RT01

MUSIC THERAPY WITH FAMILIES; “REFLECTIONS ON THE PARTICULAR BENEFITS FOR CAREGIVERS

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Abstract: Four experienced music therapists will describe different aspects of working with individual children between the ages of 5 and 18 and their carers. They will focus on the role music therapy plays for the carers. The audience will be invited to discuss characteristics and benefits of this type of work.

Description:

Family-centred music therapy has become an established way of working in recent years especially in the UK, Australia and the USA. Recent literature reveals that parents and caregivers play a significant role in music therapy with children with a wide range of difficulties (Edwards, 2011; Kern & Humpal, 2012; Tomlinson et al., 2012). However, there are many countries where music therapy with families is only just beginning. Shifting the therapy from individual or group work to family work leads to reflections on how to meet with parents, and an examination of the parents’ roles and the music therapist’s roles in the treatment process. In the last two International Music Therapy Conferences (Nordic Congress, Jyväskylä 2012 and European Music Therapy Congress, Oslo 2013), Amelia Oldfield and Kirsi Tuomi co-ordinated very successful Symposia on the topic of music therapy with families. The current proposal for a Round Table in Krems 2014 now aims to be more specific, focusing on individual work with older children (aged 5 to 18) and their families, and looking at the specific role of the work with caregivers. Discussion will centre on the following aspects of working with caregivers:

- dual role of the therapist - is one therapist enough - parent consultation - different caregivers, different approaches

The four 15 minute presentations by music therapists from four different countries who specialize in this work, will be partly illustrated with DVD excerpts of music therapy sessions. The aim is to be interactive with the audience. There will be time for questions in the middle of presentations, and a discussion, debate and summing-up session at the end.

References:


Mini biography of presenter: Amelia Oldfield has worked as a music therapist with children and families for over 30 years. She has researched, lectured and written extensively about this area.

Disclosure: No significant relationships.
GOOD, BETTER, BEST: RECOMMENDATIONS ON EVIDENCE-BASED PRACTICE FOR CHILDREN WITH AUTISM SPECTRUM DISORDER

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Abstract: This roundtable will feature renowned experts offering practical information on providing effective music therapy intervention for children with Autism Spectrum Disorder (ASD) and their families. Through dynamic multimedia presentations and an engaging discussion, participants will learn how to best support their clients in achieving social, communication, and everyday life skills.

Description: Autism Spectrum Disorder (ASD) has received much attention from practitioners, researchers, and educators in music therapy worldwide. One of the main reasons is the increase in prevalence rate in all cultures and nations resulting in a need for evidence-based interventions that can improve personal independence and social responsibility of individuals with ASD.

Around the globe, numerous clinical reports illuminate the long-standing tradition of offering music therapy services for individuals with ASD. Moreover, a recent meta-analysis and previous systemic reviews provide evidence that music therapy interventions are effective in improving core skills in this population. Practicing music therapists are required to provide evidence-based music therapy interventions and therefore need to stay abreast with latest research and professional practices to provide the best available service possible.

This roundtable brings together well-regarded music therapy researchers and practitioners who will share their knowledge and experience gained through conducting and applying original research. Through dynamic short presentations (onsite and video), clinical suggestions, and answering questions, participants will learn about:

• the new DSM-V criteria, current prevalence rates, and potential causes
• identified evidence-based practices in ASD and how they relate to music therapy
• outcomes of a recently published meta-analysis targeting young children with ASD
• selected MT assessments tools for individuals with ASD
• theoretical frameworks from both music therapy and related fields implemented in the therapeutic process (e.g., ABA, DIR®/Floortime™ Model, key points of communication and language development, and sensory processing)
• music therapy techniques and evidence-based instructional strategies
• web-based resources such as podcasts, blogs, and apps, and
• insights from music therapists who are parents of children with ASD.

This roundtable will be presented in “Talk Show” style with entertainment elements, while keeping the integrity of presenting high quality research-based information.


**Mini biography of presenter:** Petra Kern, Ph.D., MT-DMtG, MT-BC, MTA owner of *Music Therapy Consulting* is online professor at Marylhurst University and the University of Louisville, Editor of *imagine*, and Past President of WFMT.

**Disclosure:** No significant relationships.
RT03

MUSIC THERAPY WITH DISORDERS OF CONSCIOUSNESS: RESEARCH INNOVATIONS TO GUIDE BEST PRACTICE

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Abstract: Clinicians and researchers experienced in music therapy with children and adults with disorders of consciousness (DOC) will discuss current international developments in research with DOC, including assessment, treatment and methods for evaluation (neurophysiological and behavioural) to make recommendations for best clinical practice.

Description: Although music therapy with disorders of consciousness (DOC) populations has a long history (Boyle & Greer, 1983), evidence for music therapy to address clinical needs with these populations remains sparse and based in expert opinion (Magee, 2005). Without adequate evidence for the effects of music therapy, it is difficult to determine best practice to guide clinicians in music therapy interventions. Measurement issues are central to this topic, as measuring responsiveness, and in particular awareness, in this population is confounded by the complexity of the patient group (Seel et al., 2010) and the mismatch noted between behavioural and neurophysiological measures (Owen et al., 2006; Laureys & Schiff, 2011). This round table will share current research from diverse international perspectives (Argentina, Ireland, UK and USA), reflecting on best practices. We will present findings on a music therapy measure that has been standardized for use with adults with DOC (Magee et al., 2013) and provides a measure for music as a diagnostic tool. Its validation with pediatric DOC populations will also be reported. Current research examining the usefulness of this measure in interdisciplinary care and as compared to other standardized non-music therapy measures will explore its value as an outcome measure (O’Connor & Gray, 2013). Whilst behavioural measures have clinical applicability, neurophysiological measures compliment these and provide greater insights that can support evidence-based music therapy practices. Using EEG and cardio-respiratory measures, recent findings provide more specific evidence for which music therapy methods increase arousal and prime DOC patients for intervention (O’Kelly et al., 2013). These findings support practice grounded in evidence. Lastly, we discuss all of these findings within a neuroscience framework (Lichtensztejn et al., in press; O’Kelly & Magee, 2013a&b) thus bridging the gap between music therapy and neuroscience to enhance the dialogue between these two disciplines.


**Mini biography of presenter:** Wendy Magee PhD is Associate Professor of Music Therapy at Temple University, Philadelphia. She has been a researcher and clinician in neuro-rehabilitation with speciality in DOC for over 20 years.

**Disclosure:** No significant relationships.
COLLABORATION: EMPOWERING THE RESEARCHER & CLINICIAN RELATIONSHIP

J. Rushing¹, L.F. Gooding², O.S. Yinger²
¹Music Therapy, University of Kentucky Healthcare, Lexington/UNITED STATES OF AMERICA,
²School Of Music, University of Kentucky, Lexington, KY/UNITED STATES OF AMERICA

Abstract: Research overwhelmingly supports the benefits of collaboration between researchers and practitioners. Aligning experts in research and practice fosters the flow of sophisticated knowledge into clinical practice. Hosted by a clinician who regularly works with researchers, this session will discuss challenges and benefits supporting a collaborative approach to music therapy research.

Description: The American Music Therapy Association highlights the "integral relationship between music therapy research and clinical practice" in their standards of practice (AMTA, 2010). They define evidence based practice, stating that, "evidence-based music therapy practice integrates the best available research, the music therapists’ expertise, and the needs, values, and preferences of the individual(s) served" (AMTA, 2010). Despite noted challenges, research overwhelmingly concludes that the benefits of collaboration between researchers and practitioners far outweigh the drawbacks (Denis & Lomas, 2003; Jones, et al, 1998; LeGris, et al, 2000). Otera (2013) noted that challenges may stem from clinicians’ need to learn more about evidence-based practice. As clinicians, all moments of our days are devoted to providing the best services possible to our patients and clients. We diligently plan, execute services, and evaluate clinical effectiveness. We read research, give presentations and integrate evidence-based practices. As strategic priorities call us to conduct research, at times we may struggle to fit that in among our clinical tasks or feel unprepared for the undertaking of conducting rigorous research. Researchers are skilled and well-versed in navigating Institutional Review Boards and designing and analyzing outcomes. LeGris and Weir (2000) outlined a successful model for collaboration based on mutual commitment, support, and adaptability. Denis and Lomas (2003) defined collaborative research as, “a deliberate set of interactions and processes designed specifically to bring together those who study societal problems and issues…with those who act on or within those societal problems and issues…” (p. 1). This session will seek to identify barriers clinicians and researchers face, highlighting strategies for collaboration. We will discuss integrating research design with clinical implication, logistic barriers from both sides, the importance of collaboration, the relationship between researcher and clinician, and integrating research results into practice.


Mini biography of presenter: Jessy Rushing is the lead music therapy clinician and internship supervisor at the University of Kentucky HealthCare. Her research interests include music therapy in rehabilitation and with premature infants.

Disclosure: No significant relationships.
RT05

MUSIC, HEALTH AND SOCIAL CHANGE EXPLORED THROUGH AN OPEN-ACCESS MUSIC THERAPY JOURNAL

R. Rolvsjord
The Grieg Academy Music Therapy Research Centre, Uni Health, Uni Research, Bergen, Norway/NORWAY

Abstract: The editors of Voices will share their recent experiences of editing an online open access journal with an inclusive policy and discuss how it aspires to contribute to the growing community of music therapy and its neighbouring fields of knowledge and practices.

Description: The relationship between music and health has many dimensions. Voices: A World Forum for Music Therapy encourages the exploration of these dimensions via interdisciplinary submissions and stresses aspects such as social injustice and cultural context when evaluating the submitted manuscripts. The commitment to open access made by the journal editors is meant to ensure an inclusive policy, building a forum that embraces a wide range of practices from all corners of the globe. The editors of Voices will share their recent experiences of editing such a journal and discuss how it aspires to contribute to the growing community of music therapy and its neighbouring fields of knowledge and practices.

References:

Mini biography of presenter: Rune Rolvsjord, cand. mag., Managing Editor of Voices and Production Editor of Nordic Journal of Music Therapy, two journals published from Grieg Academy Music Therapy Research Centre, Uni Health (GAMUT).

Disclosure: No significant relationships.
RT06

MUSIC THERAPY EDUCATION AND TRAINING FROM EAST TO WEST

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Abstract: Music therapy education and training practices around the world are evolving and developing. This roundtable aims to a) provide an international overview of the scope of current training practices; and b) promote discussion, sharing of perspectives to further expand knowledge and enhance development of cross cultural education/training standards, guidelines.

Description: The profession of Music Therapy has been evolving and developing around the world. In some regions, music therapy practice is well-established and is well-integrated into multidisciplinary programs as a viable and important treatment modality, playing a key role in the comprehensive care of individuals facing a wide range of human biopsychosocial issues and diagnoses. In other areas of the world, this profession is new and is in early stages of development, just beginning to establish roots and presence in traditional healthcare systems. Therefore, formal education and training programs in countries vary in setting, size, type and outcome of training, depending on availability of resources and accepted national health care policies and standards. Factors affecting education and training course availability, course content and course setting, size, type and outcome include:

1. the fundamental cultural values, traditions, pertinent social needs/issues in a particular region;
2. the availability of higher educational resources, such as University systems, receptive to recognizing and supporting new degree programs;
3. the fundamental role of music in each society, as programs are sensitive to/driven by cultural practices, traditions, needs;
4. the varied national requirements for standards in clinical training and registration for healthcare professionals;
5. the availability of resources for graduating students to acquire work, placement, positions in healthcare programs;
6. the availability of trained music therapists in each region to help initiate education and training programs. As the WFMT Education and Training Commission promotes dissemination of knowledge regarding contemporary guidelines for the standards of education, training of music therapists around the world, this Roundtable serves to enhance global exploration by:

a) providing information regarding regional training practices as presented by music therapy educators from diverse continents;
b) providing, establishing a forum for cross cultural discussion among participants in order to further explore/disseminate information regarding core standards, competencies.

Mini biography of presenter: Dr. Lucanne Magill, Seasons Hospice; Faculty, Chennai School of Music Therapy, Chair, Education/Training, WFMT; an editor, Voices. She specializes in oncology and palliative care practice, training, research and intercultural practice.

Disclosure: No significant relationships.
RT06A

WFMT: BUILDING ON THE PAST AND MOVING INTO THE FUTURE

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Abstract: This session is presented by the World Federation of Music Therapy Council and explores the development, history, evolution and current state of the first international music therapy organization. Officers, commissioners and regional liaisons will share how the organization and their work grown and share insights from the organization’s strategic plan.

Description: The World Federation of Music Therapy was founded in 1985 in Genoa, Italy. Key leaders in music therapy from around the world gathered and recognized the need for an international music therapy organization. The profession of music therapy continues to develop, evolve and grow throughout the world. This has involved changing the structure of the organization to model the World Health Organization and create a stronger international representation. The WFMT has worked to recognize and understand the varying needs of music therapists and music therapy organizations around the world. This needs range from countries beginning their first professional organization, professional journal or training program to gaining recognition by their government. Over the past several years, the WFMT has worked to create a variety of resources and add breadth and depth to the website to meet the growing needs of the profession. In the past year, a WFMT task force has taken on the charge of completing the organization’s first strategic plan. Council members will share the key findings from this work and identify the strategic plan for the next 5-10 years for the WFMT. Overall, the roundtable will explore how the past has worked to inform the present state of the organization and how it is also informing the future of WFMT, as it serves as a strong foundation to build upon.

References:

Mini biography of presenter: The WFMT Council consists for 3 officers (president, past president & secretary/treasurer), 8 commissioners (education/training, clinical practice, global crisis, research/ethics, publications, accreditation/certification, public relations, congress organizer), 8 regional liaisons.

Disclosure: The WFMT Council will present this roundtable. We hold no financial interest in the organization or products. While we serve as representatives of the organization, we do work to inform others about the work and benefits of the organization.
RT07

CULTURALLY TRANSFORMED MUSIC THERAPY IN THE PERINATAL & PAEDIATRIC NICU

H. Shoemark
Clinical Sciences, Murdoch Childrens Research Institute, Melbourne/AUSTRALIA

Abstract: Perspectives drawn from diverse cultures will create a comprehensive impression of NICU music therapy training, practice and research around the world. Presenters will highlight challenges of creating and implementing culturally informed practice.

Description: Music therapy in paediatric and perinatal Neonatal Intensive Care Units is rapidly growing around the world. Practice and research models are most established in the United States, but also growing with a handful of studies and reports of clinical work in Israel, Iran, Lithuania, Spain, France, Austria, Sweden, UK, and Singapore. A cultural interest in the potential of music therapy in NICU is evident in acceptability research in Canada, Finland, and Thailand. In discussions with colleagues internationally it is clear that it is difficult to establish Newborn Music Therapy in countries such as Thailand, Taiwan, China, and Japan where music therapy itself is a new profession, or not recognized as a profession. Further challenges are created by the funding structures in hospital where families must pay for clinical services. While music itself is inherently representative of the culture in each country, music therapy in the NICU has largely lacked an active consideration of culture. This paucity of attention to culture may ultimately undermine the investment medical and nursing teams make because the application has little meaning to them. Therefore this roundtable will provide a forum to consider and discuss the issue of culture in the development of practice.

Each speaker will provide a cultural context for their region. Speakers from Singapore, Japan, Korea, Switzerland, France, USA, UK, Colombia and Australia will report from their region on the culture of NICU medicine, current models of music therapy practice in NICUs in their region, issues of culture surrounding service provision, the use of live and recorded music, and successes in developing services. They will share unique aspects of their programs to help participants consider issues for their own practice. These presentations will be used to stimulate active discussion, and allow shared understandings to be established. Participants will share actively in the discussion.


Mini biography of presenter: The panel of presenters represent diverse cultural backgrounds to promote culturally informed development of research and practice.

Disclosure: No significant relationships.
RT08

NEW MUSIC THERAPY ANALYSIS TOOLS FOR VEGETATIVE AND MINIMALLY CONSCIOUS STATE PATIENTS

A. De Serio
Rehabilitation - Music therapy, Music Conservatory, University, Bari (Italy) - Don Orione Association, Bucharest (Roumania), BARI/ITALY

Abstract: This research intends to compare the outcome of vegetative (VS) (8) and minimally conscious state (MCS) (7) patients. The Author points out the efficacy of the PEMI (Patient-Environment-Music Index) and SOMPAT (patient’s Somatic Pattern) she has set up to identify the patient’s behavioural evolution within an Integrated Music therapy Plan (IMPVMCS).

Description: MATERIALS/METHODS. Patient's clinical/functional assessments: DRS, GCS; neuroendocrine/immunobiological assessments (haematic assay of the osteopontin), imaging diagnostics. Integrated Music therapy Plan (IMPVMCS) steps: Patient’s Sonorous-Musical Anamnesis. Production of Bodilly-Environmental-Rhythical-Sonorous-Vocal-Energy (BERSVE) by Sonorous-Musical Instruments (SMI), SMI made by the Author with savage and foods (Edible SMI: ESMI), voice, canto. Patient’s Somatic/Graphic Pattern (SOMPAT): analysis of his neuropsychophysical feedback, eye, mouth, upper/lower limbs motility, muscular tone, perspiration. Physiological parameters monitoring, before, during, after BERSVE production: Cardiac Frequency, Plasmatic Oxygen Saturation, Respiration Acts, Blood Pressure, fNMR. Patient-Environment-Music-Index (PEMI) (time $t_0$/$t_n$) to monitor his behaviour evolution. The PEMI includes two Dimensional Categories (OME-MMp) with the sub-units Oneself (O); Man (M); Environment (E); Music listening (M_L); Music made by the musictherapist/patient (Mp). The environment includes the aquatic, domestic, urban, rural, natural, forest sub-units, and further environments. The Author sets up a Relation Evaluation Scale (RES), with five behaviour systems: Closing (C), Exploration (E), Expression (X), Interaction (Y), Integration (W), (CEXYW), that are valued in connection with the musical parameters Intensity, Duration, Rhythm. RES test score: 0 - 100, gap of 20, in order to set up the patient’s Music therapeutic Advancement Index. RESULTS-CONCLUSIONS. The patients have showed a progressive psychomotor recovery and a resumption of communicative skills. It’s worth pointing out the comitial crises in five MCS patients: these fits are likely to have caused a superficiality of the coma and therefore a recovery joined in a fire of the reticular formation (this occurrence is the same as in relation to the generalized convulsive fits). The IMPVMCS gives rise to the patient’s psycho-physical activation feedback that PEMI and SOMPAT show by the fNMR in relation to the immunological and neuroendocrine-vegetative area too in order to make superficial the consciousness states and to promote the recovery.


Disclosure: No significant relationships.
ROUND TABLE: MUSIC THERAPY IN CORRECTIONAL SETTINGS.

L. Hakvoort¹, C. Gold², A. Crimmins³, M.J. Silverman⁴, H. Leith⁵, S.J. Compton Dickinson⁶, L. Tuastad⁷

¹Music Therapy, ArtEZ School of Music, Enschede/NETHERLANDS, ²Gamut, Uni Health, Uni Research, Bergen/NORWAY, ³College Of Fine Arts, Illinois State University, /UNITED STATES OF AMERICA, ⁴Music Therapy, University of Minnesota, Minneapolis/UNITED STATES OF AMERICA, ⁵Anglia Ruskin University, /UNITED KINGDOM, ⁶, , Flat /UNITED KINGDOM, ⁷Dept. Of Music, Grieg Academy, University of Bergen, /NORWAY

Abstract: This round table is the closure of papers presented on music therapy in correctional settings. It will address issues about how and where to focus future research to support the possible effectiveness of music therapy in the field of criminology, whether it is in forensic psychiatry, prisons, rehabilitation or prevention.

Description: Offenders are often suffering from mental problems, whether psychiatric, neurologic or intellectual. Most often they are imprisoned and only few are provided with treatment. Even a smaller number receive music therapy as part of their treatment. Yet the interest in the area of music therapy in correctional settings seems to be increasing (as indicated by a growing number of publications). One of the main challenges in this field is that the variety of client characteristics are huge. The only common characteristic is that these people have committed an offense. There are differences in age, psychiatric problems, intelligence, cultural background, etcetera. The music therapy treatments offered show major varieties in methods and music applied. Sometimes it involves listening to music, sometimes improvising, sometimes training of specific (musical) skills. Furthermore, the focus of research is also wide. In this round table we will briefly present a number of clinical researches in music therapy, its results and its limitations. Stella Compton Dickinson (manualized treatment in forensic psychiatry), Andrea Crimmins (music therapy sessions in correctional settings), Christian Gold (treatment of prisoners in Norway and China), Laurien Hakvoort (forensic psychiatry in NL), Helen Leith (resettlement of women prisoners), Michael Silverman (CBT/educational programs) and Lars Tuastad (rock band existing of ex-inmates) will each summarize the most important findings of their (PhD-)research on music therapy in correctional settings. This will be followed by a discussion between audience and the presenters. Laurien and Christian will ask each member of the round table as well as the audience to address issues about how and where to focus future research to support the possible effectiveness of music therapy in the field of criminology, whether it is in forensic psychiatry, prisons, rehabilitation or prevention.


Mini biography of presenter:

Disclosure: No significant relationships.
RT10

SHARING GOOD PRACTICE IN RWANDA AND BEYOND: THE ROLE OF DIGITAL MEDIA

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Abstract: This round table discussion appraises Music as Therapy International’s innovative training DVD created to support Rwandan care staff using music in their work. We will then explore the cross-cultural context of the work and its reception by delegates, as well as use of multimedia.

Description: In 2010 music therapists Caroline Anderson and Nicky Haire ran a skill-sharing project with local care staff in rural south-west Rwanda, with further support in subsequent visits in 2011 and 2013, through Music as Therapy International. This UK charity specialises in making some of the benefits of music therapy available in places where it is not an established form of intervention, largely through skill-sharing with local staff. They focus on enabling and empowering staff sufficiently to run their own music programmes long term, even to share their skills with other local staff. In keeping with the sustainable ethos of the charity and the vision of project founder, Helen Leith, a DVD has been created from video footage of the Rwandans’ work to act as a training aid they can use to share their skills with others, highlight good practice in the field of disability and showcase their work. Using digital media was an innovation devised in response to a number of factors; limited infrastructure and prohibitive travel costs within Rwanda preventing regular peer supervision and support, especially for those in remote locations, and low literacy levels. Information technology is used increasingly in the developing world for these reasons (Sifa 2007). There is a real need to promote and expand new approaches to disability (Karangwa 2010: 272), and societal stigma around disability affects not only disabled people but also their families and staff in care settings. In line with the ethos of development through partnership and open dialogue integral to Music as Therapy International’s working practices, we will consider the DVD’s effectiveness as a training tool in the Rwandan context, how the UK practice of music therapy (and film-making) has been translated to a different cultural context and seek to learn from the creative use of different forms of media worldwide.


Mini biography of presenter: Caroline qualified as a music therapist in 2009 and works primarily in adult and child learning disability. She is doing a PhD in intercultural music therapy at Anglia Ruskin University

Disclosure: No significant relationships.
RT11

DIVERSITY IN EDUCATION: MUSIC THERAPY TRAINING IN VARIOUS MODALITIES

A. Clements-Cortes¹, G.A. Behrens², P. Kern³, M. Mercadal-Brotons⁴, D. Register⁵, T. Stegemann⁶
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Abstract: The exploration of trends and past, current and future issues facing professors training and supervising music therapy students in their coursework, clinical experiences, and theses preparations will be presented. Open dialogue/discussion with attendees will follow. This presentation will be of interest to educators, researchers, students, and supervisors.

Description: The panel of speakers will discuss the global trends and issues facing professors training and supervising music therapists in their coursework, clinical experiences, and theses preparation. As technological advancements enter higher education, many music therapy professors are finding themselves needing to learn virtual classroom teaching platforms; software for grading or detecting plagiarism; or how to develop online, distance learning classes. With a rise in students dealing with psychological disorders and learning disabilities, professors also are faced with issues related to student advising. In addition, students are increasingly seeking out advanced degrees in music therapy, as more countries require a Master’s degree to enter the profession. In some regions this need is tied to government regulation and/or licensure within the music therapy profession. Although the need for Master’s programs continues to grow across the world, there has not been an upsurge in developing additional higher level training programs and/or hiring full-time faculty to ensure program delivery, coordination, and success. Nor has there been training or discussions about how to identify students at risk, support those who are emotionally stable, and counsel out those who would not benefit clients. The expanding international opportunities to study abroad or complete clinical placements and internships in other countries highlights the need to emphasize the importance of culturally centered, multi-cultural music therapy approaches within coursework; inclusion of cultural diversity concepts across coursework, however, has only just begun. Finally, the rise in specialty training programs, such as Neurologic Music Therapy and Guided Imagery and Music, are globally increasing and present other avenues for music therapists seeking advanced training. After a presentation of the issues, panelists will open the floor for an open dialogue and discussion with attendees. This presentation will be of interest to current and future educators, researchers, students, and clinical music therapy supervisors.


Mini biography of presenter: Amy Clements-Cortes, PhD, MT-BC, MTA, FAMI, Assistant Professor, Music and Health Research Collaboratory, University of Toronto; Instructor & Supervisor, Wilfrid Laurier University; Senior Music Therapist/Practice Advisor, Baycrest, Toronto; Past-President CAMT; WFMT Clinical Commissioner.

Disclosure: No significant relationships.
RT12

THE ECONOMICS OF THERAPY - CLIENTS, COLLEAGUES, CASH AND COMPETITION

D. Thomas
- Musicatwork/Sing & Grow UK, Usk/UNITED KINGDOM

Abstract: "Without funding we can offer nothing" This roundtable features an international panel of music therapists exploring what happens when music therapy and business collide. Can 21st century music therapy care for clients, colleagues, cash and competitors? Thought-provoking presentations will connect participants with approaches that meet culturally diverse practices and challenges.

Description: We have little control over the financial health of government budgets; however, we can be proactive in controlling the financial health of our own businesses. Music therapists have distinct skills including attunement, improvisation, and listening that are learnt for and honed in the clinical space. Can we transfer and apply these core therapeutic skills to develop successful music therapy businesses? WFMT statistics (2012) identified 14,623 music therapists worldwide. Many of these music therapists are funded directly or indirectly by Governments. For this reason music therapists predominately work in the not-for-profit, statutory or charitable sectors. In the current economic climate with GDP still falling in many countries, relying on government-funded positions may not be an option anymore. There is a clear need to build business skills and resilience in our profession alongside our culturally bio-diverse practices and ecological approaches. Research (Ledger 2010) found that music therapists were uncertain about gaining support and securing funding. Our approach with commissioners may include consultative services, but what do managers and commissioners need to know about music therapy so we can effectively engage, communicate and build relationships with those who fund us? Is music therapy both an evidence-based practice and a product? Acknowledging this brings ethical dilemmas into the open. Can we justify earning our living from people who need help? Can we market and advertise our services responsibly and reliably? Should music therapy students be taught basic strategies for business development and reflect on their own qualities as potential entrepreneurs? Working within a “for-profit” business model makes some people uncomfortable but perhaps the time has come to question why. Roundtable attendance includes the following learning outcomes:

• What commissioners want and how to build relationships with them
• Ethical issues within a “for-profit” music therapy business
• How music therapy skills transfer to business


Mini biography of presenter: Daniel Thomas, BA(Hons), PGDip(MT), is Director of Chroma (wearechroma.com). He has many years’ experience as a clinician, business owner and entrepreneur in the industry.

Disclosure: No significant relationships.
RT13

PLAY IT AGAIN! SYMPOSIUM ON MUSICAL COMPOSITION PROCESSES IN MUSIC THERAPY

S. Metzner¹, F. Baker², M.V.D. Nahmer³, H. Short⁴, R. Koen⁵
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²Melbourne Conservatorium Of Music, The University of Melbourne, Parkville Melbourne/AUSTRALIA,
³Leopold-mozart-zentrum, Universität Augsburg, Augsburg/GERMANY, ⁴Arts Therapies, The John Howard Centre, Secure Hospital (NHS), London/UNITED KINGDOM, ⁵Dito, works independently, Yeniköy/Istanbul/TURKEY

Abstract: In composition experiences within music therapy client and therapist create songs, instrumental pieces, or any kind of musical product. The symposium focusses on musical strategies clients are using and about the psychological as well as interactional processes clinical material from different fields of practice and on the clinical benefits.

Description: Composition experiences within music therapy either solely musically or in combination with lyrics help the client to develop skills in creative problem solving and the ability to communicate and to document inner experiences. According to the treatment concept, to the psychophysical state of the client and to the therapeutic goals the therapist is more or less actively involved and assists the client to find and to combine the musical elements in order to create instrumental pieces, songs, raps or any kind of musical product. Clinical experiences in song writing or in music-imaginative pain treatment (entertainment) show a surprising expertise of clients, who are non-musicians. In order to understand more about the musical strategies clients are using and about the psychological as well as interactional processes clinical material from different fields of practice and research results are brought together by an internationally compiled panel of experts. Dr. Felicity Baker (Australia) focusses on the role of music in the therapeutic songwriting process. Peter Michael von der Nahmer M.A. (Germany/USA), who is a composer and music therapist, presents how patients find and develop musical form, context and logic in their compositions. Helen Short M.A. (UK) describes work with young offenders, focusing on the way in which the client's music in original and improvised Rap can be shaped by the therapist to provide a holding and containing function whilst retaining the stylistic elements of the genre. Renan Koen M.A. (Turkey) presents her music therapeutic approach with compositions on biographical narratives of clients and Dr. Susanne Metzner presents the results of a qualitative study on composition processes with patients suffering from chronic pain.

References: References will be provided at the symposium


Disclosure: No significant relationships.
MUSIC AND THE EXPRESSION OF VIOLENCE IN SCHOOLS

A. Wöllf, K. Skewes Mcferran, P. Derrington
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Abstract: Three music therapists from different countries will describe their work with teenagers and reflect on how that the relationship between music and violence is addressed. We will challenge the assumption that music is always connected to positive growth and explore ‘violence prevention’ as a new area of practice in schools.

Description: The relationship between music and the expression of violence are complex and represent a challenge for professional music therapy approaches in schools. Music therapists often utilize the relationship between music and emotions but it is rare to see discussion focused on the dark side of this relationship. However, the music psychology literature depicts a connection between ‘problem’ music and a vulnerability to mental health problems (North & Hargreaves, 2006), and many authors describe how young people can use particular types of music for priming antisocial behaviours, including violence (Baker & Bor, 2008). The current literature shows some new insights on both issues ((McFerran, Garrido, & Saarikallio, in-press). As music therapists, it is critical that we have a nuanced understanding of the relationship between youth, music and antisocial behaviours, particularly when this is linked to violence. In this roundtable we will explore ‘violence prevention’ as a new area of music therapy practice in schools by comparing innovative programs in three different countries. We will explore how the different cultural influences in each context have shaped our approaches into a continuum of preventative practices. These range from developing skills to handle conflict (Nöcker-Ribaupierre & Wöllf, 2010), to increasing consciousness about the ways music influences (and sometimes primes) antisocial behavior (McFerran, 2011), to the use of music with violent youth to reconnect with positive self-identity (Derrington, 2012). We will share case examples from group and individual work that illustrate how both the positive and negative affordances of music can be harnessed by music therapists to reduce the level of violence in youth culture.


Mini biography of presenter: Andreas Wöllf is Head of the Music Therapy Training at Freies-Musikzentrum Munich, Germany. He is co-author of 'Music to counter violence: A preventative approach for working with adolescents in schools'.

Disclosure: No significant relationships.
RT15

SPOTLIGHT SESSION: MUSIC THERAPY AND MUSIC MEDICINE IN THE TREATMENT OF PAIN

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Abstract: The treatment of pain is an important field of music medicine and music therapy. Music Medicine interventions focus on the pain-reducing effect of music-listening interventions on patients with acute and chronic pain, whereas Music Therapy encompasses active therapy (i.e. music making) for patients with recurrent or chronic pain.

Description: This spotlight session comprises four papers. Two papers give attention to the application of Music Medicine and Music Therapy interventions in the treatment of pain. · Aspects of Music Medicine in Pain Medicine (Ralph Spintge) · Music Therapy as a Foundation for Pain Interventions: From the Hospital to Clinic Setting (Joanne Loewy) Furthermore, two papers discuss potential mechanism underlying the beneficial effects and summarize the current evidence from experimental studies of Music Medicine and Music Therapy interventions in the treatment of pain. · Emotional Foundations of Music as a Non-Pharmacological Pain Management Tool in Modern Medicine (Günther Bernatzky) · Evidence for Music Medicine and Music Therapy interventions from Experimental Studies (Julian Koenig)

References:

Mini biography of presenter:

Disclosure: No significant relationships.
INTERNATIONAL PERSPECTIVES ON MULTICULTURAL PREPARATION OF MUSIC THERAPY STUDENTS

L. Irvin, J. Barcus
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Abstract: In the modern age of travel and technology, cultural diversity is present in varying degrees all over the world. An international panel of music therapy students will lead a discussion regarding their experiences of issues in education and training in preparation for practice in culturally diverse societies.

Description: This student session will focus on the issues students face when preparing for professional music therapy practice in culturally diverse societies. An international panel of students (two students from the US, one from Indonesia, one from the UK, and one from Estonia) will provide a brief overview of the dimensions of cultural diversity (e.g. ethnicity, religion, gender identity, etc.) and how these cultural aspects may influence music therapy education and practice. Panelists will share their personal experiences and how these experiences have helped them develop as music therapists. They will then compare and contrast the issues they have encountered, and consider how these experiences differ among students studying in their native country and those studying abroad. Through these comparisons, the panel will highlight some issues that may be common among all students and present some issues that may be unique to specific situations. These issues might include how one’s own culture influences how one responds to others; the difficulty of overcoming language barriers; and understanding how body language, gestures, and demeanor can be interpreted differently across different cultures. The presenters will engage session participants in sharing their own experiences with cultural diversity in their music therapy education, and encourage them to reflect on what challenges they may face and how they might respond to these challenges in their music therapy education as they prepare to work in culturally diverse societies.


Mini biography of presenter: Lisa is in her fifth year of undergraduate study at Indiana University-Purdue University, Fort Wayne in Indiana, USA. She is studying music therapy, music education, and psychology.

Disclosure: No significant relationships.
ENVISIONING A GLOBAL EQUIVALENCY CERTIFICATE FOR MUSIC THERAPISTS: TRAINING, QUALIFICATIONS, CLINICAL PRACTICE

D. Register
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Abstract: The vision statement for the commission on Accreditation & Certification “envisions a common set of ideals and principles, which provide a framework for accreditation, and certification of music therapy practice worldwide.” This roundtable invites participants to discuss the feasibility of professional certificate that identifies trained music therapists worldwide.

Description: The continued globalization of music therapy and the mobility of professional music therapists outside their home country and/or the country where they received training, there is an increased interest in creating a mechanism for recognizing a trained, professional music therapist according to a specified set of global standards. This session will provide a forum for music therapists from varied backgrounds and nationalities to discuss core principles of music therapy training and clinical practice that unite us as a profession regardless of training and location of practice. This session will also inform the work of the Commission on Accreditation and Certification as they prepare a proposal to establishing a World Federation of Music Therapy (WFMT) Global Equivalency Certificate. As the awareness of music therapy as a profession and viable allied health resource grows, the questions and desire to understand what comprises a qualified music therapist increases. The WFMT has a dedicated Commission to explore, discuss and provide information to countries around the world about various types of accreditation and professional recognition. To that end, this Commission has the stated goals of “assisting and supporting member countries in developing their own music therapy accreditations/licensing system.” The proposed agenda for this roundtable session would include a 30-minute overview of current professional recognition across the various WFMT regions by panelists from each region followed by a 5-10 minute update from the Chair of Accreditation and Certification regarding the current state of the commission and data collected from member countries. The remaining 45 minutes of the session will be used to discuss and respond to the current recognition standards in various nations and to discuss a proposal of “Principles of Music Therapy” applicable to all nations and proposed standards and title for a Global Equivalency Certificate for Music Therapists.

References:

Mini biography of presenter: Dena Register teaches at the University of Kansas and is the Regulatory Affairs Advisor for CBMT, USA. She consults with Mahidol University, music therapy program in Bangkok, Thailand.

Disclosure: No significant relationships.
RT18

THE COLOR OF US: MUSIC THERAPY FOR CHILDREN AND FAMILIES IN EUROPE

P. Kern¹, S. Lindahl Jacobsen², K. Tuomi³, E. Georgiadi⁴, K. Stachyra⁵, C. Flower⁶
¹Imagine.magazine, de la vista publisher, Santa Barbara/UNITED STATES OF AMERICA, ²Head Of Music Therapy Program., Aalborg University, /DENMARK, ³, /FINLAND, ⁴, /GREECE, ⁵, Maria Curie-Skłodowska University, Lublin/POLAND, ⁶Music Therapy, University of Music and Performing Arts,/AUSTRIA

Abstract: This roundtable brings together music therapists from Denmark, Finland, Greece, Poland, UK, and Austria to report about music therapy education, research, and practices with young children and their families. Learn about demographics, cultural values, intervention settings, effective strategies, and common approaches of early childhood music therapy around Europe.

Description: The color of us series started at the 12th World Congress of Music Therapy in Buenos Aires, Argentina. Since then, colleagues from Argentina, Australia, Brazil, Canada, Colombia, Kingdom of Bahrain, New Zealand, South Africa, Thailand, USA, Korea, Japan, China, Taiwan, and Singapore shared information about music therapy education, research, and practices related to young children and their families in the countries where they reside.

This roundtable features colleagues from Denmark, Finland, Greece, Poland, UK, and Austria. Presenters will highlight cultural diversities, trends and perspectives of providing music therapy services for young children and their families in Europe. Participants will learn about specific settings and applications as well as service delivery models in music therapy of each country. Background information related to federal regulations, theories and/or educational and cultural influences will be discussed. Presenters will introduce common music therapy approaches applied in their countries and give an example from their clinical practice. A snapshot about each country and an overview of prominent research related to early childhood music therapy will be presented, too.

In the interactive discussion that follows, presenters will explore two questions:
1. What would you like to see happen in the future?
2. How can we increase international collaborations to address cultural diversities and practices?

This presentation will include multimedia and also engage the participants in a children’s song/musical activity pertinent of each country.


Mini biography of presenter: Petra Kern, Ph.D., MT-DMtG, MT-BC, MTA owner of Music Therapy Consulting is online professor at Marylhurst University and the University of Louisville, Editor of imagine, and Past President of WFMT.

Disclosure: No significant relationships.
THE ART OF SCIENTIFIC WRITING: PREPARING MANUSCRIPTS AND SURVIVING PEER REVIEW

C. Gold1, B. Abrams2, C. Elefant3, S. Gilbertson4, J. Kim5, S. Wennström6
1Gamut, Uni Health, Uni Research, Bergen/NORWAY, 2John J. Cali School Of Music, Montclair State University, Montclair/UNITED STATES OF AMERICA, 3University of Haifa, Haifa/ISRAEL, 4University of Bergen, Bergen/NORWAY, 5Department Of Arts Therapy, Jeonju University, Jeonju/KOREA, 6Taylor & Francis, Stockholm/SWEDEN

Abstract: Editors of a music therapy journal will share their experiences with overseeing the review process of submitted manuscripts, inviting authors, reviewers, and other editors to discuss. What is peer review, why is it done, and how does it work? Presenters will provide a global and methodologically pluralistic perspective.

Description: Editors of the Nordic Journal of Music Therapy (NJMT) will present their experiences with overseeing the peer review process of submitted manuscripts. Authors, reviewers, and editors of other journals will be invited to discuss it. What is the peer review process, why is it done, and how does it work? What are the most common traps that lead to rejection of manuscripts? What can authors do to improve their chances of getting their manuscript accepted? What can reviewers and authors do to make the review process a smooth, successful, meaningful, and maybe even pleasurable experience? What do authors who submit their manuscripts expect from journal editors and reviewers? Due to the diversity in the editorial team of NJMT, presenters are able to provide a global as well as a methodologically diverse perspective. Many of them also have experience with other journals. Issues discussed will therefore be relevant for other journals as well.


Mini biography of presenter: Christian Gold, PhD, Principal Researcher, Uni Research, Bergen, Norway; Adjunct Professor, University of Bergen; Honorary Professor, Aalborg University, Denmark; Editor-in-Chief, NJMT; Associate Editor, Cochrane Developmental, Psychosocial and Learning Problems Group.

Disclosure: The authors are editors of the Nordic Journal of Music Therapy.
RT21

MUSIC THERAPY, ALTERED STATES AND IMAGERY

J. Fachner¹, D. Grocke²
¹Department Of Music And Performing Arts, Anglia Ruskin University, Cambridge/UNITED KINGDOM, ²Melbourne Conservatorium Of Music, University of Melbourne, Victoria/AUSTRALIA

Abstract: Music functions to alter states of consciousness (ASC) according to cultural beliefs and intentions an individual might possess with relation to inducing ASC. Music and related imagery occurring in ASC contexts have been used for therapeutic purposes. Here we want to discuss the interdependencies of imagery, music and ASC.

Description: Musical imagery research investigates imagination of intervals, melodies and other musical elements in order to compare them to the listening process. Here we are interested how evoked and guided imagery in connection to music and ASC is processed. Listening to music can completely absorb people, cutting off other sensory input, but absorption skills seem to be linked to music preference, imagery, hypnotizability and intensity of emotions evoked. The Bonny Method of Guided Imagery and Music (GIM) is a specialized one-to-one form of music imagery in which the client describes images that occur spontaneously while listening to music in an ASC. Imagery is diverse including visual, auditory, somatic, direct memories, involuntary and unbidden imagery, images of significant people, places and events from the person’s history. A typical GIM session comprises an initial discussion of the client’s concerns, and a focus for the music and imagery experience. The therapist provides a relaxation induction for the client who reclines with eyes closed. The therapist chooses a pre-determined music program, or spontaneously chooses music to match the client’s imagery. As the music plays the client describes any imagery, feeling, or thoughts. We will discuss process- and brain related interdependencies of imagery, music and ASC in therapy. One important topic is: How to distinguish between ASC and relaxation? A recent inquiry on out-of-body experiences has shown that such ASC occur more often in immobility, when lying down supine or sitting when the focus of attention can turn inward, and more afferent information is processed. To what degree deep relaxation can be considered an ASC and a precondition for imagery evocation? What is understood as an induction of ASC in a GIM setting and how important are they for the imagery in pivotal moments?


Mini biography of presenter: Jörg Fachner, Professor of Music Health and the Brain at Anglia Ruskin University in Cambridge, UK; Co-editor of Music and Altered States (2006) and Music Therapy and Addictions (2010).

Disclosure: No significant relationships.
WFMT ASD EXPLORING THE FUTURE: STUDENT PERSPECTIVES ON GLOBALIZATION OF MUSIC THERAPY

J. Spivey
- - , Fort Worth, TX/UNITED STATES OF AMERICA

Abstract: The threefold purpose of this roundtable is (a) to learn about the WFMT Assembly of Student Delegates (ASD) and its goals, projects, and opportunities; (b) to discover regional music therapy student concerns, achievements, and developments; and (c) to investigate student perspectives on the globalization of music therapy.

Description: Nurturing a new generation of music therapists is critical to the healthy development of the profession. Student organizations provide opportunities for future professionals to hone their skills and to prepare to serve local, national, and regional organizations before they transition into their vocational roles. Early involvement can initiate and enhance professional connections, lifelong networking, and collaboration in an increasingly globalized field. Brief History of the WFMT ASD The World Federation of Music Therapy Assembly of Student Delegates (WFMT ASD) was established in 2011 under the guidance of Dr. Petra Kern, WFMT President, and Ms. Rose Fienman, WFMT Executive Assistant. Since its inception, the WFMT ASD has aimed to respond to student interests, to provide informative resources, and to offer collaborative opportunities. The purpose of the ASD is (a) to enhance students’ knowledge of the profession; (b) to provide a forum for international student activities; (c) to facilitate the sharing of ideas, thoughts, and opinions; and (d) to assist in preparing responsible, politically aware, and skillful leadership of the WFMT. Regional Student Concerns While the music therapy profession is experiencing growth around the globe, each WFMT region encounters unique developments and challenges in this process. ASD representatives synthesize information from student colleagues within their regions, helping to create a cohesive picture of critical music therapy student concerns, achievements, and developments. Broadening Perspectives As students progress through their music therapy training, they seek opportunities to become connected to their peers and to the profession at large. Interest in global developments and international music therapy work is a growing trend among students. By fostering connections, developing resources, and engaging in dialogue with these student contacts, the ASD invests in the future of the music therapy profession.


Mini biography of presenter: Jen Spivey, MT-BC, serves as the 2011-2014 WFMT Executive Assistant and oversees the WFMT Assembly of Student Delegates. She has also served as the WFMT Secretary/Treasurer since 2013.

Disclosure: No significant relationships.
RT23

WORLD-WIDE PERSPECTIVES ON IMPROVISATIONAL MUSIC THERAPY FROM THE TIME-A PROJECT.

G.A. Thompson¹, T. Gottfried², M. Geretsegger³, A. Oldfield⁴, F.M. Suvini⁵, G.S. Gattino⁶, C. Elefant⁷, J.A. Carpenter⁵, J. Kim⁵, C. Gold⁸

¹Melbourne Conservatory Of Music, The University of Melbourne, Melbourne/AUSTRALIA, ²Music Therapy, Ben-Gurion University, /ISRAEL, ³Department Of Applied Psychology: Health, Development, Enhancement And Intervention, University of Vienna, Faculty of Psychology, Vienna/AUSTRIA, ⁴Music, Anglia Ruskin University, Fulbourn, Cambridge/UNITED KINGDOM, ⁵, University of Florence, /ITALY, ⁶, Associação Mantenedora Pandorga, /BRAZIL, ⁷, University of Haifa, /ISRAEL, ⁸The Rebecca Center For Music Therapy, Molloy College, New York /UNITED STATES OF AMERICA, ⁹Department Of Arts Therapy, Jeonju University, Jeonju/KOREA, ¹⁰Gamut, Uni Health, Uni Research, Bergen/NORWAY

Abstract: TIME-A is an international collaboration investigating the effectiveness of improvisational music therapy (IMT) for children with ASD. A “consensus model” for IMT has been developed by drawing on the world-wide perspectives of the collaborators. Presenters will highlight an aspect of working improvisationally in their local context with children with ASD.

Description: Improvisational music therapy methods have been viewed as a valuable way of working with children with autism spectrum disorder (ASD) since the pioneering efforts of Alvin and Nordoff and Robbins (Alvin, 1978; Nordoff & Robbins, 1977). The TIME-A project is a unique international collaboration targeted at investigating the effectiveness of improvisational music therapy (IMT) (Geretsegger, Holck, & Gold, 2012; Wigram, 2004) for children with autism spectrum disorder (ASD). Within this project, an international “consensus model” for IMT has been developed by drawing on the world-wide perspectives of the international collaborators, and therefore this round table presentation addresses the conference theme of “cultural diversity”. Following an introduction to the project, clinicians from 4 continents around the world will present examples of clinical work highlighting an aspect of working improvisationally in their local context. The overarching principles of the “consensus model” developed within this project will be explored across the presentations, particularly those aspects of IMT that are categorized as unique, essential and acceptable within the model. Clinical examples will focus on how IMT is adapted to different contexts and why IMT is useful with children with ASD (Oldfield, 2006). In particular, the clinical examples will examine the range of characteristics of the children in the study, including those who are: high functioning and verbal; low functioning and non-verbal; younger (4 years old); older (7 years old); and receiving IMT in natural settings such as the home (Thompson, 2012). The global perspectives provided in this round table provide an opportunity for a round table discussion that will help to explore and deepen our professional understanding of an important music therapy method within the field of ASD (Gold, 2011).


Mini biography of presenter: Presenters include clinicians and researchers from 4 different continents who are collaborating in the TIME-A research project, led by Principal Researcher Prof Christian Gold, Uni Research, Bergen, Norway.
INTERNATIONAL PERSPECTIVES ON COLLABORATIVE MUSIC THERAPY RESEARCH

A.L. Heiderscheit¹, A.E. Short², L. Chlan³
¹Center For Spirituality And Healing, University of Minnesota Center for Spirituality and Healing, Minneapolis/UNITED STATES OF AMERICA, ²Institute Of Health Innovation, University of South Wales, Sydney/AUSTRALIA, ³School Of Nursing, Ohio State University, Columbus/UNITED STATES OF AMERICA

Abstract: This session explores the benefits, challenges and impact of collaborative research. International examples will illustrate how a collaborative approach to research further advances research and consequently the music therapy profession. International researchers will review how they have developed and fostered interprofessional relationships in the context of collaborative research.

Description: Funding agencies recognize the value to interdisciplinary and collaborative research in advancing and accelerating scientific discovery. They understand that important research ideas often transcend the scope of a single discipline. These agencies also understand that this interdisciplinary approach to research fosters innovative discoveries. As a result they are often more likely to fund these proposals due to the outcomes this research approach can achieve. In order to compete in this competitive research funding market, it is imperative to be able to understand the benefits, challenges and impact of conducting collaborative research. A panel of international researchers will address the issue of collaborative and interdisciplinary research. Using case examples from their experience and applying a framework of relevant questions, they will share the lessons they have learned in developing and conducting collaborative research. This will include 1) understanding the various roles and disciplines, 2) identifying potential collaborators, 3) outlining the multidisciplinary configurations utilized to effectively conduct their research, 4) respecting areas of expertise, and communicating with an interprofessional team, and 5) identifying the challenges implicit in this research approach and strategies to address these issues. Collectively, the panel will reflect on and discuss the benefits and high impact nature of this research and its value to the music therapy profession. Workshop attendees will be actively engaged in this presentation.


Mini biography of presenter: Annie Heiderscheit, Assistant Professor at Augsburg College, Alison Short on the faculty at University of South Wales, Linda Chlan distinguished professor of symptom management, Ohio State, Wendy Magee associate professor Temple University.

Disclosure: No significant relationships.
RT25

KOREAN TRADITIONAL MUSIC THERAPY

C. Hyewon, Y. Yeo, S. Kim, S. Lee, H. Jung, S. Lee
Graduate School Of Traditional Korean Music Education, Chung-Ang University, Anseong-Si/KOREA

Abstract: I will present power of Korean music as a therapeutic ingredients, and collaborate with my 5 colleagues at Graduate School of Music therapy in Chung-Ang University about clinical changes in their music therapy sessions including Sing a Korean song, and experience Korean Tradition Drums(Sogo and Jango).

Description: I will present about power of Korean music as a therapeutic ingredients, and collaborate with my colleagues at Graduate School of Music therapy in Chung-Ang University. Our University of Music therapy tried to give a session of combinations with Korean traditional music and instruments. We will prepare to Sing a Korean song, and experience Korean Tradition Drums(Sogo and Jango) with audiences in our room. 5 persons will present of clinical changes in their music therapy sessions about preschooler, childs, orphans, adolescents, dementia at the preschool, school, orphanage, rehabilitation community center, hospital.

References: New History of Korean Traditional music

Mini biography of presenter: Hyewon Chung- Professor of Chung-Ang University, Yujung Yeo, Soyoung Kim, Susung Lee, Hyeeun Jung, Sojung Lee- Graduate School of Chung-Ang University

Disclosure: No significant relationships.