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SYMPOSIUM

«Music, Torture, Therapy: A Symposium on the Use of Music in Detention»

Thursday, 2 November 2017 | 18:00

Historical Archives, University of Athens

Skoufa 45, Athens 10672

The symposium is part of the research project by Dr. Anna Papaeti entitled «Music in the Prison Camps of the (Post) Civil-War Era in Greece (1947–1957)» funded by *The Research Centre for the Humanities (RCH)* (www.rhumanities.gr) for the year 2017.

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ABSTRACTS & BIOGRAPHICAL NOTES

Mitsi Akoyunoglou-Christou

‘Music on the Other Side’: Group Music Therapy as Psycho-Social Support for Refugee Children in Transit Camps

Due to its proximity to the Turkish shoreline, Chios island has become a first port of entry for many refugees fleeing their homeland due to war conflicts or austerity issues during the last couple of years. In various camps, such as VIAL (reception & identification center – hotspot), Souda camp, Mersinidi (previous detention center for refugees), and the Municipal Garden (informal refugee camp), children have often been forced to live in rather grave conditions. To varying degrees, refugees and newly arrived migrants face a range of social, emotional and cultural challenges related either to geographical or cultural displacement and trauma experienced in the country of origin, during their journey, and/or in the process of relocation and resettlement. Children are the most vulnerable, often having to deal with social, emotional, psychological and cultural challenges. During this stressful and disruptive life period, group music therapy provides

refugee children a non-verbal form of communication, a sense of belonging, and empowerment, and contributes to cultural maintenance, social interaction, stress reduction, and integration within the transit country.

This paper focuses on the psycho-socio-emotional support that music therapy offers 'transit' refugee children, a field that has not been much investigated. It examines examine group music therapy sessions that have been provided on a volunteer basis by a trained certified music therapist, either weekly or bi-weekly in various detention and open refugee camps on Chios Island for the last two years. The sessions are informed by the neurobiology of trauma and neuroplasticity evidence (van der Kolk, 2014) as well as Bronfenbrenner's (2006) bio-ecological approach and Winnicott's (2002/1971) creative play for children. From a qualitative approach, descriptive thematic analysis of a six-month period of sessions was conducted in order to reach a deeper understanding of the efficacy of the music therapy sessions and its impact to refugee children. In discussing the findings, implementation aspects will be outlined, as well as the themes that emerged on the psycho-socio-emotional sphere, children's and volunteers' involvement, and challenges faced.

***Mitsi (Dimitra) Akoyunoglou-Christou** is a post-doctoral researcher at the School of Music at Ionian University, Corfu, where she also teaches at the 'Music Education' MA program. She holds a bachelor's and a master's degree in Music Therapy from Michigan State University. She trained in Neurologic Music Therapy in London, UK, and holds a PhD in Music Therapy from Ionian University, Corfu. She is a scholarship recipient of the Onassis Foundation. She holds a piano diploma from Athenaeum Conservatory. Her research interests include ethno-music-therapy, child bereavement, the traditional lament, as well as acoustic ecology. She has been a music therapist and a piano professor for over 25 years.*

M. J. Grant,

Proving Music Torture

Over the past decade, musicologists and others have worked to reveal the long and largely hidden history of the use of music as an instrument of torture. Working both from archival documents and through interviews with survivors, important steps have been taken towards understanding and classifying various different forms of music torture, and in raising awareness of them. Quite different challenges arise, however, when faced with one of the most important potential applications of this knowledge: proving in court that torture has taken place. This paper will reflect on the different possible ways of evidencing music torture, and how best to communicate this evidence to the legal community.

M. J. Grant is a teaching fellow in music at the University of Edinburgh. Her research examines on sociological and anthropological questions on musical communication. Research focuses include music and violence, especially in armed conflict; music, law and human rights; group song and singing; the historical anthropology of music in Britain; and the Avant Garde from ca. 1950 onwards. From 2008 to 2014 she led the research group 'Music, Conflict and the State' at the University of Göttingen. In 2015 she was a research fellow at the Käte Hamburger Centre 'Law as Culture' at the University of Bonn. Her work has also been supported by personal grants from the Deutsche Forschungsgemeinschaft, the Balzan research project 'Towards a Global History of Music', and the Harry Frank Guggenheim Foundation.

Katarzyna Naliwajek-Mazurek

Torture, Survival, and Music in Nazi Extermination Camps in Occupied Poland (1939–1945)

Death camps commanders and guards in the Nazi extermination camps needed music for various reasons. The combination of physical torture with music made it a powerful tool of psychological manipulation and domination over prisoners. The goal was to win total control over the prisoners and make them lose their identity, annihilate them psychologically before exterminating them physically. Music was part of this strategy, as confirmed by numerous reports. This paper will draw on several examples of such uses of music, as these appear in testimonies of Sobibor, Treblinka and other camps witnesses. Yet music was at the same time a way of keeping and regaining one's identity, by referring to the ethical or to the satirical facets of music, which is evident from analysis of the enormous camps and prisons song repertoire of the time. This type of music was repressed by the authorities as a threat to their dominance. The paper will focus on these two aspects of music, using, among others, testimonies of former camp prisoners recorded by the author as well as other post-war testimonies.

Katarzyna Naliwajek-Mazurek is a musicologist based at the Institute of Musicology, University of Warsaw, since 2007. For the last ten years, her research has focused on different aspects of music during the World War II in occupied Poland, recording numerous interviews of WWII survivors. Her recent interests concern traumatic memory in oral history. She also writes on Polish contemporary music, opera, music aesthetics, and analysis. She has received numerous prizes including the Hosenfeld/Szpilman Gedenkprize (University of Lüneburg, 2011) for her multi-media exhibition Music in Occupied Poland 1939–1945, the Literary Prize of the City of Warsaw and the Historical Prize “Klio” (2015) for her book Warsaw 1939–1945. Stories of Musicians (in Polish), co-authored with Elżbieta Markowska. She has published widely in academic journals and edited volumes. Since 2014, she has received a research grant by the Polish National Science Centre to continue her research on music during the WW II in the General Government in Polish archive.

Anna Papaeti

Music in Detention in Cold-War Greece

Taking as its starting point the difficulties entailed in researching music's implication in torture and human rights violations, the paper explores the ways in which music has been intrinsically linked with methods of terror in cold-war Greece. It examines how regimes were in line with international practices of torture and repression to which music and sound were integral, focusing on two different notions of so-called "brainwashing". One refers to the cutting-edge combination of torture techniques that emerged in the early 1960s, drawing on psychological research sponsored by the CIA. The other refers to so-called re-education encountered in internment and indoctrination camps of the twentieth century. Apart from brutal torture, they also included a multifaceted use of music. Two examples are examined: first, the torture ritual at the special Interrogation Unit of Greek Military Police (EAT/ESA) during the Junta; and second, the prison camps at the island of Makronissos during the civil war and post-civil war period.

Anna Papaeti holds a PhD in musicology from King's College London. She worked at the Royal Opera House, London, and as Associate Dramaturg at the Greek National Opera, Athens. Her research focuses on the critical study of opera and music theatre, political trauma and cultural mourning, as well as uses of music in situations of detention. Her post-doctoral research includes a fellowship by the Onassis Foundation (2016), a DAAD fellowship on Hanns Eisler (Universität der Künste, Berlin, 2010), and a Marie Curie Intra-European Fellowship (University of Göttingen, 2011–2014) on the use of music as a means of manipulation and terror under the military Junta in Greece (1967–1974). She co-edited two journal volumes on the use of music in detention, and has published widely in scholarly journals and edited volumes. Current post-doctoral research on music in detention in cold-war Greece is funded by the Research Centre for the Humanities, Athens.