


Tokyo Bunka Kaikan
Workshop Workshop! 2020 on stage & legacy

Validation of Music Workshops for Senior Citizens

 The logo for Tokyo Bunka Kaikan, featuring the Japanese characters "東京文化会館" (Tokyo Bunka Kaikan) in a stylized white font on a black background. Below the characters, the text "Tokyo Bunka Kaikan" is written in a smaller white font.	<p>Organized by: The Tokyo Metropolitan Government, the Tokyo Metropolitan Foundation for History and Culture; the Tokyo Bunka Kaikan, the Arts Council Tokyo</p> <p>With the assistance of: The Japan Foundation for Regional Art-Activities, Agency for Cultural Affairs, Government of Japan</p> <p>Research partner: Doshisha Women's College of Liberal Arts</p>
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Tokyo Bunka Kaikan | Workshop Workshop! 2020 on stage & legacy

Validation of Music Workshops for Senior Citizens : 2020

Reporting Session

Date and time: 2:00 p.m. - 3:30 p.m., Sunday Jan 17, 2021

Venue: Online Session on Zoom

● Contents

- Project aims and overview report
- About the Music Workshop “Shall we sing?”
- Summary of the validation evidence of the season 2019 and the point of the workshop revision
- How to make the best of online activities that enrich senior life: a case study of Wonderful Graduate School

● Presenters

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

INAGAKI Reiko (Dancer)

TAKATA Yukako (Tokyo Bunka Kaikan Workshop Leader)

WATANABE Akiko (Tokyo Bunka Kaikan Workshop Leader)

● Moderator

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

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

Supported by: The Japan Foundation for Regional Art-Activities, Agency for Cultural Affairs, Government of Japan

Research partner: Doshisha Women's College of Liberal Arts

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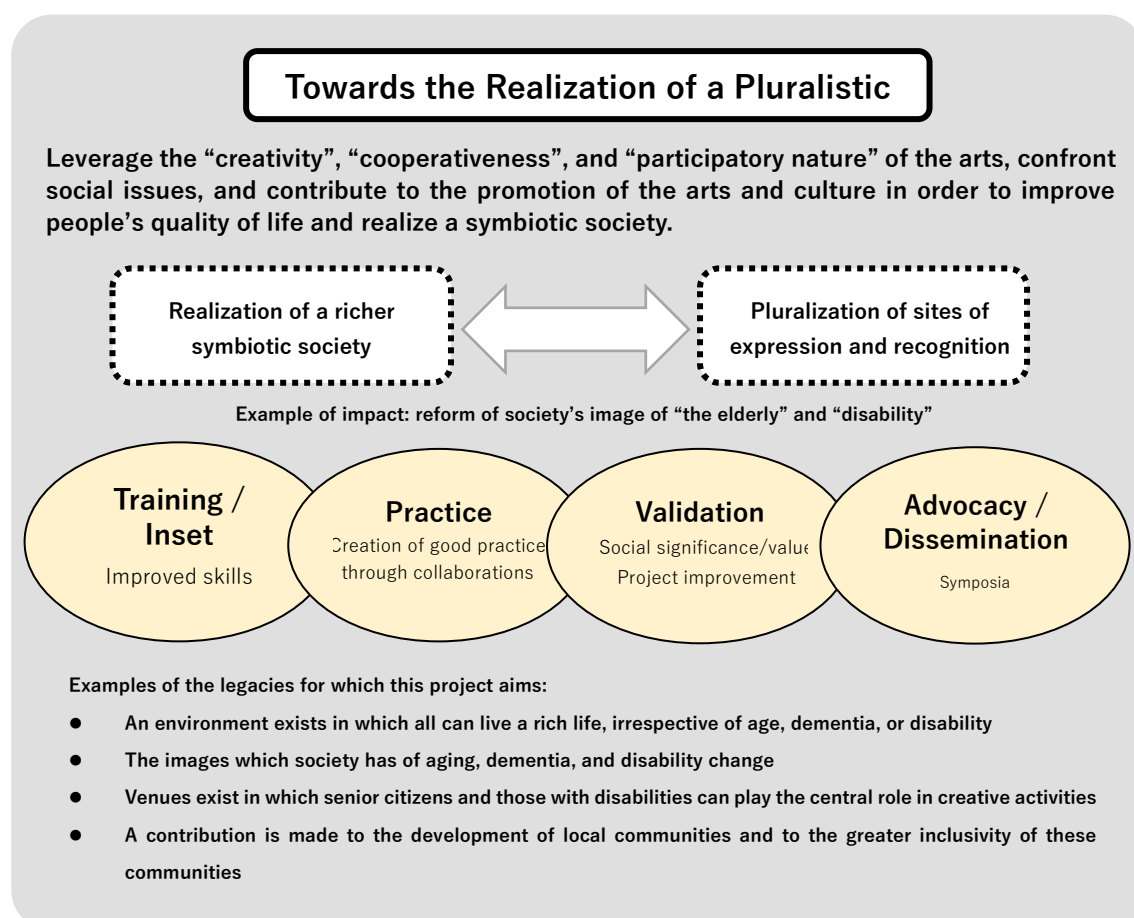
Photo: Mino Inoue

Tokyo Bunka Kaikan Workshop Workshop! 2020 on stage & legacy

Introduction: Social Inclusion Initiatives at Tokyo Bunka Kaikan

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

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



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

Tokyo Bunka Kaikan Workshop Workshop! 2020 on stage & legacy Validation of music workshops for Senior Citizens : 2020

1. Overview of implementation and validation objective

As the need for music workshops for senior citizens has grown in recent years, expectations for richer program content have also risen.

In 2020, based on the evidence of 2019, we worked with KUSAKA Nahoko (Professor at Doshisha Women's College of Liberal Arts), a researcher specializing in the psychology of senior citizens, to revise the workshop for senior citizens, "Shall We Sing?" with the following objectives.

- (1) The development and examination of a music workshop for active senior citizens or elderly people with a high degree of independence, which promotes the creation of a sense of purpose in life and social participation of senior citizens and inspires independence and willingness to participate among the participants.
- (2) Program development for an original evidence-based workshop program for the Tokyo Bunka Kaikan.

Specifically, from June to September 2020, we held three online review meetings, a demonstration of the revised workshop, and one review meeting based on the trial performance.

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

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

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

Therefore, from among the music workshops held by Tokyo Bunka Kaikan, we focused on the "Shall We Sing?" workshops, which were developed as a program aimed at senior citizens and, in particular, at active seniors and take into consideration preventive care e.g.,

by incorporating music and physical movement. We looked at the creation of the workshop structure to see what makes members of this group get involved in cultural activities of their own accord.

3. Workshop period, content, and participant numbers

From June 2020 to January 2021

Online sessions:

- Session 1: lecture, review session, 10:00-12:00, 7 June (Sun)
- Session 2: review session, 16:00-18:00, 16 June (Tue)
- Session 3: discussion session, 10:00-12:00, 19 July (Sun)
- Session 4: demonstration, 10:00-12:30, 18 August (Tue)
- Session 5: reflection, 17:30-19:30, 8 September (Tue)

- *Revised performance at the Tokyo Bunka Kaikan Music Workshop
 - 14:30-15:30, 12 November (Thu), 2020
 - 14:30-15:30, 6 December (Sun), 2020

Data analysis: October 2020 to January 2021

Public debriefing: 14:00-15:30 January 17 (Sun), 2021

4. Participant recruitment method and ethical considerations for the performance of the revised workshop

The event was conducted as a normal Tokyo Bunka Kaikan Music Workshop, using general publicity and recruitment methods. Eligible persons aged 65 and over applied for a complimentary place, and successful applicants attended for free. Participants under the age of 65 paid a fee to purchase a ticket and attend the workshop.

All participants gave their permission to be filmed and photographed when they attended the workshop, and the recorded images were used for verification accordingly.

5. Parties involved in the project

•Tokyo Bunka Kaikan Workshop leaders and performers

TAKATA Yukako

WATANABE Akiko

INAGAKI Reiko (Dancer)

•**Validation**

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

•**Project coordinator**

SUGIYAMA Yukiyo (Chief of Inclusion & Partnership Section, Production Section of Planning and Production Division, Tokyo Bunka Kaikan)

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

1) Tokyo Bunka Kaikan Music Workshop



*From birth to adulthood,
Let's discover a new world unfolding through
music*

music workshops are an initiative which aims to nurture richness of spirit by increasing interest in music and the arts and fostering self-expression and communicative ability.



participants.

In recent years, we have also been focusing our energies on the implementation of workshops and development of programs aimed at those in need of social support, such as users of facilities for those with disabilities or senior citizens. We have held workshops accessible to those with severe disabilities, workshops accompanied by simple sign language, and workshops in English.

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

2) "Shall We Sing?"

Supple bodies and unconstrained voices.

Discover a new you through songs and dance!

First-timers and veterans, all are welcome!!

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

The general structure of the workshop before the revision (prior to the Corona pandemic) was as follows.

“Shall We Sing?” Tokyo Bunka Kaikan Music Workshops (Before revision)

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

Dancer INAGAKI Reiko

Participants: Approximately 30 people maximum *About 15 to 20 people in an environment with corona countermeasures (depending on the venue)



(1) Welcome to Shall We Sing?



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



(3) Let’s use our voices!
Everyone sings together



(4) Watching a performance by the
workshop leaders and dancer



(5) Let’s add physical movement in time
with the song



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

7. Validation Report:

Practices for Designing Workshops that Grow with the Participants — Examination of Evaluation Cycle Model

Faculty of Contemporary Social Studies,
Doshisha Women's College of Liberal Arts
KUSAKA Nahoko

1. Objectives

1.1 The role of evaluation in workshop design

The Tokyo Bunka Kaikan workshop has 28 programs, with outreach workshops at various vocational schools and welfare facilities, with the aim of “Building a society where everyone can interact with music.” We are now expanding our activities to include online activities. The objective of this year's project is to establish an implementation-evaluation cycle model, which can effectively feed-back objective evaluation analysis of the workshop to the implementation stage, and enable the continuous update of the workshop through repeated implementation of these workshops.

Today, in various fields including music and art, workshops are held in which people interested in the field participate voluntarily and learn through experience. In general, if the workshop design process does not incorporate continuous reflection on implementation, the impression that the workshop was "good" prevails, and it is often difficult for implementors to connect the experiences they obtained through the process with workshop design activities. By positioning the workshop as a project, it is possible to improve the design of the activities through reflecting on the entire project and evaluating the design of the activities against the concept (Mogi, 2016). One of the important conditions for a workshop as a project is its collaborative nature. The workshop itself can be made creative and a venue that grows in response to various participants and situations by the mutually complementary involvement of people from various positions as a team involved in workshop design, sharing the purpose and image of the workshop, and repeating a cycle of process recreation.

1.2 The "implementation-evaluation cycle model" at the Tokyo Bunka Kaikan

Since FY 2018, the Tokyo Bunka Kaikan has been continuing efforts to quantitatively evaluate music workshops from a psychosocial perspective and to verify their effectiveness. Based on this experience, this year the results of the evaluation analysis were fed-back to the implementor, making it possible to implement a model in which the evaluator and implementor work together to redesign the workshop activities.

The evaluation of each year is based on the outcomes and process of the project concept

for each workshop, and is intended to help ensure that the tasks and methods of progression were appropriate for the target audience. By working together on the workshop design as a team leveraging the different positions of the evaluators and implementors, objective evaluation and analysis can be carried out, streamlining the cycle of plan, implement, evaluate, and improve. The efforts detailed in this report can be regarded as a social experiment of a model in which implement and evaluate are cycled to create a new venue for creation.

2. Improving workshops through evaluation feedback

2.1 Evaluation feedback procedures

A workshop for senior citizens offered by the Tokyo Bunka Kaikan, "Shall We Sing?", was evaluated with respect to (1) the compatibility of the workshop's objectives and activity design, (2) participants' satisfaction according to their characteristics, (3) participants' proactive involvement in the workshop, (4) interaction among participants, and (5) subjective evaluation of participation in the activity (Tokyo Bunka Kaikan, 2019).

The evaluations were fed back to the implementors, and meetings were held to discuss the results of the evaluations and to consider proposals to brush up the workshops. The analysis of the evaluations was used to aid examination of workshop activity redesign (and thereafter, the program). The reviewed and brushed-up program was experientially checked for its effectiveness in a mock workshop in which the workshop leader was a participant, and points for modification were identified. After the program was revised, participants were actually recruited, and the revised workshop program was implemented (Table 1).

2.2 Feedback details and brush up

Based on the evaluation of the FY 2019 workshops, the following four elements were

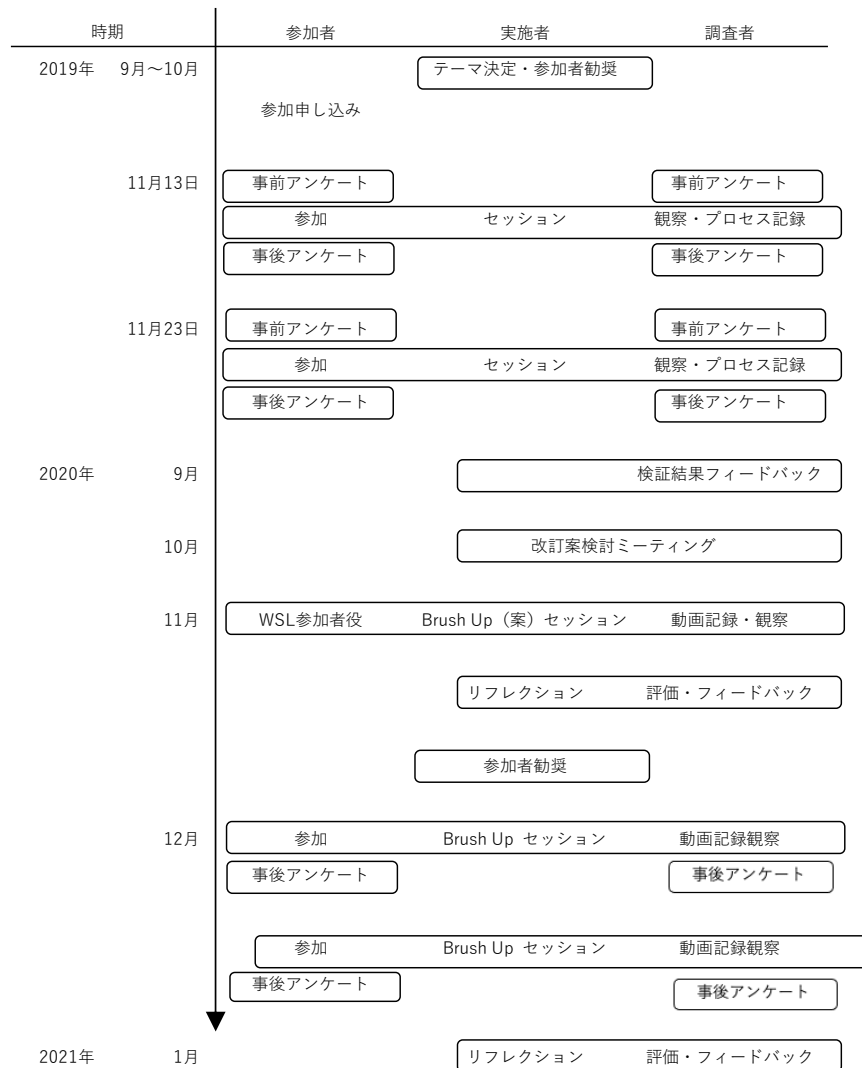


Table 1 Evaluation feedback implementation schedule

identified as characteristic to the “Shall We Sing?” program.

Characteristic elements of the workshop “Shall We Sing?”

- ① Model presentation by a highly professional workshop leader: more likely to obtain audience satisfaction.
- ② Lecture-style facilitation and low-level task-setting: easy for first-time participants to feel comfortable with the predictable progression of the schedule.
- ③ Design of activities using props such as scarves and chairs, and piano rhythms:

more likely to increase independent program involvement.

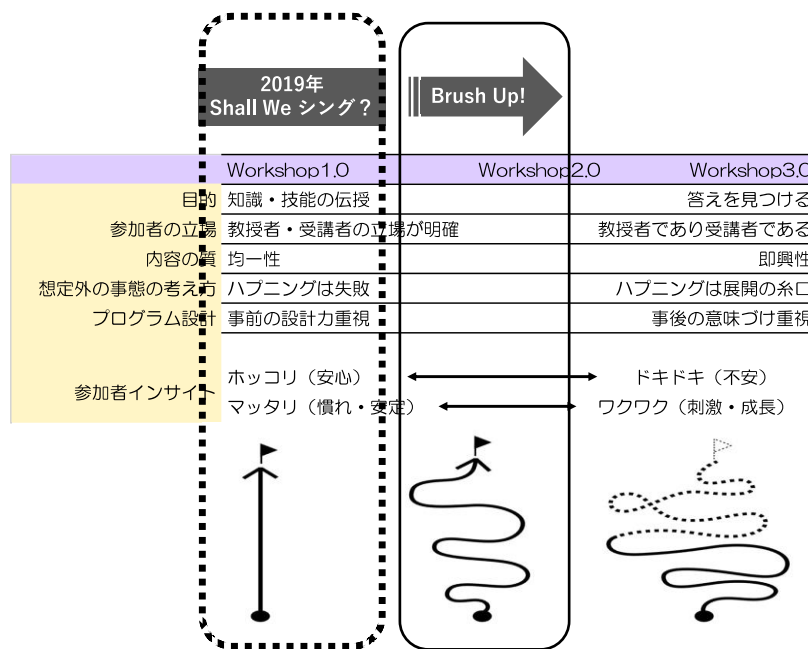
- ④ Design of a concluding ritual activity: Interaction between participants is more likely to occur during high fives. Easy to establish a pleasant impression through the peak-end¹ effect.

One area for improvement was the need to increase the sense of accomplishment in motivating workshop participants to come back again. Therefore, it was considered necessary to adjust the level of flexible task setting according to the characteristics of the participants and to add a moderate element of challenge in order to improve the results. It can be said that the feeling of satisfaction from participation consists of a sense of elation from the pursuit and achievement of individual objectives based on a sense of security. "Shall We Sing?" can be categorized as a lecture style of workshop, focusing on demonstrations and lectures by the workshop leader. As a result, participants tended to be passive and a sense of security in the predictable progression of the schedule was achieved for older adults participating in the workshop for the first time, while for participants with good physical health and novelty-seeking personality tendencies, there was room for improvement in the activity design in terms of positive emotional experiences, participation satisfaction, and continued participation thereafter. Therefore, one task was to increase the fun, which in turn increases motivation to participate, while leveraging the characteristics of "Shall We Sing?". Through discussions with the implementors, the following points for improvement were identified in order to add situations in which participants can proactively participate to the current lecture style of the workshop (Figure 1).

Points for improvement of the workshop "Shall We Sing?"

- ① Participant-led elements
- ② Gaining the perspective of others
- ③ Free choice within constraints
- ④ Facilitation of communication between participants

¹ A rule that states that when people experience an event, it is the peak of their emotions and the end of the event that determines their impression of it.



(Upper row: Prepared with reference to Ueda and Nakahara, 2013, lower row:

Figure 1 Brushing up from a lecture style to a participant-led style

2.3 Consideration of brush up based on feedback

Two brush-up review meetings were held by the workshop leaders to formulate the next brush-up plan for the points of improvement.

- ① Participant-led elements: Emphasize the autonomous actions of participants by space design, including the position of the leader.
- ② Gaining the perspective of others: Make the seating arrangement circular, set up a runway, etc. so that participants can see each other. Be aware of one's own presence in the group.
- ③ Free choice within constraints: motivate participation by adding activities in which they choose the colour of a handkerchief and select a pose.
- ④ Celebration (exchange of appreciation): contribute to the event through the action of walking the runway. Promote communication through cheering and appreciation of others.

Concerning improvement point (1), we focused on triggering participants' spontaneous

behaviours through affordance² of stimuli from the environment. It was suggested to encourage the participants' proactive participatory behaviour through reduction of the verbal instructions of the workshop leader, being aware of the pacing and synchronization of movements with the rhythm of the piano, and icebreaking by one of the three workshop leaders, who was in charge of the piano. Furthermore, ice breaking using clapping was expected to reduce resistance to the use of clapping for expressing emotions in subsequent programs.

Concerning improvement point (2), we shortened the time for the classroom-style seating arrangement, in which participants mainly faced the workshop leader on stage. Ice-breaking and runway activities were added to the program to give participants more time to see each other. In the ice-breaking activity, participants took turns in clapping their hands in time to the melody of the piano, such that their attention was naturally drawn to each other. In the activity where participants walked the runway one by one, the workshop leader, who had been teaching the participants from the stage, came off the stage and joined the participants, and everyone stood around the runway. It was hoped that this would help to deepen the relationship between the participants.

Concerning improvement point (3), we decided to introduce opportunities for free choice into the workshop in order to increase the intrinsic motivation of participants through self-determination and to motivate them to participate proactively³. In improving "Shall We Sing?", taking into account the fact that the target audience was older people who were not necessarily familiar with workshops, it was considered necessary to set constraints that narrowed the range of choices. Therefore, we prepared five colours of handkerchiefs to be

² Affordance is when the meaning of the environment works on the behavior and emotions of people and animals. It is a theory proposed by Gibson, an American psychologist, in which the environment and the person harmonize to create a compatible state. Nowadays, it is applied to various areas of design of artifacts, such as architecture, tools, and system design.

³ Psychologists Ryan and Deci proposed that people are motivated according to the degree of autonomy to make one's own decisions in the form of Self-Determination Theory (Deci & Ryan, 1985; Ryan & Deci, 2000). According to Self-Determination Theory, there are extrinsic and intrinsic stages, and the quality of behavioral performance is enhanced when people are motivated by their own intrinsic desires and sense of meaning rather than by instructions and rewards from others.

used during the dancing and singing part of the program, and asked the participants to choose their favourite colour of handkerchief from the five. In addition, it was suggested that the final pose at the end of the workshop, when the participants walk down the runway to give a performance be chosen from the leader's model presentation.

Concerning improvement point (4), it was decided to reduce the amount of time spent on lecture-style instruction, and to add activities in which participants are actively involved in the program and there is active communication among participants. In a lecture style program, participants tend to be passive because their own actions, which differ from those of the workshop leader, may be seen as errors. On the other hand, when participants direct their attention to each other, their individuality stimulates the creativity of the whole group and so is perceived as a positive contribution. Changing from "being able to do it well" to the experience of "being able to do it when you try" according to individual objectives was thought to enhance a sense of accomplishment. Therefore, it was suggested to add a runway walking activity conducted to the tune "Shall We Sing?" in the second half of the workshop, to add a format for participants to learn from each other. It was thought that this revision would enable the formation of a relationship of reciprocity through contribution and appreciation among participants, whereby each individual participant's demonstration would contribute to the next demonstration by another participant. Specifically, we designed activities that shifted from an instruction and imitation style copying the workshop leader, to focusing on other participants in ice breaking and runway activities as an opportunity to adjust one's own behaviour by watching each other's actions.

With the above brush up, the workshop "Shall We Sing?" was revised to the program shown in Figure 2. The shaded area in Figure 2 shows times when the workshop leader is on stage or at the front and the participants are on the floor, being instructed to sing or dance by the workshop leader. The white area shows times when the leader is on the floor and the

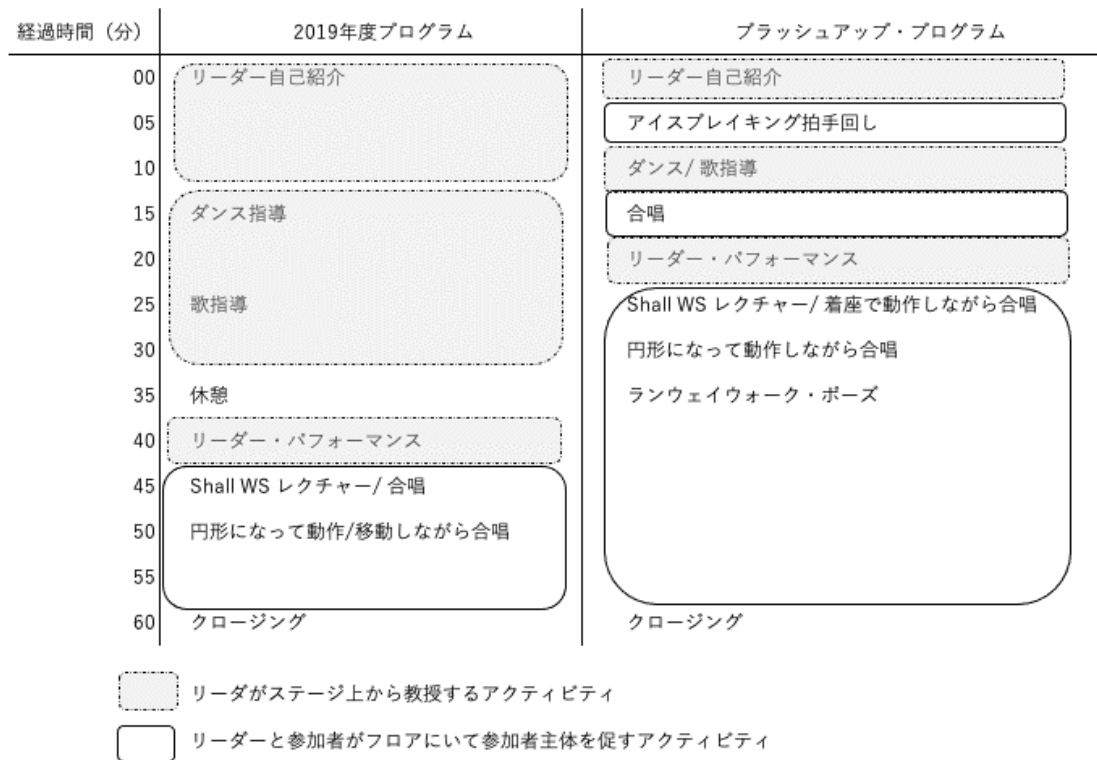


Figure 2 Comparison of program activity content

participants are in a circle to encourage participant-centred activities. As a result of the brush up, the percentage of lecture-style activities in the workshop decreased from 58% to 25% in the revised program after the brush up. Conversely, the percentage of time spent on activities in which leaders and participants were on the floor and participant leadership was encouraged increased from approximately 25% to 75%.

3. Results

The brushed-up workshop process was recorded with the participants' permission, and the recordings were used to check the number of times participant autonomous behaviour (spontaneous speech, responses, questions) and empathic behaviour (eye contact, nodding, applause, verbal cheering) occurred. As a result, during the ice-breaking, walking the runway, and posing activities, several participants asked questions to the leader (Photo 1) and nodded in response to the leader's explanation, which were not seen during the lecture-style

activities. In addition, it was found that eye contact was likely to occur when participants took over each other's positions, because participants had to change positions in order to walk the runway. Furthermore, interaction among participants was activated by paying attention to other participants walking the runway and encouraging them by clapping and calling out to them (Photo 2), interacting with participants who had finished walking the runway by praising them (Photo 3), and the like. At the closing of the post-brush-up workshop, the whole group praised each other by raising their hands in the air and applauding each other (Photo 4).



Photo 1: Questions to the workshop leader



Photo 2: Cheering on the other participants walking the runway



Photo 3: A participant is praised after walking the runway and dialogue begins



Photo 4: Closing

Regarding the exchange of praise between group participants at the end of the workshop,

a behaviour that was also observed in the FY 2019 program, the brushed-up program was characterized by more active two-way verbal and non-verbal communication between participants.

4. Conclusion

The core of the feedback for the FY 2019 evaluation was that shifting the goal of workshop participation from personal satisfaction to collective satisfaction encouraged participants to proactively engage in the program and increased the positive emotional experience of participation and motivation to continue participating (Figure 3).

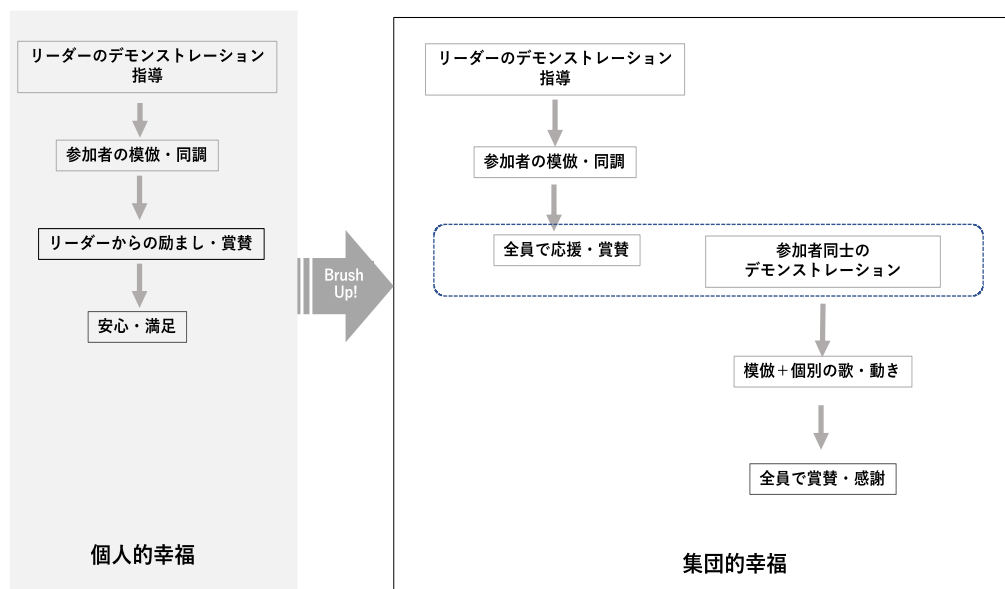


Figure 3 Shifting perspective from the individual to the group through

From the standpoint of positive psychology, it has been noted that while satisfaction through individual need fulfilment is effective in creating pleasant and reducing unpleasant experiences, the duration of happiness is short-lived (Huppert & So, 2013). For this reason, we decided to shift the perspective of the entire workshop project from the satisfaction of individual needs to the satisfaction and happiness of the entire group, and aimed to design higher-order experiences such as empathy, achievement, and gratitude that can be gained through relationships with others (Figure 3).

This revision showed the potential for the workshop to function as a practice community. In order to design workshops that grow with the participants, it is considered necessary to continue to repeat the model of implementation-evaluation feedback and to build on implementation efforts.

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Implementors' Voices: Reflections on the Process of Reappraising and Modifying the Program

We asked the three performers of "Shall We Sing?" covered in this paper about the following three points.

- ① What were you careful about and what did you find difficult when making the revised version?
- ② What was the response when demonstrating the revised version?
- ③ What did you feel when working with a researcher?

INAGAKI Reiko (Dancer)

- ① We created the revised version by paying attention to creating an atmosphere in which each participant can express themselves without hesitation when the focus is placed on them. I found it difficult to make the runway walking activity fit into the overall progression of the workshop.
- ② I felt the meaning of this revised version in the wonderful smiles on the faces of the participants as they shared their own choices of poses with the other participants.
- ③ It was a great opportunity for me to learn the kind of effects that the workshop techniques I have used empirically have in practice. It also gave me a lot of strength to create workshops in the future because points for improvement that I had not noticed as an implementer were identified.

TAKATA Yukako (Tokyo Bunka Kaikan Workshop Leader)

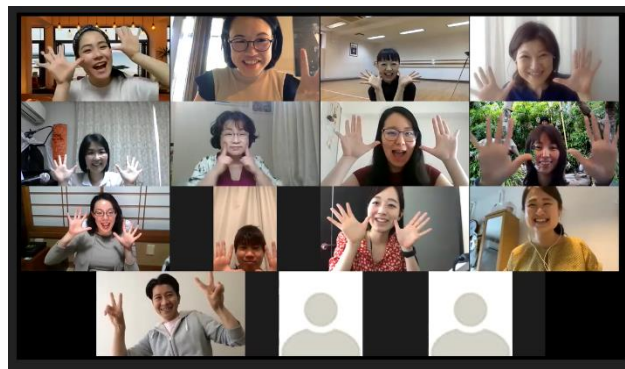
- ① In the previous version of the workshop, I felt that there was a certain degree of communication between the leader and individual participants throughout the workshop, but it was difficult for participants who had almost never met before to communicate with each other. Therefore, in the revised version, we incorporated icebreakers to encourage communication among the participants early on.
- ② When the above icebreaker was implemented in the revised version, the participants spoke up more than expected, and I felt that the atmosphere of the venue was significantly more relaxed. Through the introduction of appropriate icebreakers, we were able to see the individual personalities of the participants come to life and for the workshop to accept them without resistance, making it easier for the participants to connect with each other in a positive and gentle way.

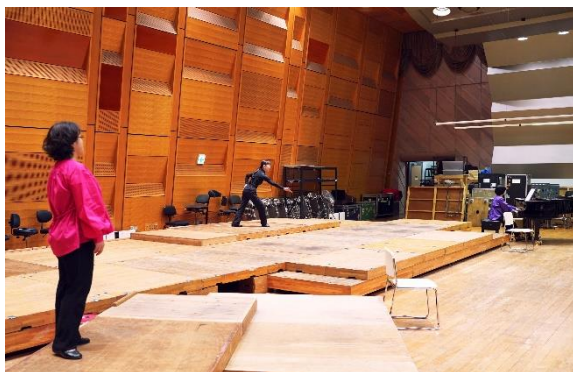
- ③ What I used to think and do based on my own experience and feelings has now been proven with evidence, which means I can have confidence in what I do. Also, reading the written summary gave me an objective view of the workshop, which was a very valuable experience. I would like to use this opportunity to express my gratitude to everyone concerned.

WATANABE Akiko (Workshop Leader, Tokyo Bunka Kaikan)

- ① In creating the revised version, I felt it was important to increase the degree of freedom so that it would not be a one-way style of communication imposed by the leader. However, we predicted that adults might have trouble if the workshop was completely without structure, so the first step in the revision process was to provide "choices" to encourage participants to choose for themselves. In addition, the second phase of the revision clarified the narrative and made it easy for participants to enter the activities. In the course of this revision, in retrospect, I feel that we were bound by the practice of "music," which made it difficult to come up with flexible ideas and narrowed our vision. I found it surprisingly difficult to conceive of a performance that would elucidate the independence and initiative of the participants.
- ② Although we were taking various measures related to the Corona pandemic, my view of the participants' reactions changed by bringing them closer to the performers and to each other. For example, in addition to whether or not they are happy with what we do. I have come to think that it is important to see how people who have just met each other for the first time interact with each other. I feel that we have achieved that in this revised edition.
- ③ I felt that collaboration with researchers was meaningful and profound. Opinions from third parties (researchers) are important, and the fact that this was not regarding the music performance itself was an incredibly rare experience for us. This reminded me of the importance of considering where we should place the aim of our programming in accordance with the psychology of the participants.
I felt that further improving the program content of the workshops with objectives and goals would not only help me brush up as a leader in continuing to perform over the long-term, but would also increase the number of repeat participants.

Photo records









Conclusion

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

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

In the last fiscal year (FY 2020), we conducted an analytical verification of the Tokyo Bunka Kaikan Music Workshop for active senior citizens, “Shall We Sing?”. As a result, it became clear that specific goal setting and teaching method of the workshop enabled participants to achieve self-realization by sharing goals, creating enthusiasm, and having a successful experience with a sense of security. In particular, the structured program design raised the motivation of people with a low sense of participation and made it easier for them to feel that it was safe to participate. It was also shown that the hopes and fears which they felt about action-oriented activities in which they played a central role were transformed into enjoyment, which developed into a desire to participate in the next such program.

This year, despite the impact of the spread of the new coronavirus, we were able to continue the verification project through innovations such as the introduction of online implementation. Based on the results of last year's verification, KUSAKA Nahoko and the Tokyo Bunka Kaikan workshop leaders discussed revising and re-examining the "Shall We Sing?" program with the aim of encouraging participants' proactive involvement, promoting positive emotional experiences through participation, and increasing motivation for continued participation. As a result of the verification, the perspective of the revised program was shifted from the satisfaction of the participants' individual needs to the satisfaction and happiness of the whole group, and participants became more able to strongly experience empathy, achievement, and gratitude obtained through their relationships with others. "Shall We Sing?" shows the potential to be an effective forum for the formation and functioning of communities of practice.

We hope that this verification report will provide an opportunity to promote artistic activities aimed at improving the quality of life of senior citizens, as well as the maturation of music workshops held in various regions, and contribute to the creation of indicators for the social functions expected of culture and the arts.

Finally, we would like to express our gratitude to Professor KUSAKA Nahoko of Doshisha Women's College of Liberal Arts for undertaking this series of verification projects, and to the Tokyo Bunka Kaikan Workshop Leaders and Ryoko Inagaki for their participation and awareness of the issues involved.

March 2020
Tokyo Bunka Kaikan

Reference materials

•Reports, materials, etc. on past verifications of music workshops for senior citizens

Verification of music workshop for senior citizens [FY 2018].

(<https://www.t-bunka.jp/stage/2973/>)

*The implementation report (in Japanese and English) and a photo album of the activities can be viewed here.

Verification of music workshop for senior citizens [FY 2019].

(<https://www.t-bunka.jp/stage/5980/>)

*The implementation report (in Japanese and English) and a photo album of the activities can be viewed here.

Music Workshop for Senior Citizens introduction video

(<https://youtu.be/DkLqjlhqRks>)

•Other

Introduction of Tokyo Bunka Kaikan's activities linking with social inclusion, collection of publications, etc.

(https://www.t-bunka.jp/about/on_stage.html)

Guidebook for Art Activities Linking with Social Inclusion

Japanese (https://www.t-bunka.jp/about/pdf/tbk_guidebook.pdf)

Tokyo Bunka Kaikan Channel

(<https://www.t-bunka.jp/info/5492/>)

A video of Tokyo Bunka Kaikan Relaxation Performance can be viewed.

Tokyo Bunka Kaikan Music Program TOKYO
Workshop Workshop! 2020 on stage & legacy
Validation of music workshops for senior citizens

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