


Tokyo Bunka Kaikan
Workshop Workshop! 2020 on stage & legacy

Validation of Music Workshops for Senior Citizens

 <p>Tokyo Bunka Kaikan</p>	<p>Organized by: The Tokyo Metropolitan Government, the Tokyo Metropolitan Foundation for History and Culture; the Tokyo Bunka Kaikan, the Arts Council Tokyo</p> <p>With the assistance of: The Japan Foundation for Regional Art-Activities, Agency for Cultural Affairs, Government of Japan</p> <p>Research partner: Doshisha Women's College of Liberal Arts</p> <p>Workshop partners: Hakuju Institute for Health Science, Co., Ltd.</p>
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Tokyo Bunka Kaikan | Workshop Workshop! 2020 on stage & legacy

Validation of Music Workshops for Senior Citizens : 2019

Reporting Session

Date and time: 4:30 p.m. – 6:00 p.m., Tuesday 10 March, 2020

Venue: Large conference room (4F), Tokyo Bunka Kaikan

** A decision to postpone the reporting session was taken in light of the need to prevent the spread of the novel coronavirus. No replacement date has yet been set.*

● Contents

- Project aims and overview report
- “Shall We Sing?” Tokyo Bunka Kaikan Music Workshops
- Keynote speech “What the Arts Bring to an Aging Society” (KUSAKA Nahoko)
- Analytical methods, validation results, and observations (KUSAKA Nahoko, ABE Koji)
- Q & A

● Presenters

KUSAKA Nahoko (Psychology of the elderly/ Professor, Faculty of Contemporary Social Studies, Doshisha Women’s College of Liberal Arts)

ABE Koji (Cognitive science/ Research associate, Graduate School of Human Sciences, Waseda University)

● Moderator

SUGIYAMA Yukiyo (Chief of Inclusion and Partnerships Section, Production Section, Tokyo Bunka Kaikan)

Organizers: The Tokyo Metropolitan Government, the Tokyo Metropolitan Foundation for History and Culture; the Tokyo Bunka Kaikan, the Arts Council Tokyo

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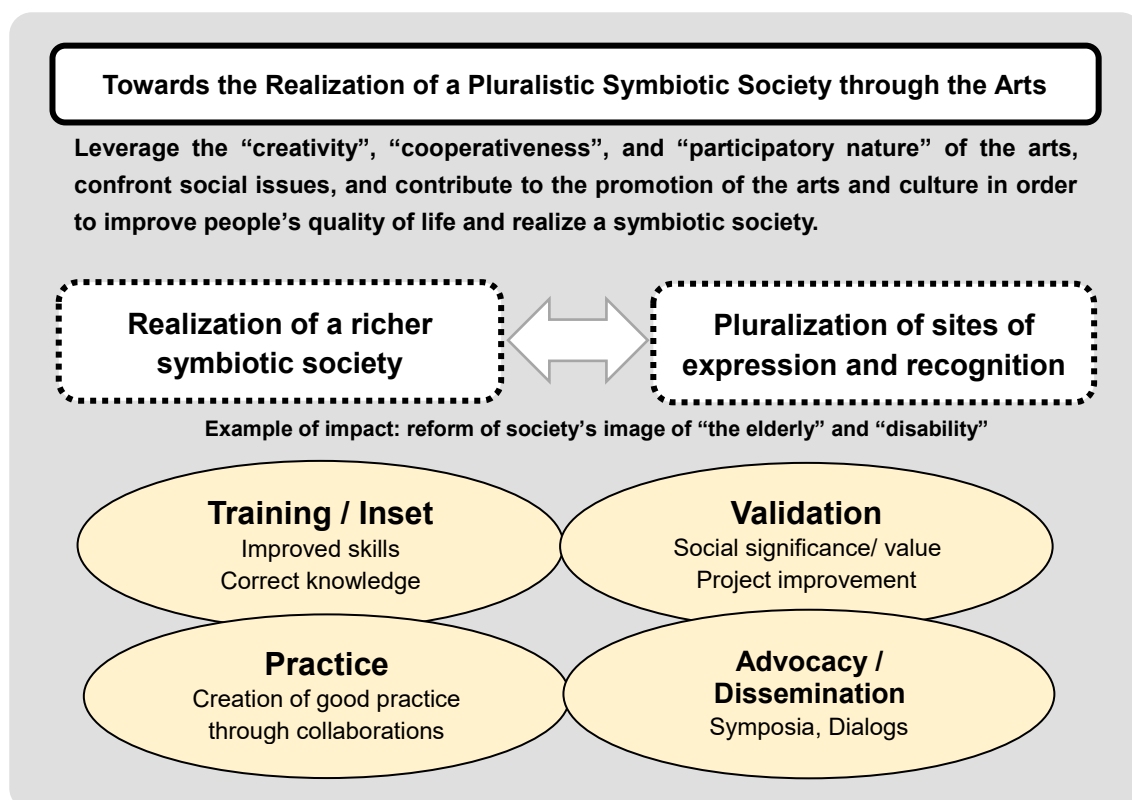
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Tokyo Bunka Kaikan Workshop Workshop! 2020 on stage & legacy

Introduction: social inclusion initiatives at Tokyo Bunka Kaikan

At Tokyo Bunka Kaikan, we are carrying out a variety of social inclusion initiatives through **“Workshop Workshop! 2020 on stage & legacy”**, with the aim of realizing a **pluralistic symbiotic society through the arts**.

“Workshop Workshop! 2020 on stage & legacy” has as its mission to contribute to the promotion of the arts and culture in order to improve people’s quality of life and realize a symbiotic society. It does so by leveraging the “creativity”, “cooperativeness”, and “participatory nature” of the arts while confronting social issues, and encompasses four different approaches, “education”, “practice”, “validation”, and “dissemination”. In each of these four areas, great importance is attached to initiatives aiming to provide opportunities for all people to participate in music appreciation and experience creating music, irrespective of age, disability, or social handicap, and to create an environment in which many people can engage proactively with the creation of new culture. In particular, we have been holding music workshops emphasizing “creativity”, “cooperativeness”, and “inclusivity” in recent years in special needs schools, facilities for senior citizens, social welfare facilities and so on within Tokyo, and carrying out the training of specialist personnel essential for their implementation.



Examples of the legacies for which this project aims:

- An environment exists in which all can live a rich life, irrespective of age, dementia, or disability
- The images which society has of aging, dementia, and disability change
- Venues exist in which senior citizens and those with disabilities can play the central role in creative activities
- A contribution is made to the development of local communities and to the greater inclusivity of these communities

**GP is an abbreviation for “Good Practice”, and is a term which is widely used by international organizations and others to denote cutting-edge case studies or outstanding initiatives which serve as leading models.*

Tokyo Bunka Kaikan | Workshop Workshop! 2020 on stage & legacy

Validation of Music Workshops for Senior Citizens : 2019

1 . Overview of implementation and validation objectives

As the need for music workshops for senior citizens has grown in recent years, expectations for richer program content have also risen. In this context, in FY 2019 we carried out a validation of programs for active seniors together with KUSAKA Nahoko (professor at Doshisha Women's College of Liberal Arts), a researcher specializing in the psychology of the elderly, in order to examine concrete methods of program creation and the originality of programs.

In the validation, "Shall We Sing?" Tokyo Bunka Kaikan music workshops (aimed at those over 50) were held at facilities within the metropolis, and a survey was carried out through interviews. The validation looked at the following three areas:

1. Measurement of the effects of workshops in which participants move to music
2. Program creation for music workshops aimed at active seniors (e.g. the creation of a structure that attracts those who are not in the habit of participating in cultural activities)
3. The social meaning of music workshops in which senior citizens play the central role.

This validation aimed both to derive new knowledge and to obtain hints for the ongoing development of such programs.

2 . Background: the reasons for carrying out a validation aimed at active seniors

In Japan, where 1 in 3 people are forecast to be senior citizens by 2025, the aging society is a major social issue. Many experts point out the importance not only of extending the healthy life expectancy for seniors (the period during which they can live independently), but also of raising their quality of life (QOL) so that they can remain active throughout their lives. The role which artistic and cultural activities can play in contributing to an improvement in QOL is particularly large – research in Europe and North America is making it clear that participation in artistic and cultural activities leads to the maintenance and amelioration of wellbeing (mental and physical health).

However, the majority of the related studies which have been published until now elucidate the evidence about the programs themselves. Little attention has been devoted to the creation of programs in which senior citizens can readily participate (the creation of internal motivation to participate).

Therefore, from among the music workshops held by Tokyo Bunka Kaikan, we focused on the "Shall We Sing?" workshops, which were developed as a program aimed at senior citizens and, in particular, at active seniors and take into consideration preventive care e.g. by incorporating music and physical movement. We looked at the creation of the workshop structure to see what makes members of this group get involved in cultural activities of their own accord.

3. Workshop period, content, and participant numbers

From October 2019 to March 2020

Workshops held: 13 and 23 November 2019 (twice in total)

Data analysis: December 2019 – March 2020

Reporting session: Tuesday 10 March, 2020

**The reporting session was postponed in light of the need to prevent the spread of the novel coronavirus.*

© Workshop schedule

9:00 a.m. ~	Arrival at the venue, preparations
10:00 a.m.	Reception (paper questionnaire)
10:10 a.m. ~ 11:00 a.m. (approx.)	“Shall We Sing?” workshop
11 a.m. ~ 11:30 a.m.	Impressions, conversation (Observation, paper questionnaire)
11:30 a.m.	End of workshop, participants leave
12:00 noon	Clearing up, closure of the venue

© Workshop dates and participant numbers

First workshop: 10:00 – 11:30, Thursday 13 November (26 participants)
(Venue: Rehearsal Room L, B2F, Tokyo Metropolitan Theatre)

Second workshop: 10:00 – 11:30, Saturday 23 November (national holiday)
(25 participants)
(Venue: Symphony Space, 5F, Tokyo Metropolitan Theatre)

© Recruitment method for participants and ethical considerations

Since there was a concern that recruiting workshop participants (research subjects) via Tokyo Bunka Kaikan’s regular promotional activities or recruitment methods might skew the research sample towards those with an interest in the arts and culture, participants were recruited via workshop information fliers placed in health promotion facilities and health plazas in the Tokyo metropolitan area.

Out of consideration for research ethics, participants consented to taking part in this validation project and agreed to the research survey by submitting an application form (agreement to participate in the survey).

4. Project members

© Tokyo Bunkan Kaikan workshop leaders and performers

TAKATA Yukako

WATANABE Akiko

INAGAKI Reiko (dancer)

© Validation team

KUSAKA Nahoko's laboratory, Doshisha Women's College of Liberal Arts

Overall supervision: KUSAKA Nahoko (Professor, Faculty of Contemporary Social Studies, Doshisha Women's College of Liberal Arts)

Observation: SHIMOMURA Atsuko (Research Fellow, Doshisha Women's College of Liberal Arts)

Research survey: ABE Koji (Research associate, Graduate School of Human Sciences, Waseda University)

© Implementation partner (support with recruitment)

Hakuju Institute for Health Science, Co., Ltd.

© Project coordinator

SUGIYAMA Yukiyo (Chief of Inclusion and Partnerships Section, Tokyo Bunka Kaikan)

5. Workshop participant demographics

Average age: 70.63 years

Most were women (men made up less than 10% of participants)

Living at home

Came to the venue e.g. by public transport

High level of awareness of health, e.g. visit health plazas regularly

6. "Shall We Sing?" Tokyo Bunka Kaikan Music Workshop

1) Tokyo Bunka Kaikan Music Workshops

From birth to adulthood,

Let's discover a new world unfolding through music

“Tokyo Bunka Kaikan Music Workshops” were born out of a desire for as many people as possible to get a taste of the wonder of music in as casual a way as possible. Tokyo Bunka Kaikan music workshops are an initiative which aims to nurture richness of spirit by increasing interest in music and the arts and fostering self-expression and communicative ability. There are currently 32 types of Tokyo Bunka Kaikan music workshop program (as of March 2020). Each program sets out a target age group, and even within the same program, the level of difficulty of the activities is adjusted according to the developmental stage or level of activity of the participants.



In recent years, we have also been focusing our energies on the implementation of workshops



and development of programs aimed at those in need of social support, such as users of facilities for those with disabilities or senior citizens. We have held workshops accessible to those with severe disabilities, workshops accompanied by simple sign language, and workshops in English.

As a public cultural facility, Tokyo Bunka Kaikan aims to allow all kinds of people to experience the joy of interacting with music in a pleasant setting.

2) “Shall We Sing?”

Supple bodies and unconstrained voices.

Discover a new you through songs and dance!

First-timers and veterans, all are welcome!!

“Shall We Sing?” is a Tokyo Bunka Kaikan original workshop program which was created in FY 2018 as one of the Tokyo Bunka Kaikan Music Workshops. The aim is for participants to create a musical space together, feeling the beautiful resonance and music with their entire bodies by singing along to music performed by Tokyo Bunka Kaikan workshop leaders and dancing with instruction by a dancer. In addition, facilitation by the workshop leaders employs various devices to bring about smooth communications between the participants and enable each one to feel a sense of unity and achievement through music and dance. Furthermore, preventive care involving exercise alone is thought to be hard to maintain, but by setting this to music and making it enjoyable, we aim to increase the likelihood of continuity.

The general structure of the workshops was as follows.

“Shall We Sing?” Tokyo Bunka Kaikan Music Workshops

Performers: Tokyo Bunka Kaikan workshop leaders WATANABE Akiko, TAKATA Yukako

Dancer INAGAKI Reiko

Participants: Approx. 30 maximum



① Welcome to Shall We Sing?



② Stretching while sitting on chairs (“chair ballet”) to loosen up gradually



③ Let's use our voices!
Everyone sings together



④ Watching a performance by the
workshop leaders and dancer



⑤ Let's add physical movement in time
with the song



⑥ At the end, all the participants sing and
dance together

7. Evaluation Report: Condition Analysis for a Workshop to Invites the First Step

KUSAKA Nahoko (Doshisha Women's College)
SHIMOMURA Atsuko (Doshisha Women's College)
ABE Koji (Waseda University)
SUGIYAMA Yukiyo (Tokyo Bunka Kaikan)

1 Objectives

1.1 The aim of the evaluation

The Tokyo Bunka Kaikan workshop has 32 programs, with outreach workshops at various vocational schools and welfare facilities, with the aim of “Building a society where everyone can interact with music.” Now that the initiative has built up an extensive track record, we are interested in looking at how we conduct our outreach programs. How can we communicate the benefit of our workshops so that we are able to include “all people” in our activities? What would it take to attract “all people” and motivate them to participate in our workshops? These are some of the questions we need to ask ourselves.

The question of how to attract people who have never participated before is a common challenge in organizing social activities. Tokyo Bunka Kaikan recognizes that, as a workshop organizer, it needs to cultivate those who have interest but no experience participating in music-related activities, invite participation of the elderly who have little interest in workshop activities, and effectively motivate ongoing engagement.

In this evaluation, we analyzed “Shall we sing?”, a “beginner friendly” program developed by Tokyo Bunka Kaikan to be enjoyable for first-timers. In this report, we examine this workshop to identify the factors that promote motivation among potential participants, as well as those with limited interest in workshop activities.

1.2 Classification of Workshop

Workshops can be classified according to the amount of trial and error participants are allowed to engage in; that is, the amount of “play.” “Workshop 1.0” is a style in which teachers convey knowledge and demonstrate model actions, and students imitate them, as in traditional lectures and lessons. The expected roles for instructor and student are clearly divided. A learning goal is set in advance, and thus workshop hosts are able to communicate the expected outcome -- what participants can learn through the activity -- beforehand. Participants are also obliged to follow the workshop leaders to some degree.

“Workshop 2.0” is an approach similar to Workshop 1.0. The difference is that it provides wider scope for participants to play and gives opportunities for trial and error. Still, goals such as what can be learned through the activity and what result can be expected, are set beforehand as is the case in Workshop 1.0.

“Workshop 3.0” does not set goals in advance. Hosts encourage participants to work together and commit themselves to seeking their own goals. Participants are required to act as both instructors and students and to shift roles flexibly during the session. Therefore, it is hard to specify in advance what will be learned. The emphasis is placed rather on the outcome of the

participants' practical engagement: for example, how they learn in general, or how they learned at the workshop.

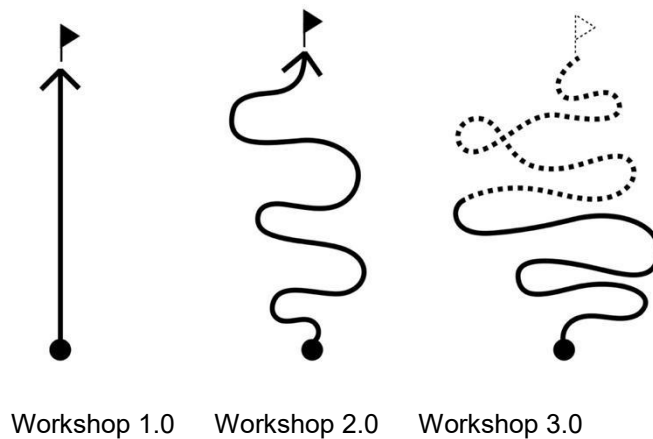


Fig. 1 Classification of Workshop

The workshops subject to our analysis were classified based on interviews with workshop leaders and observations made during the sessions, taking account of 1) the leaders' perspective (whether it was result-oriented or process-oriented), 2) guiding questions given in a program (whether participants were proactively encouraged to take initiative), and 3) workshop structure (whether the workshop was structured or improvisational). We concluded that "Shall we sing?" followed the Workshop 1.0 model and the "Improvisational Music Workshop (Sound Sandbox)" held last year followed the Workshop 3.0 model.

People with dementia were allowed to participate in "Sound Sandbox" because it provided a lot of room for "play", allowing them to take part with an unconstrained participation style accommodating their own interests and differing abilities.

The Workshop 3.0 model allows people with various kinds of background to adapt easily and this is one of the advantages it offers. However, a disadvantage of the model is that people, not knowing what is going to happen in the course, tend to be nervous. It requires elderly people who take part for the first time, as well as organizers of various facilities and institutions, to adopt a positive, risk-taking attitude in anticipation of something exciting taking place. The more room for "play" the workshop offers to participants, the more workshop leaders are required to yield initiative to participants and tolerate ambiguity and uncertainty.

There are many ways to examine workshops. One is to focus on what resources are available to support participants' activities and on "Learning environment design" which brings a variety of practices, activities and opportunities to bear. Another is to focus on "Instructional Design" to improve participants' ability and skills.

In this evaluation, we took the characteristics of the "Shall we sing" workshop into account. We focused on "Instructional Design" based on Applied Behavior Analysis, and conducted behavioral observations and analysis. Questionnaire surveys collected before and after the

program were examined to identify participants personal traits, mode and needs to evaluate the effects of the workshop.

2 Interaction analysis of the workshop

2.1 Analysis of instruction method with a goal set for chorus

“Shall we sing?” was a program in which participants strove for a goal: Joining together to sing a predetermined song with body movement under the guidance of workshop leaders.

Choral singing, which was the target goal of this workshop, is considered to have many benefits. In a study of choral singing and psychological well-being, Stephen Clift defined six generative mechanisms that link singing and wellbeing. The effects include the following:

- 1) Choral singing generates feelings of euphoria and elation, while reducing feelings of sadness and depression;
- 2) Choral singing activates deep concentration, inhibiting preoccupation with sources of worry;
- 3) Choral singing counteracts anxiety and stress because it involves deep breath control;
- 4) Choral singing provides social support, and counteracts feelings of isolation and loneliness;
- 5) Choral singing involves education and learning, which inhibits the decline of cognitive function;
- 6) Choral singing demands regular commitment to attending rehearsals, which counteracts physical inactivity (Clift et. al. 2010).

“Shall we sing?” was a single-session workshop and therefore verification of (6) will have to wait until the next workshop takes place. Strictly speaking, choral singing is defined as an activity in which two or more parts are sung by a large number of people. However, the same benefits should be found in this workshop even though participants sang in unison.

Choral singing makes participants focus on the same goal, make efforts as a team, and integrate their individual voices to create harmony. This is believed to cultivate participants’ minds to care for others while each individual engages in self-expression.

In order to achieve these effects in one short workshop, the workshop used effective teaching techniques to ensure that everyone correctly reached the goal set by the leader.

This instruction method was analyzed based on video recordings using Applied Behavior Analysis.

2.2 Overview of the workshop

- Period: Two separate sessions, November 13 and 23, 2019, beginning at 10 a.m. and lasting about 60 minutes.
- Participants: Total of about fifty (twenty-six for the first program and twenty-five for the second program), all living in Tokyo and average age was 70.63 years old. Participants found a flier at a health salon and applied for participation in one of the workshop date).

- Site: A rehearsal room at a concert hall with easy access from a nearby train station. It had a grand piano and plenty of space. Chairs for participants were arranged in a semicircle.
- Leaders: Two musicians trained in workshop leadership, and one dancer.
- Programs: 1) Physical exercise with the dancer, 2) Breath, vocal, and singing training with a vocalist, 3) Music appreciation, 4) Finish with singing and exercise, and combination of 1) to 4).
- Observation: Workshop activities were filmed from two angles with two video cameras.
- Ethical considerations: We asked all participants to sign a consent form agreeing to cooperate with the research, and to the filming and use of a visual record for the survey. They all gave consent and signed the form.

2.3 Analytical method: Analysis of instruction design

- Analytical framework and observation procedure: We examined the November 23 workshop of “Shall we sing?”, and analyzed the leaders’ instruction, focusing mainly on vocal encouragement and actions.
- Position of analysis: Applied Behavior Analysis is an approach that examines why particular behaviors are occurring. This is a psychological method to observe phenomenon functionally. It is used to understand interactions between learner and teacher, or learner and learning environment in a situation such as classroom teaching. (See Fig. 2)

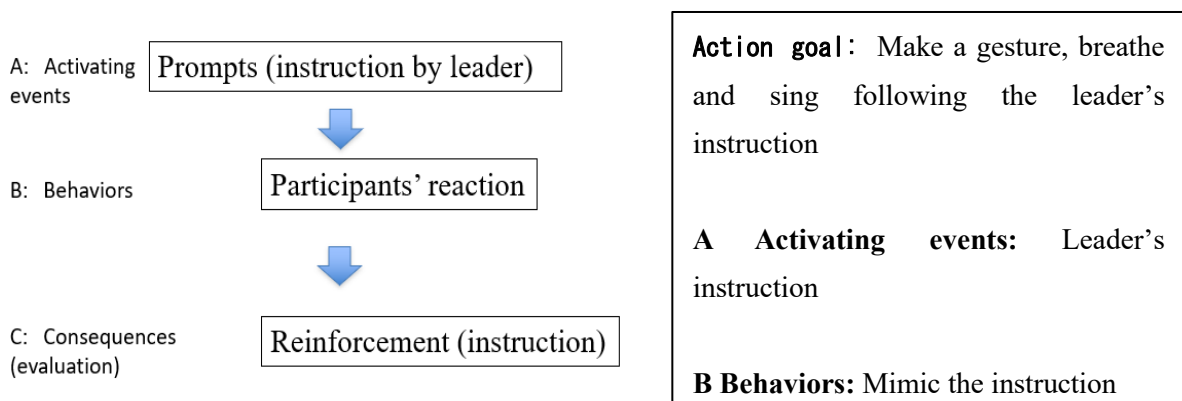


Fig. 2 ABC Model of Applied Behavior Analysis (left)
Learning Progress in the Workshop (right)

In the workshop, because of the need to achieve concrete goals in a short period of time, various prompts were used to increase the likelihood of eliciting the appropriate behavior at the right time. “Prompts are stimuli given before or during the performance of a behavior: They help behavior occur so that the teacher can provide reinforcement” (Miltenberger, 2006). Prompts can take many forms. Also, prompts can increase the likelihood of an appropriate action if they are effectively used when “reinforcement” of the action is necessary. Yoshitomi (1999) classified

instructional behaviors by music instructor into four categories: 1) Verbal instructional behavior: 2) non-verbal instructional behavior: 3) visual instructional behavior: and 4) musical instructional behavior. Table 1 shows the classification of these instructional behaviors by prompt and reinforcement. We examined the workshop instruction based on these behavioral categories.

Table 1 Categories of Behaviors Used for Analysis

[Prompt]	
Verbal-instruction behavior	Instruction, explanation, direction, advice, and questions
Visual-instruction behavior	Showing words and figures on the blackboard -Lyrics and clapping in this case
Demonstrative-instruction behavior	Demonstrating a model, accompanying performances, etc.
[Reinforcement]	
Verbal-instruction behavior	Giving encouragement, approval, appraisal, etc.
Non-verbal-instruction behavior	Smile, nod, warm gesture, approach, accompanying, etc.

2.4 Result of analysis

The workshop consisted of three parts: A dance segment, a singing segment, and the finish. Between each of the three parts, leaders provided model instruction demonstrating how to sing and make physical expressions (Fig. 3)

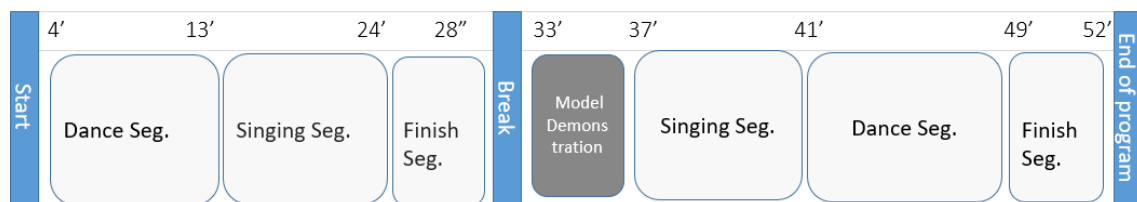


Fig. 3 Workshop Progress in Chronological Order

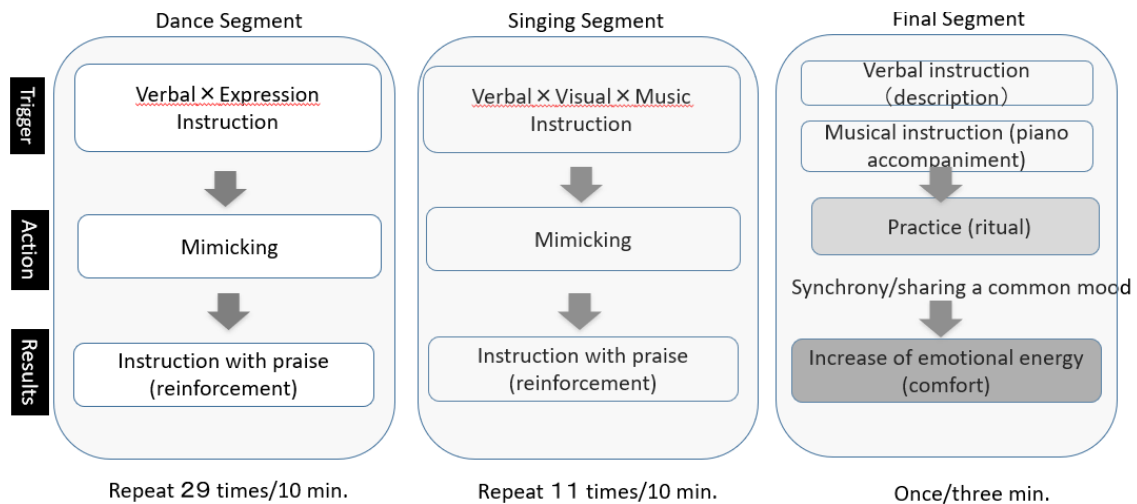


Fig. 4 Patterns of Learning by Part

In each part, the learning achievement patterns shown in Fig 4 were repeated. The “Dance Segment” pattern was one of activation of events, behaviors and consequences happening almost simultaneously: The leader gave verbal instruction and visual instruction prompts at the same time, which triggered participants’ mimicry, and immediate praise and reinforcement followed. In the “Singing Segment”, the pattern was characterized by one of repetition in which 1) Verbal, visual, and music instruction prompts triggered 2) mimicry, which led to 3) reinforcement, and this cycle continued. During the final segment, verbal instruction was given less often; instead, the instructor guided participants using piano accompaniment and motions.

In sum, participants learned how to sing and dance with elegant posture and rich vocalization in the “Dance Segment” and “Singing Segment” through the leader’s instructional behavior, using prompts to produce a number of adequate actions in a short period of time, and by reinforcement filled with various expressions of praise. As a result, participants’ actions in the “Final Segment” were induced not by the leader giving forceful verbal instruction but through gentle encouragement using gestures and gorgeous piano accompaniment.

2.5 Analysis of Workshop Design

In this evaluation we wanted to figure out how to attract people with low interest in music activities (and thus low motivation) to our workshops. We therefore studied the design of the instruction given in the workshop. We will also add comments later regarding the design of the workshop in order to explore how we could motivate participants’ ongoing engagement.

During the workshop, participants acted in ritual unison in their positioning and movements in each of the three parts and when the song reached its climax. In the “Dance Segment” and the “Singing Segment”, the chairs were arranged in a semicircle. In the “Final Segment,” the hall was arranged in a way to make participants conscious of their physical proximity and to cultivate mutual attention: They held hands and sang in a circle, then marched in circle and gave high-fives to each other as they passed. Brynjulf Stige wrote in his book (Stige, 2019) that there were

two potentials in community music therapy; one was engagement in interactive rituals and another was participation in a community of practice. Interactive rituals are an observed practice that emerge when people gather and start engaging with each other. It triggers the mutual focus of attention and increases emotional energy. “Key components of interaction rituals are physical coexistence, mutual focus of attention and sharing a common mode.” (Collins, 2004).

An interactional ritual with these components leads to the increase of emotional energy and community consciousness building; that is, if it functions effectively, participants accumulate positive emotional energy, enjoy the experience and want to repeat the activity (Stige, 2019). When participants finished the performance of the song at the end of the workshop, they clapped their hands and gave spontaneous exclamations of joy, indicating emotional synchrony and sharing of a common mood. Techniques such as the use of scarves and sonorous piano accompaniment were incorporated and contributed to enhancing the effect.

It is believed that the repetition of this type of interaction develops participants’ mutual relationships and builds a community of practice. In sum, this workshop has the potential not only to build the physical and mental health of participants, but to develop a community of practice that leads to the enrichment of human connection, believed to be a key component in the formation of personal identity.

3 Questionnaire-Interview Survey

3.1 Survey method

We conducted interviews and questionnaire surveys with participants in order to investigate their sense of participation and the effect of the program. Forty-one people were interviewed (two males and thirty-nine females), whose average age was 72. College students conducted the interviews at the workshop venue. Question items covered personality traits (Japanese version of Ten Item Personality Inventory (TIPI-J), Koshio, Abe and Cutrone, 2012) and mood (Two Dimension Mood Scale: Sakairi, 2003). Other basic information gathered included gender, age, health, and degree of satisfaction with the event.

3.2 Results

3.2.1 Participants’ subjective health and experience of music activities

We asked participants to evaluate their subjective health on a scale of one to ten; the average was 7.17. Many said their health was relatively good.

We asked participants to evaluate their experience of going to concert and music performances on a scale of one to ten; the average was 3.41. Three subjects said they attended performances more than once a month, eleven said they never did. The result suggests that few participants go to music performances.

3.2.2 Reasons for participation and levels of nervousness

As Table 2 shows, many subjects selected the items, “Good for health”, “New thing to try”, “Want to sing”, and “Want to feel good”.

Table 2 Reason for participation (n=41)

Reason for participation	Total number of selections
2) Good for health	34
3) New thing to try	28
4) Want to sing	25
9) Transportation is convenient	23
1) Want to Feel good	22
6) Meet with new people	20
5) Want to dance	19
11) Professionals are in charge	19
7) Meet with people with same hobby and interest	16
8) Program is reliable	14
10) Economical	16

3.2.3 Level of nervousness about participation

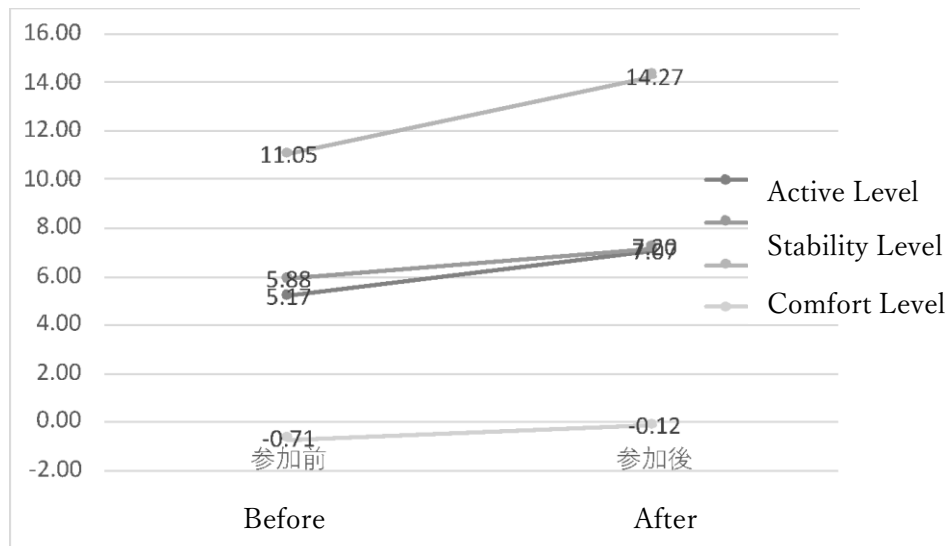
When asked if they were nervous about participating, a majority of the subjects, thirty-two, answered “not at all”. On a scale of one to ten, seven out of forty-one subjects scored 5 points or more. No correlation was observed between nervousness during the workshop and participants’ subjective health and experience of music activities.

3.2.4 Mood change before and after participation

Participants’ mood before and after participation in the workshop was examined. Significant changes were observed in Active Level (a psychological state encompassing comfortable excitement and unpleasant calmness), Stable Level (a psychological state encompassing comfortable calm and unpleasant excitement), and Comfort Level (a psychological state encompassing comfort and discomfort). However, no change was observed in Arousal Level (excited and active mode) before and after participation.

The results suggest that this workshop has a positive effect on participants’ mood. Since no effect on Arousal Level was observed, we can conclude that participant’s mood shifted toward a more stable direction during the workshop.

Table 3 Mode change before and after participation



	Active Level	Stable Level	Comfort Level	Arousal Level
Before Participation	5.17	5.88	11.05	-0.71
SD	3.55	3.44	6.00	3.59
After Participation	7.07	7.20	14.27	-0.12
SD	3.55	3.36	6.30	2.84
Degree of freedom	1.40	1.40	1.40	1.40
F value	6.76	7.20	8.62	0.98
P value	0.01	0.01	0.01	0.33

3.2.4 Factors that influenced participants' mode change before and After participation

Next, we examined how items in participants' basic information (health, nervousness, and experience of music activities) and personality traits influenced their changes of mood.

Regarding health and experience of music activities (going to concerts and music performances), participants were divided into two groups with high and low average and median values. Regarding a sense of nervousness about participation, since many participants chose "1: no nervousness," those who answered 1 were grouped in the low group and those who answered 2 or more were grouped in the high group.

The data was examined to see if mood changes differed between those with high and low subjective health. The results showed that they did not.

Regarding nervousness about participation, however, the results suggested that higher nervousness might reduce the likelihood of an improved mood after participation, while lower nervousness led to improved mood.

Also, those having more experiences going to concerts and music performances or engagement in music activities had higher Active Levels and Comfort Levels after participation

than those who had fewer or no such experiences.

No association was found between changes in Arousal Level and personality traits. A negative effect was found between the personality trait of openness and changes and Stability Level. A negative relationship between openness and Comfort Level was found as well.

Openness is a personality trait associated with willingness to experience novel things intellectually, aesthetically, and culturally. A person with high openness tends to favor original ideas and commitments to innovation and progress.

In conclusion, analysis of the relationship between personal traits and mood demonstrates that the outcomes of the workshop depended to some degree on differences in personal traits.

4 Summary

4.1 Toward a workshop that encourages first-time participation

Below is the result that our analysis of the instruction design brought to light. We focused on the changes participants experienced when analyzing what instruction system was mobilized in the workshop “Shall we sing?”

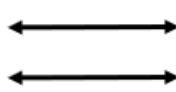
- 1) Specific goal setting ... a predictable sense of security
- 2) Presentation of appealing goals ... goal sharing, commitment
- 3) Active teaching with goals ... Reliable expectation of success
- 4) Immediate approval from self/others ... Self-realization

The results of the questionnaire-survey showed a positive change in all moods, except for Arousal Level. Since Arousal Level represents a mood of stimulated excitement, results suggest that participants obtained a sense of security that is relaxed (hokkori) ‘, and comfortable (mattari)’ based on (1) to (4). (See Table 4)

In the domain of computer science, goal setting is regarded as a key for training an adult novice learner. For our workshop, advising potential participants just to “find something interesting and join in” may not be enough to motivate them. We need to communicate clearly what participants do and will be able to do in the workshop beforehand, and incorporate a structured path to have them reach the goal in order to attract people with low motivation and make them comfortable with participating.

In the case of a goal-oriented program such as “Shall we sing?” providing feedback about goal achievement is known to increase participants’ satisfaction. We propose that future workshop of “Shall we sing?” should be improved by providing feedback about the changes achieved in mood and body, which figure highly in the leaders’ sense of purpose and in participants’ needs. A sense of purpose that participants foster during and after the workshop should generate a greater sense of accomplishment.

Table 4 Classification of Workshop Features and Participants' Impressions

	Workshop1.0	Workshop2.0	Workshop3.0
Goal	Transfer of knowledge and technique		Finding an answer
Positioning	Clear distinction between instructor and the instructed		Can be both instructor and the instructed
Nature of program	Uniformity		Improvisational
Idea about unexpected events	Accidents are failure		Accidents provide chance for development
Program Design	Focus on design (before)		Focus on meaningful reflection (after)
Feelings of participants and what it represents	Heart-warming (security) Relaxed (naturalization and stability)		Pounding (insecurity) Excitement (stimuli, development)

(Upper tier: created with reference to 2013 paper by Ueda and Nakahara
Lower tier: created based on this analysis)

4.2 Senses of 'intensity (dokidoki)' and 'excitement (wakuwaku)' for motivating continuous participation

In the analysis of the practice process done by those who worked to make "Shall we dance", the following elements appeared to expand the possibility of participants' attendance depending on the approach used by the workshop.

- 1) Opportunity and support for participation by existing groups
- 2) Artistically oriented learning support
- 3) Incorporating props (such as scarfs or chairs) for activities
- 4) Design of an interactive ritual for participants

Ultimately, what motivates workshop participants to come back to the next program is having a fun experience. This enjoyment is driven by a sense of 'excitement (wakuwaku)' (expectation) and 'intensity (dokidoki)' that happens in anticipation of approaching a particular goal.

These two senses are enticed by participants' voluntary independent actions. There are individual differences in orientation toward 'excitement (wakuwaku)' and intensity (dokidoki). Studies of emotional development indicate that very elderly people tend to have a greater orientation towards 'cozy (hokkori)' and 'relaxed (mattari)' feelings rather than 'intensity (dokidoki)'.

So, how can we increase the enjoyable 'excitement (wakuwaku)' that keeps participants motivated to continue, while retaining the cozy, reassuring elements of "Shall we sing?"

During this workshop, there were moments in which the three leaders watched the participants' reaction and chose music and movements accordingly and revised their goals. The

leaders' background, the grand piano accompaniment, and having an artistic hall with a high ceiling were contributing factors allowing a flexible adjustment of this kind. With this artistry as a foundation, those involved should be able, through continuous adjustment using the techniques shown in 1) to 4), to provide opportunities for people to enjoy music with peace of mind and with 'excitement (wakuwaku)' generated through moderate challenges. We hope this report serves as a resource for finding the answer.

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Conclusion

This is the second year of the validation of Tokyo Bunka Kaikan music workshops for seniors.

In last year's validation (FY 2018), analysis and investigation of musical improvisation workshops was carried out by participant observation. The analysis made it clear that non-verbal and unstructured creation of music in musical improvisation workshops makes them into accepting environments in which there are no mistakes, functioning as spaces for coexistence which give the participants dignity as individuals at the same time as accepting others. It also showed that the process of empathy with the people whom we live alongside is "a possibility which encourages a maturing of the ability to have hope for the future among all generations, including senior citizens."

Among senior citizens, this year's verification looked at active seniors in particular. At the same time as carrying out a measurement of the effects of music and movement workshops, we investigated the ways to create structures which encourage people who are not in the habit of taking part in cultural activities to want to participate in these. The results of the verification made it clear that the generation of shared aims and enthusiasm and the experience of success accompanied by a feeling of safety among participants (which were in turn due to the setting of concrete goals for "Shall We Sing?" and the instruction methods used) allowed participants to achieve self-realization. In particular, the structured program design raised the motivation of people with a low sense of participation and made it easier for them to feel that it was safe to participate. It was also shown that the hopes and fears which they felt about action-oriented activities in which they played a central role were transformed into enjoyment, which developed into a desire to participate in the next such program.

It is our hope that this validation report prompts not only the maturation of music workshops held in different areas, but also the encouragement of cultural activities aiming to improve the quality of life of senior citizens; and that it contributes to the creation of indicators for the social functions expected of the arts and culture.

In closing, we would like to express our sincere gratitude to Hakuju Institute for Health Science and to all the staff of Hakuju Plaza Sugamo for their support for the aims of these music workshops and for their willing cooperation in recruiting participants in order to implement this validation project. We would also like to express our gratitude to Professor KUSAKA Nahoko and SHIMOMURA Atsuko of Doshisha Women's College of Liberal Arts and to ABE Koji of Waseda University's graduate school, who agreed to take on the validation project again this year, as well as to everyone who assisted the research.

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Workshop Workshop! 2020 on stage & legacy
Validation of music workshops for senior citizens

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