

**THE WINSTON CHURCHILL MEMORIAL TRUST OF
AUSTRALIA**

**REPORT
BY**

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The Department of Community Development (WA) Churchill Fellowship

To investigate the use of music therapy interventions with ‘at risk’ groups including youth, indigenous populations and substance misusers – Canada, U.S.A.



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INTRODUCTION

In May of 2005, I had the honour of accepting a Churchill Fellowship to travel to the U.S.A. and Canada to research innovations in the use of rhythm based therapies with young people at risk, and to complete training in rhythm based facilitation. This experience built upon work that I had been involved in through my employer, Holyoake – The Australian Institute for Drug and Alcohol Addiction Resolutions, which utilised hand drumming as a means to teach a range of social skills that acted as protective factors to reduce the likelihood of drug and alcohol misuse. This work was recognised by the West Australian Department of Community Development who sponsored the Fellowship. My thanks go to the Churchill Trust, Holyoake, The Department for Community Development, my family and all wonderful people I met during my travels whose support and inspiration made my journey so enjoyable and worthwhile.

“Through the metaphor and actual hands on practice of group drumming, there is a transfer of skills from the drum circle to life, facilitated by the discovery of inner resources”.

Christine Stevens, Music Therapist, Social Worker, California

EXECUTIVE SUMMARY

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Occupation: Drug and Alcohol group worker, coordinator of the DRUMBEAT music therapy program for Holyoake – The Australian Institute for Drug and Alcohol Addiction Resolutions.

Project Description: To investigate rhythm based interventions with ‘at risk’ youth in Canada and the U.S.A and complete intensive rhythm facilitation training.

MAJOR FINDINGS

The use of rhythm as a therapeutic tool in pursuit of improved outcomes for ‘at risk’ youth is widespread across North America and supported by an ever increasing body of scientific research.

The methodologies used to facilitate emotional and social growth using rhythm are diverse and range from the purely experiential, where young people make music together under the guidance of a facilitator and learn lessons about teamwork, and communication whilst increasing their self-esteem; to those that are linked to specific approaches including Cognitive Behaviour Therapy, Family Therapy and Guided Image Therapy, offering the therapeutic potential of each of these disciplines. All of these approaches utilise the common supportive elements of the drum, which include its accessibility, simplicity, power, and popularity with young people and in particular it’s ability to reach where words cannot.

In addition to western approaches in the use of rhythm to facilitate human growth, I was also privileged to witness some of the cultural traditions of the first nations peoples of the Ojibway and Ute tribes and their use of the drum as a healing tool. In their tradition the drum is a link between this world and the spirit world of their ancestors, and has the power to elicit the support of the ancestral spirits to improve one’s condition on earth. Both these groups combined their cultural traditions of drumming and story telling with western based practice including counselling and mentoring programs; so providing an holistic therapeutic intervention.

The popularity and credibility of rhythm based programs in mainstream social development initiatives across North America provide an insight into the potential of these interventions in Australia. The population groups targeted and benefiting from these programs exhibit risk factors identical to those in need here. The broad range of therapeutic techniques used, provide a depth of resources from which to draw knowledge and inspiration to meet the challenges faced by young people and those trying to support them.

Through Holyoake’s existing training services, available across Australia, we plan to provide opportunities for professionals, in a wide range of disciplines who interact with young people, to undertake rhythm based training for both group and individual settings. We also plan to utilise research drawn from the fellowship to update our

existing training publications and make these available nationwide and through the internet.

FELLOWSHIP ITINERARY

August 7 – 13 th	Facilitators Playshop Training – Mokuleia, Oahu, Hawaii
August 17 th	Dale Marcell – Drum facilitator – University of Waterloo, Canada
August 19 th -20 th	Ojibway Pow Wow – Fort William, Northern Ontario, Canada
August 21 st	Dilico Ojibway Alcohol Treatment Centre, Fort William, Canada
August 22 nd	Anishnawbe Mushkiki Thunder Bay Community Health Centre, Thunder Bay, Ontario, Canada
August 23 rd	Sean Jessau – Drum facilitator – Sister Margaret Smith, St Josephs care group, Thunder Bay, Ontario, Canada
August 26 th	Dr Robert Friedman – Stress Solutions, Therapist, New York, U.S.A.
August 29 th – 30 th	Steven Ferraris – Percussionist, University of Vermont, Norwich, Vermont, U.S.A.
September 2 nd	Charlie Barbera – Manigua, Drum facilitator, Chicago, Illinois, U.S.A.
September 3 rd	John Yost, Rhythm Revolution, Drum facilitator, Chicago, Illinois, U.S.A.
September 5 th – 6 th	Starr Commonwealth Residential College for Boys – Nobel Schuller – Director of Music – Albion, Michigan, U.S.A.
September 7 th	Dan Creely – TEAM – University of North-Eastern Illinois, Chicago, Illinois, U.S.A.
September 8 th	Neysa Lettin, Happy People Drumming, Drum facilitator, Teacher, Denver, Colorado, U.S.A.
September 8 th	Inter-Tribal Pow Wow, Denver, Colorado, U.S.A.
September 9 th	Roxy Fredrickson, Director, Rhythm Vision, Denver, Colorado, U.S.A.
September 10 th	Neil Stone, Banyan Tree, Adolescent and Adult Psychotherapy, Denver, Colorado, U.S.A.
September 11 th	Susan Jones & Carrie Howell, Special Education teachers,

	Nederland Elementary School, Nederland, Colorado, U.S.A.
September 13 th	Quannah Powaukee, Youth Programs Coordinator, Uintah River High School, Fort Duchense, Utah, U.S.A.
September 14 th -15 th	Mike Liston, Director, Rhythms of Life, Salt Lake City, Utah, U.S.A.
September 18 th	Rosario Carelli, Director – We are the Drum, Taos, New Mexico, U.S.A.
September 18 th	Taos Drum factory, Taos, New Mexico, U.S.A.
September 20 th	Juliana Linares, Percussion Gym, Explore College Preparatory School, Oakland, California U.S.A.
September 21 st	Debroah Broadway, Director of Music, Music in Schools Today, San Francisco, California, U.S.A.
September 22 nd	Jenni Swardlow, Director - DRUMMM, Art Therapist, Oakland, California, U.S.A.
September 23 rd	Cathy Quain, Music Therapist, Berkley, San Francisco, U.S.A.
September 24 th	Jim Greiner, Drum facilitator, Soquel, California, U.S.A.
September 24 th	Evelyn Hall, Social Worker, Prometheus Family Support Service, Soquel, California, U.S.A.

INSPIRATION

My travels covered 8 weeks and thousands of kilometres. During that time I realised that I had only just touched the surface of a movement that is growing quickly across the world based on its potential to create community and reduce the isolation of those who feel disconnected and isolated from the world around them. Wherever I went I was directed to others who were using rhythm in innovative ways, and it was of course impossible to meet all those people. Of the people I did meet during my travels, they were without exception generous in their willingness to share their ideas and techniques as well as being undeniably committed to the welfare and social improvement of the lives of the young people they worked with.

Each and everyone I met during my fellowship brought their unique individuality to their work and gave me new insight into some element of the diversity of rhythmic therapy. In this report I detail only some of these lessons and experiences, but wish to acknowledge and thank all of those who gave me their time and friendship.

1. Village Music Circles Intensive Facilitator Playshop Training

This training brought together 28 people from eleven different countries under the stewardship of Arthur Hull and his experienced team of Drum Circle facilitators. The training has been described as a “music therapy degree compressed into one week” and draws on Arthur’s 40 years of pioneering work in the community drum circle

movement. The training focused on the theory, skills and tools required to guide a group of people who play rhythmical instruments to their fullest musical potential as a harmonious group.

The principles invoked in the training mirror those of facilitation in many therapeutic settings and many of those attending were from therapeutic backgrounds. Creativity and sensitivity were emphasised as was the need to allow the group as much responsibility for its product (music) as possible. The training itself involved extensive skill practice and peer assessment.

There were many exercises that had the potential to relay useful life-skill lessons and throughout my travels I saw elements of this training in programs across a range of specialty populations. With an emphasis on communication, body language, teamwork, patience, and cooperation, the training introduces many of the elements missing from the skill base of alienated members of society. Through experiential learning these values are absorbed and transferred to everyday life providing participants with a store of resources to promote both personal and community growth.

In addition to the syllabus taught by Arthur Hull, the course program provided opportunities for people working in similar fields to meet and discuss their work and methods. About half those participating were working in some capacity with young people at risk and we spent several hours sharing different ways of engaging young people with music and transferring that learning through to the acquisition of positive life-skills, and improved self-esteem. In particular the use of metaphors to raise awareness of the link between the group experience in a cooperative drum circle and everyday social interaction and the sharing of a range of exercises to engage young people and focus attention on specific learning areas.

2. Dale Marcell – The Marcell School of Drum.

Dale Marcell is a professional drum facilitator who works with a range of specialist population groups including Seniors, Incarcerated youth, the Mentally and Physically challenged, Alzheimer's and 'At Risk' youth in school settings. When I visited him he was running workshops for teenagers from the modern Mennonite community just outside Toronto in Canada.

Dale incorporates a framework he calls 'The Safety Zone' which promotes:

- Self-esteem
- Taking responsibility for our actions
- Allowing change
- Respecting difference
- Positivity
- Having confidence to take on new situations

During the program I participated in, Dale facilitated approximately 60 young people in a group drumming circle to a point where they attained a level of confidence in their playing as well as a level of communion between themselves as a group (developing trust and rapport). Dale also strongly emphasised the importance of respectful communication to the success of the music being made by the group and in life generally.

He introduced the concept of using sound to imitate images and feelings before breaking the group into smaller sub-groups of 15 and having them compose a

soundscape that told a story relevant to their lives. This was then played to the other participants who were asked to give their interpretations of the song before the true meaning was disclosed. This narrative process was a way of young people safely disclosing issues that were relevant to them and then having the opportunity to explore those areas further with their peers. Some of the issues that presented themselves during the session I witnessed included:

- Drug use
- Peer pressure
- Parental expectations
- Emotions and relationships
- Anxiety over school demands
- Fear of failure

3. Ron Kanutski – Anishinaabe Cultural Teacher, Social Worker, Mental Health & Addictions Counsellor.

I spent seven days in Thunder Bay and the surrounding districts in Northern Ontario. The population of this regional centre is approximately 120k with around 8% being aboriginal. Over 50% of the population have an income less than 25k per annum. Many of the problems associated with our indigenous population are in evidence in this region of Canada with high incarceration rates for indigenous juveniles, low attendance rates at school and increasing drug use.

During my stay with Ron and his family I was fortunate to witness several cultural activities and gained valuable insight into the Ojibway culture through his passion for his people and their rich past. Ron works for the Children's Mental Health centre in Thunder Bay in a program called 'New Experiences' that provides a culturally sensitive component to a multidisciplinary range of services for juveniles presenting with complex dual diagnosis. The program targets those youth, from 12 to 17, at greatest risk in relation to mental health and addiction. Treatment was provided in both individual and group situations and included standard assessment, counselling, relapse prevention and aftercare.

All Anishnawbek youth who entered the program had access to:

- Sweat lodge ceremonies
- Visionquests/fasting
- Naming ceremonies
- **Drum ceremonies**
- Pow-wows
- Elders and cultural teachings
- Camping/hiking/fishing
- Crafts/hobbies/art
- Recreation/Sport
- Individual counselling
- Sharing and teaching circles
- Music
- Life-skills
- Ojibway language

Ron's role was to provide cultural teachings on health and spiritual resilience. I was invited to observe his work at both the DILICO Ojibway Drug & Alcohol treatment

centre, a residential care facility for young people with drug and alcohol problems, and at the main Thunder Bay Community Health Centre. Both these facilities are modern health campuses with the facilities you would expect to see in similar institutions here in Australia. As well as mainstream western health services residents or clients at these institutes had access to traditional services including:

- Traditional teachings and ceremonies
- Access to traditional healers and elders
- Support and counselling from a traditional perspective
- Healing circles

Both these institutions feature within their walls a traditional healing room (Tepee). Here traditional healing practices are observed and ritualised drumming and chanting takes place, led by cultural custodians such as Ron.

In the residential facility Ron sang and drummed with the male residents in the centre of the healing room while the female residents sat along the outside walls. Ron talked about his own journey through addiction and out the other side, and the importance that the cultural knowledge of his own people gave to his quest to break his addiction. He talked about the need to find meaning and belonging in one's life and that this could be gained from an understanding of their own cultural traditions and the sense of connection that knowledge brings. He invited the participants in the room to share their own stories and then sang specific songs that invoked the support of ancestral spirits in reducing the trials before them.

At the Anishnawbe Mushkiki Community Health Centre, the centre of the traditional healing room, saw four sacred drums set up with up to twelve men playing each at different times. The room was filled with men of different ages and a small number of women. There was a large number of young men, many from street gangs. During the evening the men sang songs from the centre of the circle while both men and women danced around them. At various times people would talk about issues before them, the hardships they were enduring and their hopes and dreams. These were widely encouraged and supported by those around them and then followed with passionate singing and drumming in an effort to evoke the spirits to support their resolutions.

These traditional practices were just one part of an holistic therapeutic service, but were widely embraced by the local Ojibway people and shown enormous respect by all of those I met who worked in this area in northern Canada. They demonstrated a way in which the healing practices of two cultures could be successfully integrated to the benefit of indigenous people.

4. Starr Commonwealth, Delinquent Residential Program, Albion, Michigan

This facility is a privately run organisation that since 1913 has been working with 'at risk' adolescents, many from the poorer communities of Chicago and Detroit. The median length stay at the facility is 6 months and 60% of residents are African-American. Set in beautiful grounds in central Michigan the facility is home to up to 200 young men (aged 12-17) at any one time, (92% of residents have a history of criminal behaviour and 68% have a history of illicit drug use), and works from a therapeutic model that emphasises empowerment, loving support, compassion, responsibility, honesty, respect and fairness. This strength based residential program has an incredible 89% success rate in reducing anti-social behaviour and redirecting the life paths of young people away from criminal activity.

The centre has a strong emphasis on arts based therapies, for their ability to explore individual creativity, promote a sense of achievement, and bypass the conditioned senses to access honest emotion and feelings. Each resident is involved in weekly art classes that include drama, music and fine art. The arts based activities are also used to develop inter-personal problem solving and co-operative life skills. Percussion based classes have a long history at the college with guest instructors running programs and a regular hand bell choir that performs both on and off campus. There is also a spiritual arts program that provided opportunities for boys to explore their spirituality through active arts based participation in conjunction with religion. Music and song are utilised for reflection and personal growth within the non-denominational walls of an in ground chapel.

5. Banyon Tree – Multicultural Arts and Therapeutic Services, Denver, Colorado.

Neil Stone is psychotherapist who has worked closely with young people at risk for the last 15 years. He is involved in two complimentary social development projects that utilise rhythm. ‘The Whittier Drum Project’ is a community based initiative that involves over 100 young people and their families in the African American dominated suburb of Whittier in central Denver. This project aims to develop leadership and build community through the use of rhythm in an area that is among the most economically deprived in the city. Since 2003 the hand drumming has brought unity, joy, self-confidence, cultural awareness and cultural appreciation to both those who have participated and those who have witnessed the performances of the group which are often held in community settings.

The second program is ‘Talking Therapy with Drumming’ which is a clinical service for the Denver Juvenile Court & District Attorney’s Youth Diversion program engaging ‘at-risk’ youth and their families in an eight week intervention. The program combines hand drumming with multi-family, group therapy. The hand drumming facilitates connection which lays the groundwork for increased communication between family members and decreased at-risk behaviour for the young attendees. The program has proved to be particularly successful at engaging clients who shun traditional mental health services. The drumming is used to build ties between young people and their families and assist in the development of social skills while a verbal component explores the issues that lead to offending behaviours.

Upwards of 50 families have completed the ‘Talking Therapy with Drumming’ program, with a completion rate of 82% demonstrating the potential of this form of intervention to hold the interest of clients. Resistance towards traditional, cognitive based programs is reduced by offering a fun addition to the program that of itself has proven therapeutic benefits. By combining both young people and their parents in an activity that builds communication and connection in non-threatening ways the program can more fully explore family dynamics and obtain a more balanced overview of the factors that are influencing anti social behaviour in the young person. The drum is also a way of lightening mood so that the difficult issues can be confronted more readily and with more empathy from the differing perspectives of parents and their children as the bonds of attachment are strengthened in the drumming circle.

The success of this intervention has resulted in Neil being funded to deliver a series of training sessions to Clinical Nurse Specialists, Counsellors, Psychologists, Social Workers and Psychiatrists working with young people.

6. Rhythm Vision, Castle Rock, Colorado

Founded in 2003, Rhythm Vision has been working with young people in response to diverging crises so that people could benefit from musical experiences, which explored metaphorical lessons in life, through real-time applications. Rhythm Vision has developed a range of arts programs for different socially and academically motivated agencies in both the private and public sectors. Much of this work has been done in treatment centers and last year the company worked with 358 young people in these institutions, a majority of these youth are from cultural minorities including Latin Americans and African Americans.

Rhythm Visions programs consist of four modular components. Participants build drums, play them, record their music and celebrate their achievement through performance in a community setting. An economical kit for drum-making has been developed by the company using sono-tubing from the concrete forming industry. Young people build and decorate their own drums over a three hour period, and develop a sense of pride and ownership. They are also encouraged to be creative in their decoration of the drum and to help each other during the construction process. This is followed by practical instruction in playing technique which combines cultural rhythms with improvised melodies. Young people also learn facilitation techniques, how to orchestrate a song and lead the drum circle. Leadership, communication, and teamwork are all explored through this process.

The final two components include learning skills about the recording process using mobile recording equipment, including pre-production, recording, mixing, sampling, sequencing and post-production. The recording process solidifies the group and refines the music so that it is ready for performance and the young people are involved in arranging the performances which are generally held in a community forum that serves as a further bond between themselves and the wider community.

7. DRUMMM – Jenni Swardlow, San Francisco, California

Jenni Swardlow is an art therapist with 15 years experience of working with special needs populations, including ‘at risk’ youth who for the last ten years has introduced drums and percussion into her work to improve the outcomes for her clients. Jenni provides flexible program structures that are able to be tailored to a range of different client groups and their particular objectives. Her school and after-school programs are designed to improve academic performance, actively engage students in learning, develop co-operation and teamwork, improve listening skills and other areas of communication and enhance creativity.

I accompanied Jenni to a program she was facilitating with students at the Peralta Creek Middle School, Fruitvale, Oakland. In this area there had been 102 gang related murders in the 8 months prior to my arrival, most drug related. In an after school program designed to keep young people off the streets and away from gang life, the staff had employed Jenni to design a program that was fun, and involved both a literacy and numeracy element. The drums were a tool of engagement through which Jenni developed broader learning strategies. This program highlighted the potential of rhythm based interventions to teach more than simple social skills, but also be a tool for learning in standard academic areas, including the sacred three R’s.

Some of the activities used during the program, which ran for just over an hour and was presented once a week for ten weeks, were first asking the participants to decide on a theme for the lessons that interested them and then to explore that theme through conversations and rhythms. The participants were of Latin American and African American descent, between the ages of 12 and 14. They chose 'Government' as their subject (that surprised me) and Jenni had them talk about their impressions of their own government, write down what advice they would give their government about young people, and then drum how they felt about the way their government was looking after young people. There were also lots of rhythm games interwoven into the session to keep it light and fun. Some of those games included counting, addition and subtraction.

8. Prometheus Family Support Service, 'Safe Place' program, Soquel, California

Evelyn Hall is the director of the Prometheus Family Support Service which has a strong focus on empowering youth through a range of programs, one of which I witnessed called the 'Safe Place' Program. This was being run with students 'at risk' from Redwood High School.

The Safe Place program is a community/school partnership, and provides a place on campus where students can go and speak openly, under the guidance of a counsellor, about their lives, their fears and their dreams. The program teaches students to understand their behaviour, explore alternatives, use resources, develop team building skills, and dream again. Students are encouraged to believe they can make positive changes to their lives, and even make a difference in the world around them.

The Safe Place Program has a strong connection to music and the visual arts, with each year group completing a short documentary around topics of concern to young people which is used as an introduction to the program for the following year group. Young people write the script, compose and perform the sound track, conduct the interviews, create the graphics and film the video themselves. These documentaries become a medium for empowerment, self-awareness, creativity and education. The 'Safe Place' program has been linked to increased school attendance, increased self-confidence and significant life transformations from regressive social and personal situations to one's of positive social involvement and potential.

RESEARCH

The use of drumming as a therapeutic tool goes back centuries to our earliest ancestors and is still present in almost all indigenous cultures. In western society drumming was frowned upon as a pagan ritual and during the reformation, it was in some areas a hanging offence. Piles of drums were burned during this period similar to the way certain literature has been burned during periods of political repression. In the west we are still struggling to overcome the negative associations that have been left over from that chapter of our history.

Slowly however, through a combination of self reporting and scientific research the potential of the drum as an instrument of healing and of drumming as therapy for a wide range of detrimental conditions is being realised. In the United States drumming is now an accepted part of therapeutic practice in a range of health settings, including hospitals, retirement centre's, hospices, stroke centre's and the modern health retreat. Much of this involvement has been predicated on research that links drumming with a

reduction in anxiety (Bittman et al, 2001, Bittman et al, 2005), and an improvement in fine motor – coordination (Bernatzky et al, 2004; Costa-Giomi, 2005).

For young people ‘at risk’ drumming offers a wide range of benefits including:

- A sense of connectedness with self and others
- A reduction in self-centredness, isolation and alienation
- A reduction in tension, anxiety & stress
- An integration of body, mind and spirit
- The release of negative feelings, emotion & trauma
- Empowerment
- Opportunity for creativity & self-expression

For those young people at risk of negative health or criminal outcomes, a sense of isolation or alienation from the community around them is a common feeling and recognised through research as a primary risk factor (Resnick et al, 1997; Silburn, 2002). The drum circle is a uniting force, where everyone is equal, all contributions are important and communication between group members is non-verbal and thus without prejudice or judgement. The co-operative nature of the process helps those who have lost touch with themselves and the world around them find a path to connection that is safe and natural (Winkelman, 2003).

For those who have substance misuse issues, drumming as a therapy compliments traditional cognitive based interventions (Winkelman, 2003). Stress and anxiety are closely associated with drug taking behaviour which is often a response to perceived stressors in the clients life; So too for significant others, parents etc, whose lives are disrupted by the behaviour of the drug user. Drumming increases Alpha brainwaves, those associated with relaxation and euphoria; for highly stressed individuals (about 20% of the population) these brainwaves are low or non existent (Quinn, 2000). Levels of Alpha waves are also indicative of how people manage pain. Studies have shown that Alpha waves return to normal levels, for those who previously were unable to develop them, after thirty minutes of drumming (Quinn, 2000). No other previous studies had been able to induce such states in such a short time. Drumming places the client in the here and now where worries of the past or future have no opportunity to present themselves.

The use of drumming as a means to explore the underlying issues of problematic drug use is also widely utilised in therapeutic practice in North America, with a range of different approaches utilising the drums ability to help people express and address emotional issues. The family therapy approach of ‘Banyan Tree’ in Denver explores family dynamics using the drum to develop trust and comfort between the young people engaged in the program and their parents. The use of guided image therapy is also prevalent amongst clinicians utilising the drum in their practice, with clients being asked to visualise a certain image or goal to be achieved and then imagining themselves achieving that goal, whilst playing an underlying rhythm. Drumming is a means of bypassing the conditioned senses and connecting honestly with our deeper emotions and for people troubled by addiction it offers a pro-social way of acknowledging those feelings and dealing with them (Mikenas, 1999).

CONCLUSIONS

The use of drumming as an instrument for improving the lives of young people who are currently struggling to integrate themselves with the world around them is enormous. There exists a tendency to categorise the use of music based interventions

in the health practice sector as alternative and this carries with it a not so subtle tone of scepticism and inferiority, however a growing body of scientific research is making it harder and harder for traditionalists to ignore the potential of the drum as a medium for eliciting human growth and psycho-social health.

The pathways for the use of drum based interventions are many and range from those suitable for one to one client centered work, to others aimed at families, and groups of specific need populations. The flexibility of the use of the drum in clinical practice is an advantage, particularly for those whose practice is multi – systemic, allowing for different strategies for different situations and for its use as a complimentary addition to existing strategies.

Within the drug and alcohol treatment sector there is potential for the use of drumming to meet the needs of a wide range of clients at various stages of their struggle. As an early intervention the use of drumming has proven effective in promoting a range of protective factors. For users and their families, or significant others, drumming clearly offers opportunities to amend the social context which is orchestrating the negative behaviours, as well as providing a positive impact physically on an individuals health through a reduction in stress and a drug - free induced euphoria.

Possibly the most inspiring development I witnessed in my travels however was not fundamentally about drumming but about the integration of two healing cultures. Drumming represents an ancient approach to healing, common to all indigenous cultures and based on thousands of years of experiential practice that recognised its inherent positive physical, mental and social benefits. To see in Canada, this and other traditional healing strategies seamlessly integrated into both the public and private health systems, as part of a homogenous health strategy was uplifting.

Many of the developments in psychologically based therapies have been led by American research. Although the core philosophies of their public policy regarding drug use differ markedly from those in Australia, there is within the treatment services a broad range of practice strategies being implemented. North American human service workers are dealing with very similar issues to those faced by their Australian counterparts. Some of the methods being utilised in North America have real potential here while acknowledging that there are many innovative strategies at work in Australia that could be useful there. The flow of ideas generated by studies such as promoted by the Churchill Trust can only benefit the peoples of both continents.

I am hopeful that Holyoake, through its nation wide training arm, can utilise many of the ideas that have surfaced during the fellowship to add to the range of strategic interventions that can be used by Australian clinicians and group workers, working with young people and others who face challenges with substance misuse.

RECOMMENDATIONS

I make these recommendations, as required by my contract with the Churchill Trust, in all modesty, recognising that my perspective is a personal one and is necessarily subjective.

1. Investigate the model of the Thunder Bay Community Health Service for the integration of traditional healing practices into a holistic partnership with

western based services, for use in areas that cater to Australian Aboriginal health needs.

2. Investigate the model of the Thunder Bay Children's Centre 'New Experiences Program' to integrate a range of traditional cultural healing and educational practices into standard mental health programs for Indigenous Australians.
3. Lobby both State and Federal Authorities to increase funding for music based programs within the curriculum of primary and secondary schools.
4. Lobby Health Authorities to support studies into the therapeutic benefits for clients of rhythm based interventions in a range of health settings.

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*This report is dedicated to John Keating
Founder of Holyoake
Churchill Fellow - 1978*