

## Editorial

This edition includes an essay by Professor Leslie Bunt. The world can seem small, and we find ourselves making links with colleagues all over the world. As Bunt states, “we are at a fruitful stage in the development of the profession, where there is a continuing need to dialogue, debate and reflect on the hybrid nature of the art and science of music therapy”. His essay presents a perspective from North America, in the form of the latest publication by Ken Aigen, and makes links between practice in that music therapy world and our own. Ken Aigen has written much about music therapy and here Bunt, fellow pioneer and champion for the developing profession of music therapy (see Bunt & Stige 2014), critiques a drawing together of interdisciplinary concepts and dialogues viewed through a contemporary lens. Perhaps like me you will be inspired to look back at writing by both Aigen and Bunt. This essay gives us much food for thought and we are very pleased to include it.

We may sometimes find ourselves reliant on the usual authors to produce literature. But the development of a body of knowledge and of publications is an organic process which grows and develops in new and creative ways. There are some areas of music therapy about which much is written, others where, sometimes inexplicably, there seems to be a gap in the literature. Sometimes new writers step into these gaps, and in this edition, Lizzie Nightingale describes her research into a rarely considered area of clinical work. Nightingale looks at music therapists’ experience of working with the visually impaired. Her inspiration to research and then write came from her realisation that there was little published or taught about this area. Visual impairment affects millions in the UK, having an impact on many of our client groups. Nightingale’s article brings our practice in this area into focus, considering good practice in the areas of touch, instrumentation and technology, and the use of the therapy space.

Also important to this journal are book reviews, and we are pleased to have four colleagues giving their thoughtful critical consideration of recent publications in this edition. There has been an abundance of literature published in the UK over the past few years, and reviewing is an important part of the work of the journal. Reviews help to point us all, as readers, towards useful resources to develop our practice; we continue to welcome further suggestions for reviews and reviewers.

Our work in the UK involves a spread of practice that is reflected in the variety of submissions that we receive. We have had a good response to our call for papers following the BAMT 2014 Birmingham conference, and you will continue to read more about these in future editions. As we saw at the conference, there is much work and thinking taking place that needs to be written down. Oliver Sacks, who has written so much, and is now facing terminal illness, recently reflected on his life. He wrote of his gratitude for his experiences, saying “I have read and travelled and thought and written. I have had an intercourse with the world, the special intercourse of writers and readers” (Sacks 2015). Writing and reading are important and special; but writing is also daunting. There is something about the endurance of the written word which can discourage us. And of course writers do change their opinions and their thinking, and thus our thinking about music therapy continues to develop and evolve.

We do encourage those of you who might have thought of sending their writing to us following the conference to do so. We are pleased to be in touch with potential authors to discuss ideas for articles. As we approach Music Therapy Week 2015, which has a focus on dementia, we welcome submissions that focus on the valuable role that music therapists play in supporting people with de-

mentia and raising their quality of life (Ridder et al. 2013). You can read more about music therapy week at [www.bamt.org](http://www.bamt.org) and via social media (@musictherapyuk #MTW2015 and #musictherapyuk).

We also look forward to hearing from students with their submissions for the Tony Wigram student essay prize. These should be sent to the BAMT administration team ([info@bamt.org](mailto:info@bamt.org)) by Friday the 21st of August. Full details about this can be seen on the BAMT website or in the previous edition of the journal.

An important part of the journal process is the role undertaken by our peer reviewers. Over the past year or so we have been pleased to work with a broad range of UK and international music therapists who give their time, expertise and careful consideration to submissions to the journal. Submissions and re-submissions that are sent out for peer review are always anonymised, and peer reviewers are chosen carefully to represent different perspectives and provide a fair review. Our reviewers are not listed in the journal at the current time, but we would like to take the opportunity to thank them all for their essential contribution to the journal.

Finally, we would like to update you about the journal move online. The editors are continuing in dialogue with an online publisher. We take this responsibility seriously. It is an essential next development for *BJMT* and it is important that it is undertaken with careful consideration of the impact on BAMT, BAMT members and UK music therapists. Much work has been undertaken behind the scenes, in discussion and collaboration with Donald Wetherick and the BAMT Trustees, and we will continue to update you as the process moves along.

Tessa Watson  
Editor

## References

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