

REPORT

Special Feature | Music therapy in dementia and end-of-life care: Mediterranean perspectives

Music therapy in Greece and its applications in dementia and end-of-life care

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ABSTRACT

In this report we focus on music therapy in Greece and its applications in dementia and end-of-life care. Initially we offer an overview of music therapy in the country and outline key developments in terms of professionalisation, education, research and scholarship. Exploring these developments from a critical perspective, we acknowledge contemporary debates and their implications for the advancement of the field. This exploration offers a platform for understanding the current applications of music therapy in dementia and adult end-of-life care in Greece. We provide examples of recent projects and initiatives alongside broader considerations regarding the status of dementia and end-of-life care. We conclude by offering some perspectives for future potential developments in the field.

KEYWORDS

music therapy,
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INTRODUCTION

This report is about music therapy in Greece and its current applications in dementia and end-of-life care while considering broader developments in these care sectors. Drawing from existing literature – including grey literature – as well as our respective professional experiences as UK-trained music therapists currently working in the UK (Giorgos) and in Greece (Christina), we outline key developments, issues and future perspectives without aiming to offer an exhaustive review of the field

or summarise the existing evidence base for music therapy in these areas of work more generally. We endeavour to give an open and transparent account by acknowledging diverse perspectives as well as problems and conflicting situations within and around music therapy in Greece. By articulating and reflecting on such matters – which fuel professional dynamics but are rarely articulated and debated in our disciplinary discourse – we hope we will promote a culture of openness in the field (Stige, 2014). We hope this openness will allow space for diverse and perhaps contrasting professional positions to be acknowledged, challenged, and argued in a critical yet constructive manner while inviting the scrutiny of peer-review processes.

MUSIC THERAPY IN GREECE

The use of music for healing purposes in Greece can be traced back to antiquity through the texts of philosophers such as Pythagoras, Plato, and Aristotle (Nikolaou, 2018; Ntziouni, 2012). As a contemporary professional and disciplinary field however, music therapy is in formative stages of its development. The Greek Association of Certified Professional Music Therapists (ESPEM) was founded in 2004. As the official professional body of music therapists in Greece, ESPEM represents the country to the European Music Therapy Confederation (EMTC) and is a member of the World Federation of Music Therapy (WFMT).

Today, according to ESPEM's membership, there are approximately 50 music therapists in Greece, and most are based in Athens and Thessaloniki. Most music therapists (69%) have studied abroad on a master's level (ESPEM, 2019) with the UK being one of the most common countries of study. Music therapy approaches in Greece vary with psychodynamic, music-centred, and humanistic approaches being most prevalent, employing primarily improvisational music therapy methods.

In 2008, almost 60% of the music therapists worked in special educational settings, 30% worked in mental health, and less than 10% worked in medical and hospital settings. More than 70% of music therapists were employed part-time (Papanikolaou, 2011). Since then, no new relevant demographical information has been published, but the increase of music therapy practitioners in the country has led to the establishment of privately-owned music therapy centres as well as of charitable organisations such as the Institute for Therapy through the Arts "Lilian Voudouri". In addition to service provision, some of these organisations offer clinical supervision and educational workshops addressed to music therapists and other practitioners.

Professional and legislative considerations

Music therapy is not a registered profession in Greece. There is no regulatory body to define and protect the professional title of music therapists. Music therapy is mentioned in the 2008 Special Education Act (Official Journal of the Hellenic Republic, 2008). The Act, however, has raised concerns among the music therapy community regarding the qualification standards that an individual needs to meet in order to practise as a music therapist in public special education school settings. According to the Act, the minimum qualification one must have in place to practise as a music therapist is a diploma or degree in music without requiring any background in music therapy. The State's standards are at odds with the ones set by ESPEM which are informed by the standards of other Western

countries such as the standards set by the Health and Care Professions Council (HCPC) which is the regulatory body for music therapists in the UK (Tsiris, 2011a).

ESPEM has repeatedly raised this issue with the State with no success so far. The disparity between standards stated in the Act and those endorsed by ESPEM, combined with a lack of statutory regulation, has allowed space for diverse and, at times, conflicting interpretations of the education and qualifications required of music therapists practising in the country. Such conflicting views are a main source of disagreements leading to difficult dynamics and limited collaboration within and around the music therapy community, while practices offered by other music professionals are often misperceived as music therapy. For consistency throughout this report, and while acknowledging that there are diverse perspectives on this topic, we use the term 'music therapist' to refer to those who meet ESPEM's minimum criteria for full or candidate membership.¹

Music therapy education

The recent financial crisis in Greece has had negative implications for some individuals' capacity to study music therapy abroad. At the same time, it seems there has been an increasing number of individuals who wish to follow music therapy as a professional career. Some individuals, who cannot afford to study abroad, abandon the idea of education in music therapy altogether while some attend programmes, such as online courses and short-term seminars. Some of these courses and seminars are not offered by music therapists, and the credibility and quality of their content have been questioned and challenged by ESPEM.

In 2016, a two-year Master in Music and Society programme was established at the University of Macedonia in the city of Thessaloniki led by Professor of Music Education Lelouda Stamou. The programme offers two pathways: 1) music teaching, and 2) music therapy (University of Macedonia, 2020). Its graduates, who have completed the second pathway, are eligible to register as members of ESPEM but communication between the programme and ESPEM has been limited and, at times, problematic. Some questions raised by ESPEM pertain to the programme's curriculum including clinical placement and supervision arrangements, as well as the lack of openly available information regarding the teaching team, their roles, and responsibilities. ESPEM has sought clarification on these areas by contacting the University directly (e.g., ESPEM, 2016) but, to our knowledge, no relevant information has been provided.

Music therapists (as well as other healthcare practitioners) have opportunities to specialise in Guided Imagery and Music (GIM); a music-assisted integrative therapy (Association for Music and Imagery, 2020a) which is internationally recognised as a receptive music therapy method (e.g., Grocke & Wigram, 2006; Jacobsen et al., 2019). Over the years, training in GIM and in Music and Imagery (MI) methods has been offered in Greece by "Sonora: Multidisciplinary Organization for Music Therapy and Research" in collaboration with the IMAGEing-European GIM Programs (Sonora, 2020a), as well as by

¹ To meet ESPEM's minimum criteria for full membership, an individual needs: 1) to have completed a three-year full-time bachelor's or two-year full-time master's degree in music therapy from an accredited university within or beyond the country, 2) to have three years of professional experience after receiving their music therapy degree, 3) to have received 200 hours of supervision including the ones during their educational training/internship, and 4) to have 100 hours of personal therapy (music therapy and/or psychotherapy). To meet the minimum criteria for candidate members, an individual needs to meet only the first of the aforementioned criteria (ESPEM, 2017).

the Germany-based IMAGO Institute. The training offered by Sonora is endorsed by the Association for Music and Imagery (2020b).

Training in GIM does not substitute fundamental music therapy studies on bachelor or master level (Akoyunoglou-Christou et al., 2019; see also Körlin & Böhmig, 2014). Despite that, some GIM practitioners in Greece who are not music therapists, describe their services as ‘music therapy’ or ‘receptive music therapy.’ Although GIM is widely recognised as a receptive music therapy method, this situation where non-music therapists describe their services as ‘music therapy’ leads to potential confusion.² This is particularly true in countries like Greece where the professional title of music therapists is not protected.

Music therapy is also being taught in introductory, predominantly elective, modules within the wider curriculum of the respective School of Music Studies at the Aristotle University of Thessaloniki, the Ionian University in Corfu, and the National and Kapodistrian University of Athens, as well as within the Psychology Department of the Hellenic American University in Athens. Some of these modules provide students with practice and observation opportunities, and this has been an area of controversy in the field given that completion of such modules does not lead to qualification in music therapy (e.g., Akoyunoglou-Christou et al., 2019; Psaltopoulou-Kamini, 2019).

Research, scholarship and professional development

Research activity is limited in the country and this includes lack of research infrastructure and funding in the field. This limited activity is also reflected by the low number of Greek research publications in the field although a growth of practice-based papers, reviews and theoretical publications have appeared in recent years (e.g., Andreopoulou et al., 2019; Dakovanou, 2017; Dimitriadis, 2019; Kalliodi, 2019; Tsiris et al., 2019; Vaiouli & Psaltopoulou-Kamini, 2019). Although music therapists present their work in conferences on a regular basis, they rarely publish the findings of their work in peer-reviewed journals.

Interestingly, most Greek books about music therapy – including some which pertain to the arts therapies more generally – are authored by professionals who are not trained music therapists (e.g., Dritsas, 2003; Evdokimou-Papageorgiou, 1999; Makris & Makri, 2003; Mantzikos, 2018; Shaboutin, 2005; Tsegras, 2014). On the one hand, this highlights an emerging interdisciplinary interest in the field and possibilities for cross-fertilisation and collaboration. On the other hand, this situation means that many of these books tend to be introductory and give broad-brush overviews of the music therapy field (e.g., Charalampidis, 2020) without necessarily contributing with original knowledge and, at times, they are not in line with how music therapy is understood as a contemporary discipline in many Western countries.

To date, seven music therapists who live and work in Greece have completed studies on a doctoral level (i.e., Adamopoulou, 2018; Akoyunoglou, 2014; Antonakakis, 2012; Dakovanou, 2018; Etmektsoglou, 1990; Fragkouli, 2012; Psaltopoulou, 2005); consisting 19% of ESPEM registered music therapists (ESPEM, 2019). Most of them have focused their research on music therapy, but some have

² The Association for Music and Imagery (2020a) and the European Association of Music and Imagery (2020) tend to describe GIM as a “music-assisted integrative therapy” or as a “music-centred integrative form of psychotherapy” respectively instead of using the term “music therapy.”

focused on related fields and areas of practice. An example of the former is the doctoral study by Christiana Adamopoulou (2018) which explored the experience of university music students in a closed, short-term music therapy group. As an example of the latter, Dimitris Antonakakis conducted a naturalistic study on communicative musicality by focusing on mother-infant interactions (Antonakakis, 2012).

Although music therapy research is generally underdeveloped within the country, there are some scarce examples of research activity. For example, Mitsi Akoyunoglou conducted a research project with refugees in the Island of Chios. This project was originally based on her voluntary music therapy work offering one-off open group sessions for children at transit refugee camps (Akoyunoglou-Christou, 2016; Akoyunoglou, 2019; Akoyunoglou & Paidia, 2020). Later, with funding support from the International Organization for Migration, this project expanded to other refugee sub-groups on the Island of Chios. Within the broader music and health arena, various other research initiatives have taken place including studies exploring the effects of music listening on cardiac patients (Dritsas et al., 2006) and on patients undergoing cataract surgery (Merakou et al., 2015).

Looking at the broader development of scholarship within the music therapy profession, an important step has been the creation of the first and, so far, the only music therapy university lecturer post in the country in 2011. This university post in 'Music Therapy in Special Education' was established at the Aristotle University of Thessaloniki within the School of Music Studies and the post holder is Dora Psaltopoulou. Since 2019, the Aristotle University of Thessaloniki is an associate member of the European Consortium for Arts Therapies Education (ECArTe, 2020). Psaltopoulou is also a research assistant at the Adolescent Unit of the 3rd Psychiatric Clinic, University Hospital AHEPA.

Another important step has been the establishment of "Approaches: An Interdisciplinary Journal of Music Therapy" in 2008. Approaches is the first and only peer-reviewed journal in Greece which is dedicated to music therapy (Tsiris, 2011b). As a bilingual (English-Greek) publication with international reach, the journal promotes the advancement of scholarship in the country, as well as the development of music therapy discourse in the Greek language. It offers a forum for sharing practice, theory and research advancements, as well as a forum for debate considering the interplay of local, national and international perspectives. Since its establishment, the journal has published a number of papers focusing on professionalisation issues within and beyond Greece. This includes studies such as the one conducted by Papadopoulou (2012) exploring the use of therapeutic boundaries by music therapists in Greece, whereas in 2015 the journal published a special issue on pathways of professional development in Europe (Ridder & Tsiris, 2015).

The growth of scholarship within the Greek music therapy community and its professional development is also reflected by the rising number of music therapy and related conferences with international participation which have taken place in Greece in recent years. An exemplar of this, is the 12th European Guided Imagery and Music (GIM) conference in 2016. Organised by Sonora, this conference was a turning point for the development of GIM in Europe marking the establishment of the European Association of Music and Imagery (EAMI) (Samara, 2017). Other examples of conferences with international reach include the conference "Creative Arts Interconnection – Paideia – Therapy" which is organised bi-annually by the Aristotle University of Thessaloniki (CAIPT PcS2019, 2020).

MUSIC THERAPY APPLICATIONS IN DEMENTIA AND END-OF-LIFE CARE

Following the first part of this report which offered a more general overview of music therapy in Greece, our focus here turns to music therapy in dementia and end-of-life care accordingly. We briefly introduce each care sector and we then outline current applications of music therapy practice as well as areas of research.

Music therapy in dementia care

A note on dementia care in Greece

Approximately 200,000 people are currently affected by dementia in Greece and this number is expected to exceed 600,000 by 2050. Some important steps towards the promotion and protection of the rights of people with dementia have been taken in the country including the ratification of the National Action Plan for Dementia – Alzheimer’s Disease (Ministry of Foreign Affairs, 2015). Implementation of this plan has already started and, so far, a national dementia registry is underway, memory clinics in the psychiatric or neurological departments of some general hospitals are being organised, while some dementia day care centres are implemented and some units for late-stage dementia are being developed (Athens Alzheimer’s Association, 2020). Athens Alzheimer’s Association – a non-profit organisation founded in 2002 by people with dementia, their relatives and healthcare professionals interested in Alzheimer’s disease – in collaboration with the National Healthy Cities Network has also developed a project called “Building Counselling Services Network for Dementia within Municipalities All Over Greece.” This project seeks to provide care to people with dementia, as well as education and support to their caregivers in the local communities. The overall project aim is to lay the foundations for the creation of dementia-friendly communities in Greece (see also Dementia-Friendly Communities, 2020).

Apart from the aforementioned care contexts, there are numerous private care homes across the country for people with dementia, including those in late stages of the disease. Many family caregivers, however, choose to care for the person with dementia at their own home environment; a decision which is partly shaped by cultural and ethical influences underpinning the Greek society (Issari & Tsaliki, 2017).

Music therapy practice and service provision

Although there is an increased interest in the role of the arts for people affected by dementia, the arts therapies and arts in health practices are not well integrated on a service provision level. A positive exception seems to be the music therapy service offered by Stella Gkoni at Papadopoulion; a care unit in the city of Kalamata for the elderly and for those affected by mobility impairments and dementia. In this context, two music therapy groups have been offered on a biweekly basis for over a year (S. Gkoni, personal communication, April 28, 2020; Papadopoulion, 2020). We were not able to identify any other documented information regarding music therapy service provisions in such settings. Some music therapists however work with people with dementia and their caregivers on a private, freelance basis. Sessions typically take place at the person’s own environment which might be their room in a care home.

The limited integration of music therapy services in dementia care tends to extend to other psychosocial provisions. Integrated care of people affected by dementia seems to face some main obstacles including societal stigma and denial regarding dementia, as well as lack of economic resources (Ministry of Foreign Affairs, 2015; Sissouras et al., 2002).

Alongside the scarce music therapy practice, a growing number of other music initiatives in social and healthcare settings for people affected by dementia have emerged in recent years. In describing their work, some of these initiatives use the terms 'music therapist' and 'musician' or 'music therapy' and 'music' interchangeably despite the practitioners' lack of music therapy qualification. This situation generates confusion especially given the lack of professional regulation in the music therapy field.

Research and scholarship

According to our review of the literature, no music therapy research in dementia has taken place in Greece to date. We identified only one music therapy master's dissertation presenting a single case study of a woman with Alzheimer's disease and her daughter (Kargiou, 2018). Although no other research on music therapy in dementia care was identified, a small number of other studies pertaining more broadly to music and dementia have been conducted. These studies are contributing to the knowledge base around the use of music in the care of people with dementia within the country.

More precisely, Koufou (2018) carried out a two-year ethnographic research in two care homes for the elderly in and around Athens. Through analysis of participants' narratives, she explored the practice of tango during the interwar period in Greece, as well as participants' emotional experience of nostalgia as this was triggered by popular Greek tango songs. Another study, conducted by Yannou et al. (2003), investigated the music perception of people with dementia compared to healthy adults. Furthermore, we identified some relevant student dissertations: two projects focused on music listening interventions for people with dementia (Garefalou & Liapi, 2017; Kourkouli, 2018) and another project focused on healthcare professionals' perceptions of the therapeutic impact of music on people with dementia and Alzheimer's disease (Miliara, 2019).

In addition to this scholarly activity, a day conference on music therapeutic interventions in care units for the elderly took place on 21st of April 2018. The conference was organised by Musikoparea in collaboration with the Chariseio nursing home in Thessaloniki, and presented community music and music therapy perspectives focusing on managing dementia symptoms, depression and isolation.

Music therapy in end-of-life care

A note on end-of-life care in Greece

In 2018, as part of a three-stage project for the development and implementation of palliative care in Greece, the Ministry of Health with the support of Stavros Niarchos Foundation created a national committee under the umbrella of the Worldwide Hospice Palliative Care Alliance (WHPCA). The committee developed a feasibility study that explored the palliative care needs in Greece, assessed the capacity for palliative care provision and offered recommendations for service development. Further stages of the project will see the elaboration of a national strategy for training and

development of services followed by approval and implementation of this new strategy. According to the feasibility study, the number of people in need of palliative care, including end-of-life care, is 135,000 with approximately 62,000 of them dying yearly. Approximately 37% of the needs for palliative care in Greece are for people with cancer. The remaining 63% are for people with various forms of dementia (27%), cardiovascular disease, chronic obstructive pulmonary disease, tuberculosis, HIV, diabetes, cirrhosis, kidney disease, and other serious health complications. The very few specialist palliative service providers within the country can only cover the needs of approximately 1% of these patients requiring end-of-life care. There are no places allocated specifically for inpatients in need of palliative care officially available in the public sector hospitals. At the same time, the development of hospices has been stalled due to difficulties caused by the legal framework of the social welfare system (Law 3106/2003 for the Reorganization of the National Social Welfare System) and by the conditions predefined for the construction and organisation of hospices in the country by a joint ministerial decision in 2007 (see Ministry of Health, 2019).

To date, only three providers of specialised palliative care exist in the country (two of them are NGOs): the Galilee palliative care centre for adult patients, the pain relief and palliative care unit “Jenny Karezi” of the Medical School of the National and Kapodistrian University of Athens, and “Merimna” which provides home-based paediatric palliative care.³ These three providers also offer educational training programmes and clinical placement opportunities for postgraduate palliative care students. In addition to these organisations, there is a general palliative care programme of the pain clinic of Aretaio University Hospital, and a new developing service by the non-profit organisation “Nosileia” and the Association of Cancer Patients, Volunteers, Friends and Doctors (KEFI) aiming to provide home-based palliative care services to adults. General palliative care services may occasionally be provided in some of the 40 oncology and 56 pain clinics in the country. In addition, the National Action Plan for Dementia – Alzheimer’s Disease (Ministry of Foreign Affairs, 2015) provides for the strengthening of existing services and the establishment of new ones which will provide hospital admissions and palliative care services for people with dementia.

The Hellenic Association of Pain Control and Palliative Care (HAPCPC), the Hellenic Society of Pain Management and Palliative Care (PARH.SY.A), the Greek Society for Pediatric Palliative Care as well as other NGOs, such as KEFI and Agapan, play an important role in raising public awareness regarding chronic and terminal diseases, in the study of palliative care and symptom management, as well as in training healthcare professionals (including music therapists) and volunteers.

Of vital importance for the development of palliative care in Greece has been the establishment of the Galilee palliative care centre (Tserkezoglou & Patiraki, 2014). Founded in 2010, Galilee has a team of professionals and volunteers to support people with terminal illnesses. In its initial pilot phase, it focused on adults diagnosed with cancer and in 2018, Galilee established the first hospice in the outskirts of Athens. The hospice is addressed primarily to oncology patients and those with motor neurone disease. The expenses for developing and equipping the hospice are covered by donations,

³ Merimna was established in 1995 to support children facing serious illness or death and their families. In addition to anticipatory grief support and bereavement care for children and parents through the development of childhood bereavement counselling centres, Merimna has developed the first and only home-based palliative care service for children and adolescents. The organisation also aims to develop supportive, compassionate communities through education of the public and specialist education of professionals in the field (Merimna, 2020).

and all its services are cost-free. Alongside its service provisions, Galilee offers continuing professional development opportunities for professionals as well as monthly gatherings focusing on different aspects of palliative care aiming at dispelling societal myths and stereotypes around death and dying. Since 2011, Galilee has also been offering practice placement opportunities for university students from varying disciplines including social work, psychology and nursing. Team members of Galilee have also led the Greek translation and cultural adaption of the IPOS (Integrated POS) measure which is currently undergoing psychometric validation (POS, 2020).⁴

Palliative care, as a university level subject, is almost absent from the undergraduate programmes of the medical schools in the country (with the exception of an elective module at the National and Kapodistrian University of Athens) and it is not included in pharmacology or physiotherapy programmes. However, palliative care is included either as a compulsory or elective module in undergraduate nursing programmes. Similarly, in psychology and social work programmes, palliative care principles are taught as part of other modules, such as health psychology. On a postgraduate level, palliative care references are found in a number of courses and there are three palliative care master's programmes: i) "Organisation and Management of Palliative and Supportive Care" by the Medical School and the Nursing School of the National and Kapodistrian University of Athens addressed to graduates from different disciplines including music therapy, ii) "Oncology Nursing and Palliative Care" at the School of Nursing of the National and Kapodistrian University of Athens addressed exclusively to nursing graduates, and iii) "Supportive and Palliative Care" by the School of Nursing of the University of West Attica.

Music therapy practice and service provision

Despite important developments of psychosocial interventions in Greece over the past years, healthcare provisions tend to be strongly influenced by a bio-medical model. This applies both to dementia and end-of-life care provisions. Psychosocial services, including music therapy, are relatively scarce and commonly provided on a short-term basis and/or voluntary capacity with weak integration within the broader multidisciplinary team which tends to have a more bio-medical focus.

To our knowledge, no music therapy is provided in adult palliative care settings on a service provision level. However, some music therapists are working on a freelance capacity with individuals facing a terminal illness and with their families, but there is no documentation around their practices. Although some arts and crafts activities are offered in Galilee, no arts therapies or arts in health services are provided. Its team and services are primarily medically led.

In some contexts, music therapy is offered to people with cancer and may focus on end-of-life care. One example is the music therapy programme for oncology patients provided by the non-profit organisation Pamme Mazi at the General Oncology Hospital of Kifissia "Agioli Anargyroi" in Athens (Pamme Mazi, 2020). Another example is the provision of short-term interventions offered by Sonora for oncology patients under the initiative of the healthcare company Novartis (Eventora, 2020; Sonora, 2020b).

⁴ The Palliative care Outcome Scale (POS) – an instrument which is widely used for evaluating patients' holistic care needs and for the provision of information and supportive end-of-life care – is already available in Greek (Smyth, 2012).

Apart from these initiatives which focus on adult patients, a small number of music therapists are based in paediatric settings (Samara et al., 2006). For example, the music therapy team of “Angels of Joy” works both in oncology and in intensive care units of the general paediatric hospitals “Aglaia Kyriakou” and “Agia Sofia”, and their work often includes dying neonates/children and their families (Angels of Joy, 2020). Also, some individual practitioners in the country have worked with children with cancer and promoted the role of music therapy as a complementary therapy in such settings (e.g., Froudaki, 2011).

Other music therapy-led initiatives include short-term projects and ad-hoc interventions addressed to staff working with people at the end of life beyond palliative care settings. Within hospital settings, for example, the second author (Christina) has offered one-off interventions to support staff who have experienced the death of a client. Such initiatives aim to offer an emotional outlet and opportunities for reflection, support and self-awareness.

Research and scholarship

According to our literature review, no music therapy research with direct focus on adult palliative care has taken place in Greece to date.⁵ However, we identified a small number of studies pertaining to bereavement care and to oncology. To our knowledge, only two of these studies have been implemented by music therapists: Mitsi Akoyunoglou and Evangelia Papanikolaou. Both studies are based on doctoral research work in collaboration with Ionian University (Greece) and Aalborg University (Denmark) respectively. For both studies, music therapy interventions and data collection took place in settings in Greece.

On the one hand, Akoyunoglou’s (2014) research focused on the therapeutic dimensions of Chios’ island folk lament and on the application of its elements in music therapy. The phenomenological, interview-based analysis of the folk lament informed the development and application of a music therapy intervention for a child mourning the sudden death of her father. This intervention informed the development of a case study which included analysis of lyrical content. Pointing towards culture-specific considerations for music therapy practice, Akoyunoglou’s study highlights the relevance of Chios’ island folk lament in contemporary music therapy practice with bereaved children and potentially with other populations and settings in Greece (see also Akoyunoglou, in press a, b).

On the other hand, Papanikolaou is currently doing her doctoral research on the application of GIM as a short-term psychological intervention for women undertaking chemotherapy or radiotherapy in a Greek oncology hospital-based unit. Initially, she conducted a feasibility mixed-methods study with a small purposive sample of four women who took part in six individual GIM sessions. Informed by this initial study, Papanikolaou conducted a randomised controlled trial pilot study (ClinicalTrials.gov, 2020a) – the first of its kind in Greece. The overall research aim was to investigate the efficacy and practicality of GIM as a psychological therapy for women in active treatment for breast or gynaecologic cancer. This research is currently in progress, but some preliminary findings

⁵ The first author’s (Giorgos) doctorate and other research and evaluative work relates to dementia and palliative care, but these studies are UK-based (see, for example, Pavlicevic et al., 2015; Tsiris, 2018; Tsiris et al., 2011, 2014). Similarly, there are some case studies of music therapy in end-of-life care in the Greek literature but some of them report on work which took place in other countries (e.g., Tsiris & Papastavrou, 2011).

have been presented at conferences (e.g., Papanikolaou, 2016, 2017) and in journal articles (Papanikolaou, 2020; Papanikolaou et al., 2020).

More recently, another randomised clinical trial on GIM has been registered (ClinicalTrials.gov, 2020b). Under the auspices of University of Thessaly and the University Hospital of Larisa, this study is led by Georgia Nika and sets to investigate the effects of the Bonny method of GIM for people with rheumatoid arthritis in terms of chronic pain relief and other psychosocial parameters. It also aims to explore the method's effect on caregiver burden.

In addition to the aforementioned studies, we identified some relevant master's theses with a focus on music therapy and/or other music interventions. In her music therapy thesis, for example, Pasoudi (2018) conducted a clinical-theoretical case study to explore music therapy in relation to behavioural patterns observed in breast cancer survivors. This study drew on a music therapy group over a four-month period as part of Pasoudi's clinical practice. Another example is a literature review which was part of a master's thesis in algology (Angourakis, 2019). This study was a narrative review of the literature examining the effectiveness of musical interventions in the treatment of chronic pain.

Other healthcare professionals have also explored the role of music in intensive care and oncology settings without necessarily focusing on end-of-life care. Examples include a literature review led by a team at the Evagelismos general hospital of Athens exploring the role of music to promote relaxation in intensive care unit patients (Mangoulia & Ouzounidou, 2013). Another theoretical study was implemented by Athanassakis and Karavassiliadou (2012) offering a review of the literature with regards to the therapeutic application of music in the treatment for paediatric and adult patients with cancer.

The increased interest in music therapy's role in oncology is also reflected through the organisation of relevant events in recent years within the country. In 2016, for example the "Music Therapy and Oncology" symposium took place in Athens (see Neida, 2018). Organised by the Greek Cancer Society (EAEF) in cooperation with ESPEM, the symposium included presentations from music therapists illustrating different ways that music therapy can support oncology patients – including those at the end of life – as well as their families and healthcare staff. In addition to such music therapy-specific events, music therapists present their work to other related conferences and seminars. In 2013, for instance, Papanikolaou presented about music therapy's role in cancer care at the "Creation, Music, Health" seminar organised by KEFI. Similarly, Kandia Bouzioti, who is practising at the General Oncology Hospital of Kifissia "Agiou Anargyroi", presented in 2019 at the forum of Pamme Mazi, as well as at the one-day conference on palliative care nursing "My Care – My Right" organised by the Hellenic Nursing Association. More recently, in 2020, Papanikolaou was an invited guest speaker at the conference "Cancer 2020-Guidelines" in Thessaloniki.

LOOKING AHEAD

This report has focused on music therapy in Greece and its current applications in dementia and end-of-life care alongside some wider developments in these respective care sectors. Although this report does not offer an exhaustive review of the field, we have attempted to bring to the foreground key issues in terms of professionalisation, education, research and scholarship in music therapy which can inform future potential developments in the country.

Music therapy in Greece is in formative stages of its development. The establishment of a coherent framework for education and qualification standards in the field – which will be commonly understood and accepted by ESPEM, Greek legislation and education providers – is a key step for safeguarding the optimal development of music therapy as a field. This would support the professional recognition of music therapists and potentially lead to legislative regulation to support, protect and promote the profession. Such developments would help a unified approach, the establishment of further posts and service development, and better integration of music therapy within multidisciplinary teams. In the meantime, while such commonly accepted frameworks are not in place, music therapists in the country are left with the challenge to define, protect and defend their work and the profession as a whole without being territorial or defensive. Remaining in constructive dialogue despite different and perhaps competing agendas and invested interests is a real challenge for the music therapy community.

Moving forward there is a need for increased research activity including research publications in peer-reviewed journals promoting knowledge generation within the country. Some encouraging developments are taking place in the field of music medicine and other music and health practices in Greece beyond dementia and end-of-life care (e.g., Stamou et al. 2016, 2020; Vaiouli & Andreou, 2018). Music therapy research can grow through interdisciplinary and international collaborations building on networks, expertise and knowledge of colleagues within and beyond the country. Such collaborative projects are also more likely to attract research funding which is currently limited in Greece.

The considerations above are relevant to music therapy more broadly as a field in the country and need to go hand-in-hand with practice and service development in different areas of practice.⁶ As outlined in this report, music therapy practice and research in dementia and end-of-life care is scarce and there is great potential for development. This scarcity reflects limitations in dementia and end-of-life care more generally including weak integration of music and other arts interventions as integral part of holistic service provisions.

We hope that music therapy in dementia and end-of-life care settings will be gradually integrated as a core part of holistic care in Greece. Service provision in the form of individual and group sessions for service-users, their families and caregivers would be a key step in this direction, and sessions can take place in diverse contexts of care, including day care, inpatient units and home care. The provision of such work needs to be framed and supported by appropriate contractual and financial agreements. This is crucial given the expectation of many organisations for music therapy practitioners to offer their services on a voluntary or ad-hoc capacity (Thomas & Abad, 2017).

Expanded practices, such as open and community-oriented music therapy groups (Dennis & Rickson, 2014; Gosine & Travasso, 2018; Tsiris et al., 2014) as well performance-oriented work (Baker, 2013) and environmental music therapy (Canga et al., 2012; Rossetti, 2020), would also offer support to indirect beneficiaries including staff members, and generate a sense of organisational wellbeing. This is in line with the 'ripple effect' of music therapy as it has been documented in dementia care homes and palliative care contexts elsewhere (Pavlicevic et al., 2015; Tsiris, 2018).

⁶ The development of collaborative initiatives between music therapists and other arts therapists has been identified as a potential catalyst for service development as well as for the professionalisation of the broader arts therapies field in Greece (Athanasidou et al., 2016; Karkou et al., 2019).

Other areas of work, some of which can take the form of short-term projects, include music therapy's role in health promoting palliative care as well as in death education. A core aim of such initiatives is the promotion of healthier attitudes towards ageing, death and dying in society; and this has been an important aspect of the work that Galilee and other organisations in Greece have been promoting. Community-oriented approaches to music therapy can generate a creative, non-threatening platform where people can explore experiences of ageing, death and dying through music-making including songwriting. The implementation of such projects in other countries has often brought adult patients and school children together to explore issues and experiences of death, dying and loss through intergenerational songwriting (Hartley, 2011; Tsiris et al., 2011).

Music therapists in Greece could also support broader developments in dementia and end-of-life care by contributing to relevant organisations in terms of governance, policy-making and strategic development, including the provision of consultancy work for service development and innovation (Tsiris & Chaddock, 2018). Nigel Hartley (2019) highlights what artists can bring to leadership roles in palliative care challenging perceptions around the remit of their work. Additional training and specialisation in relation to dementia and/or end-of-life care, as well as service evaluation, management and other related areas can support music therapists' readiness to engage in such expanded roles in the field.

Looking ahead, we argue that music therapy in Greece would benefit from a balanced engagement not only with international developments but also with the needs and specificities of its local context. In addition to being informed by practices and pathways developed in other countries (e.g., Coombes & Etmektsoglou, 2017; Etkin & Tsiris, 2010), music therapists need to consider the particular characteristics of the Greek society, including its perspectives and caring practices around ageing, death and dying.

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Ελληνική περίληψη | Greek abstract

Η μουσικοθεραπεία στην Ελλάδα και οι εφαρμογές της στην άνοια και τη φροντίδα στο τέλος της ζωής

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ΠΕΡΙΛΗΨΗ

Σε αυτή την αναφορά εστιάζουμε στη μουσικοθεραπεία στην Ελλάδα και στις εφαρμογές της στην άνοια και τη φροντίδα στο τέλος της ζωής. Αρχικά κάνουμε μια επισκόπηση της μουσικοθεραπείας στη χώρα και σκιαγραφούμε βασικές εξελίξεις σχετικά με την επαγγελματοποίηση, την εκπαίδευση, την έρευνα και την επιστημονικότητα. Διερευνώντας αυτές τις εξελίξεις από μια κριτική προοπτική, αναφερόμαστε σε τρέχουσες συζητήσεις και στις επιπτώσεις τους για την πρόοδο του πεδίου. Η διερεύνηση αυτή προσφέρει μια βάση για την κατανόηση των σημερινών εφαρμογών της μουσικοθεραπείας στην άνοια και τη φροντίδα ενηλίκων στο τέλος της ζωής στην Ελλάδα. Παράλληλα με την παροχή παραδειγμάτων από πρόσφατα προγράμματα και πρωτοβουλίες, κάνουμε ευρύτερες αναφορές σχετικά με την κατάσταση της άνοιας και της φροντίδας στο τέλος της ζωής. Καταλήγουμε προσφέροντας κάποιες προοπτικές για μελλοντικές πιθανές εξελίξεις στο πεδίο.

ΛΕΞΕΙΣ ΚΛΕΙΔΙΑ

μουσικοθεραπεία, Ελλάδα, άνοια, φροντίδα στο τέλος της ζωής, ανακουφιστική φροντίδα