

REPORT

Ethics Online Conversations: A new interactive approach to encourage and facilitate ethical discourse in music therapy

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ABSTRACT

Societal changes, economic challenges, and multiple global crises require reorienting and repositioning in relation to ethical questions. The need to deal and cope with these challenging circumstances also applies to music therapists and the field of music therapy. To address such ethical issues in music therapy and to provide a forum for exchange and discussion, we started organising online meetings open for music therapists and music therapy students in June 2020. Each meeting is dedicated to a topic or question illustrated by case vignettes. In some cases, experts with specialised knowledge in music therapy or related fields are also invited as discussants to speak on specific topics. So far, the following topics have been covered: (1) ethical issues in times of the pandemic, (2) ethical aspects of listening, (3) facts and opinions: What to do when "conspiracy theories" emerge in music therapy sessions?, (4) the virtuous music therapist, (5) decision-making models, (6) confidentiality, (7) music therapy with people affected by migration or those forced to flee, (8) dealing with the history of colonialism in songs in music therapy, (9) the art of confidence in times of crisis, and (10) ethical implications of the use of artificial intelligence (AI) in music therapy. In this report, we describe the advantages and challenges of this new online format as a case example for developing an open space for ethical discourse. Connecting ethical theories to questions arising from clinical work in music therapy is at the core of this approach. We consider this new format an essential add-on for teaching ethics in music therapy and for continued professional development.

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INTRODUCTION

Given the increased sensitivity to social justice issues in society, the economic challenges in health care, and multiple global crises, the urgency to position oneself in relation to ethical questions continues to grow. This also applies to music therapists. Appropriate competencies are needed for deliberated action and open discourse on ethical issues. According to Dileo (2021), ethical competencies are at the heart of the music therapy profession:

The ability to utilise ethical thinking in making decisions is perhaps the most essential skill a music therapist can possess. Without this grounded and incisive sense of ethics, no matter how musical, how clinically adept, or how well prepared the therapist may be, they will never be a 'good' music therapist. Ethical thinking is at the core of music therapy practice, research, supervision, and teaching. (Dileo, 2021, p. 3)

Furthermore: ethical thinking is not innate. It is a skill that needs instruction, practice, and reflection, as stated by Aristotle (n.d.) in his *Nicomachean Ethics* (Book 2, Chapter 1). Yet, how can we live up to such a high standard, as claimed by Dileo? In the preamble of their Code of Ethics, the American Music Therapy Association (AMTA) clearly states that "ethical practice is more than following a list of rules. It is a commitment to virtuous, caring, courageous thinking that involves self-examination and the well-being of others as our highest intent" (AMTA, 2023). Striving for excellence is the fifth principle of the Code of Ethics, which states: "the music therapist seeks to continually improve skills and knowledge, evaluating the strength and applicability of evidence into all areas of professional practice and behaviour." This, of course, encompasses the development of ethical competencies.

Awareness of ethical questions and the development of ethical thinking should start early in music therapy training. Besides several ethical issues that are directly linked to music therapy training – e.g., power relations, dual relationships, experiential learning, and self-experience – students will be confronted with ethical issues in music therapy practice during their internships: boundaries, confidentiality, burnout, etc. (Dileo, 2021; Lindvang et al., 2023; Stegemann & Weymann, 2019). Thus, it is crucial to equip students with the ethical "know-how" or *phronesis*, as stated by Lindvang and colleagues:

The concept of *Phronesis*, as defined by Aristotle, refers to the capacity for practical judgement in concrete and particular situations, a kind of 'ethical know-how'. In the real world, situations happen that one could not have foreseen or prepared through theoretical or methodological perfectionism, and *Phronesis* is therefore needed (Gallagher, 1993) [...] We define any attempt to work with music therapy as an ethical act, including ethical know-how. (Lindvang et al., 2023, p. 27)

In Austria, where music therapy as a profession is regulated by law ("*Musiktherapiegesetz*" [MuthG], 2009), ethics is an obligatory part of the music therapy training (60 units of 45 minutes at the bachelor's and master's level together). One of the main objectives, as formulated in the official training regulations in Austria ("*Musiktherapie-Ausbildungsverordnung*" [Muth-AV], 2019), is that the student "can recognise the ethical aspects of a situation and has competencies to ethically argue and judge" (p. 11; translated from German by TS). However, the situation regarding training in ethics is rather heterogeneous across Europe for two reasons. First, there are no legal professional regulations of music therapy in most countries. Second, music therapy training courses do not necessarily have ethics, as a specific course, "on the map." In comparing ten selected music therapy courses in Europe, the subject "ethics" was present in only two training programmes at the bachelor's and master's levels (Stegemann et al., 2016).

A recent survey by the European Music Therapy Confederation (EMTC) sent to all public and private European music therapy training programs in 2018 addressed this topic (Melanie Voigt, personal communication, October 22, 2023). Nineteen out of the 78 training programs that responded specifically refer to ethics-related competencies/learning outcomes deemed necessary for music therapy. Most commonly, these are categorised under other core areas of music therapy within the training program such as medicine, psychology, sociology, or self-experience. However, not all training programs refer to specific ethics courses in music therapy studies. Because of this, it is not always clear how these competencies are developed in training.

These findings align with earlier results from a US-wide survey conducted by Dileo and Wheeler in the 1980s (Dileo, 2021), showing that ethics is taught most often as part of another course and rarely as an entire course by itself. Although it can be assumed that the situation regarding ethical content in music therapy training courses may have changed over time (e.g., due to recent training standards and a higher awareness), current data on the integration of ethics knowledge and competencies into music therapy training are missing and further research is needed.

Assuming that ethical knowledge and competencies cannot be imparted by 'osmosis' (as put by Handelsman, 1986), i.e., that it cannot be learned without direct effort and implicitly, a more active and integrative approach is necessary. Dileo stressed in the first edition of her seminal book "that ethics needs to be afforded sufficient instructional time within the music therapy curriculum, and that ethical thinking and problem-solving should be addressed explicitly in both undergraduate/graduate coursework and clinical training in music therapy" (Dileo, 2000, p. 254). Research on the effectiveness of ethics instruction in psychology/psychotherapy suggests that group discussions of case examples encouraging openness and mutual support are most effective (Dileo, 2021).

Telehealth, online training

Apart from content-related and didactic considerations, the enormous changes regarding accessibility and acceptance of online formats due to the pandemic played a crucial role in developing the concept for the Online-Konversationen zur Ethik in der Musiktherapie [Online conversations on ethics in music therapy].

COVID-19 had a massive impact on societal and professional life in many ways, also for music therapists: Undoubtedly, "the sudden move to teletherapy [...] has left an indelible mark on our profession" (Magee & Meadows, 2022, p. 199). The "adaptability" and the creative ways in which "music therapists pivoted to telehealth incredibly quickly" were "admirable", as Magee and Meadows summarise in their editorial of a special issue on Online Delivery of Music Therapy in the *Nordic Journal of Music Therapy* (p. 201). This is in line with our own experiences as heads of music therapy training courses in Hamburg, Germany and Vienna, Austria, and with the results of an online survey we conducted at the beginning of the pandemic in spring 2020, where we explicitly asked about ethical aspects linked to COVID-19 (Stegemann & Weymann, 2021a). Preliminary results from this survey in the form of case vignettes were integrated into the first Ethics Online Conversations launched in June 2020 (see below). We were not alone in our maintaining the online format for continued professional development (CPD) and as a forum for exchange regarding ethical questions.

In Germany, during the pandemic, online courses were established in several health care ethics trainings, some of which have continued after the pandemic. However, they recommend that at least some face-to-face training should take place. In addition, for example, the Academy for Ethics in Medicine (AEM) organises online meetings of clinical and non-clinical ethicists every two months. Discussions in these meetings include societally relevant or debated issues such as assisted suicide or triage. The minutes are available online for everyone and can be used as a reference (<https://www.aem-online.de/index.php?id=189>). Such training opportunities give support beyond ethics guidelines and allow for discussions related to contemporary issues relevant in clinical practice.

It is our conviction that ethics only come alive through discourse. Therefore, engaging the profession in an ongoing exchange about ethical issues is desirable. During the writing of our textbook *Ethik in der Musiktherapie* [Ethics in Music Therapy] (Stegemann & Weymann, 2019), we already had the impression that writing about ethics is not enough. Although we were careful to establish a link to practice by including more than a hundred case vignettes provided by colleagues from different fields of music therapy, we were still looking for a more interactive approach. In the introduction to our book, we wrote:

We hope that our contribution will fuel the culture of debate about ethical thinking and action in our profession. What forms such a collective debate might take and which media, platforms and channels of discourse it might use in the future remain open. We are curious to see what will emerge in the coming years. (Stegemann & Weymann, 2019; translated from German by EW; German version see Figure 1)

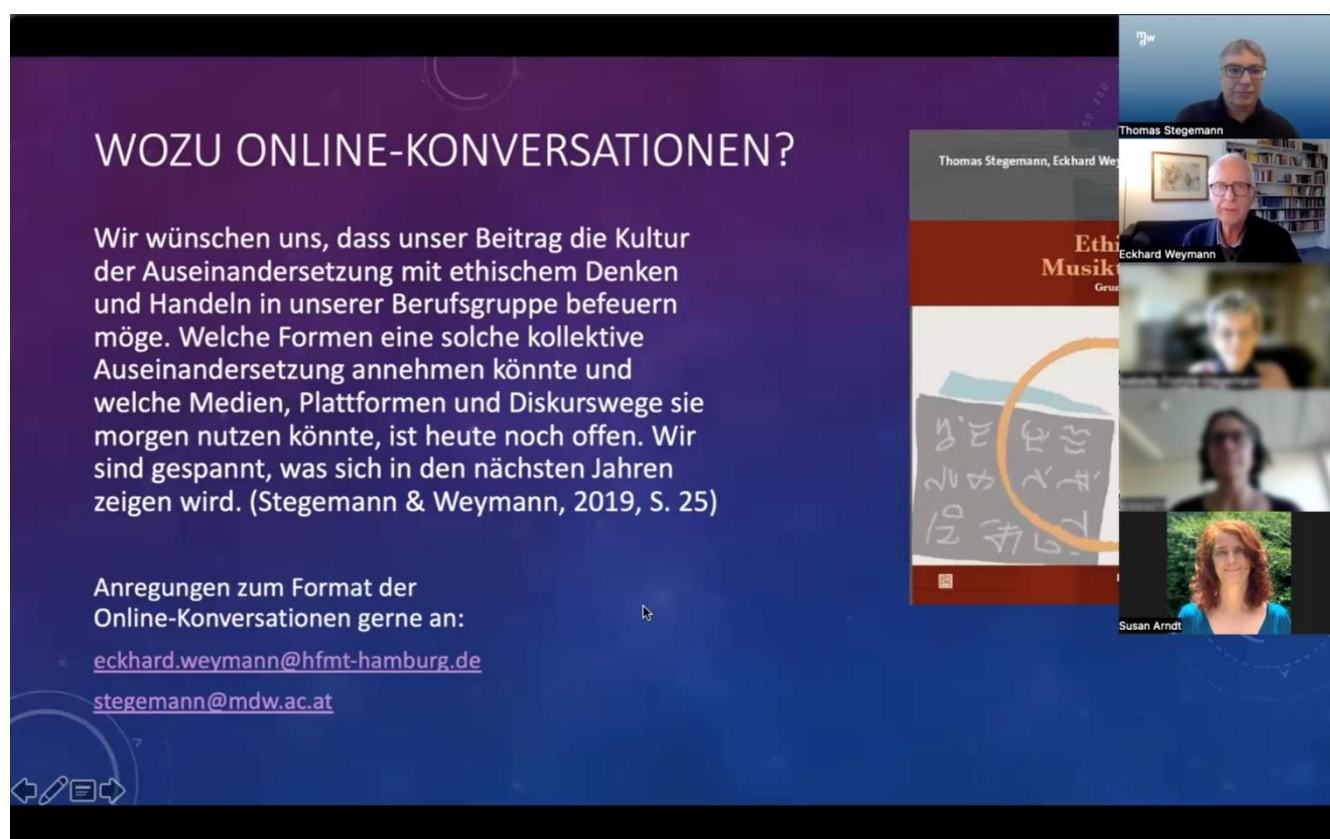


Figure 1. Screenshot from an Ethics Online Conversation in October 2023 featuring Susan Arndt and two other participants

In this report, we aim to describe a new online format with its advantages and challenges as a case example for developing an open space for ethical discourse, training, and CPD.

A NEW ONLINE FORMAT

Since ethical topics are often seen as abstract and distant from practice, the question arises of how they can be communicated in a stimulating way and brought into conversation among professional colleagues. The accessibility must always be kept in mind to bridge the gaps between academia, research, and practice. This means that an ethics seminar should be offered predominantly in the local language but should also include English-language parts, for example, when guests from abroad are present.

To address such ethical issues in music therapy and to provide a forum for exchange and discussion, we started organising Ethics Online Conversations which are open to both music therapists and music therapy students in June 2020 (in German: Online-Konversationen zur Ethik in der Musiktherapie). There have been ten online events to date, equal to two to three events per year (usually one in spring, early summer, and autumn). As the events do not occur with a high frequency, the communication of the next meeting is an issue (see participant feedback below). Usually, the upcoming events are publicised at the end of each online event and on the websites of the organisers' affiliations. In addition, music therapists and music therapy students were informed via newsletter or extra email by the professional associations in Austria, Germany, and Switzerland and

through training institutions in the three German-speaking countries. People interested in taking part in the online event can register by email and receive the videoconference link. Participants receive a certificate of attendance, which counts towards CPD.

The number of attendees differ between events; for example, more than 60 people participated in the Ethics Online Conversations in October 2023. Every event has been recorded for internal use, i.e., for having the opportunity to make a verbatim protocol and to evaluate and further analyse the discussions.

Each meeting is dedicated to a topic or question illustrated by case vignettes. In some cases, international experts with specialised knowledge in music therapy or related fields are invited as discussants to speak on specific topics (e.g., Cheryl Dileo, USA; Giovanni Maio, Germany). An Ethics Online Conversation typically follows this structure: After a brief welcome and introduction to the online format, the hosts offer input related to the topic. This may be followed by a thematic contribution from guest speakers and a panel discussion before the floor is open for questions and further discussion with all participants. We have also used the opportunity for "break-out sessions", i.e., smaller groups could discuss a topic or a specific question in a separate online space before re-joining the main room.

As of December 2024, we have had ten Ethics Online Conversations (see Table 1 for the topics and speakers we have had). The topics and issues are quite diverse and have not yet been based on a didactic guideline, although this could be considered in the future. Instead, they resonate with current debates in society or reflect current issues from professional organisations. New publications are also thematised and contact is made with the relevant authors.

To emphasise the link to music therapy practice, we looked for case examples for each topic and practitioners to interview. Colleagues are invited to participate as presenters or discussants. Care is taken to regularly welcome guests from outside the field of music therapy as well as outside the German-speaking cultural sphere. We have also considered offering events in the English language at greater intervals. Our experiences of leading ethics workshops at international congresses played a role in the development of the format; even short formats with ad hoc groups achieved good results.

To allow for follow-up after the online events, excerpts from our own textbook (Stegemann & Weymann, 2019) are provided by the publisher which can be used as handouts for ethics workshop participants.

Below, we briefly describe the topics and contents of the previous ten events:

Event 1: Shortly after the outbreak of the pandemic, the German Ethics Council formulated the core ethical conflict regarding governmental protective measures:

A permanently high-quality, efficient health care system must be secured and, at the same time, serious side effects for the population and society must be averted or mitigated by the measures. The stability of the social system must also be guaranteed. (Deutscher Ethikrat, 2020, p. 2; translated from German by EW)

	Date	Topic/Headline	Guest(s)	Reference(s)
1)	June 19, 2020	Music therapy in the Corona crisis		Stegemann, T., & Weymann, E. (2019). <i>Ethik in der Musiktherapie</i> [Ethics in music therapy]. Psychosozial-Verlag. Stegemann, T., & Weymann, E. (2021a). Zwischen systemrelevant und fristloser Kündigung – ethische, arbeitsrechtliche und berufspolitische Fragen zur Musiktherapie in der Corona-Krise [From frontline workers to instant dismissal: Ethical, labor law and professional issues facing music therapy in the COVID-19 crisis]. <i>Musiktherapeutische Umschau</i> , 42(2), 139-150.
2)	October 2, 2020	On the importance of listening	Giovanni Maio	Maio, G. (2019). <i>Werte für die Medizin, Warum die Heilberufe ihre eigene Identität verteidigen müssen</i> [Values for medicine, Why the health professions must defend their own identity]. Kösel.
3)	March 5, 2021	On dealing with facts and opinions: What to do when "conspiracy theories" emerge?		Brodnig, I. (2020). <i>Einspruch! Verschwörungsmythen und Fake News kontern</i> [Objection! Countering Conspiracy Myths and Fake News]. Brandstädter.
4)	May 28, 2021	The virtuous music therapist	Cheryl Dileo	Dileo, C. (2021). <i>Ethical thinking</i> (2nd ed.). Jeffrey Books.
5)	October 15, 2021	Decide now! A decision-making model for ethical issues and dilemmas in music therapy	Hannah Riedl, Beate Roelcke, Christina Scheer	Stegemann, T., & Weymann, E. (2019). <i>Ethik in der Musiktherapie</i> [Ethics in music therapy]. Psychosozial-Verlag.
6)	April 1, 2022	Tacet! On the duty of confidentiality in music therapy		Stegemann, T., & Weymann, E. (2019). <i>Ethik in der Musiktherapie</i> [Ethics in music therapy]. Psychosozial-Verlag.
7)	October 21, 2022	Songs from home? Music therapy with people affected by flight or migration	Edith Wiesmüller	
8)	October 13, 2023	"Funny is the gipsy-life". Echoes from the (colonial) past in music therapy	Susan Arndt, Sabine Antony, Dorothea Muthesius	Arndt, S. (2022). <i>Rassistisches Erbe. Wie wir mit der kolonialen Vergangenheit unserer Sprache umgehen</i> [Racist heritage. How we deal with the colonial past of our language]. Dudenverlag.
9)	March 15, 2024	Despite everything. The art of confidence in times of crisis	Vivian Mary Pudelko	
10)	November 8, 2024	AI in music therapy? Ethical considerations using the example of ChatGPT	Josephine Geipel, Anne-Katrin Jordan	Geipel, J., & Jordan, A. K. (2024). Der Einbezug von ChatGPT in die musiktherapeutische Praxis: ein Selbstversuch [The integration of ChatGPT into music therapy practice: a self experimentation]. <i>Musiktherapeutische Umschau</i> , 45(2), 160–168.

Table 1: Topics, guests, references

In the first Ethics Online Conversation in June 2020, we joined participants in discussing the implications of the pandemic for music therapy along with the ethical principles of respect for autonomy, nonmaleficence, beneficence, and justice. Specifically, we addressed social distancing and the ban on singing in clinics.

We also reported on the initial results of our survey within the community on the topic, which later resulted in an article for the German music therapy journal *Musiktherapeutische Umschau* (Stegemann & Weymann, 2021a).

Event 2: Ethical aspects of listening: One of Germany's best-known medical ethicists, Prof. Giovanni Maio, devotes an entire chapter in his book *Werte für die Medizin (Values for Medicine)* (2018) to the seemingly outdated importance of listening when communicating with patients. This led us to invite him to our second online event and to ask him some questions. For instance, why does listening have such a hard time in healthcare? Or, in other words, is medicine hard of hearing? Among other things, we talked about the phenomenology of listening, the idea of man in the current healthcare system, and the soundscape in hospitals.

Event 3: Facts and opinions: What to do when "conspiracy theories" emerge in music therapy sessions? The information situation around the COVID-19 pandemic was rather complex and not all opinions were fact-based. Even in our work as music therapists, one could not avoid discussions around alleged "conspiracy narratives". What distinguishes them? How can you recognise them and deal with them? How do they come into being? Aspects of discourse ethics and reference to the book *Einspruch!* by Ingrid Brodnig (2021; *Objection! Countering Conspiracy Myths and Fake News*) were helpful here. We divided into break-out groups to discuss a case vignette from music therapy practice, looking for ways to position ourselves on the topic and to remain capable of acting according to ethical principles.

Event 4: For the topic "The virtuous music therapist", we invited Cheryl Dileo as a guest speaker. This episode was the first and so far, the only session we conducted entirely in English. A number of virtues are seen as necessary for ethical practice in music therapy. Virtue ethics, and those specifically related to music therapy practice and the music therapist, have been described in our Ethics Online Conversations. Last but not least, Dileo's new model of ethical problem-solving, the Analytic-Reflexive Model of Ethical Problem Solving (Dileo, 2021) was presented and discussed.

Event 5: Music therapy practice involves great responsibility. A systematic approach to deliberating ethical considerations is often useful since ethical decisions often have to be made under considerable time and emotional pressure in clinical or therapeutic practice. In this episode entitled "Decide now!", we presented a decision-making model for ethical issues and dilemmas in music therapy that allows for maintaining focus and orientation in confusing situations whilst remaining capable of taking action. The model was tested with the participants, based on a case vignette from music therapy practice. We asked three experienced colleagues to assist us in moderating the sessions in the "break-out rooms".

Event 6: Confidentiality is one of the essential prerequisites for developing a therapeutic, trust-based relationship. Despite strict legal regulations and rules in the professional code of conduct, situations arise again and again in music therapists' practice in which confidentiality and data protection are not completely guaranteed or in which questions about the duty of confidentiality (should) arise. In this episode ("Tacet!"), typical problem constellations regarding the duty of

confidentiality were discussed from ethical and legal points based on case studies from music therapy practice.

Event 7: "Songs from Home?" Music therapy with people affected by flight or migration was the topic of another edition of Ethics Online Conversations. Based on theoretical principles and case vignettes, we explored the spectrum of ethical questions regarding handling different cultural identities. For example, what is the significance of songs "from home"? How can we facilitate safe and helpful encounters despite stereotypical assumptions and biases? Our discussant, Edith Wiesmüller, and the participants reflected on these questions based on their own experiences.

Event 8: Dealing with the history of colonialism in songs in music therapy. Many music therapists who work with elderly people know such situations: "Can't we sing the song 'Funny is the Gypsy Life' again?" Terms that are understood as racist from today's perspective can be found in many familiar folk and children's songs. What to do? On the one hand, it does not seem appropriate in a therapeutic context to act as "music or language police". On the other hand, many find saying or singing potentially racist words perturbing. These ethical problems concerning music therapy practice were presented and discussed with cultural scientist Susan Arndt and music therapists Dorothea Muthesius and Sabine Antony.

Event 9: "Despite everything: The art of confidence in times of crisis." The daily news about the current crises in the world influence our everyday personal and professional lives. How does this impact us? How can we deal with these stressful situations in a way that does not paralyze us, make us bitter, or impair our ability to work? What could help us to remain confident? To what extent is this also related to questions of professional ethics, e.g., the need for self-care as a music therapist? In this edition of Ethics Online Conversations, we discussed these questions with self-care specialist Vivian Mary Pudelko. When announcing the event, we asked participants to answer a few preparatory questions about their personal coping strategies in times of crisis and moments of confidence in their music therapy practice.

Event 10: Dealing with artificial intelligence in music therapy raises several questions: How does the use of artificial intelligence (AI) fit in with the artistic-therapeutic approach? Is it even possible to avoid AI? How far can we trust AI? How much do I reveal? What ethical questions arise from this? Two colleagues who were previously engaged in the topic (Geipel & Jordan, 2024) were invited as guests in the latest edition to reflect on the above questions and issues. In addition, we presented preliminary results from an online survey evaluating knowledge, prior experiences, and attitudes of music therapists regarding the use of large language models (e.g., ChatGPT) in music therapy.

Feedback from participants

In a small survey (n=15) conducted during summer/autumn 2023, we asked selected participants of our online events how they had experienced and to what extent they had benefited from the Ethics Online Conversations. We also asked for feedback and suggestions, e.g., for improving this format in the future. Some of the responses are summarised here.

Participants found the Ethics Online Conversations "very well designed and stimulating." They "offer the opportunity to immerse oneself very intensively in the contents [of a book

chapter/publication or case report]. This is typically only possible within a university context." Repeatedly, it was emphasised that the exchange with colleagues on the topic of professional ethics was essential. The online format was regarded as "practice-oriented and relevant." "It's fun to think about ethical issues in a group. Reading alone doesn't open up as many perspectives as a conversation". Particularly when it comes to ethics, it is vital "not to just stay within your own limited environment." "Above all, I benefited from the feeling and impression of not being alone in difficult situations." Participation allowed for "relief through the collective experience." The online events were described as the only known format that dealt exclusively with ethical issues.

The online format seemed particularly well suited for networking, "bringing colleagues together in an uncomplicated way," even if they lived in different places, and engaging them in discussions (and, in that way, meeting old acquaintances and get to know new colleagues). The online format also offered easy access. It was possible "just to be there" in the first place and then perhaps later to get actively involved with questions or contributions. One participant wrote us that he liked the "mixture between getting something (being allowed to learn by listening) and doing something (being allowed to learn by thinking and speaking)."

Despite the advantages of the digital format, some participants also mentioned some disadvantages, such as "the contact remains less tangible". In the discussions, "individuals withdraw from the event more easily". Participation appears "less binding" and the "group feeling and togetherness more uncertain". For one person, one of the speakers seemed "paler and less convincing than in a live appearance". Time management and focus setting were demanding in this format. At times, discussions were sprawling and small group work in break-out rooms was not always satisfactory but rather "challenging." "Do I have to be able to say something clever about it right now?! Actually, I would rather get something." Other participants found the breakout-groups extremely important and sometimes too short.

Overall, the Ethics Online Conversations contributed to raising awareness of ethical issues, one's own biases, and the spectrum of ethical thinking. It offered a "low-threshold access to an enormously important aspect of the profession." In terms of CPD, the conversations had a "strengthening effect". They were seen as a good "ethics training" to stay "fit" in the daily working routine and, at the same time, provided some "relief through the collective experience". Students experienced this form as "a supplement to the ethics course."

The discussions helped translate ethical principles into practice. The case vignettes, to which colleagues also contributed, were highlighted as particularly important and helpful. Last but not least, this format provides the opportunity to experience renowned ethicists and music therapists live online, which was highly appreciated by the participants.

Most of the suggestions for improvement were related to the accessibility of our event. For example, not every announcement reached all interested persons. Therefore, some participants wished for more regular scheduling and increased frequency.

Some feedback referred to blending the online format with physical presence. For instance, one could organise an in-person event, perhaps once a year, in addition to the online events. Someone wished to set up a chat format as a "follow-up" to the conversation. Another suggestion was to form small working groups at different (university) locations, participating in the online conversations and discussing the topics further afterwards. This could be organised collaboratively by a university, a

professional organisation, or the hosts of the online format themselves. However, from a group dynamic point of view, this hybrid format might also lead to competition and to a weakening of the emerging "online group".

More events in English could expand the range and number of participants. "Through the exchange also outside of our German culture area, the ethical questions and boundaries and norms would be challenged once again in a different way." The "next generation" of music therapists should already be involved as contributors.

DISCUSSION

The increasing demands and complexities for music therapists and students in clinical practice, education, and research call for new formats for developing ethical competencies. This is especially true as the engagement with ethical issues and the development of systematic approaches to ethical decision-making are underrepresented in most training courses, and mandatory/binding standards are largely missing. For this reason, we developed a new interactive online format as an open space for ethical discourse.

Connecting ethical theories to questions arising from clinical work in music therapy is at the core of this approach. This new format is an essential add-on for teaching ethics in music therapy and for CPD.

The advantage of an online format over face-to-face events is the greater accessibility for colleagues from a large geographical catchment area, even internationally. Since there are no travel or accommodation costs and the event is free, the cost of attendance is low. The time required is also low as there is no travel time. This is equally true for hosts and guests.

The disadvantage of the online format is that contact between participants is looser. Consequently, the group feels more uncertain, and participation is less binding. Because of the number of participants and the online setting, it is not always easy to ensure that the needs of individual participants will be dealt with appropriately. This is even more true in break-out sessions, so we decided only to offer them in a moderated format, if at all.

We will certainly consider the suggestions from the feedback regarding occasional live events. We also found the thoughts on more substantial collaboration with music therapy training courses and professional associations appealing. After all, ethics is attracting increasing interest from the abovementioned organisations, so the potential benefits of the new format are clear. This could also be reflected in extended support in the form of technical, organisational, financial or promotional assistance. The organisers and guests usually work voluntarily, although indirect advertising for their publications and benefits for universities may come into play. Guest speakers are remunerated in exceptional circumstances. In these instances, funds must be raised, as well as for occasional technical support and accreditation of the event for CPD. So far, these costs have been covered by our affiliations.

Worth mentioning is the emerging collaboration with professional associations' national ethics committees. In Germany, for example, the Ethics Committee of the German Music Therapy Society (DMtG) regularly refers to upcoming Ethics Online Conversations in their newsletter.

These considerations are also important concerning further establishment and advancement

of the new format. From the point of view of sustainability, structures and networks should be developed in such a way that makes the format somewhat less dependent on us as its two originators.

We are both based in academia, representing an environment of research and teaching with their roles as professors. This could be intimidating or constrictive for some participants. We seek to counteract these possible disadvantages through culturally sensitive self-reflection and by involving colleagues from music therapy practice.

CONCLUSION

Professional ethical thinking in music therapy intersects principles, intuitions, feelings, agreements and dialogical procedures, viewed against the backdrop of culturally determined values. It combines ethical-philosophical reflection with methodological competence and requires music therapists to have a perceptive, culturally sensitive, and reflective personality for themselves and others (Stegemann & Weymann, 2021b, p. 63, translated from German by EW).

Further training and exchange regarding ethical thinking are needed to promote professional excellence. Online formats, such as the Ethics Online Conversations, have proven to be a suitable setting to facilitate and encourage interactive learning. To our knowledge, the Online-Konversationen zur Ethik in der Musiktherapie is still a unique format in the music therapy landscape. Although the amount of feedback from our survey was limited, the online format met our intentions successfully. Insofar as we feel this approach is valid, we sincerely hope more interest in this concept will develop.

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Ελληνική περίληψη | Greek abstract

Διαδικτυακές συζητήσεις για την ηθική: Μια νέα διαδραστική προσέγγιση για την ενθάρρυνση και τη διευκόλυνση του ηθικού διαλόγου στη μουσικοθεραπεία

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ΠΕΡΙΛΗΨΗ

Οι κοινωνικές αλλαγές, οι οικονομικές προκλήσεις και οι πολλαπλές παγκόσμιες κρίσεις απαιτούν έναν επαναπροσανατολισμό και μια επανατοποθέτηση σε σχέση με τα ηθικά ζητήματα. Η ανάγκη αντιμετώπισης και διαχείρισης αυτών των δύσκολων συνθηκών ισχύει επίσης για τους μουσικοθεραπευτές και το πεδίο της μουσικοθεραπείας. Για να αντιμετωπίσουμε τέτοια ηθικά ζητήματα στη μουσικοθεραπεία και να παρέχουμε έναν χώρο ανταλλαγής και συζήτησης, ξεκινήσαμε τον Ιούνιο του 2020 τη διοργάνωση διαδικτυακών συναντήσεων, ανοιχτών σε μουσικοθεραπευτές και φοιτητές μουσικοθεραπείας. Κάθε συνάντηση αφιερώνεται σε ένα θέμα ή ερώτημα, το οποίο παρουσιάζεται μέσω παραδειγμάτων περίπτωσης. Σε ορισμένες περιπτώσεις, καλούνται ακόμη ειδικοί με εξειδικευμένες γνώσεις στη μουσικοθεραπεία ή σε συναφείς τομείς, για να συμμετάσχουν ως ομιλητές και να συζητήσουν συγκεκριμένα θέματα. Μέχρι στιγμής, έχουν καλυφθεί τα εξής θέματα: (1) ηθικά ζητήματα κατά την περίοδο της πανδημίας, (2) ηθικές πτυχές της ακρόασης, (3) γεγονότα και απόψεις: Τι να κάνουμε όταν αναδύονται "θεωρίες συνωμοσίας" σε συνεδρίες μουσικοθεραπείας; (4) ο η ενάρτεος μουσικοθεραπευτής, (5) μοντέλα λήψης αποφάσεων, (6) εχεμύθεια, (7) μουσικοθεραπεία με άτομα που έχουν επηρεαστεί από τη μετανάστευση ή έχουν αναγκαστεί να εγκαταλείψουν την πατρίδα τους, (8) αντιμετωπίζοντας τις αποικιοκρατικές καταβολές των τραγουδιών στη μουσικοθεραπεία, (9) η τέχνη της εμπιστοσύνης σε περιόδους κρίσης, και (10) ηθικές επιπτώσεις της χρήσης της τεχνητής νοημοσύνης στη μουσικοθεραπεία. Σε αυτήν την αναφορά, περιγράφουμε τα πλεονεκτήματα και τις προκλήσεις αυτής της νέας διαδικτυακής μορφής ως παράδειγμα για την ανάπτυξη ενός ανοιχτού χώρου ηθικού διαλόγου. Η σύνδεση των ηθικών θεωριών με τα ερωτήματα που προκύπτουν από την κλινική πρακτική στη μουσικοθεραπεία βρίσκεται στο επίκεντρο αυτής της προσέγγισης. Θεωρούμε ότι αυτή η νέα μορφή αποτελεί σημαντική προσθήκη στη διδασκαλία της ηθικής δεοντολογίας στη μουσικοθεραπεία, καθώς και στη συνεχή επαγγελματική ανάπτυξη.

ΛΕΞΕΙΣ ΚΛΕΙΔΙΑ

διαδραστική διαδικτυακή μορφή, ηθική σκέψη, δεοντολογικές ικανότητες, μουσικοθεραπεία, συνεχιζόμενη επαγγελματική ανάπτυξη