



'Coorie Doon': the impact of songwriting in paediatric palliative care

A PARTNERSHIP PROJECT:

ENTERPRISE MUSIC SCOTLAND

CHAS (CHILDREN'S HOSPICES ACROSS SCOTLAND)

ATHENAEUM AWARD FUNDING - THE ROYAL CONSERVATOIRE OF SCOTLAND



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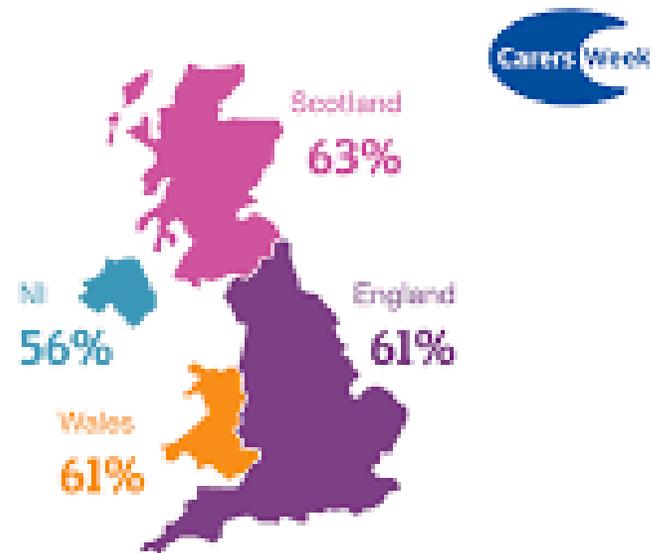
Approx 49,000 children and young people with a life-limiting or life-threatening condition in the UK aged 0-18 years

www.togetherforshortlives.org.uk

UK
1 in 8 adults care,
unpaid, for family and friends.
Within our lifetime - 9 million carers

<https://www.carersuk.org/about-us/why-we-re-here>

61%
of carers in the UK
said they had
suffered physical
ill health as a
result of caring.



carersweek.org

11-17 June 2018

Music as a support intervention

BAMT BRITISH ASSOCIATION
FOR MUSIC THERAPY



World Federation of Music Therapy

‘...encourages physical, mental, social, spiritual and emotional wellbeing’ (Bunt, 1994)



AMERICAN
MUSIC
THERAPY
ASSOCIATION



Canadian
Association for
Music Therapy
Association
de musicothérapie
du Canada

Songwriting...’involves people creating meaningful lyrics and music....to target a specific therapeutic need’ (Baker, 2016)



South African Music Therapy Association



Australian
Music
Therapy
Association



AIM OF CORRIE DOON PROJECT

To explore the impact and significance for parents in writing a song for their child
with a life limiting condition

Phase 1.

Intervention

Sharing event

Phase 2.

Interviews

Report for Enterprise Music Scotland, Children's Hospices Across Scotland and the Royal Conservatoire of Scotland



Participants

5

Infants and/or young people

1

Young adult



Children's Hospices Across Scotland

ENTERPRISE
MUSIC
SCOTLAND

Composer

Rachel Drury

Writer

Martin O'Connor

Musicians

Ainsley Hamill
Esther Swift



Monday

Tuesday

Wednesda
y

Thursday

Friday

Composer

Writer

Musicians

Intro

Writing lyrics and songs

Recording



Research Methodology

N = 15

Five children (aged under 5 years)

One child (aged 21 years)

Nine parents (three fathers, six mothers)

Qualitative approach

Semi-structured interviews

Thematic analysis

Confidentiality

Pseudonyms for children and siblings

Parents listed as M1 – 6 (mothers) and F1-3 (fathers)



Three key findings

1. Response to the project (pleasure, challenges, emotions, personal approaches)

2. Legacy of the song (day to day use/interaction with others, memory)

3. Collaboration with the Coorie Doon team





1. 1. Response to the project

Pleasure through family togetherness

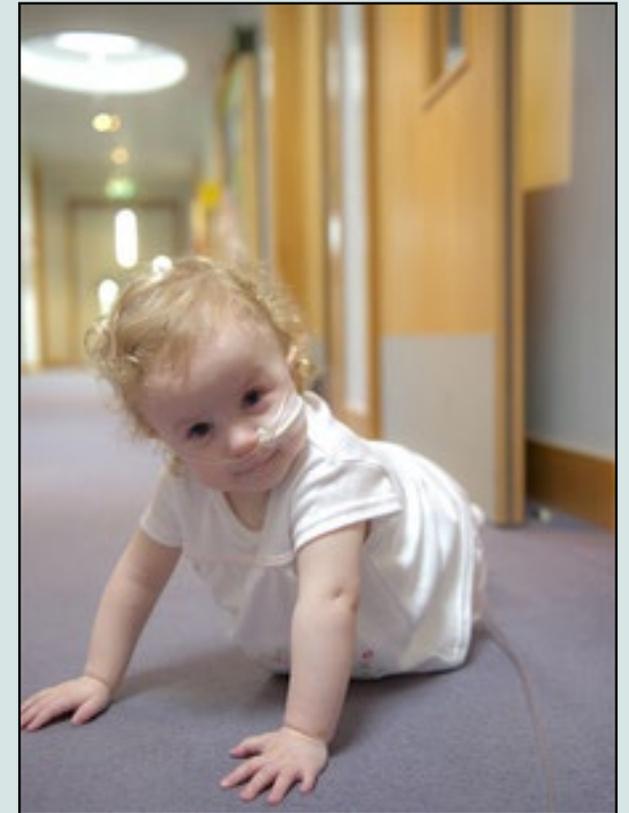
‘We all got to come together and do something together as a family’. (M3)

Pleasure through achievement

‘I felt like I’ve achieved something, well I’ve achieved stuff before but it felt special, different, warm, it was good’.
(F3)



'I went and hid in the toilet and I thought this is like being back at school, although the process of it I found quite nerve-wracking 'cos I didn't know where to go or where to start but as an end product it's really good.....what they (the team) came back with was amazing'. (M2)



You're aware that it may be the only song you get to do and so for me everything has to be perfect'. (M1)

'I went through to the bedroom and I listened to it and just sat and cried'. (F2)

'...brought out thoughts and feelings that maybe I wouldn't have brought out or shared'. (M6)



About the family

‘It was completely us. We had a bit of a mash up so ours started quite slowly and sped up then we had a rap and then it tailed off down at the end and I felt that is like a day in us. Our day can start nice and really calm and then it can go crazy so we wanted a melody that would represent our days’. (M5)





About the child

*'...if Calum could talk I think that's what he'd have thought....and I just hope I've captured what he maybe would have said if he'd had verbal communication'. (M6)

'You don't want to be the disability parents so having something personal like that where you're just light-hearted....parents with kids like ours, we make a lot of jokes because it hides how crap it can actually be.....that song, we love it, the thing is that it's funny...'. (M1)

*'They live in two different time zones but never get to play together. My son tries to play with his sister but unfortunately it never happens the way he would like'. (M4)



2. Legacy of the Song

‘Oh we’ve got it on in the car and we sing it!’ (M6)

‘We listen to it everyday and every birthday it will get played...’. (M5)

‘John’s had it to school...they had a whole school assembly and the entire school got to listen to it so there were a few tears from parents and teacher and things’. (M5)

Day
to
day
use



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‘It’s a memory that can be in his memory box...it’s really important to have that because we don’t know how long Calum’s life is, it could be a week it could be 20 years. I’m holding all these memories....that’s Calum’s song so it’s important. (M6)

‘I’ve kinda got it in my head that the song will be used when Katie goes.....it’s (the song) is going to be there for ever...unfortunately Katie is not’. (M2)



3. Collaboration with the Coorie Doon Team

Familiarity

'Oh amazing...I think it's lovely you can get to know the team...I think that's really important because this is an emotional journey, we're in a hospice and we can forget that because this is our happy place, our safe haven'. (M6)

Song quality





'It was absolutely the best week ...I loved it.' (M1)

<https://vimeo.com/218472543>



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<http://taskandpurpose.com/military-families-tricare-sick-children/>