

Editorial: The Times They are A-Changin'

Alison Talmage

Editor, New Zealand Journal of Music Therapy
Correspondence: alison.talmage@auckland.ac.nz

May Bee Choo Clulee 吳美珠

Assistant Editor, New Zealand Journal of Music Therapy
Correspondence: nzjmt2@musictherapy.org.nz

Citation

Talmage, A., & Clulee, M.B.C. (2023). The times they are a-changing' [Editorial].
New Zealand Journal of Music Therapy, 21, 1-8.
<https://www.musictherapy.org.nz/journal-2023-2>

Tēnā koutou katoa.

Welcome to the 2023 issue of the New Zealand Journal of Music Therapy.

Our title refers to a time of looking back and ahead, while being present in the here-and-now. Bob Dylan's (1963, 2019) song resonates 50 years on in 2023, a year of ever more transitions but also celebrations.

Congratulations to Adjunct Professor Daphne Rickson, who was honoured with the World Federation of Music Therapy's Lifetime Achievement Award at the World Congress of Music Therapy in Vancouver Canada, July 2023. This is the World Federation's highest honour, awarded every three years to an individual who has made a significant contribution to the field of music therapy.

New Zealand was represented at the World Congress by seven music therapists and one student. Standout presentations included Spotlight Sessions (themed keynotes with an international panel) featuring Dr Carolyn Shaw (*Diversity, Equity and Inclusion in Music Therapy*) and Kimberley Wade (*The Future of Music and Music Therapy in Healthcare*).

We are excited to share news of forthcoming MThNZ celebrations:

In 2024, Music Therapy New Zealand will mark two substantial milestones – the 50th anniversary of Music Therapy in Aotearoa New Zealand, and the 20th anniversary of the Master of Music Therapy programme at Te Herenga Waka – Victoria University of Wellington. Celebrations will include a Friday evening showcase event, an exceptional conference with the theme *Looking Back, Moving Forward*, and the launch of a new book documenting a history of Music Therapy New Zealand.

The back cover of the book is likely to emphasise the significance of the occasion with the words:

Since 1974, hundreds of passionate people, members, and supporters of Music Therapy New Zealand, have laboured to increase awareness of the potential of music as a powerful resource in the support of human wellbeing. They have lobbied relevant government departments and universities, and provided the necessary training, support, and regulatory procedures to ensure practitioners provide safe and effective music therapy services to the people of Aotearoa. In 2023, over 90 Registered Music Therapists offer music therapy programmes to people of all ages and abilities. They work in many different settings including early intervention centres, schools, prisons, hospitals, aged care, and community settings, enriching the lives of thousands of people in need.

This is indeed cause for celebration!

(Adjunct Professor Daphne Rickson ONZM, Music Therapy New Zealand President Emeritus, personal communication, November 14, 2023)



Image description: Celebrating 50 years logo, with gold text and treble clef, black background.

At the same time, communities worldwide are adjusting to post-pandemic living and endemic Covid-19. We are mindful of the ongoing conflicts in many countries that destroy lives and communities. Closer to home, a new government is waiting in the wings, signalling more change. Through all of this, the work of music therapists continues. Music and musicking bring people together, fostering hope and trust. As music therapists, our own musicking sustains us as we seek to be present and responsive.

In this context, we are proud to bring you the twenty-first issue of the *New Zealand Journal of Music Therapy*. A word cloud of keywords for all *NZJMT* articles (Figure 1) highlights the wide range of topics published.¹ While not a systematic analysis of content, the keyword frequency indicates a diverse range of practice and research articles. We share global concerns with culture, inclusion, collaboration, the pandemic, and training, while working in ways congruent with our own contexts. While the full range of practice is not yet represented in the journal, we congratulate our 96 authors published to date, of whom 49 were music therapists or music therapy students in New Zealand at the time of writing. Others include international music therapists, other professionals, and two young music therapy participants. Many articles were co-authored, an option for would-be busy authors to consider.

Most *NZJMT* writing is broadly person-centred. Future authors could clarify descriptions of practice with reference to McFerran et al.'s (2023) mapping of orientations, approaches, models, methods, and models of music therapy practice. On this note, we look forward to Dr Carolyn Shaw's keynote address at the 2024 MThNZ conference, focusing on Post-Ableist Music Therapy (Shaw, 2022a, 2022b; Shaw et al., 2022).

This issue includes three articles from across the motu, addressing topics vital to contemporary music therapy practice. Consultative approaches, direct therapy, and cultural contexts are all highlighted. Liz Wallace reports on collaborative and consultative practices to support adults with intellectual disability in Ōtautahi Christchurch, through skill-sharing to resource family members and other professionals. Hospice care in Tāmaki Makarau Auckland is the setting for Megan's story, an account of music therapy in palliative care, in which Libby Johns weaves past and present, interactions

¹ Information from *NZJMT*, 3-21 (2005-2023); issues 1-2 (2003-2004) did not list keywords.

and reflections. Hyunah Cho 조현아 reflects on her experiences as a Korean Kiwi, sharing traditional Korean music in Ōtepoti Dunedin.

Reviews by Penny Warren and Alison Talmage recommend recent books about music therapy training and music therapy for people living with dementia respectively. Finally, our annual Publications and Thesis Alert encourages you to explore other scholarly writing by both experienced and emerging New Zealand music therapists. On behalf of Music Therapy New Zealand we offer warm congratulations to everyone.

Figure 1
Article Keywords



Image description: A word cloud containing keywords from the journal (2005-2023), presented in the shape of a treble clef; for accessibility, the word list is provided in Appendix A.

Alison:

The end of 2023 also brings changes to the editorial team. After sitting in the editor's chair for eight years, eight journal issues, I am retiring from this role in December. I have enjoyed supporting writers to finesse the best possible accounts of their work.

Editing is never a solo gig. A whole band of players, backing singers, managers, advisers, roadies, and other creatives make each issue sing. Every article published in the journal represents hours of professional practice and/or research, hours of thinking and writing, hours of reading and reviewing, and more hours of rewriting, revising, and copy editing.

My special thanks belong to May Bee Choo Clulee 吳美珠, Assistant Editor, for our four years of collaborative editorial work. May and I first met around 2005 at a meeting of the Auckland Music Therapy Society (as it then was). Our collegial relationship developed over several years together at the Raukatauri Music Therapy Centre and shifted into a new gear as journal editors. May's ethical values of diversity and inclusion have enriched the journal and deepened my understanding. During the stressful years of the pandemic our teamwork has provided a safe space to reflect on the past, present, and future.

I am grateful to all the editors who came before me – Barbara Mabbett, Natalie Nugent, Penny Warren, Karen Twyford, and Sarah Hoskyns – for setting high expectations and a supportive but challenging process. Thanks also to Dr Daphne Rickson ONZM for assisting May with the editorial role when I had a conflict of interests as author and editor. We also acknowledge the 2003 Council who launched the peer-reviewed *New Zealand Journal of Music Therapy*, building on the success of the *Annual Journal of the New Zealand Society for Music Therapy*.

Writing is not easy. For many music therapists, writing is an optional extra, squeezed into busy lives, out of hours. As practitioner-authors, your generosity in sharing your work is invaluable to our growing profession and ultimately to music therapy participants. As editors, we balance the tasks of supporting and gatekeeping. High quality writing (and multimedia elements) keep our niche journal on the world stage. It is never too early to discuss an initial idea, never too soon to ask for feedback on a pre-submission draft, never too late to reflect on past experiences. Submission dates are flexible, with further possibilities of publishing early online or holding an article over until the next issue.

Readers who are not yet authors may not realise the rigour of the journal publication process. International and local reviewers play a crucial, voluntary role, offering impartial feedback to writers. Formal research and

practice articles are sent for anonymous review, usually by two peer reviewers, at least one an experienced music therapist. Community Voice submissions are not de-identified and receive a single open review. Anyone daunted by this process can be assured of supportive advice from the NZJMT editorial team throughout the journey.

We are collectively proud of the Morva Croxson Prize, a writing competition suggested by Dr Sarah Hoskyns and named after a music therapy pioneer and Music Therapy New Zealand Life Member and President Emeritus. This initiative has encouraged several postgraduate music therapy students and recent graduates to translate assignments and theses into article format. I thank Sarah, Daphne, Claire Molyneux, and Rachel Austin for assistance with the journal and competition guidelines. Sincere thanks too to the Journal Advisory Panel for guidance on ethical issues arising from this competition and for supporting future aspirations for the journal. Thank you, Áine Kelly-Costello, for your feedback as Image Accessibility Adviser. We could also not manage without the assistance of our proofreaders, administrators, and executive officers.

Writers need readers: you, some of whom are – or will, I hope, become – reviewers and editors. *The New Zealand Journal of Music Therapy* is firstly for us, a space to celebrate and disseminate practice and research. Secondly, the journal contributes to advocacy. By sharing the journal with colleagues and friends, readers help to raise awareness and understanding of music therapy. Finally, we reach an international, interprofessional audience through open access publication and scholarly database listings.

I am stepping away from my editorial role, not from my enthusiasm for our journal. Readers, I look forward to your future writing. May and future editors, the journal will continue to develop in your capable hands, heads, and hearts.

May:

I wish to congratulate Alison for her eight years as Editor and reflect on some of her achievements - introducing the Morva Croxson prize for students and recent graduate writers; adding a Community Voices section with an open review process; and exploring innovation in journal content, structure, and writing styles. Alison is a strong advocate of music therapists writing about their work, in the journal and elsewhere. She has contributed greatly to the growing professionalism of our publication. I am grateful for the opportunity to have been a co-guardian with her, curating four issues together. We have had stimulating and sometimes robust dialogue over the years, and I have appreciated our collaborative approach, our complementary areas of interest, and our common valuing of inclusion and diversity in this publication.

I believe our working relationship resonates with the term *tuakana-teina* (Eruera, 2005; Mead, 2003). I encountered this matauranga Māori concept in my Kaitiakitanga Bicultural Supervision Course at Te Wānanga o Aotearoa a few years ago. I have appreciated Alison's care, guidance and role modelling when I first started in the role of Assistant Editor, and a growing reciprocity has developed over time. I have been enriched and grown in my passion for writing and editorial work. I wish Alison all the best for the future, and look forward to future collaborations we may engage in.

Alison and May:

2024 promises to be another big year, so *The Times They are A-Changin'* may be a keeper on the playlist, alongside other old favourites and new finds. Looking ahead to the MThNZ celebrations, we invited music therapists to suggest songs capturing this positive mood. Tune in to our collective Spotify playlist ("NZJMT2023: Celebrate!") here: <https://tinyurl.com/4n3u47dd>

References

- Dylan, B. (1963). The times they are a-changin' [Song] on *The times they are a-changin'* [Album]. Columbia Records.
- Dylan, B. (2019, March 12). The times they are a-changin' [Song]. *YouTube*. https://www.youtube.com/watch?v=90WD_ats6eE (Original work published 1963.)
- Eruera, M.M. (2005). *He kōrero kōrari: Supervision for Māori: Weaving the past, into the present for the future* [Unpublished master's thesis]. Massey University. <http://hdl.handle.net/10179/6471>
- McFerran, K., Chan, V., Tague, D., Stachyra, K., & Mercadal-Brotons, M. (2023). A comprehensive review classifying contemporary global practices in music therapy. *Music Therapy Today*, 18(1), 474-493. https://issuu.com/presidentwfmt/docs/mt_today_vol.18_no.1
- Mead, H.M. (2003). *Tikanga Māori: Living by Māori values*. Huia Publishers.
- Shaw, C. M. (2022a). An autoethnographic journey in developing post-ableist music therapy. *Voices: A World Forum for Music Therapy*, 22(1). <https://doi.org/10.15845/voices.v22i1.3314>
- Shaw, C. (2022b). Breaking up with humanism: Finding new relational possibilities in supporting mental wellbeing in music therapy practice. *Australian Journal of Music Therapy*, 33(2), 1–19. <https://www.austmta.org.au/ajmt/volume-33-2>
- Shaw, C., Churchill, V., Curtain, S., Davies, A., Davis, B., Kalenderidis, Z., Langlois Hunt, E., McKenzie, V., Murray, M., & Thompson, G. A. (2022). Lived experience perspectives on ableism within and beyond music therapists' professional identities. *Music Therapy Perspectives*, 40(2), 143-151. <https://doi.org/10.1093/mtp/miac001>

Appendix A: Word List for Figure 1

The following keywords are included in the Figure 1 word cloud. Numbers in brackets indicate keyword frequency. Some keywords with similar meanings to others were slightly modified to emphasise frequency of the concept.

Music therapy (30)	Hospice (2)	Fragile X syndrome (1)	Pay scales (1)
Research (13)	Identity (2)	Gayageum (1)	Peer-mediated
Culture (9)	Interprofessional (2)	Goal-setting (1)	intervention (1)
Special Education (9)	Interviews (2)	Governance	Person-centred (1)
Children (7)	Multidisciplinary (2)	Grief	Personal development
Collaboration (7)	Music (2)	Guitar (1)	(1)
Community music	Music therapy student	Humanistic (1)	Personal narrative (1)
therapy (7)	(2)	Identity music (1)	Physical disabilities (1)
Autism (5)	Musicking (2)	Individual (1)	Physiotherapy (1)
Choir (5)	Occupational therapy (2)	Instruments (1)	Prosody (1)
New Zealand (5)	Palliative care (2)	Interdisciplinary (1)	Psychotherapy (1)
Singing (5)	Parent/caregiver	Itinerant services (1)	Rarotonga (1)
Songwriting (5)	evaluation (2)	Japan (1)	Receptive methods (1)
Therapeutic relationship	Parkinson's disease (2)	Kaupapa Māori (1)	Rehabilitation (1)
(5)	Practice (2)	Kinaesthetic empathy	Remuneration (1)
Wellbeing / quality of life	Professional identity (2)	(1)	Repertoire (1)
(5)	Reflective practice (2)	Kinaesthetic loop (1)	Residential care (1)
Group (4)	Taonga puoro (2)	Kindergarten (1)	Resource-oriented
Improvisation (4)	Transdisciplinary (2)	Korean (1)	music therapy (1)
Inclusion (4)	Voice (2)	Language (1)	Rett syndrome (1)
Mental health (4)	Accessible concert (1)	Language and gesture	Rhythm (1)
Music therapist (4)	Autoethnography (1)	(1)	Roles (1)
Speech-language	Behavioural (1)	Letter boards (1)	Rongoa (1)
therapy (4)	Belonging (1)	Literature review (1)	Samoa (1)
Assessment (3)	Bereavement (1)	Long-term care (1)	SCERTS (1)
Case study (3)	Bonding (1)	Lullaby (1)	School (1)
Communication (3)	Brain injury (1)	Mentoring (1)	Selective mutism (1)
Consultation (3)	Caring behaviours (1)	Merleau-Ponty (1)	Siblings (1)
Early intervention (3)	Cerebral palsy (1)	Models of working (1)	Sleeping (1)
Families (3)	Charitable Trust (1)	Mother (1)	Social identity (1)
Neurorehabilitation (3)	Client groups (1)	Multiple disabilities (1)	Supervision (1)
Older adults (3)	Client-centred (1)	Music group (1)	Survey
Speech (3)	Co-therapy (1)	Music identity (1)	Symposium (1)
Stroke (3)	Community building (1)	Music listening (1)	Teachers (1)
Training (3)	Community musician (1)	Music medicine (1)	Team approaches (1)
Adolescents (2)	Community support	Music preference (1)	Telehealth (1)
Adults with learning	workers (1)	Music technology (1)	Thailand (1)
disabilities (2)	Conflict (1)	Neurological conditions	Therapy process (1)
Affect or emotion (2)	Coordination (1)	(1)	Verbal interaction (1)
Aphasia (2)	Coping (1)	Non-pharmacological (1)	Vignettes (1)
Communication (3)	Diasporic identity (1)	Online community of	Voluntary work (1)
Covid-19 (2)	Down syndrome (1)	practice (1)	Waiata (1)
Developmental	Employment (1)	Online survey (1)	Wairua (1)
disabilities (2)	Enabling Good Lives (1)	Orchestra (1)	
Hauora (2)	Focus groups (1)	ORRS funding (1)	

