

**Music Therapy in the UK Today
29th & 30th October 2022
Conference Programme**

Introduction

A weekend conference exploring current research and clinical practice organised by The Music Therapy Charity and The Music Therapy Department at Guildhall School of Music and Drama

Music Therapy in the UK Today: Research and Clinical Practice

Welcome everyone to the 2nd conference organised by the Research Committee of the Music Therapy Charity in collaboration with the Music Therapy Department, Guildhall School of Music and Drama, London, UK.

The first conference, held at the University of Roehampton in 2019, celebrated 50 years of the work of the Music Therapy Charity funding research and training including the first full-time PhD fellowships in our discipline at City University, London during the 1980's and 90's. The Charity has had close links with the Guildhall School throughout those 50 years, and we were delighted that Ann Sloboda and her team agreed to host this 2nd conference and to contribute specialist clinical discussion groups and workshops, together with live music from current students. We are also pleased that two of our Keynote Speakers, Dr. Catherine Carr and Dr. Claire Flower are Guildhall Alumni, both of whom will be well known to many for their roles in the development of music therapy. We are grateful to Professor Helen Odell-Miller OBE and the Music Therapy Charity for their collaboration and support in awarding the Tony Wigram Travelling Fellowship in 2022 to Dr. Carr for her keynote presentation.

The work of the MTC Research Committee consists largely of receiving and assessing applications from the twice-yearly call for funding bids. In recent years we have moved towards taking a more pro-active role, frequently providing suggestions and advice in response to bids. We have also taken the step of organising this Conference event: this is in part to provide new researchers with a forum in which to share their work in a supportive environment, but also to encourage new interest in the work of the Charity, whether from potential researchers or donors.

Another major development represented here this weekend for the first time is a Keynote paper presentation from Dr Tracey McConnell, one of the joint winners (with Dr Lisa Graham-Wisener) of the MTC 2020 Scoping Project Competition. This competition invited the submission of project proposals likely to result at a later date in large-scale bids for funding to national or international research bodies. We were delighted to receive a substantial number of applications of the highest quality and the winning project, based at Queen's University, Belfast, was awarded £17,000 in support of their developmental work. The success of the competition has convinced the Charity that this type of award is of relevance to the ongoing development of research in the profession.

Looking ahead, we are now planning the research priorities for the next five years. This will guide the development of funding calls, enable fundraising to be targeted to specific initiatives, and may help identify new ways of supporting research in music therapy. We are undertaking a consultation and would like to know what you as a speaker or delegate at the conference consider to be the areas of music therapy research you think the MTC should support. We will present the initial results of this Survey near the end of the conference. Please contribute by filling out the short online questionnaire which can be found here:

<https://forms.gle/THXh5vhy5EE4Ysta8>

In all, over this conference weekend we have an impressive line-up of speakers at all stages of the research process and we are looking forward to hearing about the developments of individual projects that as a committee we saw at an earlier stage. We hope these sessions will stimulate new questions and ideas; the discussion groups and workshop occurring alongside should provide rich stimulus and a direct ongoing link to practice. In advance, we would like to thank everyone for their contributions!

Music Therapy Charity Research Committee

Dr. Rachel Darnley-Smith (Conference Chair)
Professor Ian Cross (Chair Music Therapy Charity Research Committee)
Professor Helen Odell-Miller OBE (Vice-Chair Music Therapy Charity)
Dr. Neta Spiro
Dr. Catherine Carr
Dr. Carol Gregory
Nicola Barton (Administrator, Music Therapy Charity)

Guildhall School of Music and Drama

Ann Sloboda (Head of Music Therapy)
Donald Wetherick
Kris Hutchison
Sarah Gail Brand
Dr. Kate Jones (Music Therapy Research Lead)

Music Therapy in the UK Today - 29th & 30th October 2022 - Conference Timetable			
Saturday 29th October 2022			
SS Main Hall		Room 250	Room 252
9.30 REGISTRATION AND COFFEE IN MAIN FOYER			
10.00	WELCOME Dr Rachel Darnley-Smith (Conference Chair) Ann Sloboda (Head of Music Therapy, GSMD) Dr Kate Jones (Music Therapy Research Lead, GSMD) Professor Ian Cross (Chair MTC Research Committee) Professor Helen Odell-Miller OBE (Vice-Chair, MTC)		
10.15	TONY WIGRAM TRAVELLING FELLOWSHIP Dr Catherine Carr "The call to adventure! Journeys in music therapy research and the quest for integration." Chair: Professor Helen Odell-Miller OBE		
11.15 COFFEE BREAK IN MAIN FOYER			
11.30	MTC Grantholder presentation 1 Dr Elizabeth Coombes "The Singing Unit: a mixed methods study exploring the benefits of a music therapy intervention for parents of premature babies during their hospital stay."	IMPROVISATION WORKSHOP Dr Sarah Gail Brand "We know that we know: Musical intersubjectivity in improvisation." A practical workshop that explores improvised music making in music therapy and musical performance from the doctoral research of Dr Sarah Gail Brand. Chair: Donald Wetherick	
12.15	MTC Grantholder presentation 2 Vicky Kammin "Experiences of music therapy in paediatric palliative care from multiple stakeholder perspectives: a systematic review."		
13.00 LUNCH IN MAIN FOYER			
14.00	MTC Grantholder presentation 4 Joon Oh "Music therapy with young people from multicultural backgrounds in South Korea."	CLINICAL WORK DISCUSSION GROUP 1 (Maximum 8 participants) Group Facilitator: Kris Hutchison Sessions to incorporate 1 or 2 music therapists bringing examples of their clinical work, with musical extracts, to share with the group . Purpose: to use thoughts & insights of the group & facilitator to deepen their understanding of the clients. Please indicate when signing up if you would like to bring some material (there is scope for 1 or 2 presenters in each group). The facilitators will discuss and agree a format with those presenting.	MTC Grantholder presentation 3 Gemma Lenton-Smith "Investigating a music therapy service in a primary mainstream school: the teachers' perspective."
14.45	MTC Grantholder presentation 5 Tara Roman "Disability, ethics and music therapy research: An exploration of ethical considerations in a participatory research project with disabled children and young people."		MTC Grantholder presentation 6 Dr Giorgos Tsiris "Why researching spirituality in music therapy matters."
15.30 TEA IN MAIN FOYER			
16.00	KEYNOTE 2 Dr Tracey McConnell "Building capacity for high-quality research on the role of music therapy in supporting informal carers of people at end-of-life: MusiCARER project." Chair: Professor Ian Cross		
17.00 RECEPTION IN MAIN FOYER Drinks and nibbles Live music: Alex Poulton (singer), Leah Inman (piano) Book launch: "Collaborative insights: Interdisciplinary Perspectives on Musical Care Throughout the Life Course" Dr Neta Spiro (ed.), Katie Rose M. Sanfilippo (ed.) OUP 2022 https://academic.oup.com/book/43154			
18.00 CLOSE			

Sunday 29th October 2022			
	SS Main Hall	Room 250	Room TBA
9.15	COFFEE IN MAIN FOYER		
9.45	MTC Grantholder presentaion 7 Tina Warnock "How does a music therapist's vocal awareness and approach affect the potential for vocal interplay with a child with autism?"	CLINICAL WORK DISCUSSION GROUP 2 (Maximum 8 participants) Group Facilitator: Ann Sloboda Sessions to incorporate 1 or 2 music therapists bringing examples of their clinical work, with musical extracts, to share with the group . Purpose: to use thoughts & insights of the group & facilitator to deepen their understanding of the clients. Please indicate when signing up if you would like to bring some material (there is scope for 1 or 2 presenters in each group). The facilitators will discuss and agree a format with those presenting.	
10.30	MTC Grantholder presentation 8 Bryony Waters "Development and evaluation of Person Attuned Musical Interactions (PAMI) Manual in Dementia - A UK Version."		
11.15	COFFEE BREAK IN MAIN FOYER		
11.45	MTC Research Committee Priorities for future MTC funding. Presentation of findings and discussion.		
12.00	Keynote speaker 3 Dr Claire Flower "Music therapy research and practice, shall we dance?" Chair: Dr Neta Spiro		
13.00	FINISH		

Keynote Speakers

Dr Catherine Carr - Tony Wigram Travelling Fellowship



Catherine studied Music Technology at the University of York, before training as a music therapist at the Guildhall School of Music and Drama. She is a senior researcher at Queen Mary University of London and works clinically in older people's services at East London NHS Foundation Trust. Her research focuses upon evaluating processes and outcomes in the arts therapies through mixed methods, process evaluation and randomised controlled trials. She currently leads the NIHR funded ERA study, a multicentre randomised controlled trial of group arts therapies and is a strong advocate for increasing patient and carer voices in all aspects of arts therapies research. She is a founding member of the Alliance for Recovery Research in Music Therapy (ARRIMT) and is passionate about promoting clinical academic career pathways for allied health professionals.

Keynote Speaker 1

The call to adventure! Journeys in music therapy research and the quest for integration.

My call to adventure in research started early and was guided by the late Prof Tony Wigram, the Music Therapy Charity and the music therapy department here at the Guildhall School of Music and Drama. Drawing upon the mythic structure of the hero and heroine's journeys (Campbell, 2012; Murdock, 2020), I will share my journey into mental health research, the challenges, dragons(!) and trials encountered, alongside the key role of mentorship and 'helpers' along the way. Using examples from my research studies, I will explain the importance of pragmatism and openness to different research methods in music therapy alongside core considerations of context and collaboration. I will reflect upon the urgent need to address intersectionality and coproduction in our research and offer some thoughts on first steps for those who wish to heed the 'call to adventure' themselves. To conclude, I will offer some thoughts as to future possible directions of music therapy research in the UK today with the invitation to innovate with musicality, creativity, collaboration and rigour.

Campbell, J. (2012). *The hero with a thousand faces*. 3rd Edition. Novato, California: New World Library

Murdock, M. (2020). *The heroine's journey: Woman's quest for wholeness*. 30th Anniversary edition. London: Shambhala publications.

Dr Tracey McConnell



Dr Tracey McConnell is a Marie Curie Senior Research Fellow at the School of Nursing and Midwifery, QUB. Tracey's methodological expertise includes mixed methodologies, in particular realist methods for evaluating and implementing complex healthcare interventions, along with co-designing health care service delivery that meets the needs of patients, carers and health care professionals. Her predominate areas of research focus on equitable access to palliative care for both malignant and non-malignant conditions, along with music therapy for palliative and end-of-life care.

Keynote Speaker 2

Building capacity for high-quality research on the role of music therapy in supporting informal carers of people at end-of-life: MusicARER project

Objectives:

Informal carers of people at end-of-life are at increased risk for mental health problems across the bereavement trajectory. The role of music therapy in supporting these informal carers is an increasingly important clinical focus. Unfortunately, there is a dearth of research to inform evidence-based practice. The aim of this ongoing research programme is to further develop UK capacity for high-quality music therapy research for people at end-of-life with a focus on informal carers.

Design:

The programme of research contains several capacity-building components to identify the existing evidence base and to co-design an evidence-based music therapy intervention for informal carers of people at end-of-life.

Methods:

A JBI segregated mixed-methods systematic review was undertaken of the existing research evidence on the effectiveness and experience of music therapy interventions. This was followed by a World Café style workshop to identify priority questions for music therapy research with informal carers in addition to methodological challenges/potential solutions for conducting high-quality research. A series of workshops will take place in 2023 to co-design an evidence-based music therapy intervention for evaluation.

Results:

Findings from this programme of research include the characteristics (including mechanisms of change, implementation processes) of music therapy interventions, effectiveness, experiences of informal carers, key priorities and recommendations for a best practice agenda for music therapy research for informal carers of people at end-of-life (pre- and post-bereavement) and will be presented at the Music Therapy in the UK Today Conference.

Conclusions:

Developing an evidence-based health care system which responds to the holistic needs of the growing numbers of informal carers is of utmost importance. Music therapy has the potential to contribute value by improving biopsychosocial outcomes for both carers and patients.

Dr Claire Flower



Claire Flower trained as a music therapist at the Guildhall School of Music and Drama and has worked extensively with children and families across education and health settings. She is co-editor of 'Music Therapy with Children and their Families' and continues to publish and present her work widely. Claire is Consultant Music Therapist in Children's Therapies at Chelsea and Westminster Hospital, London. She also works with Anglia Ruskin University, leading Together in Sound, music therapy groups for people living with dementia and their companions. Claire was Chair of the Scientific Committee for the 2022 European Music Therapy Conference and is on the organising group for the forthcoming International Music Therapy with Families Symposium.

Keynote Speaker 3

Music Therapy Research and Practice, Shall We

Music therapists frequently ground their work in improvisatory approaches that draw therapists and those they work with together in unpredictable ways. The events that unfold within that might be termed 'everyday' music therapy are often, when reflected upon, astonishing in their complexity and richness. This astonishment can open the door to curiosity and a range of important questions: what just happened there, where did that come from, what do we do next, and how we will know?

Everyday music therapy practice is a fertile landscape on which to cultivate an interest in, and rationale for, research. This presentation explores ways in which practice and research intertwine specifically within the field of music therapy with families. Drawing on my own doctoral study in this area, I consider the research process, including questions of methodology and epistemology. I also discuss the outcomes and implications of my particular study, in terms of clinical practice and emerging approaches to music therapy research.

The presentation offers snapshots of practice and evolving research in settings that range from NHS children's services to community based groupwork with people living with dementia and their companions. These snapshots raise questions for those involved in both practice and research: how can we develop research in collaboration with those attending music therapy and how might we understand what matters to whom? We need to ensure that the research approaches we adopt are consistent with the practices we are looking to study. Research needs to stay close to practice, but practice also needs to be up to date with the findings of recent research. This is of critical importance in training music therapists and developing the profession.

References

Flower, C. (2019) Music therapy with children and parents: toward an ecological attitude. Unpublished PhD dissertation, Goldsmiths, University of London.
Ingold, T. (2022) 'On not knowing and paying attention: How to walk in a possible world', *Walking Methods in Social Research*, *Irish Journal of Sociology*, 1-7.

Workshop Leaders

Dr Sarah Gail Brand

Improvisation Workshop

We know that we know: Musical intersubjectivity in improvisation

Workshop exploring improvised music making in music therapy and musical performance from her doctoral research, and clinical discussion workshops facilitated by Ann Sloboda (Head of Music Therapy, Guildhall School of Music and Drama, Psychoanalyst and member of the British Psychoanalytic Society).



Born in London in 1971, Sarah started the trombone in 1979 and qualified as a music therapist in 2001. She has worked as a music therapist in special needs education, adult and older adult psychiatric and learning disability services in the NHS and is currently in post in Low Secure Forensic and Specialist Services for Kent and Medway NHS and Social Care Partnership Trust. Sarah has been a professor of Improvisation at the Guildhall School of Music and Drama, London, since 2003 on the MA Music Therapy programme and teaches in the Dept. of Jazz Studies. Sarah has performed on the international Jazz and Improvised Music scene for 30 years, has recorded with many artists and has released five records under her own name. As well as collaborating with musicians, Sarah has worked in comedy with writer and comedian Stewart Lee and Al Murray. Sarah completed her doctoral research at Canterbury Christ Church University on the impact of ensemble interrelationships in performances of Improvised Music in 2019.

Kris Hutchison

Clinical Discussion Group 1

Kris Hutchison is Joint Head of Arts Therapies in Newham, East London Foundation NHS Trust, and a clinical seminar leader on the Music Therapy MA programme at Guildhall. She has 30 years experience range, most extensively with adults in mental health services and adolescents in alternative provision. She is currently undertaking a psychotherapy training with the British Psychotherapy Foundation Trust.

This session will incorporate one or two music therapists bringing examples of their clinical work, with musical extracts, to share with the group. The purpose will be to use the thoughts and insights of the group and facilitator to deepen their understanding of the clients.

Please sign up in advance: there will be a total of 16 places (8 in each of Clinical Discussion Groups 1 and 2), and you will then be assigned to a group. Please indicate if you are interested in sharing clinical work and willing to be contacted by one of the facilitators prior to the Conference weekend.

Ann Sloboda

Clinical Discussion Group 2

This session will incorporate one or two music therapists bringing examples of their clinical work, with musical extracts, to share with the group. The purpose will be to use the thoughts and insights of the group and facilitator to deepen their understanding of the clients.

Please sign up in advance: there will be a total of 16 places (8 in each of Clinical Discussion Groups 1 and 2), and you will then be assigned to a group. Please indicate if you are interested in sharing clinical work and willing to be contacted by one of the facilitators prior to the Conference weekend.



Ann Sloboda is Head of Music Therapy at the Guildhall School of Music & Drama. She is also qualified as a psychoanalyst and a member of the British Psychoanalytic Society. A past Chair of the APMT, she worked in the NHS for 20 years with a range of client groups; including learning disability, general and forensic psychiatry and eating disorders. Her most recent post there was Head of Arts Therapies in West London Mental Health Trust. She now combines teaching and supervision of music therapists with a psychoanalytic practice.

Music Therapy Charity Grantholders

Dr Elizabeth Coombes



Dr Elizabeth Coombes has been practising as a music therapist since 2000. She is currently the course leader of the MA Music Therapy at the University of South Wales, the only such training in Wales. Her research interests include working with premature babies and their parents and providing training in using music therapeutically for other healthcare professionals in the UK and internationally. She believes that music therapy and music have an important role to play in public health, and is committed to developing this aspect of practice for music therapy students, the profession in general and other professionals and lay people.

The Singing Unit: a mixed methods study exploring the benefits of a music therapy intervention for parents of premature babies during their hospital stay.

"Contemporary music therapy practice with premature babies and their parents is developing apace. A series of high quality studies has supported the growth of this area of clinical work, but to date no such music therapy work has taken place in Wales. With a view to developing a provision in Wales and adding to an emerging evidence base in the UK, a small scale mixed methods pilot study took place in a neonatal unit in Wales in late 2019. This study involved the parents of premature babies in a local neonatal unit in the S. Wales valleys. It explored the impact of parental participation in a singing workshop facilitated by a NICU trained music therapist. The workshop acknowledged the impact on parents of the trauma experienced in a premature birth, and offered music as a support and solace for parents. Parents were given information about the importance of their voices to the develop of their baby, and were encouraged, through a series of simple exercises, to sing or hum with their babies while on the unit. Validated measures showed that after the workshop and encouragement to sing with their babies, a statistically significant increase in parental wellbeing occurred. Reduction in parental anxiety and improved parental bonding were not statistically significant, but possibly suggested trends towards improvement. Qualitative data obtained from the parents was overwhelmingly positive with many suggesting that this should be adopted as a provision for all parents in local neonatal units in Wales.

This low-cost low intensity intervention showed itself to be efficacious and acceptable to parents. Although COVID prevented further implementation of this workshop, moves are now afoot to further develop and embed music therapy provision in such units in Wales."

Vicky Kammin



Victoria is a music therapy clinician, educator, supervisor and researcher who has been involved in the practice, teaching and development of the music therapy profession for over twenty years. Her clinical experience includes working in special education, adult learning disability, mental health and older adult settings and she specialises in paediatric palliative care. She is currently undertaking her PhD at York University as part of a paediatric palliative care research team. She co-ordinates the BAMT CYFF network and works closely with the charity Jessie's Fund as a member of the advisory panel and as a training provider.

Grantholder Presentation 2

Experiences of Music Therapy in Paediatric Palliative Care from multiple stakeholder perspectives: A systematic

Background

There is a growing body of research which indicates that goals outlined by the World Health Organisation for Paediatric Palliative Care (2018) can be addressed through music therapy, including reduction of anxiety, pain, increasing emotional expression and improving family interactions. However, the majority of this research is focussed on adult palliative care, bereavement, end of life or oncology patients rather than children with life-limiting conditions and there is little research on the experiences of music therapy from child, parental and professional perspectives.

Aims and Objectives

The aims and objectives of this research were to systematically identify qualitative studies which focus on the experience of music therapy in Paediatric Palliative Care from multiple stakeholder perspectives and synthesise the findings in order to gain a more comprehensive understanding of experiences in this clinical area, identify further areas of research and to guide future clinical practice.

Methods

A systematic review of qualitative research which focussed on the experiences of music therapy in Paediatric Palliative Care from multiple stakeholder perspectives was conducted using thematic synthesis.

Gemma Lenton-Smith



Gemma Lenton-Smith is currently completing her PhD studies at the University of Roehampton investigating the role of music therapy with the primary mainstream setting through case study research. Previously, she completed a Masters in Music Therapy research investigating collaborative working between music therapists and speech and language therapists in the field of neuro-disability. Additionally she was involved in standardising the Music Therapy Assessment Tool for Disorders of Consciousness. Clinically, Gemma works as the Senior Music Therapist for Ealing Music Therapy in a number of different schools across Ealing borough where some of her research is being carried out.

"Investigating a music therapy service in a primary mainstream school: the teachers' perspective."

Within music therapy research, focus groups have shown to be an effective method in exploring teaching staff perspectives on music therapy sessions (Abbott & Sanders 2013). However, there is limited exploratory research looking into the role of music therapy systematically from the perspective of teaching staff. This qualitative study explores teachers' experiences and perceptions of music therapy in a primary mainstream school, with emphasis on the decision making process, views about the music therapy service and the impact of music therapy. Three focus groups were conducted over the course of one academic year (one per academic term) using semi-structured questions to facilitate a discussion on the teachers' experiences of the music therapy service. Using Thematic Analysis (Braun & Clarke, 2006) themes were highlighted from the participants' experiences. This study forms one part of a PhD project investigating the role of music therapy in a primary mainstream school.

This presentation will discuss the themes identified and begin to explore the links between the three focus groups. The study provides new knowledge about how music therapy is perceived and experienced in a primary mainstream school setting that previous research has not explored. Through the use of a focus group format, involving teachers from across the school's hierarchy it gives a perspective which is different from the therapist and the client. In particular the themes reflect how the school value the support music therapy provides for the child, school and family. Music therapy is very much seen as part of the school's embedded everyday safeguarding process in supporting the social and emotional well-being of the children in the school.

Joon Oh



Joon has been working on music therapy projects with young people from multicultural backgrounds. Previously, he worked with migrant workers and young people in need for several years in South Korea. After completing his MSc Music, Mind and Brain programme at Goldsmiths, University of London, he is currently doing a PhD at the Centre for Person-Centred Practice Research, Occupational Therapy and Arts Therapies programme, Queen Margaret University. Using his identities as a musician, therapist, and researcher, he is interested in exploring how the musical experience contributes to the generation of well-being and a healthful culture in diverse areas.

MTC Grantholder Presentation 4

Music therapy with young people from multicultural backgrounds in South Korea

The background of the research comes from the researcher's previous clinical experiences with migrant workers and young people in need. As part of the PhD project, this study ultimately focuses on giving voices to young people from multicultural backgrounds, collaborating together, and sharing experiences through music.

The purpose of this study is to gain an in-depth understanding of the music therapy experience of young people from multicultural backgrounds and to explore any effects of music therapy on their mental well-being. Particularly, the researcher investigates what person-centredness in music therapy with young people from multicultural backgrounds is and how it is perceived in what situation.

In this study, a mixed methodology is employed. Participants who are young people aged 12 to 16 years from multicultural families living in South Korea engaged in 'Mu-Being', a music therapy programme based on the approach that has been used and developed through previous clinical experiences with clients from multicultural backgrounds. The programme was held at NAMYANGJU CITY Migrant Welfare Center in South Korea, the contents of the session had the characteristic that collaborates with young people in all processes of planning, doing, sharing, and reflecting.

Qualitative data such as narrative and musical works are used to gain a holistic and integrated understanding of the experiences between young people, therapist, and music in sessions. At the same time, quantitative measures based on well-being theories are used to investigate how music therapy might affect the mental well-being of young people. The process of synthesis and interpretation includes arts-informed methods.

The results of the research are hoped to offer valuable data necessary to share the voice of young people from multicultural backgrounds in a creative way and to develop social support and community programme that reflect their experiences.

Tara Roman



Tara trained at the University of Roehampton and qualified as a music therapist in 2009. Tara works with children and young people with complex needs in a school for students aged 2- to 19-years-old. Tara is also a research student at the University of Roehampton. Tara is carrying out a participatory research project with children with complex needs and their families. The research invites children and young people to share what they think and feel about their music therapy sessions and explores how children and young people with complex needs and music therapists work together. Tara is interested in exploring how contemporary discourses in music therapy, psychoanalysis, and critical disability studies can develop a critical understanding of psychodynamic music therapy.

MTC Grantholder Presentation 5

Disability, ethics and music therapy research: An exploration of ethical issues in a participatory research project with disabled children and young people.

Since the 1990's there have been calls for disabled people to be actively involved as co-researchers in research about their lives and experiences, the services they access, and their health and well-being. Inclusive research, sometimes known as emancipatory research, aims to reform discriminatory research practices through the inclusion of disabled people throughout the research process and recognises their expertise and knowledge. The shift to inclusive research is in line with the UN Convention on the Rights of Persons with Disabilities which states that people with disabilities should be able to participate on an equal basis in all areas of political and public life and access health care and education without discrimination (Hamilton et al., 2017; United Nations, 2006). Whilst inclusive research practices are now more established, and participatory research methods are becoming more common when carrying research with disabled people, profoundly disabled people remain a marginalised and underrepresented within inclusive research (Cluley, 2016; Milner & Frawley, 2019). It has been suggested that some of the processes and requirements of ethics committees can inadvertently create barriers to participation and discriminate against people who are viewed as being vulnerable to coercion, lacking capacity, or who are unable to give verbal or written consent (Goldsmith & Skilton, 2015). This paper discusses the process of gaining ethical approval for a participatory research project with children, young people and family members exploring how disabled children and young people and music therapists can work together in music therapy, and how music therapy can support disabled children and young people. The paper explores the challenges of maintaining ethical safeguards and requirements, whilst also providing accessible research methods and practices. The paper ends with sharing some thoughts and learning from the process.

Cluley, V. (2016). Using photovoice to include people with profound and multiple learning disabilities in inclusive research. *British Journal of Learning Disabilities*, 45(1), 39-46. <https://doi.org/10.1111/bld.12174>

Hamilton, J., Ingham, B., McKinnon, I., Parr, J. R., Tam, L. Y., & Le Couteur, A. (2017). Mental capacity to consent to research? Experiences of consenting adults with intellectual disabilities and/or autism to research. *British Journal of Learning Disabilities*, 45(4), 230-237. <https://doi.org/10.1111/bld.12198>

Milner, P., & Frawley, P. (2019). From 'on' to 'with' to 'by' people with a learning disability creating a space for the third wave of Inclusive Research. *Qualitative Research*, 19(4), 382-398. <https://doi.org/10.1177/1468794118781385>

United Nations (2006) *Convention on the Rights of Persons with Disabilities*. Department of Economic and Social Affairs, Disability. <https://www.un.org/development/desa/disabilities/convention-on-the-rights-of-persons-with-disabilities.html>

Dr Giorgos Tsiris



Giorgos Tsiris, PhD, is Senior Lecturer in Music Therapy at Queen Margaret University and Acting Director of Education and Research at St Columba's Hospice Care where he also serves as the Arts Lead for the organisation. He has extensive experience in palliative care and his research covers a range of areas including spirituality, musical care, and service evaluation. Giorgos is the founding Editor-in-Chief of 'Approaches: An Interdisciplinary Journal of Music Therapy' and recently co-chaired the 12th European Music Therapy Conference.

MTC Grantholder Presentation 6

Why researching spirituality in music therapy matters.

Spirituality has been at the heart of my explorations as a music therapy practitioner, researcher and educator over the past 14 years. Stemming from a curiosity around the intersections of music, therapy, care, wellbeing and spirituality, these explorations have taken diverse forms. In my research work, I have carried out interviews, an international online survey and an ethnographic study of spirituality in everyday music therapy contexts. More recently, and following the completion of my doctoral research in this area, I have been conducting a systematic review of empirical music therapy studies in spirituality. In this presentation I will outline some key research findings and turning points in my work to date, and focus on insights emerging from my ongoing systematic review of the literature. Instead of focusing on study outcomes and claims regarding music therapy's effectiveness, my review seeks to understand trends, patterns and gaps in our methodological orientations and foci in the field. This understanding can form a basis for formulating new questions that are relevant to contemporary music therapy practice and professional developments. The absence of spirituality in music therapy's discourse around equality, diversity, inclusion and belonging (EDIB) is perhaps an example of the shortcomings of our engagement with the meanings of spirituality. Such observations call for a critical reconsideration and engagement with spirituality and its practical consequences for the driving forces and professional structures that influence the music therapy profession and its disciplinary growth.

Tina Warnock



Tina Warnock has over 20 years' experience as a music therapist, working in a wide variety of health and education settings and in 2009 founded Belltree Music Therapy CIC in Brighton, UK. She is also founder and programme coordinator for the Vocal Psychotherapy Distance Training Programme with Dr. Diane Austin. Tina's longest standing work is with children and young people in a special school setting, which has formed the foundation for her publications exploring the relationship between the Voice and the Self. Frequently raising questions about the music therapist's voice, Tina continues to investigate factors which influence a music therapist's capacity to use their voice to its potential.

MTC Grantholder Presentation 7

How does a music therapist's vocal awareness and approach affect the potential for vocal interplay with a

The way that a music therapist uses their voice in music therapy is affected by multiple factors linked to their vocal history and training, as well as their music therapy training and experience. Qualities such as vocal strength and flexibility, and awareness of patterns of relating within vocal improvisations are important, as well as a conscious use of the non-verbal and verbal voice. (Austin 2008, Warnock 2011, Warnock 2019). This paper will present findings from a research project carried out in 2020 to 21 which included interviews with music therapists and an in-depth case study of vocal interplay in music therapy with a non-verbal autistic boy over a 10-week period. Video examples will be used to illustrate findings from the case study, including analysis of the researcher's own vocal approach and the response this elicits in the client. This will be linked to themes that emerged from the therapist interviews around the factors affecting how music therapists use their voices.

Austin, D. (2008) *The Theory and Practice of Vocal Psychotherapy*. New York: JKP

Warnock, T. (2019) Voice and the Autistic Self' in Dunn, H. et al *Music Therapy and Autism Across the Lifespan: A Spectrum of Approaches*. Jessica Kingsley Publishers.

Warnock, T. (2011) *Voice and the Self in Improvised Music Therapy*. BJMT Vol 25(2) 2011

Bryony Waters



Bryony Waters is a PhD student at the University of Nottingham within the Institute of Mental Health with a BSc in Psychology and Education from Keele University and an MSc in Mental Health Research from the University of Nottingham. Her previous experience included working as a communication assistant with patients recovering from strokes, researching the use of computer games to train visual attention control in individuals with neurodevelopment conditions, working as a wellbeing therapist in dementia care and volunteering at a music wellbeing café. Her current project explores the development and evaluation of Person-Attuned Musical Interaction (PAMI) manual in dementia, which aims to improve interactions between care staff and residents with dementia in care homes.

MTC Grantholder Presentation 8

Development and Evaluation of Person Attuned Musical Interactions (PAMI) Manual in Dementia- A UK version

Introduction- Within care homes, interactions of residents with dementia have been reported as lacking in frequency and quality. Both non-verbal and music communications remain intact throughout all dementia stages. These types of interactions require staff to recognise the resident's subtle cues and be able to respond to them to give meaning and context. Person Attuned Musical Interaction (PAMI) was developed at Aalborg University, Denmark, to provide care staff with musical training to facilitate interpretation of these subtle cues through attuned musical interactions.

Methods- The PAMI-UK project developed a culturally appropriate version of the intervention for UK care homes. Through a literature review, expert and PPI consultation, cultural adaptation and translation was achieved. A qualitative exploratory pilot study investigated the training tool's feasibility, suitability, usability, and readability. The study also explored the use of the tool within care homes to understand the practical implementation. The manual evaluation study explored the impact of PAMI on resident's quality of life, musical engagement, staff's dementia competence, and burnout.

Results- The study highlighted that PAMI training can enable staff to implement musical skills traditionally reserved for music therapy into daily routines. PAMI led to behaviour and mood changes in both residents and care staff, resulting in improved task efficiency. Staff-Resident relationships strengthened using music and non-verbal communication. Staff were able to attune to residents to attend to their psychological, social, and emotional needs.

Discussion- PAMI is not a substitution for music therapy; however, our research suggests PAMI has the potential to provide staff with basic musical skills to implement either in addition to music therapy, or when finances prevent the employment of a music therapist. PAMI is a standardised manual that can aid indirect music therapy skill-sharing with care staff to improve behavioural and psychological symptoms, communication, and quality of life for residents with dementia.

New Book

Spiro, N. & Sanfilippo, K. R. M. (Eds.). (2022).
*Collaborative Insights: Interdisciplinary perspectives on
musical care throughout the life course.*
Oxford University Press.

Musical care refers to the role of music—music listening as well as music-making—in supporting any aspect of people's developmental or health needs: for example, physical and mental health, cognitive and behavioural development, and interpersonal relationships.

Musical care can have changing roles throughout our lives. The multifaceted nature of musical care requires bringing together perspectives and expertise from practice and research, from different fields and disciplines.

We aim to provide interdisciplinary insight into how musical care is understood and provided during different stages of the life course. We prioritise the overlapping areas of practice, engagement, and research that are widely applicable rather than the boundaries between them.

"This fascinating book shows how music can enhance and transform care for infants, children, young people, adults, and older people living with a wide range of diverse needs"

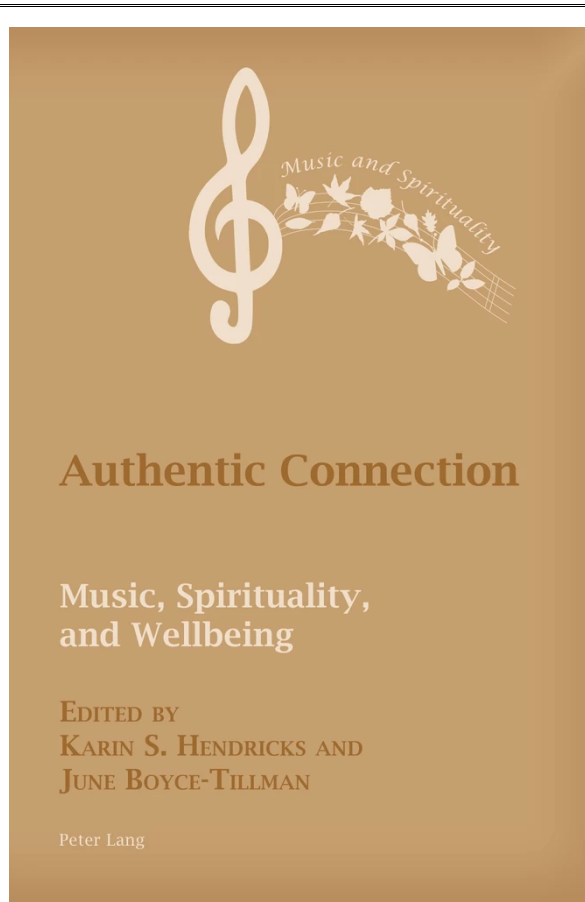
Professor Helen Odell Miller

More information:

<https://musicalcareresearch.com>



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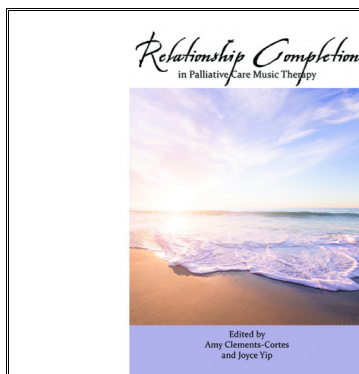


Summary

Relationships are significant in end-of-life care. Music therapy research and descriptive writing have built a body of knowledge supporting efficacy, enabling clinicians to implement evidence-based practices in their work. While relationships and relationship completion have been studied in end-of-life care, there are no written guidelines based on the best practices of relationship completion in palliative care music therapy. Thus, this is the impetus for this book. Relationship Completion in Palliative Care Music Therapy provides foundational information on relationships, relationship completion in end-of-life care, locations of care, and the scope of the continuum of music experiences. It is written by an international group of experts who collaborated over two years to develop this resource. With particular attention to the importance of equity, diversity, and inclusivity, intercultural competence and anti-oppressive practices are threaded throughout the text with a focus on music therapy techniques for the patient and caregivers. Step by step guidelines are provided for work with children and adults, which are divided into receptive, improvisational, compositional, and recreative categories. Further, a chapter on education and training guidelines is provided, alongside considerations in end-of-life care such as funeral planning, medical assistance in dying, dying alone, and bereavement. This text is a must-read for clinicians, educators and researchers working with the dying and bereaved.

Where to buy

https://barcelonapublishers.com/Relationship_Completion-In-



Summary

This volume focuses on the ways in which mutual musical engagement might play a role in creating healthful, life-giving experiences. Scholarly chapters and reflective interludes illustrate how people use music to forge authentic spiritual and emotional connections with others, including in times of physical isolation and political unrest. Chapters and interludes address topics such as relationship building, community, wellbeing, therapy, education, and ecology. Each describes various ways in which individuals connect authentically with themselves, others, the music they make, and the physical and spiritual world around them. Many authors address current global crises including the COVID-19 pandemic, racism, nationalism, environmental injustice, and associated climate catastrophes. Authors articulate various qualities of authentic human connections, and discuss various ways in which music might be poised to facilitate emotional and spiritual connections in some of the most challenging and physically isolating times.

Where to buy

<https://www.peterlang.com/document/1137144>