

Tokyo Bunka Kaikan Convivial Project Open Lecture and Discussion #4

“Music and Creative Ageing —Reflecting on working with Manchester Camerata”

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1. Introduction

1-1. Opening remarks, accessibility

Sugiyama Yukiyo (Interpreter): Good day to all of you and thank you very much for watching the Tokyo Bunka Kaikan Convivial Project Open Lecture & Discussion Volume 4 on music and creative aging looking back at our work with Manchester Camerata. And I am from Tokyo Bunka Kaikan. My name is Yukiyo Sugiyama. My hair is black and it's shoulder length, and I'm wearing glasses. And I'm wearing a white blouse and a light pink jacket. And I'll be speaking in Japanese today. And today, we are recording this by connecting Tokyo, Osaka, and Manchester. This program that you are viewing right now has been pre-recorded. And when you watch, we have some information about language and information accessibility. So we have a Japanese language version and an English language version. So you can watch either one. And we also have sign language interpretation, which only accompanies the Japanese version. And if you'd like to gain a text concerning what is being said, we have transcriptions ready in Japanese and in English. So please utilize the URL to access this document.

1-2. Tokyo Bunka Kaikan

Sugiyama Yukiyo (Interpreter): Now before we start, I would like to explain a little bit why Tokyo Bunka Kaikan has decided to take up this theme. I would like to introduce the Tokyo Bunka Kaikan itself and also about the background for this project. Now let me share my slides with you.

(Starts of slides)

So Tokyo Bunka Kaikan is a cultural facility of Tokyo which offers classical music, opera, ballet, and other theatrical arts. It was established in 1961, and in 2021, we celebrated our 60th anniversary. So it's one of the halls with the longest history when it comes to offering classical music and

ballet here in Japan. This was built by architect Kunio Maekawa, who studied under Le Corbusier. It is a modern Japanese building and we hope that you can visit us because it's standing right in front of the Ueno Station. Now Tokyo Bunka Kaikan has been carrying out a lot of projects concerning cultural policies of Japan and Tokyo. So in our projects, we have three pillars: creating and communicating, talent development, and also education and social inclusion. We offer musical programs to all generations, from 0 years old to adults.

In fiscal 2017, we started projects focusing on social inclusion. And nowadays, we have a lot of offerings where people of different ages, people with disability, and also other people with social handicaps can take part in appreciating music and creating music. We are carrying out these efforts so that we can create new cultural creations. For example, we have workshops and concerts with special needs schools and social welfare organizations, we have workshops in English with sign language. And as you see here, this is something that we've created in 2020, which is a guidebook on art activities for social inclusion. You will be able to download this from our website in Japanese and in English. And we also have a lot of activities together with universities, with local governments, and also NGOs. And we are trying to enhance the platforms for our activities. So now I'd like to show you a short video that looks at some of our programs.

(video)

So I'd like to stop sharing my screen now. And I'll go back to my slides again.

(Starts of slides)

1-3. Convivial Project

Sugiyama Yukiyo (Interpreter): From fiscal 2021, we started the new convivial project. Convivial or conviviality is a word that was advanced by the 20th century philosopher Ivan Illich. It means to be independent and live together, especially without any centralized organizations or systems going beyond ages, gender, status, regions, race, and also disabilities to

have creative exchanges with independent people in the community and society. So it means that the companies, administration, medical, education, market, transportation, communication, and law—the social infrastructures that surround us are tools of conviviality or convivial. Tools were made for people. However, after the Industrial Revolution, with capitalism rising, these tools which were made for people started to have their life of their own. And they have become dominant over human beings. And I believe we can say the same about music.

At Tokyo Bunka Kaikan, we are trying to review these tools once again so that all people can feel and enjoy life through art. We want to create a convivial situation. And it's not just outreach projects that we do. We are also trying to engage engineers and stakeholders together so that we can develop and improve these projects.

And I'd like to give you three different examples. For example, expression and also enhancing experience. Junichi Kanebako, which is a musical instrument interface researcher, with him we tried to visualize a music workshop. And this is where we are using a musical instrument that he developed—ratatap—for our workshop. Children with hearing impairment and their parents took part. Sensors were placed on people's arms and percussion instruments and vibration and image were used to enjoy the music ensemble. With the Portuguese Casada Musica and with the UK Bournemouth Symphony Orchestra, we tried to understand how everybody can become musical instrument performers. With the Manchester Camerata this year, we have musical programs for dementia care. But this one is a program that we did with James Rose, the conductor of Bournemouth Symphony Orchestra. He has cerebral palsy but he attached a conductor's baton on his glasses, and this was developed by Drake Music. Together with musicians with disabilities, he created an ensemble. And he appeared on BBC Proms. And also, he is now acting as a professional musician. So by just adding a little bit to instruments and tools, you can take part in professional performances like this.

And this is the next one. This is where we are trying to enhance the musical appreciation experiments. This is the Tokyo Bunka Kaikan Relaxed Performance, which started in 2020. People who have autism or developmental disorders who have difficulty sitting still and listening to music, we wanted to create an atmosphere where they can also enjoy concerts together with their friends and family. People who became

hearing impaired in the middle of their lives or who have hearing difficulty can also enjoy by using our devices. We are utilizing hearing groups and hearing aid systems and this is also being utilized as school teaching materials. And this year we had an event in November 19. Amina-san, Naomi-san from Manchester Camerata came and performed together with Japanese musicians and the actors. And the archived image will be released next year around February. So now I'd like to stop sharing my slides.

(Ends of slides)

1-4. Why creative ageing matters?

Now, the key word for today and the theme for today is actually creative aging. Tokyo Bunka Kaikan and the Toyonaka Performing Arts Center in August through November 22 together with Manchester Camerata of the UK, we started a music program that could be enjoyed by people with dementia. We had online lectures, we had trainings for musicians, and we also had workshops where the actual people with dementia can take part. Of course, aging society is not an issue just for Japan but also for the UK and other countries as well. Even if you do have dementia, you will still live a long life. And if you want to enjoy your life, what is it that we can do? Your family member, your loved one, will change bit by bit because of dementia. But how can the family and people around that person can live together by creating memories. This is sometimes called a "long goodbye." But how can we enjoy that time and what can music do in this? So that is what we wanted to think about.

In Japan, art organizations and cultural facilities have a lot of outreach and musical programs. On the other hand, the art organizations and artists, when they try to carry out activities in elderly care facilities or social welfare facilities, there are many things that they need to know before they go into the facilities. The art area, social welfare, medical, supporting organizations, local administrations, they need to collaborate in order to have a better program and also for a more sustainable activity and society. So the viewers today I believe are not just interested in the art area; you may also be involved in medical care, health care, or education, social welfare, social assistance. I think you come from many different backgrounds. Dementia and aging society are social themes, but at the

same time, we have to look at this from the perspective of living a better life. Of course, music is not going to heal dementia or sickness. However, it will help us live our life fully and it will also help enrich our lives. So by looking back at the three months' activities, we want to once again consider what music can do.

1-5. The speakers of the day

Now I'd like to introduce the speakers today. So the keynote speaker is Dr. Nahoko Kusaka from Doshisha Women's College. And in the discussion, we will have many panelists. From Manchester Camerata, we have Amina Hussain and Naomi Atherton and Helena Bull. And from Japan's side, we have three people. From the Nihon Century Symphony Orchestra, we have Kazuyo Ogawa, and Takuma Kakitsuka from the Toyonaka Performing Arts Center, and he usually works at the Kobe Cultural Foundation. And from Tokyo, from Chiyoda Social Welfare Association, Keiichi Kawano. And unfortunately, we were not able to have from Toyonaka Olive no sono Yuki Nagura. She was unable to come here but we have taken a video of an interview with her.

So let me explain the program for the day. We have two sections. In the first section, we will have a keynote lecture. So we will hear from Dr. Nahoko Kusaka from Doshisha Women's College about creative aging. And in the latter half, we will look back at what we've done in Toyonaka and Tokyo. We will have an open discussion for this. So now Dr. Kusaka, please, the floor is yours.

2. Keynote Lecture – Creative Ageing by Dr KUSAKA Nahoko

Nahoko Kusaka (Interpreter): Yes, thank you very much. So I'm going to share my screen. I hope you can see my screen that I'm sharing now.

Sugiyama Yukiyo (Interpreter): Yes, we can see it. Thank you.

Nahoko Kusaka (Interpreter): Great. Just one moment, please. Thank you. I'd like to start. So my name is Nahoko Kusaka from the Doshisha Women's

College. It's very much been something I've been looking forward to joining all these panelists today and also to have this conversation, this ability to speak to you all today. I'm very happy to have this opportunity. For myself, I'm talking about the topic of creative aging, which is today's theme, to talk about creativity through art and also the era that we live in now, the 100-year lifetime. So I hope you'll enjoy my speech.

I'd like to begin with this slide. Please take a look. Japan, 48.6 years. UK, 40.5 years. These ages, what do you think these ages mean? Do you know what this represents? I suspect many of you will be familiar with this already. These two ages are the national median ages. So this is the boundary age that splits the population into two equal halves. Japan's median age is the highest in the world at 48 years old. The UK is 40 years old so there's almost an 8-year difference but in this chart, you can see the UK is 10th. Both societies, we can say, are aging. So this median age tells us that almost half of Japan's population is 50 years or over. So if you're in your 40s or your 30s in Japan, that means you're still very much young people. Also, as an aging society advances, how long would everybody like to live? So looking at who is the oldest person, the oldest person now is more than 110 years old. We're about to hit the 120 years of age. Biologically, it's said that we could live potentially until 125 years old. Would you all like to live until you're 120 years old?

So this is the potential for long life on this slide. So just as a for example, currently, if you're a 40-year old man, you have a 22% possibility of living until you're 90 years old. One in 100 people may well reach 100 years old. For women, that possibility actually rises. So the likelihood or possibility of reaching 100 years old rises up to 5%. The longer that you live, the likelier that you'll live longer. That means that 1 in 100 people who live to be 90, it's not beyond you to reach 100. In fact, 1 in 100 people who live to be 90 will be 110 years old. So we're now able to live very long lifetimes, which is a very joyful thing. However, nobody's experienced such long lifetimes, living for longer than 100 years. So how should we live such a long lifetime, and how do we create a society that celebrates the living of such long lifetimes? That is a big question for individuals as well as for society as a whole.

I personally look at this from a psychological perspective, where I do research on the elderly population and looking at the history of elderly

populations living day by day. I find that to be artistic and I find that to be a creative effort. People who have lived for a long time mean that they have had lots of different thoughts and feelings embedded into those lives. And when those are then passed on to other people through that emotion, there is a spread of feeling and sensation. When that thought, that emotion is communicated to the next generation and impacts that next generation's life and changes the shape of those lives, it means that an individual's life touches many different peoples, cultures, society. There's this mutual interaction. So life is almost like this big woven tapestry together, almost like a work of art. That's what I think can be found in people's lives.

Therefore, creative aging, I think it's about diversity or trying to live well, trying to engage in a lively manner this lifecycle that's going around. As part of the circulation of lifecycles, we have these individual lives, and creating meaning for those individual lives. That kind of relationship and engagement is something that I think helps us to find hope for the future of an aging and elderly population. So today, I'm looking at creative aging in terms of practically what does creative aging involve, looking at people and groups, the environment, as well as the space that is created between people and their environment. I think that these are the three critical conditions for creative aging. Today in my speech, I'm going to be talking about these three conditions, specifically about cultural and artistic activities. And I want to introduce a few different concepts. I don't have a lot of time so this is going to be a little high level, but I hope that this is going to help us to have further future discussions and deepen our conversation on this.

So I'd like to start by looking at creative aging. The first condition is I think humans, people. Later on, I'm going to be part of the conversation about the music workshops and that talks about individual as well as society wellbeing. So community activities that are done through art often are engaged in dealing with a particular challenge. So wellbeing is a very big concept. And when we try to approach such a big concept when it sometimes seems like there's no solution, there's no answer because the challenge seems so big, I think that creativity is very important and that importance is recognized. On this slide, I've cited as an example, tied into the Sustainable Development Goals, the United Nations back in 2017 established the World Creativity and Innovation Day. So this United Nations day setting, when they talk about creativity and innovation day,

how they positioned creativity in amongst this is that creativity is seen as a power to generate meaningful social change and is an important force in causing social change. So every year, there's a variety of different events in April to celebrate World Creativity and Innovation Day.

So here I want to pause again to look at what does creativity or creation mean? This is something that everybody is very familiar with as a concept, but it is not the case that you can bring something new into being where there's nothing at all. There is already existing knowledge and information that is connected together to make something new. That is creation. That is the power of creativity. Up to now, in psychological research, it's been talked about that creativity is being something that is an individual capability or capacity. However, in recent times, we identified that being able to manifest creativity is dependent upon context and environment. What is the process, what is the environment that you need for us to be able to manifest our creativity, for society to be able to change through creativity? That process is something that there's been much more focus around. So here, I think the key point is that creativity is not down to individual ability alone. Facing up to challenges and concerns, solutions for them is a very creative thing, it's a very innovative act. And putting this in the hands of individuals, especially strongly talented people, it's really avoiding self-responsibility. It's kind of creating division between people who can and cannot. I think we need to overcome these boundaries that tie individuals so that we can have broader collaborative efforts between a wide variety of people collectively creating together. Even if each individual is weak or incomplete or imperfect, when those people gather together, we can create something new. We can attempt to do that. That interaction between those people who form a collective, that creates something new. That kind of creativity is what I call "collective creativity."

Talking about collective creativity, I just want to cite an example. Art collective is something we hear about. I am not an art expert so some of this information is information I've picked up rather than something I'm directly familiar with, but one of the characteristic features of art collectives is that their architects and designers—people who weren't traditionally classed as part of the art realm or the art world—and they gather together to form these collectives. And these collectives have a not a kind of traditional teamwork concept, but they have a flat, flexible

structure in their organization. This photograph that's on the slide right now is a photograph of Assemble. This is a UK architectural team. So the members of Assemble worked in Liverpool. They went to a dilapidated housing estate in Liverpool, worked with the local community to collaboratively help to renew and regenerate the area. This is the project that's depicted here. Other than this project, they have been engaged in a variety of other initiatives as well. But this Liverpool project resulted in, for the first time, architects winning the Turner Award, which is for modern art in the UK. As a result, this gathered a lot of attention and generated buzz not just in the UK but in Japan as well. So Assemble is now recognized as an art collective. And in recent times, social media has really taken over. As social media has spread, art collectives are able to operate on a more global scale. Through social networks, they're able to do direct activities. The general public have gained the ability to change things. So for example today, this symposium that we're having, we have a lot of people who are going to be able to watch this. And as part of this screening, it's going to mean new people gathering together, new initiatives taking hold, being launched. And that I think will turn into art collectives too. So through social media with that context in the world that we're in right now, it's possible for us to collectively use our creativity. Diverse people collaborating for architecture to create works of art.

In order to be collaborative, two things are said to be important. The first is that everybody needs to be working together toward a shared goal. Having a shared goal that is unifying for the group is the first point. The second point is that within the collective, there needs to be a unified conviction or faith. It's almost like a concept, I suppose. That that concept is shared by all the people who are involved. These are the two things that are really important. So for these two points, the Manchester Camerata Music Project as well as the Tokyo Bunka Kaikan projects, I think these are two critical points in all of those activities through training, through practice. I think that these have been carefully built into the programs. I'm sure we will come onto this later in our discussion and we'll hear more about that.

Talking about diverse people collaborating and working together, what is the environmental conditions that are needed for that to happen, and what is participatory culture? This is a concept that I wanted to raise with

you next. Diverse people coming together and expressing their creativity, what's needed to do that is the ability for people to come together and for them to do lively activity, there needs to be an environment that allows for that. So the environmental conditions—having the shared goal, having a clear concept that people are working toward and understanding that is unified toward a concept is needed too—but in order to realize that what is needed, that would be this participatory culture concept which is described on this slide. So this is a very brief slide. I just want to go into this quickly. So participatory culture was something that was proposed by Henry Jenkins. He was a media academic. Creating something new, spreading something new. For people who want to be involved in that in a leading concept, as a leading position, social networks, Wikipedia are good examples, specific examples of participatory culture. And this kind of participatory culture is also something that is relevant for this kind of community art project. Participatory culture is about sharing the same goal, a shared goal by people, by a community encouraging joining and participation in that.

Henry Jenkins raised these five different involvement pillars. The first is the relatively low barrier to expression and engagement. It makes it very easy to engage. You can do this as part of your day-to-day activities. The second is about strong support for creating and sharing creations with others. And when you do create something new, you share it with others and enjoy it together so that this is a very focused aspect and a supported aspect. You're creating something together. Making something together is fun, it's enjoyable. That's the mechanism he's talking about. The third thing is that informal mentorship, whereby what is known by the most experienced is passed along to novices. When you try something, there are certain things that you learn only by trying it. So rather than then writing that down in a document, it's about not being afraid of making mistakes. Create an easy-to-try environment. You want to reach out your hand and try something within the environment, you want to try and build that in. Fourthly, that each individual member believes that their contributions matter and that that therefore is meaningful and that everybody believes that. That belief by the memberships, that that belief is there as part of the environment is important. And five, members feel some degree of social connection with one another. At the very least, they care what other people think about what they've created. That's also said to be important for participatory culture. When these conditions are

aligned, it's possible for people to overcome their differences so that there is a space where you can collaborate and work together with others. These conditions I think pertain to the music workshops that we're covering today in our symposium. I think that it was possible to put all these conditions in place at a very high level of quality. By having contact with these music workshop programs, through music, what can be realized is something that we've been able to learn. I think that this does teach that to us.

With Toyonaka Century Orchestra and with Manchester Camerata, for the first time at these workshops I became involved in this process and this program. And since that, I have also been involved mainly as an evaluator for the workshops and programs offered by the Tokyo Bunka Kaikan. So I looked at the participants, I looked as an observer. I took a view qualitatively of what is happening in these sessions. What was really interesting to me is for the music improvisation program, there's this communication between members which is not just through the playing of music instruments but through breathing, through gestures, through facial expressions. This non-linguistic communication was often seen. This overcoming of words to still be able to message others really resonates directly with people. This non-linguistic, non-language communication, what did I observe from that? Well, it didn't matter how people participated. Every individual had a role, and everybody was making some kind of contribution to creativity. And the possibility of contributing to these music workshops, this trust and belief that everybody can contribute was something that was believed not just by the staff members but also slowly by the participating members too. As the sessions were repeated, this membership started to understand that they could all contribute. So the moment that they realized that, you didn't need to be a researcher to see there was something that you shared with those people in that space together. This growth of trust, you can see that through non-linguistic communication. It was deeply moving for me.

There's something in that space, it's almost like a heat that you sense in the space. It's almost like the energy I guess in the space that I'm talking about. So within these successful examples, that heat, that energy that fills the space, through emotion, it travels through the body. You feel it through your senses. It's really hard to put this into words or to put it into

the form of data. But although I can't find the right words to describe it, this heat, this energy is I think the joy of art. So this energy in the space is something that Ivan Illich that I think earlier Sugiyama-san was talking about, this philosopher's thinking about conviviality. That's the word he uses. Convivial is something that is used as the title of the program by Tokyo Bunka Kaikan, but convivial originally had this sense of celebration. Illich was talking about the true nature of humans and people interacting with other, having free individuals realizing that freedom of the individual. And then if you have that freedom, then the people who are there in that space, who are together, there is something that can be shared uniquely, that those people there can share and that there is a joy that can be celebrated amongst those people and that is conviviality. What is important is that, like the art collective example that I referred to earlier, that the people that are there have one thing that they're working toward, this shared uniform concept that they're working toward.

Illich was talking about capitalism and productivity, a controlled society. He was very critical of those kind of social mechanisms. And he was talking about health and assets. He was talking about selfish goals that were being pursued by people because of these social schemes. But to find something that is not about acquiring but pursuing a universal goal, sharing the abilities that people have, sharing on an equal basis, that was what he believed was conviviality too. So the goal that we should be pursuing, it's not a goal. It's aesthetics, it's this universal sharing of a value. I think that's what Illich was trying to tell us. Art has this possibility, this potential for sharing of this universal value, whether that is your five senses that can enjoy a harmony or a beautiful view. This really moves us and it allows us to share joy together. So conviviality is not tangible. It's something that we feel, an energy that we feel with our bodies. And when we feel that energy, then we want to come back to that energy. And having repeated that over and over, that then creates the bonds of community, the ties of community. So today, we're talking about music workshops. And I think it's true of that, but creating these beautiful spaces, these spaces of beauty of conviviality, I hope that this is something that will spread throughout the world. Thank you very much for listening.

Sugiyama Yukiyo (Interpreter): Thank you very much, Dr. Kusaka. So the three things, the circulation in life and people, collective creativity and

environment, and participatory creativity, I think those were the words that you've used, and these are all closely related to the activities that we carry out. And in the latter half, which is our discussion, I believe we will hear some actual examples.

3. Project Report – Osaka and Tokyo from Aug to Nov 2022

Sugiyama Yukiyo (Interpreter): Now we'd like to start the second half, which is the discussion part. So in the second half, let me first explain a little bit about what we did from August to November together with Manchester Camerata and Toyonaka. And after that, I would like to ask the panelists to talk about what they thought and any impressions they had looking back at our activities. So first, let me use some slides to explain over the three months.

From August to November, these are the things that took place. In August, we had three days of open lectures and discussions and also professional training for musicians. And then in November, Manchester Camerata members came for two days to Toyonaka for the training and workshop with Ochanoma Orchestra and also for training in Tokyo and workshop as well as a lecture. And we have today.

(Start of slides)

Let me show you some photographs. In Toyonaka, the symphonic orchestra and also some musicians in the Osaka area are gathered together for training, and as you can see here, we had a multigenerational musical workshop. So you see Amina-san and also others taking part in the program.

In Tokyo, we went to the Social Welfare Council in Chiyoda Ward for musicians training and we also had people with dementia take part in a workshop. So we had this very spacious room for our use. And in Tokyo, we had the Relaxed Performance. Amina-san and Naomi-san also went up on the stage and we had about 400 participants. I believe we will hear more detailed reports from our panelists later on. So let me stop sharing my screen.

(End of slides)

4. Open Discussion

Sugiyama Yukiyo (Interpreter): And so with Manchester Camerata, we went to Toyonaka City and then in Tokyo. And we were able to have exchanges with musicians, families, and citizens. And it was quite an intense time, although it seems like it happened very quickly.

4-1. Bull, Hussain, Atherton – Reflecting on the experiences in Japan

Sugiyama Yukiyo (Interpreter): So Amina-san and Naomi-san and Helena-san, I would like to ask you first. Now that you have gone through these programs, what are your thoughts on the training in Japan and also the Music in Mind workshop? I think there were some differences with what you were doing in the UK, but what are your impressions?

Helena Bull: Hi, everyone. I think we'll all be very British about this and wait for each other to speak, so I'm very happy to go first. Thank you, Yukiyo, for asking us that question. It's really an interesting time for us to reflect on the work that we've been doing together so far and to have a week in between our training workshops and Music in Mind workshops with elders to reflect on everything that we took part in and everything that we learned from you as well. My first impressions I'd love to share. This was my first time travelling to Japan. So that in itself was incredibly exciting. But it was very reassuring to see so many similarities in the ways that we think about work with elders and with people with dementia and to hear the common aims that we have for our music-making projects as well. It was also very refreshing to see ideas that you have in Osaka and in Tokyo that are not as developed in the UK, especially with some inter-generational work that you're keen to develop and to really re-instill a sense of...I guess a sense of family values in the way that young children interact with elders in care settings as well. So for me, it was great to re-affirm why we work in this way and why we want to share this work as well, and to share with people who have common aims that we also have as well

so that we can continue to develop this work in ways that benefits a variety of cultures, people from different life situations, people at different stages of dementia, but also integrating that within local communities as well. Amina and Naomi, would you like to add anything to that?

Naomi Atherton: Yeah, I think Helena has encapsulated everything really well. I would just like to say it was really great to be back.

Yukiyo Sugiyama (Interpreter): So Naomi-san, can you restart? The interpreter has selected the wrong channel to do the interpretation so if you can start talking from the top again. I'm very sorry.

Naomi Atherton: I said it was great to be back in Japan and it was wonderful to see the progress that has been made since we were last there pre-pandemic and also to see how everyone was adapting to having to work with the conditions of working through the pandemic and then with COVID still being around now. I felt that the participants that we worked with previously in 2018, the way they've developed, their musical confidence and their understanding of our approach was very evident. But also, the new people that we were working with both in Osaka and Tokyo, I felt that because of the online workshops—which is a new venture for us, we've all had to adapt to the pandemic again—I think you could see that there was already an understanding of the approach there, which was great.

Amina Hussain: Thank you, Naomi. I think I agree entirely with everything Naomi has just said and also Helena before that. The development has been really fantastic to see and especially because we've been forced into a big chunk of time that we couldn't come to Japan and be there face to face. I think one of the key words that came up for me in describing that was that there was a new sense of freedom. When we start out with a new practice, a new venture, it was the same for us when we first started, that sort of natural anxiety that comes with learning a new method and new approach of doing things and a slight fear of doing things “wrong” and I feel that that was very much more free this time and that is a huge musical and social development and really kind of testament to the organization and the collaboration of all of the people involved since we started on this journey. And I am really particularly excited about what

comes next, I think.

(Yukiyo Sugiyama comment, no interpretation / introducing the video)

(Video of Music in Mind session in Tokyo)

Yukiyo Sugiyama (Interpreter): Sorry about that. So we very, very much compressed that down from 45 minutes of footage down to 5 minutes, but I think you got a sense, a feel of what was going on in the workshop. So this Music in Mind methodology and its philosophy is something that...we released a lecture and discussion report, so please take a look at that. It's available online for your reference.

4-2. Hussain, Atherton – The heart of Music in Mind

Yukiyo Sugiyama (Interpreter): Talking about Music in Mind, so just borrowing other people's words, we're basically using music where there's no language, no words. So for somebody who has developed dementia, it can be difficult to communicate because there could be language impairments. Language can become a real difficulty for people with dementia, so maybe with sound, there is a way for people to express themselves. So this is something that musicians are able to then support those people so that they can talk through sound, not words. That is the methodology, basically. I hope you got a sense of that from the video as well.

So just to come back to Amina and Naomi particularly on this, when you talk about Music in Mind, what are the things that you place special importance on? If you both could give me two things each that you place great importance on for Music in Mind. Naomi, perhaps if I could start with you. You play the French horn. And Amina, you're a flautist, a principal flautist. So from a musical therapy perspective perhaps. For the week, you had that experience with us, so your individual perspectives if you could share a little on this, it would be great.

Naomi Atherton: Yes, I would say if I was to choose two things, I would say that it's participant-centered. It's all about the participant giving us an idea. It can be absolutely minute. And then using that to share with

the group. And then the other word I think I would use is “adaptable.” And so we never know what’s going to happen. It just depends on the circumstances and we just have to go with it.

Amina Hussain: I loved that, Naomi. You’ve said it all for me. I think the two things for me that are really key in addition to Naomi’s contribution is that we very specifically actively have faith in our participants and their creative and human potential. And we don’t know those people when we meet them, but the only assumption we make is that we know they can do different interesting things in our nurturing environment. And the second thing that I think is really key to Music in Mind is that we are trying to connect with the human spirit, the thing that’s deep within, the thing that is a human being’s identity regardless of the advancement of illness and regardless of circumstances, that ability to connect to somebody away from the usual expectations of functioning as described by medical models and other systems. That is very key to our work and the way we approach the people that take part in our workshops.

Yukiyo Sugiyama (Interpreter): Thank you very much. So thank you Naomi and Amina for telling us the things that you place great value and importance on. I think these are very much the kind of things resonate with what Dr. Kusaka was talking about earlier about collective creativity, participatory culture, and conviviality. I think that’s the essence of what you kind of embody in what you do.

4-3. Ogawa – What Music in Mind fascinates me

Yukiyo Sugiyama (Interpreter): So I’d like to move on next. So to look at some of the musicians participating in our training in Toyonaka, since 2010 onward, we have a musician who’s been involved in this. So this is Ms. Kazuyo Ogawa, violinist of the Century Orchestra of Japan.

Hello there, Ms. Ogawa. So Music in Mind incorporates music therapy methods, but I think it also emphasizes the techniques that are embodied in a musician’s professional practice, like harmonizing, extracting a little bit of a melody. Those are the kind of things that are really important in Music in Mind.

So we watched a little video of the workshop video a moment ago.

Participants, what they play can be very fragmented in terms of sounds but being able to pick those up in an instant and, as a musician, find something interesting, find something beautiful from that and to kind of expand that out, layer those together, and then you get to hear the voice of the participant. That's the role of the participant, to make that voice of the participant more easier to hear. That's what I felt as I was watching from the sidelines. That's a really difficult thing to do and it's not the case that any musician can do that. But this kind of practice, as a musician's point of view, for the first time that you do this, being able to have this dialogue, I'm sure there are certain things that create the environment that allow this to be successful. So I wanted to ask you, Ogawa-san, what your honest opinion was. As a musician, what is it about Music in Mind that's attractive to you? And what did you find difficult about it?

Kazuyo Ogawa (Interpreter): Thank you. So what's wonderful about Music in Mind is that it's not about words. It's about sound. It's about music. And it's not just about that. It's about people's gestures. These very slight things, almost like a movement in the air, just like a sense of something shifting in the space. And you can kind of go into someone, you can get a sense of what's inside of someone and something that we have in ourselves, we can communicate that to others. And by doing that, you create something new. That is what's wonderful about it.

And the difficulties, I mean, I play in an orchestra and I'm a violinist. And I play the violin, I'm watching the conductor, I'm following the directions of the conductor, and I'm given my musical read sheets and playing to do that, I've been trained to do that for tens of years. I've done it for a very long time, that's, you know, how I make my livelihood.

But Music in Mind, it's not about playing the musical instrument. Well, it's not about having a score that you're following. There's no conductor there. So well, what do I do? So everyone is a conductor. The participants are the conductors. We are the conductors sometimes. So there's lots of different conductors in different places and lots of different music becomes born of that. And you're looking at something that's not written down on a page, that expression that's not documented. Even now, but at the very start, I found that particularly difficult for me and something I'm still working on. I think that's about it. Thank you.

Yukiyo Sugiyama (Interpreter): Thank you very much. Yes, indeed. I think

I understand what you're saying. In classical music, traditional training is all about following the notes on a page and trying to reproduce the music that the creator had in mind. Well, maybe reproduction is not the right word, but trying to add the creativity of the performer on top of that, but there are no scores here so the starting point of music will be quite different from the ordinary so yes, it may have been difficult.

4-4. Ogawa – How Music in Mind can help to nurture musicianship

Yukiyo Sugiyama (Interpreter): Now 2016, when Manchester Camerata came to Japan, you have taken part in the workshop and you have gone through many activities. And this year, for the first time in five years, I believe you have come back to the training and also taken part in the workshop. Do you think that something has changed inside you or do you think you have been inspired as a musician through the five years' work? Have you noticed any changes in yourself?

Kazuyo Ogawa (Interpreter): Well, in the summer training, when we had the workshops, at the very beginning, the first approach, it's not as if "Hey everyone, let's do this." It's trying to bring out ideas bit by bit from everyone and trying to give the participants time for them to want to give some ideas. The Manchester Camerata people, after the training, they said that they have gone to many workshops in many places, but there are many people who can't really wait. The musicians side tend to try to take the first step. That's the kind of fixed thinking that we have. But once the workshop was over and when we try to find what was left behind from what we've done during the summer training, I understood that the process is what's important because Naomi-san and you have said many, many times that the process is most important. And I realized that I forgot about the process, that this is a process of creating together, and that's important. That's what I felt very strongly.

And the autumn workshop, what I really felt then was that compared to four years ago, I have gotten used to this a little bit, but as a musician, I feel that the workshop is really great because Naomi-san, Amina-san, Helena-san, yes, as human beings you are truly wonderful people, but also as musicians you are really wonderful. And we can hear it in the sound as we carried out the activities together. And so I'm hoping that we can have many more wonderful workshops like this.

Yukiyo Sugiyama (Interpreter): Thank you very much. Yes, indeed. Music in Mind workshops are quite symbolic of the warmth of the atmosphere and also the softness of the atmosphere, of the space we are in. And the engagement is quite high. And that also will influence the process itself. I believe it is a very important part. Well, I am on the management or coordination side, but that's what I felt as I also took part. So Ogawa-san, thank you very much for your contribution.

4-5. Nagura – Olive's Garden case: Care house and music therapy

Yukiyo Sugiyama (Interpreter): Next, well, unfortunately she was not able to come today but from 2016, in Toyonaka, there's an NPO organization called Olive no Sono, or Olive's garden. We have Ms. Yuki Nagura, who we've interviewed. I'd like to show you the video of the interview now.

(Starts of video)

Yukiyo Sugiyama in video (Interpreter): So today from Olive no sono, or Olive's garden, an NPO, we have Ms. Yuki Nagura and we would like to ask Nagura-san about what she felt taking part in the Camerata workshop and how this is being accepted in the social welfare area. So Nagura-san, thank you for coming for an interview. So Nagura-san, I believe you have studied music and now you are working in the social welfare area. So can you first tell me how you are involved in the Olive garden activities?

Yuki Nagura in video (Interpreter): Yes, I work in Toyonaka City. I work for the Olive's garden, or Olive no sono, which is an NPO. My work or job is a music therapist. So I use music and engage with the users of the facility. And I also carry out talent development and space design and art. I coordinate these things within the organization. I think my job is a bit unusual in that sense. So I do everything. Anything and everything.

Yukiyo Sugiyama in video (Interpreter): So your job is quite diverse, I understand. So at the Olive's garden, I do understand that you have many different facilities. And music therapy I believe is carried out by music therapists. Now among the people viewing today, I believe there are many

people who understand about the welfare facilities in Japan. There may be people who do not have hands-on experience. So can you tell us what kind of music therapy you carry out? What is the frequency and what are the objectives of music therapy?

Yuki Nagura in video (interpreter): Well, yes. So at Olive's garden, we have the care prevention service and we have the group home service. We have many other services but in the elderly care area, we have this municipal housing where we try to prevent people from becoming isolated. We have the silver housing program. And within the silver housing program, we bring music to the community. And also for the care prevention service, we provide music as recreation and enjoyment. And in terms of music therapy, we have the group home which specializes in dementia care and we have music therapy there.

So in the group home, I would like to explain a little bit about what we do with music therapy. So it's a group session. We have a small number of people gathering, maximum eight people or so. And the activities is carried out three times a month. One session is about one hour. So we have recreational music, and since this is a group activity, we cannot really focus too much on the independent needs of each participant. But this is recreational. And then we also have the one-on-one sessions. And this one is carried out twice a month on average. And this is individual, it's on a request base. And this is a service outside of the long-term care insurance framework. And this is one-on-one so we provide services based on the individual's need. So for the group session, the participants all have dementia so we try to utilize music in order to reduce the BPSD (behavioral and psychological symptoms of dementia) as well as reducing anxiety. And we also aim for secondary dementia. Well, they already suffer from dementia but we want to stop worsening it. And also tertiary prevention, which is to minimize and also reduce anxiety and pain. And the group home also has end-of-life care. So for people who have shifted to terminal care, we will also provide end-of-life care using musical therapy.

4-6. Nagura – Changes that creative music workshops or Music in Mind brought

Yukiyo Sugiyama in video (Interpreter): So it may be the same musical

therapy but it's quite broad. And I do understand that for each individual it's different and probably you are changing and adjusting a bit by bit depending on the condition of the patient of the day. Now, within the Olive's garden, I understand that from 2017, in the Noda-jutaku housing, together with Manchester Camerata and with the Japan Century Symphony Orchestra and Toyonaka Performing Arts Center you have been collaborating together. And you are using the music therapy approach for the music workshops, so it's not musical therapy itself but you have these music-related activities. And the elderly people who take part in these programs, the users, do you see any specific changes by taking part in these programs?

Yuki Nagura in video (Interpreter): Well, from 2017 to '18, at the Noda-jutaku housing, we had community programs. And before the programs started, we have been involved in community creation and also music activities. And so when people first gathered, they thought it was an extension of that. But in the silver housing program, the first and foremost purpose is to prevent people from being isolated or becoming lonely. And also, many people may have a lot of worries, anxieties in their daily life. So we want to consult them and we also use these occasions to confirm their safety. We want to strengthen the community through our music activities. So that's why we started.

Now, the changes that we see. Well, the participants were just slightly acquainted beforehand. They weren't really friends per se but now, after taking part, they can chat with each other. Before starting music, they may meet in the corridor or meet somewhere but they now are able to start a conversation or chat with each other. And right around that time, there was a big earthquake in the Kansai area but people said that it was great that they knew each other during the time of the earthquake. So I do believe that the program brought about a big, strong bond among the participants. Also, the program is a bit unusual. It's an improvisation kind and I think it's unusual. To begin with, people didn't really know what they should do. They seemed a bit worried and anxious but after several times, they got used to it and they started to pick up instruments and try it on their own. They weren't anxious anymore. They became more actively involved.

Yukiyo Sugiyama in video (Interpreter): So one question that I have, so you said that you have done this again and again repeatedly. And the

Music in Mind, Manchester Camerata and also the Ochanoma Orchestra or Livingroom Orchestra are all improvisations. It's not as if the musicians come here and say, "Just do as I do," or "Let's do this." It's not like that. It depends on the mood of the day, the instrument that the participant picked up on the day. So yes, people may be at a loss of what to do. But doing this again and again, what's the meaning, what is the significance of repeating these programs?

Yuki Nagura in video (Interpreter): Yes, so I think I was also interested in understanding what happens when you repeat this kind of improvisational program. I was really interested in what impact that has on people so I was watching for that myself as well. And I think by the fourth time, the fifth time, it was individuals who were participating, but then it shifted. It was like...there wasn't a lot of speaking in the program, but the person next to you there would be a short conversation or there'd be increased eye contact or there'd be more smiles or suggestions like, "Why don't you try this music instrument?" And that kind of sideways contact was happening as well, those connections as well, I kind of saw that as well. It was very natural, tension shifting to kind of more of a comfortable ambiance.

Yukiyo Sugiyama in video (Interpreter): I guess the music that's created from the experience is also about the connections between people which deepens the experience so for yourself, Nagura-san, you're involved in facility-running, operations. So as an operator, from a perspective like that, Manchester Camerata's activities, the things that are done by Japan Century Symphony Orchestra or Toyonaka Civic Center, is there anything that's particularly good? I mean, is there anything specific that you find is particularly excellent, whether it's the musicians or the music or the method? Something that you really were impressed with?

Yuki Nagura in video (interpreter): Well, I think first and foremost, the biggest impact is simply professional orchestral musicians joining us in the team. That was amazing, because there's, you know, people kind of love music and instruments. It's inspiring to be, you know, in the presence of orchestral musicians. I mean myself personally, too. So there was this joy that you feel, it's just be impressed, just very straightforward impressed with that professional musicians. And then they actually come in and join us, and there are these small instruments that, you know, help

people to produce sounds straight away but then when those professional orchestral musicians play their own musical instruments, the sound that they can produce and play, you know, you're drawn to that. There are these moments where you're just drawn into that amazing sound. So the professional musicians are just amazing. That was one thing. I think it's just such a non-regular experience. It's a really great, invigorating, stimulating thing. And then the music that's created, that's been created by a composer and then you deliver that is what an orchestral musician normally does. So this time, it's about creating together. So sharing through that process and enjoying that process together is also something which I thought was great.

And then from a different perspective, something that I was personally interested in is that when we worked with the Manchester Camerata, when they do their community programs, they have a manager or they have somebody who is involved in management dedicated to doing the management side of things. That was really appealing to me.

Yukiyo Sugiyama in video (Interpreter): So having a person in managerial position, from a facility operator perspective, what does that, you know, does that help you? Does it make things really easy? Does it reduce your challenges? What was it that makes you say that it was so good? Was there an anecdote or something that you have that you can share?

Yuki Nagura in video (interpreter): Yes, so we would have meetings, for example, and the musicians, they don't have to do everything. So managing the schedule or securing subsidies and grants, doing preparatory work, you know, this whole variety of things, there is a dedicated person that is doing that. That I found just jealous from my perspective. I was very envious of that. Well in the case of the Camerata, I think, you know, you have somebody who looks after all the programs and then you have somebody in charge of each of the projects and they actually go into the workshop as well. So, you know, there was Lizzie and there was Helena who were, you know, the members from Camerata and I think it's going to be a long time before Japan gets to that level of resource, but I think right now we do have positions like community managers here in Japan. And, you know, there are people who are beginning to be dedicated within arts organizations to doing that. So hopefully social welfare and art organizations can work together in the future so that the art organizations can have managers and a professional

dedicated coordinator. I'm hoping that that's something that we can look forward to, too.

4-7. Nagura – Freedom of your heart

Yukiyo Sugiyama in video (Interpreter): My last question to you is that up to now in your facility, you've been very proactive—for five years, I think—in the community, in the region, working with professional musicians and artists and collaborating with them. So looking ahead to the future, what expectations do you have, what things you want to see changed, what things would you like to see in the future?

Yuki Nagura in video (Interpreter): Okay, so for the future.

Yukiyo Sugiyama in video (Interpreter): Yes, for the future.

Yuki Nagura in video (Interpreter): Well, in the sector of the older population, you know, even if you get older, even if you develop dementia, even if you live in a residential care home, that you can have musical culture, that you can have that enjoyment, that that can be part of your day-to-day life, that's what I would like to see. Start in the music but just culture and art generally. These are things which enrich people's hearts and spirits. So that's something I have hopes and expectations for. And in somebody's life, even when you become older, even if you develop dementia, if you get ill, if you live in a residential facility, whatever your circumstances are, music and art should be things that you can enjoy. It's freedom of your heart. So in that sense, I think it's a really important thing. That's something that I get a sense of on a day-by-day basis. So having those options and choices, I hope the world will allow that to happen. Now in order to do that, there has to be collaborative work with artistic organizations to create the necessary environment, and I hope that we can do that.

Yukiyo Sugiyama in video (Interpreter): We also feel that, you know, making connections with social welfare side is sometimes difficult, "I want to do workshops" but it's really hard to get that conversation going so who do I know that I can talk to? I think it would be great, you know, if from social welfare organizations, you can almost in a carefree but

lighthearted manner attract, call out to art organizations. It would be great if we could have that going both ways to see what we can set up. And I believe we're going to be speaking later with the Social Welfare Council. They're a regional support organization so I hope that having a regional community together and leveraging the networks that we have around us will help us with having those artistic ties so that we have an easier-to-live-in, just a happier, more pleasant society. I think listening to this conversation today, that's definitely where I want to go. Was there anything else you wanted to add at the very end?

Yuki Nagura in video (interpreter): So actually just listening to what you were saying at the end there, Sugiyama-san, when we look at the world of caregiving right now, incorporating art into caregiving, we just don't have a framework to fit that in right now. And part of that has to do with the systems that we work within, but within the systems that we have, to incorporate an artistic element, how could we incorporate that? We have to think about how we can drive that, how we can put it in. So for example if it's a day service, then we have functional training, physical exercise. Maybe under that umbrella, we could have care prevention and art and we could kind of marry those things together. Or if it's a dementia group home, we have recreation as a sector or as an umbrella, into there we could slot in some art elements. And in the medical world we have prescriptions, so it's possible to incorporate art through prescription but right now, with where we're at, there's a lot of challenges associated with that because art is seen as a pleasure, it's like an additional, it's plus to your day-to-day life. But in fact, when you look at the caregiving world, there's this term the "art of nursing." This is necessary, it's essential to living. So I think from a cultural perspective, we can really spread this out further.

Yukiyo Sugiyama in video (Interpreter): Thank you. The art of nursing, I love that term. So thank you so much for making your time available. I know you're very busy.

Yuki Nagura in video (interpreter): Thank you.

(Ends of video)

Yukiyo Sugiyama (Interpreter): Okay. That was the video. Thank you very

much. And Nagura-san, thank you in your absence for doing that. And actually, so today is November 29, 2022, and yesterday evening on the 28th that was the video that we just recorded the day before. So just thinking about Dr. Kusaka's lecture earlier, it's almost as though she knew what was going to be said, a lot of the topics kind of chimed in there. Dr. Kusaka was talking about lifecycle and the cyclic motion, about art being a part of day-to-day lives that's contact and exchange with people. Including personal wellbeing, there's all these different cycles that are in motion, I guess, and having those turn smoothly, I think that's something that Nagura-san was referencing, I think it kind of chimes there. Particularly in terms of within life, within your day-to-day activities, that you can choose to include art of your own volition, I think as we age, you can choose that of your own volition. Those opportunities may lessen as we get older, so how we guarantee that important for art organizations. That's going to be a challenge that we need to engage with as well.

4-8. Kawano – Why the arts activities should be valued in the social welfare sector

Yukiyo Sugiyama (Interpreter): So, next. So Nagura-san was just mentioning a moment ago, talking about social welfare councils. They are supporting organizations. So in Tokyo, we have had support from Chiyoda Social Welfare Council. So Chiyoda Ward and also Tokyo Bunka Kaikan since last year, we've been working together to do music workshops, Tokyo Bunka Kaikan music workshop inside of Chiyoda Ward. Today, we are joined by Mr. Keiichi Kawano from the Chiyoda Social Welfare Council. So I would like to hear from Kawano-san. So Kawano-san, on a day-to-day basis, I know you're in charge of multigenerational activities from elementary schools to older people in their 60s, 70s, 80s, 90s, I think you have some very active seniors as well that you work with on a day-by-day basis. So right now, I think about a year ago, it just so happens that Kawano-san was doing some activity. You actually called Tokyo Bunka Kaikan. And I was really surprised when you called us. But that was the trigger for us to be able to work together for having your joining and participating in our work with Manchester Camerata. So starting with yourself, Kawano-san, talking about the Chiyoda Social Welfare Council, proactively leveraging art and culture for multiple generations creating community where we're dealing with community and social issues, I think

you're very, very focused on that. And today, I wanted to hear about art organizations and other bodies that you work with and collaborate with. Maybe you can tell us a few examples of what you do. But before we get to that, I was hoping you could tell me a little bit about the Council of Social Welfare. Could you just explain the organization first?

Keiichi Kawano (Interpreter): Yes, a social welfare council is like a headquarters for volunteers in the community. It tries to connect people with people and tries to fill in the gap where social systems can't really resolve. We try to connect people and organizations and sometimes we work together with them or we try to set up new systems to make sure nobody is left behind in community creation. And I am in charge of multigenerational exchange programs. So it means that I am trying to create exchange forums for people of different generations, people with or without different disabilities, from different nationalities. We want to open the space for exchanges and try to connect people with people and really look at the needs of each generation, and starting from really needing each other. And we also try to provide welfare education through our activities.

Yukiyo Sugiyama (Interpreter): Thank you very much for that. So I think it's like an SDGs activities for the local culture. But you said multigenerational, but Chiyoda Ward is in the center of Tokyo. You have a lot of newly-built condominiums, the population is increasing but you do have this disconnect within communities, and in order to reduce the disconnect I believe you are now working very hard. And I think you focus a lot on art. So what do you see as the difficulties in trying to plan these art activities? Or what are the issues that we see? What do you think needs improvements to make your work much easier?

Keiichi Kawano (Interpreter): Well, art itself has this function of communicating messages, verbal or nonverbal. So in recreation, we can have this bilateral exchange through art even if you have disabilities or not. And in multigenerational exchange programs, we have used music, paintings, formative art, philosophy, haiku, and scenarios. We have tried out all kinds of different art. So the image of art is that arts are things created up on stage by professionals, or it is something that is communicated one way in a certain setting. So it seems like it is out of the ordinary for us. And it's also deeply connected with business. So

sometimes it's very difficult for a public organization to go into the art area. And also, art has to be free from standards or assessment; therefore, it's very difficult to assess the artwork. So it's very difficult to appeal the fairness of our decision-making as an organizations. And so therefore sometimes public organizations may be hesitant in going into this.

Now, the music workshop that we worked together with Tokyo Bunka Kaikan is really attractive because we can take part in creating music. We can take part in this extraordinary experience and feel art very close to us. And the workshop leaders are very good at carrying out the program. The leaders are considerate to the different generations, to the different genders and also the diversity and also whether or not people have disabilities. So art as something that connects people to people, if we look at art that way, it's very easy for us to take part in this. And Sugiyama-san always helps us, but every time we talk about our needs, that we want to do this or we want to do that, you always help us create this very inclusive exchange forum. And also Sugiyama-san has helped us carry out some art workshops. So once we communicate our needs, you can help coordinate our efforts. And I believe having a coordinator like yourself is very important to make activities easier.

Yukiyo Sugiyama (Interpreter): Thank you very much for that. I didn't expect you would say that, but in any case, when you do the art workshops and when you try to approach the issues, when you try to connect different sectors, different organizations that may be speaking totally different languages, you need to have a language that is understood by both sides. So you need facilitators in between to connect the two. And especially looking at Manchester Camerata's work, that's what I strongly feel. And I believe Nagura-san also talked about this, and in Toyonaka, Kakitsuka-san is carrying out that role.

4-9. Kawano – Impact of the collaboration between the social welfare sector and the arts sector

Now my third and last question is about well, Kawano-san, you are in the social welfare area, you are an expert and you are working together with culture organizations like ourselves. So connecting the social welfare area and art organizations, the effect and also the meaning of the two coming together, how do you see this? How do you see the effect of

working together with art organizations?

Keiichi Kawano (Interpreter): Well, starting with a personal experience, when I was a child, I took part in a musical performance in the local community. Farandole of Bizet was performed there, and I felt that I was part of this energetic harmony. And that left a very deep impression on me. And I thought that I was really an essential part of this harmony. I felt that I was also playing a role in this music. I felt reassured and also I felt very proud and confident that it's okay for me to be here in the music. So what I want to create in the multigenerational exchange programs is to create a space where people feel reassured that it's okay for them to be there, just like what I experienced through my childhood, that people can contribute in creating harmony.

Now, the Music in Mind, I was really impressed and moved by this when I saw how the people were really enjoying this. It's really difficult for people to go out if you have dementia. They may be isolated from society, but by taking part in music, I felt that their facial expressions had power, and it was encouraging. So in multigenerational exchange, we want very deep exchanges between and among people. And in order to realize that, the participants shouldn't be seen as customers. Expressing something through art means that you're opening up your heart. And also, if you feel comfortable doing that, I believe you can approach others and you can really feel that yourself and people around you are all essential beings. And based on that, you will become more actively engaged and you will start feeling that you want to do more things and you see that people get closer to each other, even if they are adults. So you will be able to feel that this space is safe and secure and children who are crying, some adult may pick up the child and try to soothe that child and when a child was able to do something, everybody would say, "Well, that's wonderful! You have this very harmonious space." And within these exchanges, I think each person has a role to play and I think that leads to feeling more belonging to that space. And so we often talk about inclusiveness, but it's very difficult. And we do see isolation, we do see some gaps, but we want to live together, to coexist together. We want to have a very affluent and rich life. And the individual differences should be seen as attractiveness. And I believe through art, we can communicate that and I believe that this would lead to new ways of building up human relationships. Thank you.

Yukiyo Sugiyama (Interpreter): Thank you very much. The panelists here, I don't know whether you saw, but you got a big round of applause from all of us here. I think what you were just talking about, Kawano-san, it's exactly as you describe it. Just being here, being allowed to be here, being permitted to be here, the self-approval and then the approved by others to say, "You can be here." And it's "Oh, I can be here." That self-approval. You need both of those sources of approval because otherwise you don't feel safe to be there, you don't feel like you have the right to be there, so I think creating that context, that's something that can be done because it's art. And because it's art, it can make other things difficult, like what is the deliverable that comes out from art? It's hard to put it into words, it's difficult to express. As a public institution, how do you introduce something that's so not measurable. But the benefits, the outcomes, maybe you can help, third parties can assist you in kind of providing you with a measure for what you've been doing. And then the nonverbal art's goodness, what it delivers is something that can be expressed. So thank you so much for those answers.

4-10. Kakitsuka - The richness of activities and people generated by ongoing activities

Yukiyo Sugiyama (Interpreter): So you have been waiting for us for a very long time, Kakitsuka-san. I'm about to hand over the baton to you. Kakitsuka-san, so back in 2016, you invited Manchester Camerata to Japan for the first time. And actually from before that, you'd been working with Manchester Camerata of course before they visited Japan in the first place. So this year, for the first time in five years, it was possible to invite them to Japan and including what they bring to our space, we had a great experience. So looking back over that, how did you feel? And listening to today's panelists and what everybody's been saying, anything that's made you think about? If you could share your thoughts, that would be great.

Takuma Kakitsuka (Interpreter): Yes, thank you. So first of all, back in 2016, we started. And then in 2017 as well, Manchester Camerata, with them we did another activity. And then up until 2019, just with Japanese musicians we had our own project going. But then subsequently, we had the COVID pandemic and we had to interrupt our activities. The musicians

training is something that we continued with but unfortunately we had to put a stop onto that as well. And then in 2022 this year, we kind of restarted for the first time post-pandemic. And then in this year that we've been able to restart, we were able to invite the Manchester Camerata to Japan again. So this restart that we've had, earlier, we had Nagura-san from Olive's garden about the facility that she's operating. But we didn't do it at that facility. We've been there before, but we went to a new facility that is doing some other work with an elderly population. Again, and this is Toyonaka City, and this is a discussion that we had with the city authorities that look after that facilities. Up to that point, that facility hadn't had any music therapy, no musical activity. And what we were going to do, what we were proposing to do, we had to explain that. And there's a lot of that that they have to see to understand. You can't explain it.

So I think it was back in September this year. We went and we were doing this program once a month, I think. And this improvisational music approach program compared to exercises and games, very rule-oriented procedure-driven things that the facility had done before; they were very wary about what we were proposing. But we said, "Please, just leave it in our hands." And we tried to coordinate it so they could trust us a little bit. So we continued this for some time. And then this is where the members of the Manchester Camerata came with us and we went into that facility. And on the other hand, we were looking at the Olive's garden, that residential facility. For the first time in three, four years we went there and we, you know, met everyone again. So these are the two things that we did this year.

So first of all, for the first time in a long time to do this, we didn't want to do what we'd done before...because for a long time, we've had this gap where we haven't been able to meet, but in the interim, we wanted to share what we'd learned, we wanted to create something new on top of everything that people had gained in the interim. So we were thinking about that. So we were thinking about musicians from the Japan Century Symphony Orchestra. It was just those memberships up to now, but it just so happened that the host shifted from the orchestra to a local regional hall. So we had this local hall that was hosting and the orchestra was supporting that. So we had the hall and we had artists who were registered with the hall and we had guest artists who wanted to be involved in the workshop. So we opened it up and we worked with them together. And that was a big deal. Because when you're trying to do

something, you're looking at as well as developing people around you, working with other people has great value in and of itself, but even if you're all musicians, people have different backgrounds, different instruments, different specialisms, different capabilities. So with all of that variety, it makes for a really enriched program, and on top of that we get the Manchester Camerata members joining us as well. So that really broadened our activities, it kind of gave us a lot of depth in the talent that was involved.

And then this new facility that we started working with, the day that we said, "Hey, we're coming along," so that facility had a class for newborns and mothers. And they said, "Well, can we involve them as well?" And the elderly population that goes to that facility are quite, you know, active, so active elderlies plus mothers and babies and nursing children, it sounded really challenging to do with all of that population at once. But we have some experience. So we spoke with everyone and said, "Well, they've suggested it. Let's give it a go. And maybe a new program can be opened up from there." So the Japanese side and the Manchester Camerata members, there was a bit of trial and error about this, but we ended up with a really fun program. And it is basically this accumulation, layer upon layer of all the efforts that we are doing that led to this. And the musicians, I think earlier Amina was talking about this. You know, it's been a long time since we did this, but we were confident. We'd opened it up. It was really clear to see that. And the training is something that I think on day one in the morning we did training. And then in the afternoon of day one we went to Olive's garden. And then day two the morning we were at the elderly and the kids program and then we were travelling in the evening to Tokyo. So we had a kind of recap in the afternoon and more training. And as part of that training, the content that we needed to cover was much more specific, the questions from the musicians were much more sort of practical and specific. It wasn't just passive "Please teach me. Please teach me." It was more "I thought about this. At this moment, I tried that. What did you think? What would you have done in that?" So that was the kind of exchange that we had, so that was great.

Yukiyo Sugiyama (Interpreter): I see. I think that kind of layering up of things, accumulating things together up to now for example, it was very targeted at elderly people. This time, multigenerational. We kind of made that leap. So every time, by really focusing and concentrating and putting effort into it, we've managed to get to this activity that we've just had

this November. We reached that point because of everything that's gone before. That's the impression that I have.

4-11. Kakitsuka – How to make the projects more sustainable

Yukiyo Sugiyama (Interpreter): I think particularly, Kakitsuka-san, you know, one thing that I deliberately wanted to ask you, I have a question for yourself, is when Manchester Camerata you first invited them to Japan, this kind of activity that an art organization ends up in a social welfare setting to do this, how to do that program on a sustainable basis. So back in August, Kakitsuka-san, you were our moderator looking at social systems, organizational systems, talking about musicians in terms of, you know, who are the people who are available, how are we delivering and developing the people, the talent and the musicians that we need to do this. I think, you know, for five years you've been really focusing on this. And I think deliberately we've been identifying and creating a network of people across a variety of different sectors and fields. That's certainly my impression. So what about that? If you could give us a little comment on that.

Takuma Kakitsuka (Interpreter): Yes, so from a social welfare perspective, which I think is what Kawano-san, Nagura-san has been talking about, looking at it from an artist organization or art organization or from a theatrical organization, I think as Dr. Kusaka was talking earlier, creativity and innovation, this is very much the job of artists. But when you think about orchestra's classical performance organizations embodies, there are wholes that are doing that. It's their fixed thing. If you move away from that fixed area, I mean there's effort and there's creativity, but what you do becomes narrower. You become highly specialized I think when you're in those specific places and specific locations. But if you deliberately and intentionally make the effort to connect with people that you wouldn't normally connect with, the arts organizations, theaters, halls, the art activity itself becomes more flexible. It becomes newer. And I think...you know, we had concerts and performances. It's not about you know, filling up the space, it's about art and space and expression, it's about the core of manifesting all of that. And I think as a musician, as a musical organization, we're trying to re-grab that, we're trying to re-collect that. I think this program is really

important to get us back to that.

And to do that, we need to have musicians that will cooperate with us. We need to increase the number of musicians that will cooperate with us. And also link up with artists who come from outside of our organization. Maybe we can have musical therapists here as well. And Tokyo Bunka Kaikan, you have the workshop leaders that you've nurtured and we may also work together with them. And in Japan's case, we also have private theaters but public theaters and we have the theater law, which states the expectation of them to work as local arts providers. So utilizing that, we can have this as our core activity. And then NPOs and local governments can also tie up and we can build up a track record of achievements which may lead to a funding foundation that would allow us to spread our activities. But the art sector I believe should understand that this is part of their core activity. I think that's the first step.

Yukiyo Sugiyama (Interpreter): Thank you very much. Tokyo Bunka Kaikan, as a public arts organization, we have the role of providing arts to the Tokyoites. But how can we reach out to many more people? How can we become more accessible to many more people and provide a venue to express themselves? I think that is going to be key. So thank you very much.

4-12. Bull, Atherton, Hussain – Beyond collaboration: Another art form might resonate with them more

Yukiyo Sugiyama (Interpreter): Now we have had our Manchester Camerata people listening to the Japan side panelists. So if we can ask for your comments, please.

Helena Bull: One thing that came out of our visit is that I think I write everything down to help me to process this as well. All of the things that I've written down are things that I wanted to remember, to make sure that I remember why this is important to us and why we share and why we collaborate. And there were a few things that really struck me, things that a few of the panelists have said, that collaboration helps us to broaden our opportunities and to broaden the ways in which we work and to learn. And that idea of exchanging the knowledge and experience that we have and respecting people's specialisms as well I think is so important to help

us to deliver programs of art like this. And for me personally, being in a position where I'm not delivering on the ground, I'm not part of the musician team who are working in these sections, but being a person to hopefully bridge the gap between arts and culture and health and social care to allow these collaborations to happen and to bring some common ground into it as well, it's important to remember those things. Before I jump into anything else, Amina, Naomi, would you like to add your comments?

Naomi Atherton: Helena, just carry on. I've written so many things. I'm just trying to make sense of it. So carry on.

Helena Bull: One other thing I've written in big letters on my page is the potential. It feels that there's a potential for so much to come from this as well, for so much learning and for so much growth and for so much development as well. So in terms of learning, there's an opportunity for us, for Manchester Camerata, to learn more from what you do in Japan, to learn about the priorities of...I'm not articulating this very well. The priorities, you know, why do you want this and why do you want to do this now with the people who you're working with. It feels like everything is starting to come together with the new creative aging strategy in Tokyo and how that's been taken on by other arts organizations as well, so within arts, culture, and heritage. So it's great to see those links happening already. The opportunity for...I lost my notes now...for growth within the program, again using those other arts and culture organizations. How can we collaborate to bring in cross-art forms into our music-making to reach a wider number of people and to attract people who may...another art form might resonate with them more or they may connect with that as well.

Yeah, I think those are my main ones. There's so much I could talk about within those as well, but I mean, I don't want to take that away from Amina and Naomi if they want to add it but it just seems like there's so many opportunities to take where we are now and keep going with it. It's got a lot of potential behind it and it also feels like it's a very supported venture, which is incredible, to have support from a wide range of people who want to make this happen and want to make it happen for the right reasons as well.

Naomi Atherton: Yeah, I think taking it forward, there were some really

interesting things that we learned on the visit this time. I haven't experienced a multigene...can't say the word...multigenerational workshop like the one that we did before with the mums and the babies and the old people. And it's something that I've been wanting to do for a long time. In the UK at the moment, we don't get that opportunity because of COVID and we're not able to get these groups together. But it was something that was about to start before that. So thank you for that opportunity. I learnt so much. To do that as a first workshop in a language that isn't your own, thank goodness the power of music, you can converse without words.

And the other thing I think would be really interesting to develop is working with -- this time, everybody was quite high-functioning that we worked with. If they were just starting up with dementia or sort of in the middle of it. But I think there was definitely potential to work with people who have more advanced dementia now. I think a lot of the musicians that we've worked with have gained some great skills. But I think we can take that onward. Maybe Amina, could you develop that?

Amina Hussain: Possibly. Yeah, I mean exactly as Naomi says. I think going forward, one obvious route now in terms of our training and our relationship with you is to go into that advanced dementia arena. I think there were moments that we've experienced with different levels of dementia with different people over the course of time that we've been coming to Japan. And it's very clear that there are different needs musically and creatively and socially and in terms of how we structure a session depending on the setting that somebody might be in, the sort of level of dementia that they might be at. And all of the musical skills that we've been training you guys in and exchanging ideas with you about become much more refined the further along the illness we go. So I feel very much that that would be an incredibly beneficial thing to do next, to really focus on something in that area.

And that might mean being in a very different setting. It could be that we go into hospitals, into a ward or a dementia-specific unit where there is much less physical or obvious ability to engage or participate in the music in the way that we've experienced so far. And then just using our skills to really develop and refine what we understand, how improvisation can be really used in a very detailed way to be with someone who has dementia. So that would be wonderful, from my point of view, I think, or from our point of view. I think it's been amazing today to hear from so many

different sectors. And particularly for me, I feel Kazuyo, your reflections and the video with Yuki has been particularly useful and lovely to hear. So thank you for that.

But that reminds me and endorses the idea I feel for us that we really want to learn from you more in upcoming visits if we can do that and to learn more about the cultural nuance that has come up more for me this time on this trip than it had on previous trips so that we can refine our training to be really genuinely reflective of the things that you need in the context that you work in and the culture that you live in. So sounds very obvious, but that for us would be an amazing thing to explore a bit more.

Yukiyo Sugiyama (Interpreter): Thank you very much. I think back in 2016, back in 2017, I was involved, belonging to a different organization but Japan was very much like, “We’re going to learn from you guys!” I think there was a great deal of, you know, pent-up pressure there at our end. And I think this time, the people who’ve learned previously have kind of, you know, layered their practices and they were collaborating this time. And I think in Japan, you know, musical therapy, experience with dementia patients, people who had their own experience, I think, you know, we’ve been able to have originally a lot of people who had very limited experience. And the ability to be able to make comparisons of your own experiences with what you were training, taking that on board to improve things, I think that kind of profile has changed a little bit from our side, so I think mutually we’ve been able to learn as individuals from this occasion. It’s been a really great learning opportunity and I hope that that is the case. So thank you very much for all those comments.

4-13. Kusaka – Leverage different channels to be more creative and accessible

Yukiyo Sugiyama (Interpreter): And finally, since we have been joined by Dr. Kusaka throughout our symposium session, so creative aging, she gave us a keynote speech at the top of our session which was about an hour and ten ago when we’ve been having this discussion. You’ve been listening to all this conversation. So Dr. Kusaka, if you have any comments, that would be wonderful.

Nahoko Kusaka (Interpreter): Thank you very much. So this one-hour

discussion has been so interesting to listen to. I was astonished to hear one thing, actually. That one thing is that back in 2018, I think, I actually visited Manchester. I met with Naomi and Amina and I was allowed to participate in a musical workshop with you both. And back then, for the first time, I saw the Music in Mind method. So this time at Toyonaka City, I took a look at what was happening by the video footage and it was like it hadn't changed. Or rather, almost immediately it created that same place, that same sense of space, which was amazing. And then that changed the format because you were working with multi-generations. So there was this alteration. So time and space, you'd kind of overcome all of that and done that again and I was really impressed with that.

One thing that I think is this, as we are right now talking online. We're having so many people together, exchanging opinions. It's so easy now to do this kind of communication. So looking ahead for the future, you don't have to be physically all in one place. Or rather, what is it that you have to be in one place physically to do? If it's training, there are cultural differences that we were just referring to earlier, meeting one another's needs. Perhaps you don't have to be in the same place. A lot of that can be done without being in the same place together. So the things you have to do physically in the same space versus what you don't need to be in a physical space for, if we can clarify and sort that, then we can think more about this music program to think about making it better. I think we can be more creative in that process. So I think there's all these different channels we can leverage so that many, many people can be involved.

So being here for me, for all of us here, that's something that we should all engage with. There's a lot of other things I would like to say, but rather than me speak I think it's just better to hear from all of you panelists today, certainly for those who are viewing this. So I will leave it at that for now. But if there is another gathering like this, I would love to join again so that I can participate in that discussion. Today has been wonderful discussion. Thank you so much.

Yukiyo Sugiyama (Interpreter): Dr. Kusaka, thank you so much.

5. Closing

Yukiyo Sugiyama (Interpreter): And it's been about two hours since we gathered. It's passed in a moment. So at the very, very end, is there anybody who has I must say this before we sign off? Please go ahead. I give you the opportunity. No? You're good? Are you sure? Are you sure you're good? Oh, Amina, go ahead.

Amina Hussain: It's very brief. I just want to say on behalf of us, a huge thank you for everything that you do and you know, ongoing visits. It's really very enriching for us to be a part of this journey with all of you. Thank you.

Yukiyo Sugiyama (Interpreter): Thank you very much. So truly today, thank you everyone for joining it. And for those of you who have been watching this on the other side of the screen, thank you so much for being with us throughout all of this. So from August through November, we've had this program ongoing. This is with the help of the Agency for Cultural Affairs, the British Council, as well as Sasakawa Foundation and their grants and subsidies. Thank you very much for your support. We've also received very generous support from the care and welfare departments of local city halls and ward offices, social welfare councils, as well as community support centers in each region. I'd like to take a moment now to say thank you so much for all of that.

We've been talking about a lot of different topics and we've been talking about that from our own positions and standings, and I hope that we can help everybody a little bit more. Let's try and make it a society, the kind of society we want when we become part of the older population. Myself through this project and through these three months, and in fact, there's been about two years of preparation for this three-month period. But through this project, when thinking about working with elderly people, I didn't realize I would be working with so many different backgrounds of people having to work so hard with many different fields, but I've also been reminded of the need to be continuously active in this field and in this work. Even if you have no contact with each other before and even though we work in different fields and different expertises on a daily basis, once we share a single vision together, there's almost like this common language that is born between us. It's a mysterious magic. And once you know that language, any difficulties, any challenges, you have

the sense of solidarity of wanting to overcome that. You want to be a team. You want to work together to overcome that. There were many circumstances like that.

Even if something seems a little difficult, and if there are things that you feel like even together you can't overcome it, if it's going to get you to social goods, if it's creative aging, if it's dementia, if it's isolation, if we are working towards social good, if we open up our minds and go and ask someone, find some help, I'm sure that you can find somebody who will help you. That's what I have learnt through this process. We're all professionals in what we're doing. Because we have that professional basis is so important. And I don't have to say that. That's an obvious statement. But that one another, we bring our professionalism together, that we join hands together and share that knowledge so that within one another's organizations we can create a diverse activity. That is a step toward a more diverse society, I think.

At the same time, some of us are musical specialists. So the universality of music, it overcomes verbal, it overcomes cultural, it overcomes auditory and cognitive characteristics that people have. It's a communication tool for everyone. It's a method of expression for everyone. It's been a process that's reminded me of that, too. So thank you all very, very much. This isn't the end. From here on in, we're going to continue to open up our circle of working together with various people. At Tokyo Bunka Kaikan, we'll continue to work together with people from many fields and we'll work to realize a convivial society so that we can have wellbeing through art and culture in our society.

Thank you very much for an extended amount of time today. Thank you to all of our speakers and all of our panelists. And let's see you all soon again.