and spiritual awareness. The presentation will include original art work by the therapist's daughter that hope to reinforce such topics as trauma, personal connection with others, the use/ and resistance to music during the acute/triage moments, and the spiritual journey throughout this difficult time. This presentation promises to inspire and support others in dealing with challenging moments and experiences they may encounter in their lives, as it delves into personal details and struggles experienced through the healing journey and the many faceted levels of this process.

Learning from stroke survivors during a global pandemic: The potential of applying our own research to our own lives

Ms Tanya Silveira

Amplify - Perspectives, October 17, 2021, 1:30 PM - 2:30 PM

Biography:

Tanya Marie Silveira is an RMT and PhD Researcher based in Sydney. In 2019, Tanya was invited to speak about her PhD research at TEDxNewtown. Identifying as an Australian of Indian origin, Tanya is now working hard to advocate for the importance of visibility and representation in music therapy.

The year is 2021, and the state of the world continues to feel uncertain. Living in a constant state of not knowing what the future holds is challenging for many. We see, we read and we hear the constant updates of information, yet oftentimes, we do not know how to process it. Yet, for the first time in a long time, we may actually have deeper empathy for one another as this is not a unique experience. Since the rise of the pandemic in 2020, people have tried to stay motivated and hopeful, yet as it continued, this motivation and hope seemed to transition into darker territory. The heaviness of uncertainty consumed many as the pandemic seemed to worsen with more dangerous strains of the virus emerging, leading to my personal experience of covid-related anxiety. Though in a moment of serendipity, my PhD research spoke to me on a different level during this time. I reflected on the fact that the included stroke survivors in my research had no way of knowing the trajectory of their recovery, nor what the future held for them and their families: the only way forward was to somehow find their new-normal. When looking at the eventuating themes from the stroke survivors who were part of my research, three now stood out in my mind: (1) Yearning for a sense of normality, (2) Community support is important, and (3) It is important to stay motivated and have hope. Thinking more deeply about the application of at these three eventuating themes to my current state almost instantly diminished my anxiety. Therefore, this presentation will explore these 3 themes from the perspective of the stroke survivors and myself, for the purpose of uncovering their potential applicability to help the wider public with coping during challenging times such as a global pandemic. As a way forward, the recommendations of this paper will draw upon the importance of learning from people with various lived experiences of adversity as a way to deepen our understanding what 'coping' entails.

Three and a Half Years of Journeying Together: The Growth of a Newly Graduated Music Therapist and Her First Client

Miss Saenuri Son

Amplify - Perspectives, October 17, 2021, 1:30 PM - 2:30 PM

Biography:

Registered Music Therapist (RMT) with experience in working with children, adolescents, and adults with disabilities. My objective is to use music as a tool to support and improve functioning and wellbeing of those in need, and to inspire expression, creativity, and development.

The presentation seeks to reflect on the experiences of a once new-graduate music therapist working with her very first client, over a period of three and a half years. This long-term music therapy relationship allowed both therapist and client's transformations and growth to be observed. The nervous, inexperienced music therapist met a 13-year-old boy who was 'isolated' and 'trapped in his own world'- borrowing the words of his mother. The client has concomitant disabilities, which include Cerebral Palsy Level 4, Hydrocephalus, Legal Blindness, Hemiparesis, and Intellectual Global Development Delay. The growth will be reviewed within three categories: 1) the client's transition from adolescence to young adulthood within a musical framework - The long-term therapy enabled the sessions to take place during client's transitional period. The client's shift in music preferences, widening repertoires, increased fine motor strength, agility and endurance have all been notable over the period of therapy. The client became less timid and nervous, and instead, grew more patient, receptive, and open to new experiences. Evolving sense of humour was observed through shared laughter and reactions at various musical presentations. 2) The therapist's development of client-specific musical and therapeutic skills - The therapist became more insightful in recognising subtle emotional changes and in developing idiosyncratic communication and interaction styles. Upon the trust that was built over the years, the client and the therapist were able to explore ways to achieve goals and slowly push boundaries of their comfort zone, which resulted in building more complex, unique, and creative musical skills. 3) The impact of music therapy on reshaping family culture - The client was consistently motivated to participate and practice independence within a music therapy milieu. The development of social and emotional skills was transferred into his daily life, which achieved the moments of family's independence from providing constant care to the client at home. The mother reported that the long-term therapy 'opened a new world' for the family as it changed the family's perspective on the client's abilities and personality.

This experience of journeying together not only allowed the therapist to see the slow transformation of the client over time, but also illuminated a new reflective practice on the therapist's transformed clinical experience. The culmination of frequent therapeutic interactions engendered an evolving reciprocal relationship where the client and therapist accompany each other's transformative states, fostering mutual and shared growth.

Music Therapy through the lens of a Speech Pathologist: A dual Therapist's Perspective

Miss June Boon

Amplify - Perspectives, October 17, 2021, 1:30 PM - 2:30 PM

Biography:

June is a Registered Music Therapist who graduated with a Master of Music Therapy from the University of Melbourne; and a multi-lingual Certified Practicing Speech Pathologist. June's therapy is integrated and driven by a holistic family centred, evidence-based approach, incorporating elements from different forms of therapies to achieve client's goals.

The accessible education pathway for music therapy master's programs in Australia has provided individuals with educational and vocational backgrounds external to a musical degree, to pursue this course. This includes individuals who have undertaken other allied health therapy education. For example, Occupational Therapy, Speech Pathology, and Physiotherapy, to name a few. There has been limited literature exploring the benefits and challenges of how a dual therapy lens can affect decision-making in music therapy interventions. The literature is also limited in regards to possible conflicts of interest one may have due to pre-existing knowledge, training, and upheld approaches. This lack of studies may be due to the small cohort of existing Registered Music Therapists who hold a dual clinician role.

Nevertheless, myself and other dual therapists are placed in an interesting and exciting position of being able to negotiate our unique role and contributions to the growing field of music therapy. In this paper, I will discuss and explore my experience as a dual-certified clinician. I will discuss how different contexts and varying therapeutic encounters can allow me to either integrate the fields of music therapy and speech pathology into a seamless integration of the two fields, or to practice exclusively in my chosen field. I will highlight how my speech pathology training has been beneficial and necessary for me to achieve effective communication, and social communication specific goals. Additionally, I will also reflect on how I integrate speech pathology skills into my music therapy practice. Through this, I aim to touch upon its implication to amplify and integrate what music therapy can afford in this current evolving context.

Overcoming Barriers: Evolving music therapy in a School for Specific Purposes through the COVID-19 pandemic

Mr Jack Thomas

Integrate - Education Settings, October 17, 2021, 1:30 PM - 2:30 PM

Biography:

Jack Thomas is an RMT who specialises in acute adolescent mental health. He works at a NSW government school that specifically caters for secondary students with emotional disorders and mental health issues, and on the Sydney Children's Hospital Network's acute psychiatric inpatient units.

While the COVID-19 pandemic created a number of barriers between music therapists and participants, it also presented opportunities to evolve their practice to engage participants in previously unexplored ways. For one secondary student, virtual music therapy sessions via Zoom supported them to overcome their anxiety around attending school, eventually leading to face-to-face school attendance, and a significant increase in educational engagement.

Research shows a direct link between student attendance and the achievement of quality academic, socio-economic and health outcomes. It has also been found that students with an attendance rate below 90% are educationally at risk (NSW Department of Education, 2021). Participation in music activities can change students' attitudes towards school and success in music can enhance students' overall feelings of confidence and self-esteem, increasing motivation to attend and engage in education more generally (Hallam, 2010).

School refusal behaviours are common in students attending a NSW government school that specifically caters for secondary students diagnosed with emotional disorders and mental health issues, with poor attendance impacting not only their educational engagement but their sense of general wellbeing. Music therapy is an integral part of the school's wellbeing program and has had significant impacts on school attendance and engagement for a number of students.

This case study is an exploration of the clinician's perspective of both online and face-to-face individual and group music therapy sessions, the impact of the program on the student's school and social engagement and other school staff's perspectives of the music therapy programs impact on the student's wellbeing.

Musical Cultures in Schools: Building the capacity of teaching staff to deliver classroom music

Mrs Jen Whalan

Integrate - Education Settings, October 17, 2021, 1:30 PM - 2:30 PM

Biography:

Jen is a recent MRes graduate from Western Sydney University. Originally Nordoff-Robbins trained, she has worked both as a registered music therapist and special educator across health and education settings for 20 years. Jen is currently teaching in a School for Specific Purposes where this research was undertaken.

A collaborative approach to the transfer of knowledge between allied health professionals and educators is a developing area relevant to music therapists working in special education. Some research has shown how collaboration between music therapists and educators can grow an engaging musical culture (Rickson & McFerran 2014, Steele, Crooke & McFerran 2020, Rickson 2012, Robertson 2000), however there is little research about collaboration in a special education setting that is inclusive of support staff. Feedback was gathered from the teaching staff of three classes at a School for Specific Purposes (SSP) in NSW. Within a Participatory Action Research framework, participants collaboratively designed a classroom music program. Data was collected via focus group discussions, weekly online surveys and triangulated with the researcher's reflexive field journal. Thematic Analysis was applied to the data generating four over-arching themes about: listening inside the musical culture of a school; building capacity by accessing the music child; musicking for brain care and removing barriers to success. The research framework developed may be a useful model scaled up across similar settings. A set of 'delivery skills' were identified to be crucial to developing the capacity of the teaching staff to deliver the music program. These skills can be targeted and rehearsed within the developed framework in order to develop a practice of 'delivery without fear' amongst participants. The study could prove useful for pre-service teacher training and in the field of professional development in schools.

Using Music Therapy to Facilitate Equity and Inclusion in a Public School Classroom with Special Needs Students

Ms Ann Petty

Integrate - Education Settings, October 17, 2021, 1:30 PM - 2:30 PM

Biography:

Ann Petty is a Music Therapist with Harris County Department of Education, an educational agency in the Southwest region of the United States. She received an Equivalency in Music Therapy from the University of Kansas and a Bachelor's of Music Education from the University of North Texas.

Music Therapy has been identified as a powerful tool to incorporate social skills by acknowledging individual strengths and using multi-level approaches. This frequently occurs in early childhood and music education classrooms. The challenge for music therapists in one public school district in the United States has been to explore ways to continue goal-based interventions for special needs students who complete the preschool program and transition to grade level classrooms.

This presentation will discuss interventions and strategies that have been implemented in grade level classrooms in an inclusive environment. The focus of music therapy in the classroom is to apply interventions that support academic and communication goals which are part of the special needs student's education plan and promote social strengths within a group. The presentation will identify goals that are included in the education plan of students with autism and visual impairment.

In the inclusive setting, communication is important to promote success within the general education classroom if special needs students are to be a part of the daily routine. Collaboration with teachers and instructional support personnel is needed if positive experiences in the general education classroom are to occur. Examples will be given on how music therapy interventions integrate special education goals with the general education curriculum. This presentation will also discuss challenges of educating instructional support and classroom teachers on the impact of music therapy in promoting social awareness through successful interactions in the school environment.

Utilising improvisation within a community choir setting for cancer patients, carers, family and the bereaved, to increase positive mental health outcomes and strengthen qualities of resilience.

Miss Briana Cowlshaw

Evolve - Music Therapy Methods in Adult Medical Settings, October 17, 2021, 1:30 PM - 2:30 PM

Biography:

Briana is a versatile musician who loves to share her passion for music and creative energy through her work as a choir leader, songwriter, singing and yoga teacher. Briana uses her skills in her music therapy practice, reinforcing her belief in how music can bring clarity, connection and enjoyment in life.

Background: Current research suggests that choir interventions for cancer patients, carers, family and the bereaved are a promising psychosocial support group to enhance mental health and well-being, improve anxiety and build resilience (Warran et al., 2019; Reagon et al., 2016; Fancourt et al., 2016). Despite the literature stating that songwriting, lyric analysis and vocal improvisation are useful and effective tools for psychosocial cancer interventions (Clements-Cortés, 2017), none of the reviewed literature explores the use of improvisation within the group singing model. The presentation will include an outline of the proposed research project and a discussion about the role of a music therapist as choir facilitator.

Aims: This mixed-methods research proposal investigates whether the use of appropriate adaptations to improvisation implemented in a community choir setting for the cancer population could increase positive mental health outcomes and strengthen qualities of resilience, compared to a standard community choir delivery model.

Method: The proposed research project will use a randomised control trial design, with the experimental group participating in a community choir using improvisation interventions and the control group participating in a standard community choir model. Both choirs will be run weekly for 2 hours over 6 months, for cancer patients, carers, family and the bereaved. A mixed-methods longitudinal approach will be adopted to gain an understanding of the long term psychosocial effects of participation in the choirs, with assessments carried out before project delivery, 3 months (during intervention), 6 months (directly after intervention) and 12 months (6 months post-intervention). Two quantitative assessment tools will be used to evaluate changes in levels of anxiety, depression and resilience throughout the research period. Qualitative data will be collected through individual semi-structured interviews and a post-intervention group debrief. Responses from interviews and group discussion will be reviewed using a thematic analysis approach, to allow for new knowledge on participant experiences to emerge.

Results: The hypothesised outcome of the research project is that improvisation in a community choir setting for people affected by cancer will provide an expressive tool for participants to develop higher levels of self-confidence and self-efficacy, enhancing mental health and qualities of resilience. Observing participants' experiences over 12 months will allow for further exploration into the sustained health benefits of the experimental and control groups. If the hypothesis is proven correct, the hope is that improvisation will be utilised more regularly in community choirs as a psychosocial intervention for cancer patients, carers, family and the bereaved.

Integrating the role of music in GIM practice: Participants report sounding their changes

Dr Alison Short

Evolve - Music Therapy Methods in Adult Medical Settings, October 17, 2021, 1:30 PM - 2:30 PM

Music is integral to the music psychotherapy modality of the Bonny Method of Guided Imagery and Music (GIM). However, the way that music resonates and amplifies effects within GIM practice has rarely been systematically studied from the client's perspective. This paper explores client's references to the music during GIM sessions within a larger study related to recovery from cardiothoracic surgery. Six participants (aged 57-72 years) undertook six weekly GIM sessions at two major hospitals, starting 6-12 weeks postoperatively. Audio-recorded sessions were transcribed and analysed within a narrative semiotic qualitative approach. Within the emergent grand theme, "Sounding the changes" the four sub-themes were: 1) Directing the action, 2) Evoking feelings, 3) Voicing together, and 4) Unfolding communication, which are each defined and demonstrated with associated client data. Self-reported responses and relationships to music were seen to be informative about experiences of the patient journey, providing further insights for clinical practice about the individualised role of music within this important therapeutic modality.

“It’s all turned to s***!” ... or has it? Harnessing humour to amplify resilience through song writing.

Mr Oliver O'Reilly

Evolve - Music Therapy Methods in Adult Medical Settings, October 17, 2021, 1:30 PM - 2:30 PM

Biography:

Oli O'Reilly is a senior music therapist, multi-instrumentalist, researcher and casual academic. Oli works in Cancer Services at Concord Hospital in partnership with Dry July Foundation and Noro Music Therapy. Oli is undertaking a PhD in music therapy training at WSU where he also teaches on a sessional basis.

A cancer diagnosis and associated treatment is a confronting experience. Music therapy has been a part of Cancer Services at this large metropolitan hospital for 4 years and contributes to the holistic approach to cancer care, supporting patients to amplify their inner strength as they navigate existential and physical challenges that accompany cancer treatment and recovery (Bojorquez et al., 2020). Preferred music can have a bolstering effect, redirecting negative thoughts (Lane et al., 2019) and enabling coping and wellbeing. Song writing and humour can play an important role in supporting cancer patients, amplifying resilience and enabling adjustment to the challenges faced (Roaldsen et al., 2015). Song writing can also be used to strengthen connections between patients and families separated through hospitalisation (O'Brien, 2005).

This case study follows John's engagement with music therapy in his (inpatient) recovery after major abdominal surgery to treat bowel cancer. The impacts of COVID-19 on John's wellbeing during his admission will be discussed; and the role of music therapy in supporting John through setbacks in his recovery will be shared. Song writing and humour were an important part of John's recovery, John's song will be shared to illustrate his journey with cancer.

Teletherapy: Tools, Tips & Techniques for Music Therapists

Mr Carlin McLellan

Voices - Workshop - Including Live Q&A., October 17, 2021, 1:30 PM - 2:30 PM

Biography:

Carlin McLellan is a Registered Music Therapist and technology consultant. His work focuses on leveraging technology to facilitate engaging and accessible music making for all people. Carlin is the founder and director of Play Anything Music Therapy in Newcastle, Australia.

The Coronavirus pandemic has compelled music therapists across Australia and the world to rapidly adapt their practices to deliver music therapy interventions online, utilising new technologies and approaches.

The Teletherapy approach brings both challenges and opportunities. Tech issues, maintaining client engagement and 'Zoom fatigue' are just some of the obstacles that practitioners are confronted with in this ever-changing landscape. Increased demands placed on practitioners to continually adapt and upskill can lead to stress and burnout.

At the same time, the use of online and digital technology allows for the continuation of important therapeutic work, while presenting exciting opportunities for collaboration, growth and connection for clients and practitioners.

This hands-on workshop will provide inspiration and instruction, exploring specific techniques and tools to assist RMTs to confidently navigate the world of Telehealth. Topics covered include:

- Visual schedules for online sessions.
- A range of free Web apps for collaborative online music making.
- Interventions for specific population groups including ASD, Early Childhood and Mental Health.
- Self-compassion and Zoom fatigue.
- Group reflection and discussion.

Attendees will be provided with step-by-steps instructions and links to resources which they can immediately start using in their clinical practice. By the end of this workshop, attendees will be equipped with the skills and confidence to deliver music therapy online, now and into the future.

Opportunities for group discussion, reflection, collaboration and time for questions will be prioritised in this workshop.

This is Australia... Music therapy down under... during & beyond Covid-19. A panel discussion on articles published within the special edition of the Australian Journal of Music Therapy

Lorna Berry, Vannie Ip-Winfield, Miss Roxanne Mcleod, Dr Jeanette Tamplin, Mrs Allison Fuller, Dr Jennifer Bibb

Evolve - Panel, October 17, 2021, 2:45 PM - 3:45 PM

Moderator: Al lectures into the Masters of Creative Music Therapy at WSU, and is the Guest Editor for the upcoming Special Edition of AJMT.

Co-Moderator: Jennifer is a Research Fellow in the ALIVE National Centre for Mental Health Research Translation at the UoM, and is the current Editor of AJMT.

Since the nationwide lockdown in March 2020, innovation by music therapists in Australia has been evident as evolving thinking on best-practice service delivery has emerged. Within Australia, the vast distances, densely populated cities, and on-again off-again restrictions and border closures pose unique challenges to music therapists in their attempts to continue to provide music therapy programs for the benefit of their participants. The rapid response by Australian music therapists to pivot from mostly face-to-face programs to utilising online and other evolving delivery approaches could be described as inspirational. These changes to music therapy service delivery may in some contexts be seen as a 'band-aid' approach, to be used only during times of lockdown, before returning to previous delivery models post restrictions. In other cases, changes to music therapy service delivery may perhaps be continued into the future, beyond this time, thereby potentially increasing accessibility and choice for Australian music therapy participants.

Based on this time of change in music therapy delivery, the Australian Journal of Music Therapy planned a Special Edition for publication in 2021, highlighting the innovative practices that Australian Music Therapists have developed and adopted during this time. This panel discussion will be moderated by the guest editor and current editor of AJMT and will include selected authors of articles within the Special Edition. These panellists have been invited based on their article focus in order to provide a diversity of experience during the interactive conversation focused towards online music therapy delivery at this time. The title of this presentation is inspired by 1980's Australian Rock Bands GANGgajang (This is Australia) and Men At Work (Down Under), chosen specifically to encourage an Australian focus for this Special Edition and panel presentation, while embracing the multicultural, neurodiverse, interwoven fabric of our Australian communities at this time.

Scrub Choir – ‘We’re all in this together’ Healthcare workers experiences of music therapy in a pandemic

Dr Benjamin Sutu, Dr Emma OBrien

Voices - Panel. October 17, 2021, 2:45 PM - 3:45 PM

Biography:

Dr Sutu is a Rheumatology Registrar/General Medicine Advanced Trainee at the Royal Melbourne Hospital. Dr O'Brien is founder of Music Therapy and Scrub Choir. Both Sutu and O'Brien have presented at major national and international medical and music therapy conferences.

There is a high risk of burnout across healthcare workers (HCW) with increased PTSD, depression and suicide rates and the stressors of the pandemic have exacerbated these conditions here in Australia. (Barello et al., 2020; Dobson et al., 2020). It is vital that HCWs are supported to ensure they can continue to provide optimal care in this chronic stress environment (Gavin et al., 2020). Music ‘activities’ such as choirs have been found to reduce psychological burnout and support well-being for HCWs (Bittman et al., 2004; Chanda & Levitin, 2013). Scrub Choir (SC), a music therapy virtual choir experience and production emerged during the pandemic in 2020 for HCW wellbeing. This panel will discuss the experiences of HCWs impact of participating in SC. The panel members will include a minimum of 5 of the following HCWs: Ana Suto – Infectious Diseases Nurse/COVID-19 contact tracer, Jasper Castillo RN- NUM COVID ward, Dr Mya Cubitt, ED physician, Sarah Mahal- Radiologist, Sonja Baldock RN – ICU nurse, Michelle Lin- Speech Pathologist, A/Professor Denise Heinjus – Executive, Dr Emma O’Brien- Music Therapy.

“SC has been a way of coming together. Feeling part of a community is so important to our state of mind and it keeps us going. A moment out of the madness together is always welcome!” Mya Cubitt ED Physician
“SC is such a joy to be a part of! It allows staff to be creative and also be a part of something bigger that unites us all.” Ana Suto, IP Nurse

The panel members will focus on their personal journeys in the pandemic, their experiences of participating in SC as an individual, and also as champions of their units’ participation, when applicable. We have a diverse pool of panel members for multiple perspectives of SC and also as first responders in the pandemic. The structure will include an overall description of SC aims and then move to panel members initial responses to SC, their personal challenges, and reflections on the participation, (virtual and live). We will aim to find a collective answer to -what does it mean to be part of a broad hospital music therapy project? – Virtually connecting with colleagues, aimed at improving wellbeing through music. The moderator will collate themes from the panel with key milestones, guiding them through the chronology of SC in parallel with the chronology of HCWs experiences of the pandemic at a major COVID-19 hospital.



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