



Aristotle University of Thessaloniki Faculty of Fine Arts

School of Music Studies - Associate Member of ECArTE

SATURDAY & SUNDAY MARCH 30-31, 2019

School of Music Studies, Aristotle University of Thessaloniki, Themi Campus, Thessaloniki, GREECE

**Two-day C.A.I.P.T. Preconference Symposium
“*Music & Arts Therapies in Healthcare Settings*”
Special dedication to World Music Therapy Day, March 1st**



BOOK OF ABSTRACTS

Co-organizer:



ΕΛΛΗΝΙΚΗ ΔΗΜΟΚΡΑΤΙΑ
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(ΜΑΚΕΔΟΝΙΑΣ-ΘΡΑΚΗΣ)

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BOOK
OF
ABSTRACTS

Invited Speakers / Invited Workshops

(in surname alphabetical order)

Dorit Amir

Title: Supervision in music therapy

S1.2. I strongly believe that supervision is essential for music therapists. Music therapy students as well as professional music therapists experience difficulties and face many challenges throughout the journey. They need to understand the setting, the clients, themselves and the music. They need to be supported yet to be challenged. In this lecture I will explain the supervisor's role, describe goals of music therapy supervision and ways to accompany and support the supervisee in order to empower her/him in facing and dealing with the challenges.



Stavroulla Demetriou

Title: Ritual Story Enactment - Embodying the Opposites

W3. The philosophy and foundation underlying the use of myths and stories in dramatherapy is that they provide a container within which clients can explore issues through role, dramatic distance and projection, symbol and metaphor. The dimension of Ritual Enactment here refers to working consciously at a deeper level which offers a space for a live interaction and relationship with the story that goes beyond merely re-presenting a story. As in the structure of Campbell's Hero's Journey, we cross the threshold to that 'other place', that liminal place where everything is opposite to what we know and is familiar.

In this workshop, participants will engage with a myth or story and create a ritual space within which an enactment can take place. Participants will learn how paying conscious attention to the breath and working with pauses can deepen the process of embodiment and therefore the connection to feeling and unconscious material. Building on this, we will learn how picking up different elements that emerge from the ritual enactment and working with their opposite offers the opportunity for greater depth and insight by seeing things from the place of 'the other'.

Attention to ritual and the embodiment of the opposites offers a wider dimension and a different perspective to the practice of using myths and stories in dramatherapy, in a way that both honours and makes full use of the archetypal material contained therein.



Richard Hougham

Title: Union and collaboration in the arts therapies

The lecture will outline the work of ECArTE amidst a fast changing European landscape. The contemporary relevance and resonance of the arts therapies will be addressed in the context of social and political forces that seek to undermine and divide. The work of previous ECArTE conferences and publications have sought to engage with these pressing concerns, for example through the conference in Palermo Sicily 'Cultural Landscapes in the Arts Therapies' and the most recent conference in Krakow, Poland 'Traditions in Transition'. Evident within the work in these publications and in emerging research is the Arts Therapies' capacity to acknowledge, express and examine individual and cultural difference within a psychodynamic frame. This, in turn, can support an understanding and acceptance of 'the other', both in the Self and in the encounter with difference.



Stelios Krassanakis

Title: The journey of Dramatherapy in Greece: Spread-Applications-Education

Sl.1. Dramatherapy made its first appearance in Greece in 1985 and ever since it has met an incredible spread. I was there with the first generation of Dramatherapists and we worked all together to bring Greece to the top countries in Europe according to the number of Dramatherapists (almost 200), as I am able to know from my involvement with the Board of Directors of EFD and Wadth.

We have two professional unions and their members work all over the country, in many clinical settings with different populations, applying almost all models of Dramatherapy.

During my presentation I will talk about these clinical settings and the acceptance of Dramatherapy, either as stand-alone or as a complementary method. We will have to underline the fact that in Greece Dramatherapy is considered a psychotherapeutic method and is recognized by the E.A.P. It does not have a typical recognition, but an essential from the moment that Dramatherapists get hired in public hospitals to apply dramatherapy procedures.

I will also speak about the private educational trainings that exist in Athens and Thessaloniki, that provide a four year education of high standards, while require personal therapy of the students. In these educational programs a lot of important international Dramatherapists have participated, not only of the first generation but of the second as well. Unfortunately Dramatherapy Education is still not part of the academical status and only during the past four years has Dramatherapy started as a choice course at the university in the School for Theater Studies of the National University of Athens.

My speech will conclude with all the publications and important international conferences of Dramatherapy in Greece, in which this C.A.I.P.T. -ECARTE Conference is included. It has been a long journey from the beginning until now and the most appropriate way to present it dramatherapeutically is through “The Hero’s journey”.



Anna Lazou

Title: The Concept of Therapy in Ancient Greek Texts and Dance Practices

In the context of the research effort of the ancient orchesis study group to reconstitute the philosophical and wider cultural presuppositions that define the ancient Greek dance culture, from which the Greek-speaking and Roman world was removed, to return with the Renaissance in a new European context, along with the recognition of the basic anthropological, on the one hand, aesthetic, on the other hand, criteria and principles of art and, in particular, of dance expression, we attempt a review of certain concepts like *θεραπεία, κάθαρσις, έρως* and finally *χορεία & όρχησις* - which stand for characteristic phenomena of ancient Greek culture.

THE PRINCIPLES AND CRITERIA DIRECTING THE RESEARCH OF ANCIENT ORCHESIS ARE: Considering and understanding the religious and cult background, systematic training in practical skills and dexterity values, aesthetic excellence and aiming at social recognition, educational / therapeutic functionality to be further and more deeply established, promoting self knowledge experiential workshops and philosophical interpretation of the dancing human activity in antiquity.



Brenda Naso

Title: Dance Movement Psychotherapy in Mental Health Services

W1. This experiential workshop aims to give participants a brief introduction to Dance Movement Psychotherapy (DMP), focusing on the connection of body and psyche. More specifically we will explore the role it can play in the lives of those living with severe and enduring mental illness such as schizophrenia. Relevant research and clinical examples will be presented. The workshop will also offer participants the opportunity to have a direct experience of the impact that creative movement and dance can on our own general sense of well-being. In addition they will be encouraged to engage in structured movement tasks individually, in pairs and in groups. Please wear loose comfortable fitting clothes.



Evangelos Paraskevopoulos

Title: Active listening to Tailor-Made Notched Music may reverse maladaptive reorganization of tinnitus cortical network

S2.1. Recent magnetoencephalographic studies indicated that listening to music, which contains no energy in the frequency range at and around the individual tinnitus frequency, may considerably reduce the tinnitus-related neuronal activity of primary and non-primary auditory cortical structures. Results of an MEG and behavioral study comparing the effectiveness of (a) active listening vs. (b) learning to play tailor-made notched music, in treating tinnitus symptoms and tinnitus related neuroplasticity will be presented in this talk.

Krzysztof Stachyra

Title: On the verge of education and therapy: ‘sitting dances’ as an inspiration for therapists and teachers.

W11. At the workshop preceded by a short presentation an idea of ‘sitting dances’ (dances performed while seated) will be presented. Sitting dances can be an interesting proposal in the classroom or complement to a therapeutic session in situations where physical expression is limited due patients’ physical conditions or if there is a lack of space in which to move. The main advantage to sitting dances is they are simple, have repeatable form and bring joy that is triggered by moving with the music. Sitting dances work with children as well as adults and seniors, healthy persons and people with a variety of health problems or disabilities. It may be used in a school setting, therapy center, and a hospital. The assumptions and aims of incorporating sitting dances to music therapy practice will be shown and discussed during the workshop, and will be illustrated by recordings from clinical practice. Participants will be able to learn a few dances, as well as mutually creating a new dance according to specific clues.



Lida Stamou

Title: The infinite quest of the mother-infant tie: Research findings of an ethnographic study on music student memories

S1.4. Data from an on-going phenomenological research study, aiming at discovering what constitutes the core of ‘who somebody is today’, and employing so far a sample of more than 150 university music students, reveals an intense relationship that has deeply affected the musical course and identity of the person. Data – memories from the past – manifest the years of our existence as music students to be a conscious or unconscious quest for pleasure and satisfaction in the teacher-student relationship. This relationship is found to closely resemble the mother-infant relationship in the sense that: a) it emerges to be critical for the present and also future well-being and progress of the growing musical person; and b) it needs to be transpired by co-ordination and attunement, otherwise it may easily lead to student’s feelings of distress, anger and isolation, shame, withdrawal from willingness to learn, and low self-esteem. “Relating” emerges as the core of our conscious or unconscious existence in the path of forming our musical self.



Alan Turry

Title: Neurodiversity: Considerations for music therapy practice and research with autistics

S1.3. Autism advocates reject the idea that autism is a problem to be eradicated. Nordoff-Robbins music therapy practice and research has consistently focused on how to understand and build on the strengths of autistics*. This presentation includes brief clinical example illustrating the engagement of musical strengths and discusses the importance of researching developing strengths.

*Autism advocates reject the conventionally accepted phrase person with autism

Jaap Welten

Title: Workshop Introduction to dramatherapy: A guided tour to discover the essentials of dramatherapy in different playing fields

W2. The goal of this workshop is to introduce dramatherapy to other arts-therapists, being not a drama-therapist. Different principles of dramatherapy will be explored like: discovering and playing with your own dramatic instrument, playing together, the magic as-if, improvisation, encouraging playfulness, being in the spotlight.

Jaap will show different action methods and dramatherapeutic forms and models to illustrate possibilities of dramatherapy. He will use the Intergrated 5 Phase model of Renee Emunah and Developmental Transformations (David R. Johnson)

Oral Presentations

(in surname alphabetical order)

S7.4

Author: Andreas Asimakopoulos

Title: “Dark Sessions” - A music therapy clinical intervention for substance abuse rehabilitation

Keywords: music therapy; substance abuse; unstructured improvisation

Abstract: A clinical intervention for an unstructured improvisation is presented. This innovative intervention is currently being used clinically for clients with substance abuse disorder (SUD) in a local rehabilitation facility.

The key difference of this activity from other improvisation activities is the complete absence of light. All room lights are turned-off throughout the session. This activity is a variation of the traditional drum-circle enhanced to include the improvisational use of voice and the emotional investigation of the emerging soundscapes.

The aims of this intervention are primarily the unblocking of creativity, the “opening-up” of each client and the encouragement of improvisational vocal use. Secondary aims are group bonding, listening to (and interact with) each other and activating imagination through aural stimuli.

The group consists of 6 participants in a rehabilitation substance abuse facility. 12 twenty-minute dark sessions in twelve consequent weeks have already being held with the same group and they will continue on a weekly basis until late June. Free clinical improvisation using percussions, voices and guitar is used with all the lights turned-off. The therapist is using a humanistic/music-centered approach inspired by Nordoff-Robbins. The sessions are videotaped and supervised.

The music therapy intervention of “dark sessions” is a clinical improvisation for SUD clients with promising pilot results. It boosts client creativity and vocal use, promotes group bonding and interaction, and improves mood in a playful, yet evocative way. Among other group activities, dark sessions is one of the most favorable with clients reporting relaxation and mood improvement.



S7.6

Author: Angeliki Chatzimisiou

Title: The impact of music on elderly people suffering from melancholia, nostalgia or depression

Keywords: elderly people; care homes; depression; melancholy; nostalgia; piano recital; music for well-being

Abstract: It is widely considered that music can promote healing and is often used as a way of treatment for various diseases. Music cannot cure a disease, but it can help people to cope with pain and/or distress they experience, thus ultimately aid their wellbeing. However, is it possible that listening to music could have the opposite effect?

This research is focused on a specific group of people: the elderly living in care houses in London. Namely, two of the greatest care houses in London: the Oatleigh Care Ltd at Crystal Palace (registered for 42 people suffering from Dementia, Mental Health Condition, Old Age) and the Claremont Project at Islington (registered for approximately 100 people) consented in this research. Regular piano performances took place in their premises with different repertoire each time.

Differences in elderly people’s mood were observed before and after the performances, as well as between the sessions. Furthermore, after communicating with the nurses, some positive changes were noted regarding their psychology, the relationship with others and even the improvements in the appetite of some people who participated as an audience.

Elderly people can usually suffer from a light form of nostalgia to severe depression for a variety of different causes. This research reflects that according to the characteristics of the music performed –not only focusing on the obvious difference of major and minor sounds, which could possibly not give the expected result- these psychological disorders can either be treated or can lead to a recrudescence of senile melancholy.

S5.2

Author: Alexandra Chatzistavrou

Title: Meeting the Boy in the Hood. A Music Therapy encounter with a young boy on the Autism Spectrum.

Keywords: autistic spectrum; musical improvisation; person-centered psychotherapy; therapeutic change; social interaction

Abstract: Person-Centered oriented Music therapy sessions can provide a warm, non-judgmental and exceptional therapeutic environment where therapeutic changes can be achieved in a non-threatening way (Portner, 2005). The musical clinical improvisation becomes the medium through which the child may interact, express inner experiences and gain a better sense of the self (Nordoff & Robbins, 1977). According to Aigen (1998, 2005) for children with autism musical improvisation may be the only possible way to achieve social interaction. Finally, N. Rogers (1993) states that all individuals have an inherent ability of being creative. The creative process is therapeutic and leads to transformative experiences.

This paper aims to present the process of 36 Music Therapy sessions of a young boy on the Autistic Spectrum, from a Person-Centered perspective. Music therapy sessions took place in a Special Municipal School of a small town in Greece.



S4.1

Authors: Konstantinos Christias, Nikolaos Kyparissos

Title: The Impact of Preferred Background Music on Communication between Children with and without Autism Spectrum Disorders (ASD): Four Case Studies

Keywords: preferred background music, autism; social interaction

Abstract: Investigation of the dipole between music and autism has been characterized by a limited body of research (Rickard, 2004) and a variety of questionable findings (Hillier et al., 2015). As an innovative proposal, this thesis examines the contribution of preferred background music on communication and social interaction between children with and without Autism Spectrum Disorders (ASD) in the setting of a semi-structured group play. Implementing the practices of the Multimodality Theory (Cazden et al., 1996) with an AB Single-Subject Research Design (Kazdin, 1982), this intervention involved two binary groups of children, with and without autism, aged from twelve to fifteen (12-15) years old in a semi-structured basketball game listening to a music excerpt of their preference. Groups were assessed before and after intervention on social communication. In just eight sessions the results of the qualitative and quantitative analysis of the research data showed the multimodal contribution of the music on the communication between the subjects, with significant variations over verbal and non-verbal social exchanges. The involvement of preferred background music in the game of the neurotypical sample caused expressions of anger and competitive behaviors. In contrast, the autistic subjects initiated social interactions during music sessions that shifted their relationship from some intense conflicts between them to finally becoming a team. Our findings indicate that children with and without ASD are particularly responsive to the influence of their preferred music with regard to regulating their interaction with their peers.

S1.6

Author: Xanthoula Dakovanou

Title: Vocal music therapy and early symbolisation in adult psychiatric patients

Keywords: vocal music therapy; psychoanalysis; sonograms; child development

Abstract: This presentation concerns vocal music therapy for adult psychiatric patients.

Our theoretical background is based on psychoanalytical theories of P. Aulagnier, D. Winnicott, D. Anzieu, E. Lecourt and X. Dakovanou, which propose concrete models of early tactile, visual or sonar representation in the foetal and young baby's psychic apparatus and brain. It is also based on current research in the domain of music psychology concerning the origins of music and its link to foetal sonar representation (Parncutt).

Our clinical work in the domain of vocal music therapy follows the developmental model of X. Dakovanou, which focuses on stades of early child development as described in psychoanalytic bibliography and works on them through concrete vocal exercises in group settings. This clinical work with populations of psychotic, borderline and also neurotic adult psychiatric patients provides material which confirms the theories mentioned above and demonstrates how vocal music therapy could help patients who suffer from pathologies where a lack in symbolization is observed regress towards primitive stades of their individual development and work upon the symbolisation of states of "primitive agonies" (Winnicott) of their early childhood.

Thus, we demonstrate that the vocal medium, when used in analytical music therapy, offers a chance to symbolise these experiences, and permits them to become "thinkable", thus predictable and less threatening for the patient.

Examples of case studies illustrate our presentation.



S7.2

Authors: Anastasia Damaskou, Danai Tsorlini

Title: Integration of People with Disability in Dance work field: An Innovative Creative Dance Educational Program that promotes work inclusion

Keywords: integration of people with disability in work field; creative dance educational program; teacher's training

Abstract: The basic ideas of my work is to promote Dance Education in people with disability here in Greece. I have worked with children and adults with multiple disabilities the past 15 years through movement and dance and I have seen remarkable therapeutic results in the overall well being of my students. I have taught dance to children and adults with autism, down syndrome, developmental disabilities, learning disabilities, orthopedic difficulties and emotional disturbances. My experience led me to the idea of my proposal which develops a method of dance training for people with disability that could integrate them in the work field of dance education in mixed ability groups for people with and without disability.

The case study of a student with down syndrome will be presented and the context of the pilot teacher's training. Danai could not follow regular dance classes in dance studios here in Thessaloniki because of her syndrome and the lack of knowledge of dance teachers in Special Education and Dance. She enrolled the dance class at the Center of Rehabilitation and Social support for People with Disability "SOTIR" in Thes-

saloniki where I teach Creative Dance, five years ago and for the first time she felt that not only she could dance but she is good at it as well. Danaï started her Dance Education Training this past September and she is very devoted to her goal to become a dance teacher for people with special needs and disability.



S3.2

Authors: Faiy Evaggelou, Lelouda Stamou

Title: “Research findings on the effects of music therapy on hospitalized preterm infants in Neonatal Intensive Care Units and their caregivers”

Keywords: music therapy; NICU; preterm Infants; mothers; singing; music

Abstract: The presentation aims at presenting recent research findings on the importance of music therapy interventions in family centered prenatal care for preterm infants hospitalized in NICUs. Research findings from research in NICU in Greece on the effects on music interventions on the infants’ vital bio-physiological functions and the emotional and behavioral benefits for both babies and their caregivers (mothers) will be analytically presented. The various methodologies used across research studies in NICU the last few decades will also be discussed, along with validity and reliability issues. The effects of the use of music on the bonding process between infant and parent during this difficult period for both parts, will also be discussed. The paper ultimately aims at underlining the importance of including music therapy among the interventions taking place in NICU environments and of adapting a family-centered approach for achieving benefits both for the hospitalized infant and his/her parents.



S6.1

Author: Rosina Eleni Filippidou

Title: Drama and Movement Therapy. Theoretical and educational framework

Keywords: drama and movement therapy; Sesame; dramatherapy

Abstract: Drama and Movement Therapy (Sesame method) belongs to the broad spectrum of psychotherapies through arts. It is a holistic dramatherapeutic method, which combines the enactment of symbolical myths according to Jungian analytical theories, the therapeutic use of R. Laban’s movement principles, B. Lindkvist’ s work with Movement with Touch and Sound, and P. Slade’ s playtherapy approach. Through role-playing, the acquaintance with novel ways of moving, the use of other art forms and the non-verbal expression of emotions and thoughts, a person is given the opportunity to understand his/her soul in greater depth.

Jung asserts that individuation is the soul’s lifelong psychic process to integrate all elements of one’s personality and life experiences, into a well-functioning whole. Following that belief, in a Drama and Movement Therapy session, the participant experiences different patterns of behaviour and explores various ways of dealing with life’s contradictions. Based on a non-confrontational psychotherapeutic frame, based on the knowledge that difficulties can be revealed through symbols and metaphors, the person is given the opportunity to experiment with alternative ways of being into his everyday reality, considering different possibilities and solutions. Within the safety net provided by the Sesame method, a person can express

nonjudgmentally all kinds of feelings, develop a better self-image, understand and ease the ways he/she relates to others and ultimately with his own Self.

In this oral presentation, the theoretical basis of Drama and Movement Therapy will be analyzed. Furthermore, pedagogical and ethical issues around dramatherapy education in Greece, will be addressed.



S5.3

Authors: Nikoleta Gamagari, Dora Psaltopoulou

Title: Music Therapy and Autism: moving towards meaningful communication. Case Study

Keywords: music therapy; autism; therapeutic relationship; case study

Abstract: Operating on the level of the dynamics developed through the interrelation of three entities - science, art, interpersonal relationship- , music therapy addresses the needs of the inner “music child” reaching the core of the psyche, where deep changes, essential to the individual, can occur. Particularly in the case of autism, music therapy creates an appropriate environment within which the individual can develop a sense of self. Within the process of clinical improvisation the therapist mirrors the client and the music created reflects the client’s psychosomatic and emotional state, as the individual “hears oneself being heard”. Moreover, through the musical communication and the therapeutic relationship, the client meets and addresses the Other.

This process is illustrated through the case study of an 11 year-old child, diagnosed with autism. The child, in the music therapy process, through clinical improvisation, moves from isolation, characterized by a solitary and stereotypical behavior, to the creative self-expression. In a following stage - marked by the occurrence of developmental changes - the child experiments with linguistic boundaries, creates his own auditory and language formations, which he uses in his songs to express himself. Finally, through the therapeutic relationship, his desire for communication, based on creative self-expression (singing, performing), is enhanced. At the same time, socialization skills are developed both in and out of the session context.



S4.6

Authors: Maria Karagianni, Nikolas Chalas, Alexandros Karagiorgis, Georgios Papadelis, Panagiotis Bamidis, Evangelos Paraskevopoulos

Title: Neuroplastic effects of a computerized music reading training intervention: Implications for aging and dyslexia

Keywords: multisensory Integration; music neuroscience; cortical plasticity; music training; cognitive neuroscience; aging; electroencephalography

Abstract: Musical training constitutes a powerful stimulator of neuroplasticity. One of the biggest advantages of musical training is that it incorporates a strong emotional and motivational component which can be utilized to induce enhanced neuroplastic changes. Multisensory integration plays a crucial role in musical training and music reading provides a fertile ground for studying neuroplasticity regarding audiovisual phenomena.

This study presents a computer based multisensory training protocol grounded on a simplified music reading paradigm, aiming to induce functional changes in frontotemporal cortical areas. The neuroplastic effects of the training are investigated in the level of brain function (using Electroencephalography - EEG),

and in the level of behavioral and cognitive functionality.

EEG measurements of multisensory mismatch responses were utilized to compare the cortical activity pre- and post- training, while a non-parametric statistical analysis of the brain functionality at a whole cortex level, quantified changes in the corresponding brain activity. Current results indicate that MusicPlast induces statistically significant neuroplastic changes in right temporal and prefrontal brain areas. A comparison of the neuroplastic effect on young and older adults will be presented, indicating that this training protocol may prolong the active and healthy aging by delaying age-related neurocognitive degeneration. Lastly, implications of music reading training on treating dyslexia symptoms will be discussed.



S5.1

Author: Apostolis Laschos

Title: The therapeutic relationship as the foundation of change in music therapy

Keywords: music therapy; therapeutic relationship; autism.

Abstract: It is commonly assumed that good relationships create good outcomes. Psychotherapy research suggests that the quality of the therapeutic relationship is a strong predictor of therapeutic change independent from the therapeutic approach. Music therapy is one approach within the field of autism treatment that promotes relational experiences based on the client's expressions and interests. Music therapy invites a child to listen, move, vocalize or sing and play instruments. When engaged in music, the interplay of senses, emotions, and cognition creates a dynamical system in which the body, the mind, and the environment interact. The purpose of this research is to highlight the importance of the therapeutic relationship in music therapy sessions with children with autism. How they helped develop their communicative and social skills. Children with autism through the music-therapy relationship have greatly improved their quality of life. There has been a development of interaction with the music therapist, sharing, improving eye contact, improving expression of emotions, improving concentration, reducing stereotypical movements, developing verbal communication. The issue is highlighted through case studies.



S5.5

Author: Vasiliki Liali

Title: "The Little Drummer": A Clinical Case Study

Keywords: autism; case study; clinical picture's change; music therapy;

Abstract: Case study is perhaps one of the most powerful tools for showing and demonstrating the effectiveness of the clinical application of Music Therapy. The flexibility in its structure allows the examination of a phenomenon in real - world conditions, by studying a multitude of variables of interest. The proposed work was done in the context of my clinical practice and presents a case study of an 8-year-old boy diagnosed in the Spectrum of Autism who participated in individual weekly frequency Music Therapy sessions. Through the description of a series of sessions, an overall change in the clinical picture of autism will be shown and demonstrated. Within a mere six months, visible changes have been identified, with particular emphasis on communication, on contact with the Other and the Self, on interaction, expression and playing. Although the results of case studies do not tend to generalize, the data and findings from this study are sufficient to reinforce and support the argumentation of the beneficial role of therapeutic use

of music in cases of autism. However, the extension of studies to a larger population number is strongly encouraged. At a time when the implementation of Music Therapy in Greece is at the stage of recognition and development, every new research effort contributes to the enrichment and autonomy of Greek literature.



S7.1

Author: Christina Maragkou

Title: The Fantasy of a Return: An Interdisciplinary Analysis of the Oceanic Feeling Through Music

Keywords: oceanic feeling; Regression; music; psychoanalysis; subjectivity

Abstract: The present study focuses on the analysis of the Freudian concept of the Oceanic Feeling through music. It puts emphasis on the regressive characteristics of the Oceanic experience which lead to the primary mother-infant relationship and its inherent musicality. Firstly, the theoretical background for the topic and the main ideas and arguments are introduced. Oceanic Feeling is considered as a transient episode that leads to a loosening of the boundaries of the self and music is described as an object that can lead to its contingent revival. It is mainly analysed in music listening conditions. This phenomenon is considered to have both emotional and bodily impacts on human subjectivities. It is suggested that Oceanic Feeling can lead to a creative or/and recreational outcome that can be used in a music therapy/art therapy context. The scientific discourse is psychoanalytical but interdisciplinary tools are being used in order to start a dialogue between the disciplines of psychology, psychoanalysis, philosophy, music therapy and music analysis.



S3.5

Authors: Katerina Mavrodi, Dora Psaltopoulou

Title: The contribution of psychodynamic music therapy in children who have been sexually abused

Keywords: psychodynamic music therapy; child sexual abuse; trauma

Abstract: Children who have been sexually abused, thus traumatised, avoid to talk about their traumatic experiences in verbal psychotherapies. Music therapy provides the safe environment for the children to express and share non verbally and verbally their emotions as they are recorded in the human brain.

AIM

Among other music therapy approaches, this paper aims to explore and focus on the contribution of psychodynamic music therapy in children who have been sexually abused.

METHOD

A narrative review literature is used. A close study of the research papers published up until today on the use and application of psychodynamic music therapy on children who have been sexually abused is presented. The underlined philosophy, the techniques, the use of clinical improvisation, the use of symbolism, and the safety boundaries are illustrated.

FINDINGS - RESULTS

Music therapy provides the safe environment for the children to allow access to the traumatic experiences.

The philosophy of psychodynamic approach about the processes of the unconscious material have been found very useful to the children who tend to repress the traumatic event. Evidence shows that children in psychodynamic approaches are able to reveal, express and process their repressed material in non verbal ways. Expressing their feelings through music in a healthy relationship, subsequently they have the chance to take the responsibility to cure themselves.

CONCLUSIONS

Psychodynamic music therapy seems to be an appropriate approach for this population and further clinical work and research is recommended.



S7.7

Authors: Georgia Nika, Gina Kaestele, Eleni Arnaoutoglou

Title: The Bonny Method of Guided Imagery and Music (GIM) and its benefits in Palliative Care Settings

Keywords: guided imagery Bonny method; palliative care; imagery; pain; quality of life

Abstract: The Bonny Method of Guided Imagery and Music (GIM Bonny Method) is a music-centered psychotherapeutic method used to access and explore the human psyche, and involves listening to specific GIM music programs.

It is deeply integrative practice, which can also be reconstructive. Conceived by Dr. Helen Bonny, the Bonny method typically utilizes tailored sequences of Western classical music programs that are distinctly designed to stimulate/sustain imagery connected to unconscious feelings and memories. This paper encompasses an introduction to the Bonny Method and guidelines for implementation of this method in palliative care environments. As the Bonny Method allows for deep reflection often it may serve as a comfort for pain and physical symptoms through providing a means of visualizing aspects of illness that may facilitate insight, control, and/or hope.

Apart from the benefits, contraindications for use, and adaptations of the Bonny Method in palliative settings are also examined as a means of grounding implementation practices in the reality of palliative/medical settings.



S7.8

Author: Olympia Pampoukidou

Title: Bibliographical review and critical reading of researches with subject on: “Music therapy through family / systemic approach”

Keywords: music therapy; music; family; family-systemic therapy; autism; dementia; psychotherapy services

Abstract: This paper presents the findings of a bibliographic review and critical reading on Music Therapy through Family-Systemic approach. In particular, research and treatment outcomes are presented in different population groups such as hospital patients and nursing staff, children with developmental

disorders, people who suffer from dementia and non-clinical families or couples. An analysis of the basic concepts and criteria for the selection and classification of bibliographic sources is made. Both music and music therapy seem to have positive results for the patients mentioned above and the context they belong to. Music therapy seems to be a useful, non verbal tool for evaluating families that causes fewer feelings of anxiety to families. A discussion is made about the cultural background and the Mediterranean roots of our country that underlines the need for a wider use of music therapy, including each person's system they belong to, in the therapy. This paper is part of a pilot survey, adapted to the Greek family, aiming at the application of music therapy in our country through the family-systemic approach.



S7.5

Author: Anastasios G. Papadopoulos

Title: Different Perspectives on Improvisational Music Therapy; “Looping Improvisation”; Developing And Micro-Analyzing A New Technique of Improvisational Music Therapy: A Multi-Case Pilot Study

Keywords: Looping improvisation; improvisational techniques; music therapy; multiple case study

Abstract: The purpose of this multi-case study is to explore the development of a new technique of improvisational therapy as it has been emerged, developed and shaped by the author and his clinical work, and to investigate its effects on clinical active music therapy settings. “Looping Improvisation” technique will be micro-analyzed and presented its theoretical background, basic principles, media and settings and its parallel use with other improvisational techniques of active music therapy. Results are shown positive correlation that presents between the participation of the subjects in the therapeutic process and in general with their responses, as well as its positive correlation with the reduction of therapist’s “burn out” and exhaustion, and the increase of consciousness and presence in “here and now” moments during therapeutic sessions.



S4.5

Authors: Anastasios G. Papadopoulos, Aggelikh Kyrtsoydi

Title: Developing A Protocol Of Physical And Neurologic Music Co-Therapy: A Pilot Mixed Methods Study With An Adolescent With Quadriplegia

Keywords: neurologic music therapy; physical therapy; neurologic music and physical co-therapy in rehabilitation; NMPTR; neurorehabilitation; co-therapy; quadriplegia; improvisational music therapy

Abstract: The purpose of this study is to explore the development and effectiveness of a new co-therapy protocol as it was applied in clinical therapy settings with an adolescent with quadriplegia , where co-therapy of improvisational neurologic music therapy and physiotherapy are applied. Answers are given on the effectiveness and practical application of improvisational techniques and the effects of music therapy on neurological events. This research is mixed, as semi-structured interviews are provided. As a method of analysis, the phenomenological micro-analysis of videotaped sessions will be used. An effort is made to show the direct response of different populations to the process of music therapy, to broaden its application to different population groups, to promote non-pharmacological forms of treatment and to give rise to the fruitful dialogue to challenge and ask new questions for further research.

S4.3

Authors: Panagiotis Pappas, Maria-Eleni Salta

Title: Neurologic Music Therapy for motor exercising in Parkinson's disease

Keywords: neurologic music therapy; NMT; motor exercise; Parkinson's disease

Abstract: Background: Parkinson's Disease is a degenerative disorder which affects dopaminergic neurons in the midbrain. This causes movement and coordination problems, such as tremor, rigidity, bradykinesia, hypokinesia, lack of stability and risk of falling. Physical activity, muscle empowerment, boost of communication and attention span is suggested while first-line treatment includes pharmacological approach. Method: Neurologic Music Therapy is a research-based interdisciplinary treatment which makes use of precomposed songs and structured improvisations to gear physical exercise and cognitive functions. Patterned Sensory Enhancement (PSE) and Therapeutic Instrumental Music Performance (TIMP) are suggested as techniques in motor functioning to meet the needs of the population.

Results: Musical patterns with certain musical elements (such as rhythm, melody, harmony and dynamics) deliver temporal, spatial and force cues, to reflect single discrete movements into functional movement patterns of daily life. Due to the connection between auditory and motor system (auditory reticulospinal pathway), auditory rhythmic element stabilise the control of movement. Additionally, rhythmic cues influence the network between cerebellum, thalamus and cerebral cortex, resulting to stable walking beat and increased stride length. In the presence of a stable beat, arm and elbow muscle movements appear and angle range increases. Moreover, the use of musical instruments can address appropriate ranges of motion, limb coordination, finger dexterity, flexion/extension, adduction/abduction and rotation.

Conclusion: Overall, NMT techniques result in motor exercising of PD patients to achieve alleviation of the symptoms. Music supports and gears the movement while exercises entrain different areas of the body and consequently the result transfers in daily life.



S3.3

Author: Eleni Pasoudi

Title: The use of voice in healing: Breast cancer and trauma

Keywords: music therapy; voice; breast cancer; survivor; trauma

Abstract: This essay examines the close relationship between breast cancer, trauma and voice. It includes a case example, which will enable exploration of how music therapy and especially the use of voice, contributes to the processing of a breast cancer survivor's traumatic experience. The woman in the case example was involved in group music therapy sessions. These were effected throughout a 4 month period on women who were breast cancer survivors. Through the analysis of our work, I noticed that they all had a common behavioral pattern that negatively affected the quality of their lives. This pattern which has been recognized by other researchers too, is characterized by, among other things, a denial or suppression of an individual's own personal needs and difficulty in expressing "negative feelings" (anger, depression, fear, disappointment). Related literature in this area will be summarized. The focus of this presentation is on showing how the use of voice and the existence of a safe "music therapy group" environment enabled one woman to release her emotions in a contained way. She was able to express her fear and pain in relation to her traumatic experience, overcoming the behavioral pattern within the group environment, which seemed to be otherwise prevalent in her life.

S3.1

Authors: Dora Psaltopoulou, Valentini Papanikolaou, Vasiliki Drosou-Agakidou

Title: Guitar and voice in NICU: A music therapy pilot study

Keywords: music therapy; NICU; infants

Abstract: Objectives: The purpose of this pilot study is to investigate the effect of live singing on the bio-physiological functions of preterm infants: weight gain, heart rate and oxygen saturation. The music therapist used rhythm, breath and lullabies following specific vocal techniques (receptive, expressive and sharing voice) with guitar accompaniment.

Methodology: Participants included 28 preterm babies aged 23-35 + 6 days after conception. They were divided into two groups: 14 were assigned to the music therapy intervention group and 14 to the control group. The music therapy intervention was comprised of a 15-minutes daily. The number of the daily music therapy sessions depended on the discharge date of the infant.

Results: The music therapy intervention group influenced positively preterm babies' bio-physiological functions, evidenced by more weight gain: 30,94% over 23,08% in control group. Results showed significant increased oxygen saturation in their blood ($P=0,000283$). Heart rates did not show important differences between the groups ($P=0,130$), although heart rates were slightly reduced.

Evidence shows that the environment improved and affected positively infants' development due to the heart's rate and oxygen saturation positive results, as the daily records of the medical staff of the NICU and the results from the infants' monitors indicated. As a result the noise in the NICU was significantly reduced because the infants stopped crying and breathed better.

Conclusion: The use of guitar and live singing to and with premature infants during hospitalization in the NICU shows positive effects on bio-physiological functions.



S3.4

Authors: Dora Psaltopoulou, Androniki Rousaki

Title: "Enhancing Socialisation Through Music Therapy in Adult Psychiatric Unit"

Subtitle: "A qualitative study with a group of 20 institutionalized psychiatric patients and Music Therapy."

Keywords: music therapy; institutionalized psychiatric patient; socialisation

Abstract: Creative Music Therapy with psychiatric inpatients encourages self-growth, well-being, socialization and social inclusion.

Aim: to investigate the overall contribution of Music Therapy interventions in the psychosocial growth of institutionalized psychiatric patients.

Method: Qualitative study in two parts:

1. 25 Music Therapy sessions with a group of 20 adults, psychiatric residents, in a period of 8 months, were analyzed according to the 2 Nordoff-Robbins scales:

- Improvisation analysis in the therapeutic relationship.
- Measurements of Music Therapy interaction.

2. 5 questionnaires with open-ended questions were given and answered by the staff of the psychiatric

institution. Phenomenological hermeneutic design was adopted. Data analysis was undertaken by three independent researchers (triangulation) and guided by Diekelmann, Allen and Tanner's (1989) phenomenological technique, which includes a seven-stage process.

Results:

- Enhancement of the sense of self.
- Sense of belonging to the group.
- Improvement in personal and interpersonal awareness.
- Expression of feelings at a symbolic level.
- Essential reduction of the image of the symptoms concerning psychotic withdrawal, through socialization and social inclusion.

Conclusions: Through music therapy - the exploration of the (musical) creative self and the meaningful use of self-expression within the symbolic order- all participants identify with their uniqueness and engage in meaningful relationships. Within the safe therapeutic relationship of music therapy group sessions the image of the symptoms of withdrawal and of institutionalization is significantly reduced.



S1.7

Author: Trimurthy Sairam

Title: Influence of a Musical Culture in Population Traits – Western and Indian Systems

Keywords: music and behavior; western and Indian classical systems; Raga Madhuvanti and Tchaikovsky's Marche Slave (1867) compared

Abstract: The classical systems of music, drawn from Europe and India were compared in relation to the overall human traits and behavioral responses by a research team of Nada Centre for Music Therapy, India.

The Western classical system with its rigid Equal Temperament Scale where notes lie at equi-distance in an octave, harmony, chord progression, shifting drone and orchestration values was observed by the researchers influencing noticeable self-regulation in European roads. This was compared with Indian road traits, which seem to tolerate not only jay-walking but zig-zag driving too without strict speed regulations. These were attributed to the classical musicological understanding on gamakas (inflexions), liberal use of various microtonal frequencies in between notes, melodic mood relationships etc.

A demo of Raga Madhuvanti, which closely resembles the master piece of Tchaikovsky's Marche Slave (1867) will be demonstrated to explain the various nuances of this delicate research on aesthetics and culture.



S4.4

Author: Jonathan Tang

Title: Dosage Effect of Individual Music Therapy on Whole-Person Care in Adult Inpatient Rehabilitation

Keywords: whole-person care; music therapy; rehabilitation

Abstract: The purpose of this study is to examine the dosage effect of individual music therapy on

whole-person care (physical and psychological well-being) in adult inpatient rehabilitation. Forty-eight participants were randomly assigned into three conditions: control group (standard rehabilitative care/therapies); group 1 (30-minute individual music therapy once per week); and group 2 (30-minute individual music therapy thrice per week). As part of standard care, all participants also received a 30-minute group music therapy session once per week. Results indicated significant improvements in physical well-being, as measured by the Functional Independence Measure (FIM), from admission to discharge in all treatment groups. Patients who received more individual music therapy experienced greater improvements in total FIM scores, specifically in physical and body mobility subscores. Results also showed that the control group and group 1 had significant improvements in psychological well-being, as measured by the self-reported 12-Item Well-Being Questionnaire (W-BQ12), from admission to discharge. Group 2's improvements, however, were not statistically significant. Responses from the interviews were predominantly positive regarding music therapy's role in adult inpatient rehabilitation. The results suggest that music therapy can enhance whole-person care in physical rehabilitation settings and potentially reduce overall cost of care. More research is required to determine appropriate dosage levels and combinations of individual and group music therapy to promote physical and psychological well-being in adult inpatient rehabilitation.



S2.3

Authors: Dimitra Trouka, Georgios Papadelis, Konstantinos Pasiadis, Georgios Kyriafinis, Ioannis Konstantinidis

Title: The effect of music training on auditory & music perception in children with cochlear implants

Keywords: music & auditory training; cochlear implants; speech perception; pediatric CI users; auditory rehabilitation

Abstract: A Cochlear Implant (CI) is an electronic device that restores hearing in individuals with severe to profound hearing loss. Even though CIs are quite beneficial in providing speech perception, they face difficulties with more complex auditory stimuli such as music. However, structured music training may act as an effective auditory rehabilitation tool. The study's aim is to highlight particular components of auditory/music perception (rhythm, pitch, timbre, speech) that structured music training may positively affect in prelingually-deafened children with CI's, as compared with normal hearing age-matched controls. The experimental protocol of this study comprises three months training based on vocal group singing, along with measures pre/mid/post training. Singing is a multi-sensory activity that recruits various neural circuits leading to enhanced assimilation and augmented attention for a longer period of time. Additionally, it increases the sense of belongingness, a highly wanted need since CI users often feel socially disconnected due to auditory limitations. Frequent singing of song lyrics, may also boost neural encoding of speech as shared acoustical features in music and speech are processed by overlapping neural networks (OPERA hypothesis). Finally, users are expected to experience noticeable improvements post-training, with the greatest identified on those implanted before the age of 3,5 years, where most of the auditory cortex's

development occurs. Hence, this study attempts to shed new light on the possible improvements that structured music training may offer, leading to faster development of mental, lexical and social skills, and thus a better quality of life for CI users.



S7.2

Authors: Vasiliki Tsakiridou, Apostolis Laschos

Title: The use of Mandala Assessment Research Instrument (MARI) in GIM sessions

Keywords: Guided Imagery and Music (GIM); Mandala Assessment Research Instrument (MARI); receptive music therapy; art therapist

Abstract: GIM (Guided Imagery and Music) is a receptive music therapy method, created and developed by Helen Bonny back in the seventies. Bonny created specific music programs, which contain great masterpieces of composers such as Bach, Brahms, Debussy, Mozart, Rachmaninov etc. The uniqueness of this method lies on simultaneity of music and imagery, while music plays the role of a co-therapist and active partner. The main goal of this method is to help clients explore their inner-self and work on significant life issues, such as memories, trauma, loss, relationships, health issues etc. It offers the opportunity to see the “bigger picture” of life, while understanding of oneself helps to live with more conscious awareness. While Helen Bonny was developing GIM, she met the art therapist Joan Kellogg. Both of them were working at Maryland Psychiatric Research Center at that time. Kellogg collaborated with Bonny in therapy and research and, finally, Bonny adopted Kellogg’s technique of drawing mandalas as an integral part of a GIM session. Apart of her GIM contribution, Joan Kellogg designed the Mandala Assessment Research Instrument. MARI is a comprehensive system that uses symbols -known as mandalas- and colors, in order to reveal the inner truth and reality of the subject as it is –not what the ego filters of consciousness would want it to be, but what it really is. This presentation analyses both GIM and MARI and discusses possible ways of the use of MARI in GIM sessions.



S2.2

Authors: Vasiliki Tsekouropoulou, Georgios Papadelis, Konstantinos Pasiadis, Georgios Kyriafinis, Ioannis Konstantinidis

Title: Attention regulation through music-based training to improve performance in cognitive tasks in elementary students with cochlear implants

Keywords: music training cochlear implants; rhythmical behavior working memory; emotional state

Abstract: Elementary students with cochlear implants (SCI) sometimes struggle with emotional issues. Research shows that music training (MT) raises mood and enhances performance in cognitive tasks that extends beyond the skills it directly aims to train. Attention regulates sensory input and perception of others’ behaviors. Working memory (WM) combined with rhythmical behavior increase SCI performance, so SCI develop skills via attention regulation. Since little is known about the potential effect of enhanced musical rhythmic features on attention regulation and WM, we believe that MT is of high importance for SCI to improve emotional state and cognitive skills.

Based on recent evidence that focused training on rhythm processing may associate with increased task-related attention, along with enhanced body/movement control, self-esteem and positive self-image, we developed a music training program for school-age children with cochlear implants which focuses on mirroring and reproduction of musical rhythm patterns individually and in groups.

The program extends over a 3 week-period, 3 hourly lessons weekly and comprises individual training sessions by using body movements (clapping) or percussions (boomwhackers). This is followed by group-based training by means of small percussion ensembles of 5-7 individuals.

All in all, we believe that MT will:

- a) improve SCI's performance on WM by using musical rhythm patterns which train attentional processes and unlike most other motor activities require precise timing of several hierarchically organized actions
- b) improve self-esteem and self-image
- c) increase coordination/ cooperation in group members.



S4.2

Author: Anastasia Varsamopoulou

Title: The effects of neurodevelopmental delay in body image perception through arts (painting)

Keywords: neuropsychology; neurodevelopmental delay; painting; body image perception; art therapy

Abstract: Great research has been done in exploring the link if body dissatisfaction is associated with an increased risk of perceived negative health, and poor psychological well-being instead there is no research for the link of the effects of neurodevelopmental delay with body image perception.

Our research hypothesis in this pilot qualitative study : there is connection between body image perception and perception of neuromotor delay of Central Nervous System.

The basic design of the study: we use a complete neurological evaluation with 116 Neuropsychological standard tests. Is being investigated mainly primitive and postural reflexes and their connections to the sensory systems for every participant, with a basic requirement the participant to ignore the test results and his neuro-motor deviation. We record the neurological immaturity of the participants , children or adults, and then give them the materials sketches himself. The materials can be black pencils and A4 size paper or use the whole body sketches on white paper in natural shape. We investigate whether body parts involved in neuro-motor delay are depicted in sketching or painting .

The research problems are the participant's ability to express himself throw painting and , the intimacy they are feel with painting materials.

Major findings found as a result of the analysis, which strengthen our hypothesis and prompt us for more research. Results will be useful for the diagnosis of complex neurodevelopmental disorders, where differential diagnosis is difficult.



S5.4

Author: Efi Villou

Title: Music Therapy in the Autistic spectrum: A way out

Keywords: self- expression; song; focus; communication; interaction

Abstract: The first presentation describes music therapy sessions with J., a fifteen years old boy, with Pervasive Developmental Disorders. J. has also been diagnosed with deficit hyperactivity disorder and impulsiveness. This paper shows how music therapy helped J. to control his difficulties and transform them in creative moments. He has also achieved a better eye contact and he is able to remain focused, to be present in the here and now in creative and meaningful ways . But the most important of all, is that J. has managed to express himself through song writing. Song writing enabled him to focus his attention in the music process, to express his anxiety and finally to relieve him from feelings such as disappointment and frustration that usually over-whelmed him.

The second presentation is about music therapy sessions with K. , a thirteen years old boy, who has also been diagnosed with Pervasive Developmental Disorders. Additionally, he has S.L.I (Specific Language Imperment) with difficulty in listening comprehension and expression. When we started working together he had a rigid way of thinking and a compulsive/inflexible way of playing the music.

Music therapy has enabled him to communicate, interact and have joyful moments. «...Anything that cannot be said can be played.» He still has speech difficulty but now he has his way out through music. He feels free to improvise without counting the notes, as he used to do in the past. His monotonous, lonely playing has been replaced by a playful, communicative and more expressing playing.

Workshops

(in surname alphabetical order)

W7

Authors: Evdoxia Adamidou, Christos Mitsianis

Title: Phototherapy: a pilot study for the use of photography in therapeutic settings

Abstract: Photography is a sort of art, a kind of activity for people, but it's also a means for therapy. Family photos, portraits and nature photos give techniques to facilitate therapy.

A questionnaire based on two photos was conducted and distributed in groups of clinical and non-clinical subjects. The questionnaire was distributed in a digital form, very easy to use.

Our workshop engages participants by filling in the questionnaire and by having a discussion about their answers. They need smartphone or tablet or laptop and internet connection (wifi or cellular).

Research findings indicate that photos challenge thoughts, emotions, creativity, music memories, decisions, cognitive and emotional restructuring both in clinical and non-clinical individuals. Through examples of those variables, research showcases photography's power as a stimulus.

Finally, semiotic elements of the photos used in the questionnaire have been correlated to answers given by individuals and an interpretation of the values of variables is proposed.



W11a

Author: Elena Boukouvala

Title: Dialogues Across Borders: A travelling exhibition

Keywords: community; cultural exchange; arts across borders; travelling; exhibition

Abstract: Dialogues Across Borders is a travelling, interactive exhibition and performance event which uses photography, poetry and art produced by and with refugees, volunteers and members of the public as a catalyst to intercultural exchange.

Conference participants will be invited to enter into a conversation with the creators and make their own art in response which will then travel to the next exhibitions. The group will be supported to engage with the theme through embodiment and imaginative activities before we start creating the exhibition working with a range of creative media.

'Dialogues Across Borders' was inspired by the collaborations among refugees and volunteers taking place in Lesvos Solidarity refugee camp in the Greek island of Lesvos during Summer 2016. The first poetry expo was organized with a young student from Pakistan who gave voice to his journey from his home country to Greece. Through his poetry he entered into a dialogue with Europe: 'Easy to say deportation. Could you ask: Who was deported?'. As the exhibitions became international, others have joined this dialogue, co-creating a representation of the refugee crisis through human experiences and exchanges, different than what we usually see, and engaging in the making of a historical artifact about connection through arts across borders. The series of interactive grassroots performance events started in Berlin and travelled to Belgrade, New York, Thessaloniki, Wales and UK. It has been hosted in refugee camps, universities, conferences, galleries and other venues, including the Tate Exchange and the British Association of Drama-therapists Conference.



W10

Author: Alexandra Chatzistavrou

Title: Explorations -Opening to Shadow and Light. A Person-Centered Expressive Arts Therapy Workshop

Keywords: creative connection; person-centered expressive arts therapy; creative process; therapeutic process; self

Abstract: Natalie Rogers the founder of Person-Centered Expressive Arts Therapy stated that artistic creation through sound, movement, art, music and writing contributes to both personal growth and the therapeutic process (N. Rogers, 1993) . Following one of the basic principles of Person-Centered Theory that all human beings have an innate creative ability, Natalie Rogers (1993) emphasized the role of creativity in Expressive Arts Therapy. More specifically, N. Rogers suggested that the creative process enhances self -exploration, self-expression and communication.

In parallel, N. Rogers (1993) proposed the term "Creative Connection" to describe the combination of arts during the therapeutic session arguing that in the creative connection one form of art stimulates another form of art. "Creative connection" has the power to reveal psychological processes taking place at different levels of the psyche and even unconscious processes. According to Rogers(2007), the creativity is therapeutic suggesting that the creative process itself can lead to a transformative experience.

This Experimental Workshop invites participants to discover, explore and express through "Creative Connection" two aspects of the self, Dark and Light. Sound, Guided Imagery, Writing, Drawing, Clay will accompany participants' creative process through this 45minutes workshop. In the second part participants are invited to express verbally their experience of this workshop. Finally, questions regarding the theoretical principles of PCEAT will be discussed.

W6

Author: Despoina-Effrosyni Giannakopoulou

Title: Goldilocks and the 3 bears – an interdisciplinary approach

Keywords: preschool education; Interdisciplinary approach; workshop; cultural program; language; mathematics; art; music; environmental education; physical education; nutrition

Abstract: The “windows of opportunity” of a person start from the endometrium and are completed till the age of 6-7 and for some fields till 10. That means, that the neural networks take place during that time, thus the more stimuli we offer to a child, the more complex neural networks it will form, making the individual more intelligent and capable of effectively managing each condition that will arise in its life.

It becomes more than obvious that every person involved to the education and training of a preschooler, like parents, grandparents and pre-school educators have the hardest and the most important role to his evolution in life in general.

The daily program of a public kindergarten in Greece does not include specific books, materials or distinct teaching hours, while it can be flexible, however totally prepared from home. That daily routine brings the educator to a situation of constant alertness and inventiveness. Alongside he/she is also invited to undertake educational programs approved by the Ministry of Education.

As a pre-school educator myself I would like to offer a workshop, presenting an approved by the Ministry cultural program I made last year in class with the theme “Goldilocks and the 3 bears – an interdisciplinary approach”. The known story will be approached under the prism of school lessons adapted to the pre-school age, namely Language, Mathematics, Art, Music, Environmental Education, Physical Education, Nutrition. The attendees will be able to participate during the presentation of the material as “preschoolers”.



W9

Authors: Danai Giogiou, Elena Vasileiadou

Title: Connecting art, music and inner self

Keywords: art-therapy; music-therapy; cooperation

Abstract: In this workshop, we will explore our inner self through visual and musical creativity, as creativity by itself is the key for mental health and development, as well as self-realization.

By combining art and music therapy, the creative potential of every individuals develops, facilitates and deliberately enhances. By combining the two arts an unprecedented path of self-awareness will be born.

This path contains the well-known “Lacanian triptych”: Real, Imaginary, and Symbolic, in the case of this workshop, verbatim, image and sound, three fields that remain tied together, forming a knot. The main property of this knot is: if we untie one part of the three, the other two will also get loose. Each of the three knots can not be tied by its own, it exists only with the other two. These three knots are not differentiated. Thus, through the creative forms of expression that are used, it is possible to personalize or symbolically represent the unconscious material that comes through, in the form of art crafting or music.

Exactly there where the color coincides, between a canvas and the keys of a piano, there where art will manage to say what the mind and the mouth often can not, there where there is room to express the inner self and there where the power hidden inside a knot stays, there will be the space the people taking part in this workshop will explore.

W12

Authors: Magda Kanta, Dimitra Koukouraki, Tanya Mari, Maria Napoleon

Title: Working with the myth of Orpheus and Eurydice, through Drama and Movement Therapy

Keywords: drama and movement; Sesame; myth; archetypes; Orpheus and Eurydice

Abstract: Drama and Movement Therapy (Sesame) is a non directive psychotherapeutic approach that uses dramatic adaptation through various forms of art. The basic therapeutic tools employed by this dramatherapeutic approach are myths, Laban movement, drama and movement with touch and sound. Sesame method cultivates imagination and spontaneity and allows the expression of feelings with safety, recognizing the different aspects of one 's self and searching for psychic tranquility.

According to C.G. Jung's theory, the soul's purpose is to achieve individuation. In this process, the individual needs to enlighten the dark aspects of the soul in order to unify the conflicting sides of the self. As individuation is sometimes a challenging process, the archetypes that emerge from dreams, symbols and myths could subserve its symbolical completion through leading the individual to gain more insight on the aspects of existence and connect with the collective unconscious.

In this workshop, throughout the myth of Orpheus and Eurydice, we are going to use role-playing, body motion and music-oriented activities. We will get involved in the parting of Orpheus and Eurydice, of animus and anima that are embodied in the psychic sphere. We will explore archetypes throughout the hero's journey, from the beginning of the adventure to the obstacles, the allies and the myth's resolution.



W13

Author: Maria Karapanagioti

Title: Dance therapy class / Workshop in structures of mental health

Keywords: dance therapy; mental health; movement; rhythm; dance group

Abstract: Dance Therapy is the psychotherapeutic use of movement and dance. The application of a Dance Therapy program in structures of mental health helps the participants to form easiness in movement. In many cases improvements in walking coordination, increased stability and mobility are observed. Dance therapy includes non - competitive exercises that give vent to the physical strains as well as to the stress hormones. The nature of the course frees emotions. Participants are observed to have sentimental improvement that leads to closer relations. In many instances the feeling of loneliness is reduced and thus helps to create groups, a dance group!

The motivation to participate in a project (festival, show, etc) with a choreography that is built in each class gives them the opportunity to work with other groups. The choreographer - dance therapist uses all the types of therapy through arts in order to create a play and satisfy everyone involved in it as well as the audience. The result is seen on the faces of the participants, painted with peace and joy as the class progress. It is a fact that all non - verbal forms of expression, such as dance, are forms of communication that give people who do not speak or have speech problems the chance to express themselves and communicate effectively. We help them express themselves sentimentally with eye contact, face expressions and their body. We strengthen their muscular system, we support their mobility, co-ordination and stability.

We awake THEIR EXISTENCE!

W8

Author: Anastasia Nikolitsa

Title: The Sensing Body: moving from within

Keywords: dance movement psychotherapy; body connectivity; Irmgard Bartenieff; kinesthesia; proprioception; interoception; sensing body

Abstract: In this workshop we will experience our natural ability to connect with ourselves, our boundaries and the environment, through our body and our senses. Through guided improvisation and somatic awareness the participants will learn how they can -and also lead others- to “enter” the sensing experience of their own body, with safety and ease. A valuable tool for an inward and mindful work with our body and its natural movement.

We sense our body by directly receiving information through sensory pathways. The body is in constant motion, even when paused. The muscular system is constantly in a characteristic state of tension (tone) which gives us a basis for possible movement, through the architectural connectivity of our skeleton.

When we focus on the inside of the body information through our senses and the skeletal connectivity, interoceptively, then we find that there are no feelings, time, and space in our perception (Nikolitsa, 2018). We can say that when the body is in apparent immobility, consciousness towards the inner senses and processes of the body - (interoception) - is very important. This process can help us to recognize the way in which our body senses are associated with our feelings (Tantia, 2014) and contribute to the formation of our body boundaries (Scaer ,2014, p. 3).

This workshop is based and informed by the work of Irmgard Bartenieff, a pioneer of Dance Movement Psychotherapy and her approach: the interrelation of body connectivity with inner connectedness of body-mind.



W5

Authors: Zoe Themeli, Afroditi Foutri

Title: Deconstructing Babel: Enriching the sound of human interaction

Keywords: exploration; babel; common language; voice; closeness; interaction; multi-cultural; pluralism

Abstract: We are on the verge of a new era of humanity when pluralism of cultures and languages as well as diversity make an appearance, setting new difficulties, practices and approaches to the status quo of human communication. In these circumstances, is verbal language enough to create a genuine connection and conversation between us?

How can people coming from different backgrounds communicate their inner truth when they are struggling to understand each other’s language? How can we succeed in the creation of a new common language, able to tap into the psyche of people coming from different lands?

In this workshop we will try to answer these questions and investigate other channels of communication that extend beyond words. We will attempt to create the necessary space for a dialogue to evolve between our inner language and art. Using a play, a song and our bodies we will embark on a journey to retract those primal codes of communication that lead us to closeness and simplicity in our relationships. The participants will enter a world where they will experience similar difficulties with Babel and through theatre they will release an enriched kind of pluralism in communication. Through this process you are invited to explore those areas of true, genuine expression and connection.

Dramatherapy enhances the therapeutic process with theatrical techniques which can contribute to the deconstruction of the notion of Babel and the creation of a safe space where we can connect and be together.



W4

Author: Vasiliki Vavva

Title: Where children sleep?

Keywords: drama therapy; educational drama; photography; diversity; human rights

Abstract: This is a 2 hours workshop that I have already implemented in a group of 20 elementary students (16 Greek and 4 Syrian) as well as in smaller children groups. It is addressed to teachers and people who work with children in general and would like to gain some knowledge on how to use drama techniques and photography in order to process themes like human rights, basic needs, commonalities and differences around the world. The purpose of the workshop is to address diversity through the arts of drama and photography. It is based upon a photographic project by James Mollison (<http://jamesmollison.com/books/where-children-sleep/>) the material of which has been processed through elements and techniques of drama therapy and educational drama (Drama therapy in educational settings)

The participants will be engaged and participate during the entire workshop with their bodies, experiences, ideas and actions, both personally and as group members.

The learning outcomes shall be:

- Getting familiar with specific drama therapy and educational drama techniques
- Learning to combine several forms of arts for a single purpose
- Managing aesthetic distance according to our final target and our group
- Building step by step an emotional connection to the theme under exploration
- Using arts to connect

The workshop will address the chosen theme through visual and experiential material, with exercises, improvisations and suggestions that can later on be used and applied by the participants in groups of children and teenagers.

Posters

(in surname alphabetical order)

P1

Author: Despoina-Effrosyni Giannakopoulou

Title: Byzantine ecclesiastical music and Music Therapy. A contemporary effective conjugation?

Keywords: Music Therapy; Byzantine ecclesiastical music; healing property of logos and melos

Abstract: Music exists within us, as an element of our genetic code from the endometrium with our conception until the end of our life, while it is an international language and an allied factor in the detection of the psychological state and treatment.

Many authors and philosophers have concluded to the therapeutic qualities of music through history from the first formed human societies. Music's therapeutic presence constantly changes, taking different faces, offering to the historical observer the moral and cultural context of its perception and use. From the ancient civilizations music as a healing means with both religious and cosmic character offered calmness to the souls by preventing them from the evil spirits, functioned as an effective supplement to group manual works, kept the balance of the harmony between psyche and body, logic and feelings, facilitated the individual in his last moments in life, etc. Currently, the healing role of music does not convey to us different findings than those of the past; it has simply been systematized into an autonomous scientific discipline, that of Music Therapy.

During the harsh times we experience, where our souls undergo irreparable damage, where the desire for a spiritual/transcendent form of "attachment" is imperative, we often turn to God. From the Byzantine Era till today, Byzantine ecclesiastical music (logos and melos) leads to the cure of the psyche through the connection with the Creator. Under that perception, can we upraise that musical genre to a useful tool in the scientific field of Music Therapy?



P2

Author: Antonia Grigoriadou

Title: Traditional dance as a dance movement therapy intervention in a young adult group of refugees in Polykastro, Greece

Keywords: dance movement therapy; anxiety; refugees

Abstract: Background: Integration and assimilation of the refugee population are some stressful conditions. However, alternative ways of intervention, such as dance movement therapy seems to have a positive affection to mental health. The aim of this study is to find out a deeper understanding of how dance movement therapy connected with the reduction of stress and anxiety of the refugee population.

Material and Methods: Beck Anxiety Inventory used before and after the 15 weeks of intervention to 10 participants (N=10, Age range = 16-22). The intervention took part 15 weeks with one-hour session per week. The participant had to present and teach a traditional dance from his country.

Results: The results shows that there is significant statistics difference between the before and after intervention (Sig (-2 tailed)= 0.035 < 0.05).

Discussion: These findings show that dance movement therapy intervention can cause important improvement to the mental health of the young refugee population. The levels of stress and anxiety seemed to be had been significantly reduced as a result of the alternative intervention of the dance movement therapy.



P3

Authors: Argyris Karapetsas, Apostolos Fotis, Vasilios Karapetsas

Title: Ways of support dyslexia by using software with music

Abstract: Dyslexia is a broad term covering a wide variety of conditions. There is no universally accepted definition. Children with dyslexia may have significant difficulties in reading, writing, spelling, number work, short-term memory, sequencing, auditory perception, visual perception, motor skills and/or spatial skills. The crucial element in diagnosis, as defined by the British Dyslexia Association, is the discrepancy between the intelligence of the child and the child's performance in literacy-related skills. Children with dyslexia have encounter problems in one or more of the following areas: 1) auditory skills 2) motor skills 3) spatial skills 4) visual perception 5) timing skills 6) short-term memory 7) phonological processing 8) co-ordination 9) concentration 10) organization. Moreover children with dyslexia may suffer from: 1) erratic behavior 2) low self-esteem 3) frustration 4) exhaustion 6) anxiety 8) fear of failure.

Music has a positive effect on students with dyslexia. The modern educator – and not only the music educator - has to develop the skills of dyslexic students that can improve their performance, but also has to use the appropriate tools and techniques that can stimulate students' interest. Modern technology and the ability of highly interaction between user an computer places to another level the learning process, in which however the center is the teacher. The presentation refers to softwares with music that can develop skills in dyslexic students, and as a result they can address the problem of dyslexia. This study is part of the research of the Laboratory of Neuropsychology of the University of Thessaly, which aims to support dyslexic students, and their teachers.



P4

Authors: Argyris V. Karapetsas, Rozi M. Laskaraki, Maria D. Bampou

Title: The essential role of Music Auditory Training for the Rehabilitation of Dyslexia

Keywords: learning disabilities; dyslexia; ERPs; rehabilitation; music.

Abstract: This presentation is focused on the significance of Music Auditory Training to Neurorehabilitation.

Objective: The purpose of this study was to investigate the usefulness of music in clinical rehabilitation practice for children with Developmental Dyslexia (DD).

Participants and Methods: 45 third-, and fourth-grade students with DD and a matched control group (n=45) participated in this study. At the beginning, students underwent a clinical assessment, including both Electrophysiological [i.e. Event Related Potentials (ERPs) esp.P300 waveform] and Neuropsychological tests, being conducted in the Laboratory of Neuropsychology, at University of Thessaly, in Volos, Greece. Results of initial assessment revealed statistically significant lower performance for children with DD, compared to that of the control group. After assessment, a subgroup of children with dyslexia

participated to a Music Auditory rehabilitation program, designed for the children. The program included digitized musical exercises, being converted to sound files and focused in discrimination of musical elements.

Results: The electrophysiological results, obtained after the rehabilitation program revealed that children had similar P300 latency values to that of the typical readers, thus children addressed their difficulties and became successful readers.

Conclusions: The outcomes of the current study suggest that Music plays a vital role in Rehabilitation settings, providing systematic therapeutic practice for children with DD and enabling crucial improvements in both linguistic and non-linguistic variables.



P5

Authors: Christianna Adamopoulou, Maria Froudaki, Tonia Dakou,
George Theodoropoulos, Kate Karagianni

Title: “Lilian Voudouri” Institute of Creative Arts Therapies

Keywords: creative arts therapies; community setting; combined modalities

Abstract: This poster presentation welcomes you to the description of our newly established Creative Arts Therapies Institute. The Lilian Voudouri Foundation, listening to the current needs of Greek society both on an individual and community level, has developed a non-profit organisation where music, drama, dance and art meet together and integrate under their therapeutic nature. During the past months the Institute has brought together therapists from the four different modalities with the aim to offer a holistic and person-centered therapeutic approach. Our work focuses on a clinical, educational and research services with the aim to reintroduce the use of arts to the community. Our philosophy is to combine drama, art, music and dance therapy whilst each of the four modalities holds on their own autonomy. We hope that the attendants to this presentation will engage in an informative discussion where they will gain a further understanding of our aims and approach.



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