



Special issue

**Music therapy in Europe:
Paths of professional development**

in partnership with the
European Music Therapy Confederation



GERMANY

Country report on professional recognition of music therapy

Melanie Voigt¹

HISTORY AND BACKGROUND

Music therapy in the eastern and western parts of Germany developed separately, beginning around 1960. This was due to the division of Germany after World War II in the Federal Republic of Germany (West) and the German Democratic Republic (East).

In East Germany, Christoph Schwabe began his work in the psychiatric clinic of the University of Leipzig. He developed certain music therapy procedures for specific indications in psychiatry (Voigt 2010). Beginning in 1970, private music therapy courses were held in this part of Germany.

In the West, music therapy began its development at about the same time. Maria Schüppel founded the first private course in Anthroposophical Music Therapy in 1963. Music therapy began to be used in special schools and in psychiatry in the 1970s. Johannes Th. Eschen studied with Mary Priestley in London and brought Analytic Music Therapy to Germany. Gertrud Orff began developing Orff Music Therapy within the newly founded area of social paediatrics, working with children with developmental delays using Orff-Schulwerk as her musical foundation.

At this time, the first courses of study were established. In 1978, music therapists came from Great Britain to train the first generation of West German university educators in music therapy. Around the same time, music therapy training began at university level in Heidelberg and later in Hamburg. After 1978, several other universities and academies offered state certified courses of study in music therapy. These were located in Münster, Witten-Herdecke, Berlin, Frankfurt and Magdeburg. Unfortunately, two courses of study have been closed: the training course in Creative Music Therapy in Witten-Herdecke and the music therapy training in Frankfurt. However, after these two programmes were closed, new programmes in music

therapy were established after the millenium in Augsburg, Friedensau and Wuerzburg. At present, all universities except Heidelberg offer training only at Master's level. Work at doctoral level is presently possible at three of these universities. Private music therapy training has existed as long as the various university training courses. At present, there are seven private courses organised in a council dedicated to securing quality in private training. These have reached a consensus regarding standards for training.

Whereas most of the training courses use psychodynamic theories as the basis for training, there are some exceptions. Private training is offered in Schwabe's method of music therapy, developmental music therapy according to Gertrud Orff, Anthroposophical Music Therapy, Integrative Music Therapy and Fritz Perls' Gestalt Therapy. The university course in Wuerzburg combines different theoretical backgrounds.

The first associations for music therapy were also founded while Germany was divided. The first music therapy section in the Society for Medical Psychotherapy was founded in East Germany in 1969. In the West, the German Society for Music Therapy was founded in 1972. Other professional organisations were formed between 1978 and 1990. After German unification, the Kassel Conference of music therapy organisations in Germany was formed in 1994 in order to establish a consensus for defining the foundations of music therapy between all professional organisations. The "Kasseler Thesen" were published in 1998. The Federal Association of Music Therapy developed out of the Kassel Conference in 2005 and includes four professional organisations and a representative from university and private training courses.

RECOGNITION AND APPROVAL

Music therapy is not regulated in Germany by law; it is not recognised as an official health profession that is financed by health insurance, nor is the title 'music therapist' protected. As a result, payment of music therapists can range between that of an occupational therapist and that of a psychologist, or they may be paid directly for services carried out according to social law. Furthermore, some music therapists with university training qualify automatically to perform "alternative out-patient treatment of emotional disorders" while others must complete an examination for this qualification.

At the same time, music therapy is an important form of treatment in many institutions such as psychiatry, rehabilitation, long-term care and special education. In 2014, 1417 active music therapists were organised in the four societies for music therapy in Germany that are organised within the Federal Association of Music Therapy. Since there is no official recognition of music therapy, these societies have formulated standards that must be met in order for a person to be certified as a music therapist. This serves to protect the title for qualified music therapists. The standards are not identical but are similar. Continuing professional

¹ kbo-Kinderzentrum München; Representative of the Federal Association of Music Therapy, Germany.

Email: melanie.voigt@kbo.de

development (CPD) is considered to be essential and is defined by each individual society.

The Federal Association has established a National Register of Music Therapists in which certified music therapists can be registered. This has been done in order to have a list of qualified therapists available for clients, employers and others.

IMPORTANT STEPS IN THE RECOGNITION PROCESS

The recognition process in Germany has been influenced by the relationship of the different 'schools' of music therapy to each other. The period of differentiating between schools came to an end with the Kassel Conference. This conference represents a positive contribution toward the professionalisation of music therapy in Germany. This tradition has continued in the cooperation between organisations within the Federal Association of Music Therapy.

With the increasing professionalisation of music therapy, research – especially within the university courses – is developing further and increasing in quality. This is absolutely necessary in order to deliver the necessary proof of the efficacy of music therapy. Without this evidence, recognition will be very difficult. In addition to the university research being done, an institute for research, the Victor Dulger Institut, was founded in Heidelberg in 1995. Another institute for therapy research is the Deutsches Institut für angewandte Therapieforschung DIAT e.V., also in Heidelberg. Music therapy has now been included in the official recommendations for treatment for several disorders classified in the ICD-10.

In the 1990s, the Kassel Conference began to cooperate with organisations of other creative arts therapies in a working group to promote the inclusion of creative arts therapies in the DRG-system. As a result of this work, music, art and drama therapies have been included in the German Procedure Classification *Operationen- und Prozedurenschlüssel* (OPS) numbers of the DRG-system. They may officially be documented in hospitals as a form of treatment with a defined number of sessions and a time frame for each session.

In 2008, the Federal Association of Arts Therapies was founded and its status made official in 2014. The aims and duties are to promote development and establish recognition of arts therapies. In 2013, an attempt was made to involve the German Music Council in the process of legal regulation of music therapy alone. The process is proving to be a slow one but recognition remains the goal.

SELECTED LINKS

- ❑ EMTC country information: <http://emtc-eu.com/country-reports/germany/>
- ❑ Federal Association of Music Therapy: www.bag-musiktherapie.de
- ❑ Musiktherapeutische Umschau: www.musiktherapie.de/index.php?id=7

SELECTED REFERENCES

- Aldridge, D. (1991). *Musiktherapie in der Medizin*. Göttingen: Verlag Hans Huber.
- Bunt, L., & Stige, B. (2014). *Music Therapy: An Art beyond Words* (2nd Edition). Oxon: Routledge.
- Decker-Voigt, H. H. (Ed.). (2001). *Schulen der Musiktherapie*. München: Ernst Reinhardt Verlag.
- Decker-Voigt, H. H., Weymann, E. & Knill, P. (Eds.). (2008). *Lexikon Musiktherapie* (2nd Edition). Göttingen: Hogrefe.
- Frohne-Hagemann, I., & Pleß-Adamczyk, H. (2005). *Indikation Musiktherapie bei psychischen Problemen im Kindes- und Jugendalter*. Göttingen: Vandenhoeck & Ruprecht.
- Frohne-Hagemann, I. (Ed.). (2004). *Rezeptive Musiktherapie*. München: Reichert.
- Haffa-Schmidt, U., v. Moreau, D., & Wöfl, A. (Eds.). (1999). *Musiktherapie mit psychisch kranken Jugendlichen*. Göttingen: Vandenhoeck & Ruprecht.
- Kasseler Konferenz (1998). *Kasseler Thesen zur Musiktherapie*. Revised 2010 BAG-Musiktherapie. Retrieved from www.musiktherapie.de/fileadmin/user_upload/medien/pdf/Kasseler_Thesen_zur_Musiktherapie.pdf
- Nöcker-Ribaupierre, M. (2012). *Hören – Brücke ins Leben. Musiktherapie mit früh- und neugeborenen Kindern*. 2. Aufl. Wiesbaden: Reichert
- Orff, G. (1985). *Die Orff-Musiktherapie*. Frankfurt/Main: Fischer Taschenbuchverlag.
- Plahl, C. (2000). *Entwicklung fördern mit Musik*. Münster: Waxmann Verlag.
- Plahl C., & Koch-Temming, H. (Eds.). (2005). *Musiktherapie mit Kindern. Grundlagen – Methoden – Praxisfelder*. Bern: Verlag Hans Huber.
- Schumacher, K. (1999). *Musiktherapie und Säuglingsforschung*. Frankfurt: Peter Lang.
- Schumacher, K., Calvet, C., & Reimers, S. (2011). *Das EBQ-Instrument und seine entwicklungspsychologischen Grundlagen*. Göttingen: Vandenhoeck & Ruprecht.
- Schwabe, C., & Röhrborn, H. (1996). *Regulative Musiktherapie*. Stuttgart: Fischer.
- Voigt, M. (1999). Orff Music Therapy with Multi-Handicapped Children. In T. Wigram & J. De Backer (Eds.), *Clinical Applications of Music Therapy in Developmental Disability, Paediatrics and Neurology* (pp. 166-182). London: Jessica Kingsley.