

Guidebook to the Art Activities leading to Social Inclusion

Workshop Workshop! 2020 on stage & legacy

Tokyo Bunka Kaikan

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Introduction:

How the creative, diverse, egalitarian, and collaborative nature of art can create a new society

Here at Tokyo Bunka Kaikan, we aim to be “a theatre where many people gather and feel at home.” In order to fulfil our role as an artistic and cultural hub located in Tokyo, we are organizing and developing a broad range of projects based on three core pillars: the professional development, the dissemination of learning opportunities for broader groups of people and the creation and the delivery of new performing arts. Various initiatives leading to social inclusion have been carried out under the umbrella of our “Workshop Workshop! 2020 on stage & legacy” project, which began in FY 2018 and aims to bring about a pluralistic and inclusive society through art.

This project has as its mission to contribute to the promotion of the arts and culture in order to improve the quality of people’s lives and bring about a harmonious and inclusive society, utilising the creative, co-operative, and participatory characteristics of art and confronting social issues. It approaches this task from four different angles: “Training/ Inset”, “Practice”, “Validation”, and “Advocacy/ Dissemination.”

- “Training / Inset”

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The development of specialist human resources, such as music workshop leaders and music facilitators, who can become a driving force behind activities leading to social inclusion. The provision of opportunities to acquire accurate knowledge.
- “Practice”

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The roll-out of a diversity of practice through partnerships with special needs schools, facilities for senior citizens, social welfare facilities, local government, NPOs, and the private sector.
- “Validation”

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Validation of our activities and measurement of their effectiveness, in collaboration with universities and research agencies. Putting the meaning and value to society of arts activities leading to social inclusion into words.
- “Advocacy / Dissemination”

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The development of awareness-raising activities in order to create a shared awareness of the issues in this area. The creation of spaces to share the contents of validation and practice and to hold fruitful discussions.

Through these activities, we at Tokyo Bunka Kaikan are working to provide opportunities for all to participate in musical experiences, irrespective of physical ability or disability, or of differences in age, nationality, or social background; and to establish an environment where many people can play proactive roles in the creation of new culture. We aim for our collaborations with specialist agencies to have a ripple effect, leading to social change such as a pluralization of the methods by which people can express

themselves and of the venues in which such expression is recognized, a rethinking of society’s image of “old age” and “disability”, and an improvement in local community building and the ability of the community itself to include everyone.

This “Guidebook for arts activities leading to social inclusion” is a report on the implementation of “Workshop Workshop! 2020 on stage & legacy” in FY 2019. Above all, it aims to bring together the content of the “Lectures and training for arts activities leading to social inclusion”, as well as to put into words the practical knowledge which was not conveyed verbally: the ways in which the practitioners look at the world, or their personal philosophies (what is important to them in their activities). Through these, we hope to consider the ways in which public cultural facilities such as ours should approach arts activities with an awareness of social inclusion, and to rethink the value and meaning of such activities.

The links between the arts and inclusion: creativity, diversity, equality, and collaboration

The arts come into being through the coexistence of the diverse personalities and methods of expression of their creators, the artists. In addition to “creativity”, this creative process includes “diversity” (accepting various things and people as expressions of their individuality), “equality” (treating everyone the same), and “collaboration” with experts.

If we look back over the recent history of the arts, our predecessors continually challenged past traditions and received ideas, aspiring to create new contexts. Put another way, art has provided society with opportunities to revise the meanings and values which it assigns to things. If this is so, art can surely show us some ways to begin resolving or mitigating the various issues confronting contemporary society by making good use of its innovative, creative, egalitarian, and collaborative nature.

A theatre in which diverse values encounter one another — acting as a catalyst for “coexistence”

Modern cultural institutions and venues are required to play the role of cultural hubs for the local community, where people form the bonds which enable them to live together – in other words, to function as a “public square / public space” in which diverse people come and go. Tokyo Bunka Kaikan and all “cultural institutions and venues” are places where people from different backgrounds come together to create new works and performances together with artists and support professionals for the performing arts, who share their creativity, values, and skills. Further, through the performance of these dramatic or musical works, they are also places for sharing creativity, collaboration, diversity, and equality broadly with their audiences.

If cultural institutions and venues are places where diverse backgrounds and personalities are equally respected and can coexist, the social role played by theatres, specialist arts institutions, is surely sig-

nificant. Opening those institutions and venues up to diverse people allows us to make suggestions to society as a whole about activities leading to social inclusion. Is this not precisely the social role now being demanded of cultural institutions, and especially of public venues?

However, when carrying out arts activities leading to social inclusion, we must be aware not to impose particular values on each other in the name of “inclusion”. We need to be aware that on the opposite face of inclusion is exclusion.

The social model which we are now trying to associate with the term “social inclusion” is not an “inclusion” in which something is incorporated into something else; rather, we could perhaps say that it is close to “mutual recognition”, in which multiple entities are treated equally.

For example, all art creation and performance involves an interactive process. By working together with others who possess different experiences and ways of thinking from ourselves, we experience both times when we are able to understand these others, and other times when we are unable to understand them. Looking at this from another angle, working together with others could be termed an act which allows us to notice who we are and the boundaries which differentiate us from those others, and thus to rediscover our existence in the first-person singular. Mutually recognising the “gaps” and “differences” revealed by such processes, and treating each other with tolerance, allowing each other to remain present just as we are (a form of social approval), is the nature of the “inclusion” for which this guidebook strives. In a society in which this kind of inclusive attitude has come to be taken for granted, the dignity and independence of the individual will be assured, and its members will be able to coexist at just the right distance from each other. This is surely the first step to “harmonious coexistence”.

Creating an environment in which all can play an active role in creativity and expression

Together with special needs schools, facilities for senior citizens, social welfare groups, local governments, and other partners, Tokyo Bunka Kaikan has carried out particular programmes with people in various situations: from infancy to old age, and from the general public to disabled people. The majority of these arts activities leading to social inclusion take place in workshop format. The workshop process requires time and effort, but it is one of the most effective means of stimulating dialogue, reaching mutual understanding in a specific context, and coming up with something new. In education studies, it has been defined as “an exercise to build understanding of and consensus with others for the purpose of community-building (developing colleagues)” (KARIYADO Toshibumi, joint editor, “Workshop to Manabi (Workshops and learning)”, 2012, University of Tokyo Press). When we are in a particular group or community, we tend to assume that all those around us think the same way we do. However, if we carry out workshops together with others, we often notice that people attach different interpretations and meanings to the same experiences, and may change our own ways of thinking or the meanings which we attach to things through these interactions with others. A workshop is a place for encountering ourselves through others, as well as a place where we create new meanings and values with others.

In other words, in a workshop, through communication with others, we experience what “inclusivity” means: how to respect each individual and treat them with dignity, embracing each other’s diverse backgrounds, personalities and differences. In this sense, we can determine that workshops are extremely effective tools for the realisation of pluralistic and inclusive societies.

In recent years, interest in and demand for activities with a focus on the inclusive aspect of the arts has grown, as legislation relating to the arts and culture by and for disabled people and diversity also develops. On the other hand, even now, the majority of practitioners and arts professionals are still unsure about how to approach “social inclusion”, or how to assure the quality of these socially engaged activities. This guidebook aims not only to explore the social value of public cultural facilities, but also to provide support and encouragement to all the practitioners working on arts activities leading to social inclusion in a variety of settings.

It should be noted that “art” as used in this book is defined not only as the genre of fine art and visual arts, but rather as the arts in a broad sense, including music, drama, dance, and other performing arts. Moreover, various specialist terms such as “facilitator”, “animator”, or “workshop leader” are in use to denote the expert personnel who lead the practice of music workshops or interactive programmes, but this publication terms them all as “workshop leaders” for the sake of convenience.

I would like to thank Dr. NAKAMURA Mia for agreeing to supervise the compilation of this guidebook, and YOSHINO Satsukifor acting as an advisor. I would also like to express my gratitude to every participant and staff member of the facilities and groups who kindly cooperated with the implementation of “Workshop Workshop! 2020 on stage & legacy”.



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	<div>Four keywords for reading this book</div> <div>NAKAMURA Mia, Ph.D. (Sociology of Music and Arts/ Associate Professor, Faculty of Design, Kyushu University)</div>			<div>2 The arts and social welfare</div> <div>...</div> <div>Some people may think that “inclusive arts projects” are second-rate. However, this way of thinking is mistaken. Those socially engaged activities can be both first-rate and second-rate, in just the same way that not all classical music or contemporary dance is first-rate (or second-rate): there are always examples of each. Of course, some terms may commonly be used to describe first-rate art creation, such as “touching people’s hearts”, “challenging values”, and “giving people strength to live”. However, there are a number of diverse means to the same ends. This is precisely why the arts are the origin of creativity.</div> <div>People who are familiar with the arts are sure to have experienced finding strength to live or a place where they feel at home as a result of creating or appreciating art. These experiences can be both artistic and related to social welfare – it makes no sense to say that they have to be either one or the other. After all, the reason that art has existed in the world for so long is because it is deeply connected to human lives. Expressing ourselves and communicating with others are essential in order for us to live as humans, and so the arts intrinsically have a profound connection to social welfare.</div> <div>Having said this, though, it is not always the case that arts activities give us strength to live. For example, a classical music concert may be a blissful occasion for aficionados, but for people without an interest in classical music, it can be simply boring. Even if we say to them after the concert, “Wasn’t that wonderful?” they do not know what was wonderful about it, and just feel out of place. On the other hand, if classical music lovers were to go to a different type of concert, they would probably feel left out in their turn. The arts lead all too easily to exclusion. Ever since the dawn of history, music and all other performing arts have been tools to unify ethnic groups, religions, and states; but at the same time, they have been used as tools to separate friends from foes.</div>	
	<div>1 Social inclusion and arts activities</div> <div>...</div> <div>“Diversity” is a term heard everywhere these days. “Unity in Diversity” is one of the core concepts of the Tokyo 2020 Olympic and Paralympic Games, with an emphasis on “affirming, accepting as natural, and mutually accepting differences in all areas, including race, colour, gender, sexual orientation, language, religion, politics, and presence or absence of disability”.</div> <div>However, it appears that many people understand this “unity in diversity” as meaning accepting minorities as active members of a “society of the majority”. But even if minorities is assimilated in such a way, “unity in diversity” will not instantly occur because as long as the society is regulated by the norms created by the majority, it will not necessarily be easy for those minorities to accommodate themselves to these norms. Minorities will still be minorities, unable to conform to the standards of the majority.</div> <div>When we think about “diversity”, we must not forget that distinctions between the majority and minorities on the basis of race, gender, presence or absence of disability, or other grounds are not innate, but rather are divisions which we humans have created. Both those who belong to the so-called majority and those who belong to so-called minorities are individuals with different personalities and strengths. Moreover, even the same person exhibits different expressions and behaviours at work, at home, and with good friends. We humans are all diverse and encompass various different aspects. Social inclusion is the term used to advocate for the construction of a society which can embrace such diverse humans. It is not the majority which plays the lead role in inclusion, but society as a whole.</div> <div>In this context, “arts activities leading to social inclusion” are attracting attention for their potential to shake up the boundaries between minorities and the majority, and to create new communities.</div>				
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	<div>3 Problem-solving and value creation</div> <div>...</div> <div> <p>What, then, is necessary for the arts and social welfare to coexist? It is perhaps for us to recognise that in artistic creation, there are no pre-existing answers as to what is correct and what is incorrect. We do not decide what is good or bad in advance; instead, we only make the rules in the process of creating the work. In other words, what we are really doing is creating the values needed to evaluate a work at the same time as creating the work itself. This is a big difference from mass-produced industrial goods, or entertainment which prioritises economic profit.</p> <p>In art, creation is born neither from the active state (“doing”) nor from the passive state (“having done to”), but from the “middle” state which lies in between the two. It appears when we are engrossed in something, when it is not clear whether we are trying to do something ourselves or whether someone else is causing us to do it. In other words, when we are released from our positions and roles in society, new forms of expression are born from these “extraordinary” versions of ourselves. It is precisely because there are no fixed definitions of what is right or wrong that we experience a different state of mind from our usual one, allowing our latent potential to manifest itself. And in that moment, we become aware of the meaning of our existence and of our abilities, things which were hitherto hidden from us, producing the strength to live.</p> <p>Of course, this may be something that happens only momentarily. However, people who only know themselves as they have been oppressed by society, people who know who they are when they are freed from that oppression, and people who feel that they can change the situation according to their own attitude, approach life in different ways. Moreover, a positive attitude also impacts the behaviour of those around.</p> <p>Experienced artists and coordinators involved with inclusive arts projects in challenging settings do not set social welfare-related goals and aim to solve problems. Rather, by setting artistic goals, they aim to create value. By acting together with all the participants, rather than unilaterally supporting them, they create a “space” in which participants gain the strength to live for themselves, and can find a place in which they feel at home. They solve problems by the creation of shared value.</p> </div>			<div>4 Cultural projects as examples of “Creating Shared Value”</div> <div>...</div> <div> <p>Recently, CSV (Creating Shared Value) is attracting attention in corporate management circles. The idea of CSR (Corporate Social Responsibility), that companies which have acquired a large amount of profit should carry out activities beneficial to society in return, has existed for a while; however, in recent years, the idea of CSV, which aims to make profit-generating activities simultaneously beneficial to society, is becoming more widespread. Its stated aim is to make business activities a win-win proposition for both the companies and society. Business activities originally began as means for people to live. Despite this, before anyone realised it, they came to exclude people, generating a need to rethink the nature of such activities. CSV was born in response to this.</p> <p>The same is also true of cultural projects. The arts began as means for people to live. However, as they became increasingly specialised and radicalised, generating further cultural projects became a goal before anyone realized what was happening. Public funding for cultural projects has even come to be understood as a “vested interest”. In this context, it has become necessary to recover the original roles of the arts. One of these is perhaps inclusive arts activities.</p> <p>Even musical or artistic works which are now said to be “masterpieces” were not so right from the outset. They came to be called “masterpieces” because someone thought that they were important, and circulated them widely throughout society. Inclusive arts activities may well also come to be seen as valuable assets to our society by continuing to create new shared values through a process of repeated trial and error.</p> </div> <div> <div>Bibliography</div> <ul style="list-style-type: none"> • The Agency for Cultural Affairs & Kyushu University Joint Research Team, The (ed.).(2019), <i>Social Inclusion through Culture and the Arts: A Handbook for Beginners</i>. Social Art Lab affiliated with the Faculty of Design, Kyushu University. • Nakamura, M. (2019) “A Reconsideration of Co-creation in Arts Activities – Exploring the Links Between Creation and Empowerment” in “Co-creation Studies” (Cocreationology. 1, pp. 31 – 38) </div>	
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1

How Tokyo Bunka Kaikan approaches social inclusion

Welcome to a place in which all people can enjoy music together!
In Part I, we introduce the ways in which we are carrying out inclusive arts activities.

The first half introduces the music workshops which take place at special needs schools and day care facilities for senior citizens and disabled people through words and pictures.
We hope that you will be able to experience for yourself the performances by the workshop leaders, the responses of the participants, and the atmosphere of the venues.
The second half includes a commentary on the design of workshops with social inclusion as an aim, as well as a round table with the Planning and Production Division of Tokyo Bunka Kaikan where the staff responsible for the development of workshop leaders and for workshop planning and production talk about their work.



Let's go on a musical and storytelling journey!

Multigenerational workshops with the Bournemouth Symphony Orchestra

Opening music

The participants gradually gather in the workshop venue: a room in "Asakusa Hourai", a care facility run by Social welfare corporation 'Seihoukai'. 70 people have been invited, including disabled people and senior citizens who use this day-care facility, as well as staff. Seating arrangements have been broadly decided in advance, with senior citizens on the left of the performers and disabled people on their right.

As the facility's staff and workshop leaders from Tokyo Bunka Kaikan move ahead with preparations, Hugh, Eddie (Edward), Emma, and Ben from the Bournemouth Symphony Orchestra enter the room. They smile as they exchange greetings with the participants.

Hugh moves towards the keyboard which has been placed in the room and begins to improvise a tune, sending forth a gentle melody. Emma and Ben join in with Hugh's keyboard music on their violins. Eddie picks up a djembe, and the workshop leaders also choose instruments: double bass, melodeon, flute, violin, djembe... They play

their instruments as they walk among the seated participants.

The workshop leaders hand small percussion instruments and wind chimes to participants to encourage them to join in the performance. The circle of players expands to include the whole room, creating a groove. In this relaxed atmosphere, the workshop has begun.

Introduction of friends from the UK

A Tokyo Bunka Kaikan staff member greets the participants: "I'd like to introduce my friends from a country a long way away. Please welcome the musicians from the Bournemouth Symphony Orchestra in the UK!"

Hugh and the others smile and wave in response to the applause and cheers from the participants. The workshop leaders and trainees are introduced next. One of the workshop leaders, Shiori, addresses the participants.

* Please see p.80 for more details about the Bournemouth Symphony Orchestra



"I'd like us all to sing the *Konnichiwa* Song ("Hello Song"). This song has actually only just been written."

Hello! Nice to meet you! Nice to meet you, too!

The lyrics are simple. Hugh plays the accordion, while Shiori beats out a rhythm on the cajón. A violin, maracas, and a flute join the music. As the participants clap along, Kana declares "Call and response!" inviting everyone to join in the song. Most people start singing together with the musicians and workshop leaders.

"Is there anyone who'd like to conduct?" asks Shiori.

A disabled young man is chosen from among those who raise their hands, and comes to take his place beside the musicians, to a round of applause. He waves the conductor's baton as the well-known Japanese folk song *Furusato* ("Hometown") begins to play.

*That mountain where I used to chase rabbits;
that river where I used to fish for little carp...*

The participants start singing along spontane-



ously. Some of them gesture in imitation of the conductor.

Setting off on a journey in newspaper boats

"OK, then, let's enjoy music together!" says Emi. As she starts speaking to the participants, she cups both hands around her ears and listens hard. The sound of the wind, waves, and the cries of seagulls can be heard. The workshop leaders and trainees hand small bells and other percussion instruments to the participants, along with scarves of various colours – yellow, red, blue, orange, green... "Let's wave our scarves like the waves of the sea!" says Tomoyo. The venue is filled with brightly-coloured scarves fluttering back and forth.

*How wide the sea is, and how vast!
The moon rises, and the sun sets.*

Everyone starts to sing along with the violin. The rhythm of the cajón alters to a slightly faster tempo. The scarves are also waved more vigorously. Hugh shows everyone a boat made from folded newspaper, and Emi asks the participants, "What do you think this is?" "A boat!" they answer enthusiastically. "We'd like to ride in a boat with you all. Can you help us to make boats?"

The musicians hand newspaper to each of the participants, and Hugh shows them how to fold it. If anyone struggles to fold the paper, Hugh immediately goes over to them and helps. The other members also go to help the participants fold the paper.



“Our boats are ready!” says Emi. “So let’s set off on a journey together!” Emma starts to play a lilting tune on the violin. Hugh and the others mime setting sail with the paper boats, walking among the participants. Eddie beats the cajón, and others join in on their violins. Participants respond in various ways: some hold their paper boats, while others sway to the music. When the musicians stop, they break into a round of applause.

A song is created for the journey

“Let’s give our boat a name. What shall we call it?”

asks Emi.

One of the senior citizens suggests “the *Hourai*” (after the name of the welfare facility in which the workshop took place. “*Hourai*” is the land of eternal youth in Chinese mythology), and this becomes the boat’s name.

“I’d like to make up a song about the *Hourai* with you all,” says Shiori. “Let’s start by thinking of some themes. What do you think of when I say ‘boat’?” “A journey!”

Shiori points the microphone at the senior citizen and enquires about the destination of the journey. “A place with sea.”

“The sea! That sounds good. There are mountains, too. What kind of mountains?” “Steep mountains,” another older participant replies. “What do you want to do when you go on a journey?” “I want to eat good food,” replies one participant enthusiastically, and there is a chorus of assent. “Hot springs are the best!” calls out another participant. “Hot springs are the best, aren’t they?” “We’ve got the lyrics of the *Hourai* song,” says Shiori. “So let’s put a tune to those lyrics.” “Ste-ep mo-un-tains...” – a tune is set to the words. Hugh plays the melody on the accordion. One of the senior citizens sings the next line, “A place with sea...” Shiori picks up the melody and sings back the line in a loud voice. Everyone sings the melody. As the participants repeat “Steep

mountains; a place with sea” several times, Shiori listens carefully to the melody. Someone carries the melody over to the next line, “I want to eat good food...” “What should we put next?” asks Shiori. One of the disabled participants sings “Hot springs are the be-est!” Once the melody has been completed, everyone tries singing it right through from the start. The participants sing and clap along to the music played by Hugh and the others, or wave their hands as if conducting, each enjoying in their own way the song which they made together. “Let’s row the boat as we sing,” suggests Shiori. The participants begin to move their arms as though rowing, watching Shiori and imitating her actions. When the song ends, there is a spontaneous round of applause from the participants.





The journey ends, and the group begins to sing together

The violin's bow scrapes across the strings in short strokes, making scratchy noises: plink, plunk... "Listen carefully," says Shiori. "What do you think that sound is?"

The sounds of various other instruments being hit or rubbed join the chorus, which gets gradually louder. "The rain is getting stronger. A storm is approaching!" says Shiori.

A commotion arises in the venue in response to the sound of the rain, and Ben and Emma abruptly begin to pluck their violin strings in a melody calculated to provoke unease.

Emi lifts a newspaper boat up high, miming the

way it is tossed by the stormy waves. Hugh and Eddie hand instruments to the participants and encourage them to join in the session. A sense of oneness develops among the participants, with some making an uproar, others beating drums, and others clapping.

Shiori rips the paper boat.

"The boat has hit a rock! Oh no! It's damaged!"

Cries of dismay arise from the participants. Hugh rips the damaged boat, which is drifting among the waves of the storm, even further.

"Our boat has sunk! That's the end of it..."

Shiori mimes the sinking of the boat. The workshop leaders help the participants to tear their newspaper boats in the same way.

"Mysterious things happen under the sea," says Shiori. "Water is quarrelling with water."

"Water quarrels with water?" queries Emi.

"The water over here is sweet. The water over there is bitter," replies Shiori.

One of the trainees picks up a melodeon and comes to the front. The melodeon plays the tune of *Hotaru* ("Firefly"), in time with the rhythm of Eddie's cajón. Hugh joins in on the accordion, and Ben and Emma on their violins, as everyone starts to sing together:

Fire-, fire-, firefly, come.

The water over here is sweet.

The water over there is bitter.

Shiori opens out the newspaper which she was holding. There is a hole in the middle. She puts the newspaper over her head to sit snugly on her shoulders.

"The boat has turned into a lifejacket!" she says.

All the participants also open out their newspapers and put them over their heads.

"Let's swim up to the surface!" Shiori calls.

She encourages the participants with actions resembling breaststroke.

"You've nearly reached the shore," says Emi.

A cheer erupts from the participants.

"This is a white, sandy beach," says Shiori. "Can you hear a song coming from somewhere?"

The trainees, Emma, and Ben lead the playing of



Hamabe no Uta (“Seashore song”) on their violins.
Voices gradually join in to form a chorus.

*When I wander along the shore tomorrow,
I will reminisce about the past:
The sound of the wind, the drifting clouds;
the waves that wash up, and the
colours of the shells*

A warm groove envelops the venue, and the participants break into spontaneous applause when the song ends.

Singing the Sayonara Song together

“We have come safely back to land,” says Shiori.
“It’s time to say goodbye.”
The music and singing of the *Sayonara* Song (“Goodbye Song”) begin.
Hugh, Eddie, Emma, and Ben start to sing as they play their instruments, moving among the participants. While singing, they shake hands with each person to communicate their feelings of gratitude. Some of the participants have tears in their eyes as they express their gratitude in turn. The four workshop leaders and the trainees also circulate among and exchange words with the participants as they sing and dance. The workshop has come to an end.



Outline of the workshop

[Date held] 26 November, 2019
[Venue] Social welfare corporation ‘Seihoukai’ Asakusa Hourai
[Participants] 70 people including disabled people, senior citizens, and staff
[Visiting musicians] Hugh NANKIVELL, Edward HACKETT, Emma WELTON, and Ben JENNINGS from the Bournemouth Symphony Orchestra, UK
Tokyo Bunka Kaikan Workshop Leaders: ISONO Emi , SAKURAI Shiori , SAWADA Tomoyo , HIRAYAMA Kana , and four trainees

Listening to and participating in a performance

“Musica Piccola” music workshop at a special needs school

The start of a music workshop in which anybody can participate

Today is a special day. It is the one day in the year when students who are unable to attend school every day due to illness or disability come and experience school life.

Disabled young people, their parents and teachers gather in a classroom lit by gentle rays of sunlight. The participants sit or lie in wheelchairs as they wait for the workshop to begin. Both expectation and a little unease about what is going to happen in the workshop can be glimpsed in their expressions.

Tokyo Bunka Kaikan staff walk among the students and their parents, talking to them as they do so, and checking their mental and physical states.

A few teachers hold up tablets. On the screens are the faces of children and young people who are in hospital. They are participating in the workshop via video conference.

At the back of the classroom is a grand piano, and pictures of the faces of musicians such as Bach, Mozart, and Beethoven are stuck on the whiteboard beside it.

Emi, a Tokyo Bunka Kaikan workshop leader wearing Tyrolean traditional costume and a hat with dolls on it, threads her way among the participants to the front, playing a flute as she goes. Tomi follows behind, wearing a colourful striped waistcoat and a beret, and waving to the children. Emi says, “Welcome to Musica Piccola! I’d like us to hold a concert here today.”

First comes an icebreaker. She raises and lowers her hands, touching her head, shoulders, and knees. The children and young people loosen up physically and mentally as far as they are able, helped by their parents and staff. “Maestro has come to conduct us all today!” says Emi.

Maestro, who is wearing a tuxedo, takes to the stage. After ceremoniously thanking Emi, he greets the participants in a deep voice like that of a baron.

“Greetings!” says Maestro. “My name is Maestro, and I am your conductor today.” The participants applaud in welcome.

Tomi takes out some kind of large instrument and introduces it.

“This is called a double bass. It makes the lowest





sound in the orchestra. It is the unsung hero." As she speaks, she draws the bow across the strings, and a low booming sound reverberates through the room.

Maestro tells the participants, "When we play together as an orchestra, there are two rules that I want you all to keep. The first is to be sure to watch the conductor carefully as you play. The second is that in an orchestra, we do not play alone. Please join together in spirit with everyone here as you play. So let's begin our fun concert!"

Let's play together while enjoying famous classical music

Maestro points to one of the pictures of the musicians stuck on the whiteboard.

"Franz Joseph Haydn," he says. "Let's all try playing his Symphony No. 94, 2nd movement."

He hands percussion instruments such as sleigh bells and tambourines, which make sounds when shaken or hit, to each of the children and young people.

Maestro says, "I am going to divide everyone in

this room into three groups: right, centre, and left. First, let's all play our instruments together."

Various sounds are made all at once: shake, shake; bang, bang; boom...

"Right; let's have each group play in turn," says Maestro.

First the group on the right, then the group in the centre, and finally the group on the left play their instruments.

"Great! Now we'll all start our performance," says Maestro. "Each shake your instruments twice, starting with the group on the right, and continuing in the same order. When the group on the left has finished playing, let's all shout 'Ha-a!'"

Everyone begins to play, accompanying Haydn's music.

"One, two; one, two; one, two; ha-a!" they all count.

"OK, I'd like us to shout something else now," says Maestro. "Does anyone have any ideas?"

"Yay!" suggests one of the children.

"Right, then," says Maestro. "Let's try it with 'Yay! Here we go!'"

"One, two; one, two; one, two; yay!" everyone choruses.

"Finally, let's try a faster tempo," suggests Maestro.

A comical dynamic is produced, and smiles appear on some of the children's faces.

Maestro points once more to a picture of a musician which is stuck on the whiteboard.

"Next is this person: Johann Sebastian Bach. Let's play his music together. Would any of the parents or teachers like to join in?"

Around ten people come to the front in response, and are handed chime bars. Maestro climbs down low enough to face the parents and teachers, and signals to them with his conductor's baton.





The clear and refreshing tones of the chime bars ring out together.
“Right, let’s play!”

In response to Maestro’s conducting, Emi starts to play a melody on the flute, and the parents and teachers play their chime bars. Tomi’s double bass joins them. Some of the young participants join in with the music, waving their hands in imitation of Maestro’s conducting.

The beautiful melody and peaceful sound of the chime bars fill the classroom. As the music dies away, Maestro steps forward from among the performers and takes a bow. When the performers also bow, the classroom breaks into a warm round of applause.

Anyone can be a musician! The joy of making music

“Beethoven looks a bit scary, but he’s a kind person,” says Maestro. “The last piece I’d like us to play together is Beethoven’s Symphony No. 9, 4th movement (Ode to Joy).”

Once again, all the participants are handed instruments. The classroom is filled with their sounds: shake, shake; clink, clink.

“First, let’s play the rhythm,” says Maestro. “Beet! Ho! Ven!” He claps his hands as he leads the participants.

“Beet! Ho! Ven! Beet! Ho! Ven!” they all repeat.

“OK, let’s pick up our instruments and play.”

The participants play their instruments to the rhythm of “Beet! Ho! Ven!”: jingle, jingle; tap, tap.

Once everything is ready, Maestro sits down at the piano. Emi takes over the conducting; when she gives the signal, Tomi starts to play the overture on the double bass, and finally, Maestro plays

the orchestra section on the piano. Emi calls out “Beet! Ho! Ven!” as if to mark the intervals in the melody. The children, parents, and teachers shake their instruments at the same time, joining in with the music.

“If you can sing, sing together with me,” says Emi. As she walks among the participants, she sings and plays. “Those of you taking part by video conference, can you join in with ‘Beet! Ho! Ven!’?” Some of the children and young people on the screens wave their hands and move their bodies in time. Finally, everyone joins in the playing and singing

of “Ode to Joy”. Emi, who had been conducting, joins in the music on her flute. It becomes a large-scale performance. “Ode to Joy” reaches its climax, and the performance comes to an end. A round of applause erupts, and participants call out “Bravi, bravi!” Maestro, Emi, and Tomi shake hands with the young participants. They also greet those on video conference calls. “Thank you, everyone on the other side of the screen,” says Emi. “All of us at Musica Piccola are looking forward to seeing you again,” says Maestro. The three take a deep bow. Another big round of applause brings the workshop to a close.



Outline of the workshop

[Date held] 23 October, 2019
[Venue] Department of Education for Physically Impaired Persons and Home Schooling Support Team, Tokyo Metropolitan “Kita” School For Special Needs Education
[Participants] 23 of the most severely disabled students, from the first grade of elementary school to the third grade of senior high school, for whom it is difficult to attend school daily; and 31 teachers and parents
Tokyo Bunka Kaikan Workshop Leaders: ISONO Emi (Emi), SAKURAI Shiori (Maestro), SAWADA Tomoyo (Tomi)

Play with sound, talk together through sound

“Sound sandpit”: a musical improvisation workshop at a care home for senior citizens

The moment in which “sound” becomes “music”

A room in a private residential care home for senior citizens in Tokyo’s Adachi Ward.

SUZUKI Jun, the musician and originator of the “Sound Sandpit” musical improvisation workshops, moves ahead with the preparations, together with three workshop leaders from Tokyo Bunka Kaikan and staff of the facility. Since many of the senior citizens participating in the workshop have limited mobility, a lot of thought is given to how to prevent them from becoming bored, and so chairs are arranged in an irregular pattern around the venue. Musical instruments are placed on the chairs, within easy reach of the participants. The musical instruments include small xylophones and glockenspiels, drums such as djembes and bongos, maracas and hand bells, castanets, miniature harps and ukuleles – all small enough that anyone can pick them up and play them.

Suzuki and the workshop leaders sit on these chairs, picking up each instrument and playing it to check once more whether they are within easy

reach, and whether they produce an interesting sound when played together. Almost before anyone realises, this preparatory sound-check turns into a “sound sandpit”, and a workshop atmosphere fills the venue.

As Suzuki and the others **play with** sound, the senior citizens who will participate in the workshop get into the elevator together with staff of the facility and, one by one, gather in the room. They each point towards the instruments which take their fancy as they find seats – some sit down on vacant chairs of their own accord, while others are in wheelchairs.

Suzuki and the others chat with the participants, picking up instruments and playing them from time to time. It is as if they are saying “Hello” with the instruments. They do not encourage participants to play the instruments, nor teach them how to play them correctly. They simply place a few instruments nearby in an unobtrusive way, so that participants can pick them up if they are interested. At last, some hands start to reach for the instruments, and sounds which are not yet music – clip clop, clonk, jingle jangle – start to ring out.



Suzuki adds an ad lib melody on the melodeon to the rhythm generated by the participants. The workshop leaders also follow along with the melody on small glockenspiels and other instruments. A few people pick up instruments and beat out a rhythm in time with the melody. Before anyone knows it, a series of simple “sounds” has turned into “music”. The playing continues for a while. Some of the participants do not pick up any instrument, while others snooze; but no-one is bothered by this. If they are present in the same space, they are considered to be participating in the session.

“Song” flows spontaneously from people’s mouths

A faint voice can be heard starting to sing. Suzuki approaches the keyboard and improvises a harmony to accompany the rhythm being played by the participants and the tune of the song which can just be heard. Some people stop playing their instruments, while others come out with lyrics at the same time as they continue to play. It seems that a medley of children’s songs has begun.



Yamada no Kakashi ("Yamada's scarecrow"), *Ouma no Oyako* ("The mare and her foal"), *Yuyake Koyake* ("Sunset sky and afterglow"), *Takibi* ("Bonfire"), *Oshogatsu* ("New Year's Day"), *Momotaro* ("Momotaro", the hero of a famous children's story), *Jugoya Otsukisan* ("The moon on the fifteenth night", the time of the moon-viewing festival)... For elderly people, these nostalgic tunes are *Lieder*. The senior citizens sing these songs to the music that Suzuki and the workshop leaders play, spontaneously creating a chorus. Even if they forget the words from time to time, they seem nostalgic as they sing. Their expressions perceptibly

change, becoming gradually more animated.

After singing quite a few old children's songs, the sound naturally dies away, leaving behind gentle reverberations. The "Sound Sandpit" began unprompted and ended quietly and unobtrusively. A few of the participants remain in the room and continue friendly conversations with Suzuki and the workshop leaders, chatting not just about the playing and the songs, but joking about how handsome one of the workshop leaders was. The chatting continues amiably.

Outline of the workshop

[Date held] 29 November, 2019

[Venue] Live In Sakura private residential care home

[Participants] 11 residents of the facility (including 5 in wheelchairs), 2 staff of the facility

Visiting musician and Tokyo Bunka Kaikan Workshop Leaders: SUZUKI Jun (musician), SAKURAI Shiori, SAWADA Tomoyo, YOSHIZAWA Nobutaka

* The photos shown here are from the "Sound Sandpit" workshop held at the same facility on 20 December.



Musical improvisation workshops

What is the "Sound Sandpit"?

SUZUKI Jun

I lay out the instruments.

The participants come in one by one.

I keep an eye on what happens without taking the lead.

I don't immediately invite them to do anything.

I consider that both those people who reach out to take an instrument and those who don't are all already participating simply by being in the same space.

I simply wait, and listen attentively.

Various things gradually start to happen spontaneously.

Peer to peer relationships, without any hierarchy. Each person is free to act of his or her own accord.

I create a safe space which assures these two elements.

First of all, I get rid of all "symbolic will" which makes me feel that I want to add something new, or that I need to do something.

I trust the participants, and also myself.

I create a time which is freed from the fixed relationships and preconceptions of everyday life.

The creation of a space in which everyone present – not only the participants, but also the facilitator (artist), staff of the facility, and observers – can be innocent, remembering that "It's OK not to do anything".

In this space, noticing the sensitivity of the power of empathy which inherently lies dormant within each one of us and the energy which existence itself possesses, we together observe and simultaneously experience that the origin of music is not a skill given to certain specific people but a spontaneously occurring energy phenomenon. We notice this phenomenon, which encompasses both us and objects.

And in the end, all the participants become creators. Music is not a kind of decoration added to daily life, but the crystallization of a co-creative relationship.

JUN SUZUKI

Keyboard player, composition.

He also has a long experience working for children and elder people with his unique "let-alone" music making workshop, such as "Sound Playpit (Oto no Sunaba)" and "Athletic Meeting of Sound". Lecturer at Kyoto Women's University (Department of Pedology)

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Designing workshops to enhance social inclusion

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SUGIYAMA Yukiyo (Chief of Inclusion & Partnership Section, Tokyo Bunka Kaikan)

Tokyo Bunka Kaikan carries out workshops in which participants in a variety of circumstances can engage with music in a proactive way, as introduced on pages 16–37. Having said this, though, the styles and methods used for these workshops differ greatly. For example, the first workshop introduced, the intergenerational workshop with the UK’s Bournemouth Symphony Orchestra, is of the “participatory theatre type”, in which the participants do not simply listen to music or join in with it, but also come to feel that they are the principal characters in the tale of the boat journey. The second example, the “Musica Piccola” workshop at a special needs school, is of the “participatory mini concert type”, in which participants join in as they listen to famous pieces of classical music. The third example, the “Sound Sandpit” musical improvisation workshop, is of the “playing with sound type”, in which there is no pre-determined structure, and dialogue through sound arises in the course of touching the instruments. It is also possible to classify these workshops on the basis of the types of relationship between the participants and the workshop leaders, however. According to Hugh NANKIVELL of the Bournemouth Symphony Orchestra, workshops can be broadly divided into the “traffic light type” (the workshop leaders direct participants what to do when), and “roundabout type” (the workshop leaders do not give directions; each participant decides what to do when, while observing those around them). If we follow this classification, the workshops with the Bournemouth Symphony Orchestra and Musica Piccola were of the “traffic light type”, while the Sound Sandpit was of the “roundabout type”. However, irrespective of such differences, there are some points in common when considered from the perspective of workshop design. For example, the following process can be observed in any workshop.

- ❶ Workshop leaders carry out in-depth preliminary meetings and preparations, and consider risk management.
- ❷ During the workshop, leaders ensure an environment in which participants can feel safe and express themselves freely and at their own pace by showing respect for the participants and interacting with them as equals.
- ❸ Workshop leaders attempt to new expression which builds on the musical expressions made by each individual, based on improvisational, flexible musical communication. However, the ideal they are striving toward is to embrace each other’s diversity within a group, rather than assimilation of the individual by the group as a whole.

Bearing these points in mind, in the following section, we will explore the key aspects (the essence) when designing workshops to enhance social inclusion, based on the “Professional training for musicians” delivered by Tokyo Bunka Kaikan, as well as on interviews with three artists who were invited as instructors on this training.

ESSENCE 1 | Creating blank spaces

— allow for the participants’ voluntary and spontaneous activities

Creating the blank space is more important to a workshop than anything else. It makes a big difference to the quality of participants’ workshop experience whether or not you are able to design an environment which allows them to feel that they want to take part.

When it comes to the physical aspects, we need to decide on an appropriate number of participants and types of instrument to be used depending on the size (capacity) of the workshop venue. We also need to pay attention to the lighting and temperature of the room. Moreover, if the participants have limited mobility, we need to take creative measures to ensure that several types of instrument are within arm’s reach. In addition, by adjusting the positions and combination of instruments before workshops start, we can ensure that it will not be too noisy even if everyone plays their instruments at once, and make it easier to produce a musically interesting sound.

As for the psychological aspects, it is important to “create the atmosphere” by playing music related to the workshop, welcoming participants to the room. In fact, if participants are suddenly told “Let’s make music!” in a setting which is completely unrelated to music, it is very difficult for them to get into the mood. If workshop leaders begin the music first, and reach for instruments as they greet the people arriving in the venue, they can invite them to join in with musical activities without any pressure.

ESSENCE 2 | The two meanings of “play”

— performing, playing with sound

When we hear “play” in connection with music, we probably think first of the meaning of “performing”. However, in addition, the meaning of “having fun using sound” is also important. For example, in one activity, a participant uses the conductor’s baton to conduct the other participants, as introduced on page 18. Although we call it “conducting”, the participants do not perform a set piece; rather, it is a “copycat game” in which each participant spontaneously makes sounds as if in imitation of the conductor’s movements. The two meanings, “play = perform” and “play = have fun” come together, and there is great excitement throughout the venue.

This conducting activity creates a situation in which those who are normally led (supported/ assisted) by others are placed in the leading role. When this happens, we may glimpse a facet of that person which is not normally seen when they are being led. By inverting the situation in ways that would be unthinkable in everyday life, “play = having fun” shakes up relationships which can tend to become ossified, allowing people to alter their lives in fresh ways.

ESSENCE 3 | Facilitation
— stimulate initiative, encourage inquiry

When workshop leaders got carried away and start to play by themselves, Hugh NANKIVELL admonished them: “No, no, you mustn’t pull the participants along. You need to make them feel that they want to do something, not do it yourself.” Musicians tend to unconsciously take on the “performing role”, trying to get the participants to listen to them. However, in that case, there is no point in holding a workshop.

On the other hand, in the “Sound Sandpit”, whenever there was a participant who did not touch the instruments, one of the leaders took an instrument which seemed likely to interest that person and played it nearby. This was because stimulating initiative was the priority. However, those who did not want to play an instrument were not made to do so: being surrounded by sound is one form of musical experience.

One more important thing is to wait and be patient, without interfering with participants when they start to show an interest in something and are trying it out. Workshop leaders have a tendency to try to stick to the plan which has been drawn up beforehand and to make things go as smoothly as possible. However, the process of trial and error is a fulfilling and enjoyable experience for participants. This trial and error by participants also allows workshop leaders to come to various realisations.

ESSENCE 4 | Once-in-a-lifetime opportunity
— engage thoroughly with each individual participant

ARAI Hideo, a dance artist and performer, places great importance on the process of engaging thoroughly with each individual participant. During the icebreaker, he observes each person’s reactions carefully, revising his plan for the day as he does so. For each activity, he carefully adjusts the level of difficulty, searching for means to allow the participants to join in with every activity in some form. The musician SUZUKI Jun of “Sound Sandpit” is also very thorough about the way in which he engages with each individual through music. According to him, the ideal state for music is “a situation in which each individual’s sound, while one part of a larger ensemble, is not overwhelmed by that ensemble.” Hugh NANKIVELL, too, always goes round to shake hands with and greet each participant. His workshop began with the *Konnichiwa* Song (“Hello Song”), and ended with the *Sayonara* Song (“Goodbye Song”), each composed for that day. “It is important to take time to create a new song for each group of people you meet. A song which already exists is meaningless. Producing music which only exists ‘in the moment’ makes the meeting precious and unique,” he says.

ESSENCE 5 | Out-of-the-ordinary nature
— the creation of a unique time and space through music

At the workshops by Bournemouth Symphony Orchestra (page16) and Musica Piccola (page26), the

participants, who were supposed to be the audience, found themselves drawn into the story before they realised it, as the fantasy grew to encompass them all. By constructing the entire workshop as a single story, the workshop leaders invited the participants into an out-of-the-ordinary time and space, stirring up strong emotions as their creativity and imagination were stimulated.

Music is able to create a distinct time and space within our everyday lives, providing unique experiences there. Even within social welfare institutions, when the music of the sea starts playing, seascapes come to mind and, people can feel as though they are on a boat in the ocean moving their bodies like waves in time to the music. Moreover, skilful musicians have a unique ability to make the participants feel excited even with a simple, repetitive rhythm. The members of Bournemouth Symphony Orchestra told us repeatedly that when they play, they do not simply turn the notes into sound; rather, they must breathe life into the sound.

In this commentary, we have indicated the three processes which can be considered when designing workshops with an awareness of social inclusion, based on interviews with the instructors on the workshops and training courses offered by Tokyo Bunka Kaikan, and looked in details at five essences of such workshop design.

When hearing the term “music workshop”, some people may imagine content such as skills improvement in order to play musical pieces well, or the acquisition of knowledge in order to appreciate and understand works of music. However, music contains both the aspect of “works”, compositions made from sound, and the aspect of the “activity” of producing those sounds. In a traditional context, musical activities have emphasised the aspect of “works.” The workshops featured here, however, aimed to empower the participants and energise their emotions by making use of the effects that “works” of music have on humans, while valuing the “activity” of producing sounds.

We hope that this commentary helps you to deepen your insights with regard to the design of workshops to enhance social inclusion and the skills and attitudes required of both practitioners and coordinators.

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Cultural institutions and venues which everyone can call “home”

Arts professionals working at Tokyo Bunka Kaikan talk about their inclusive arts activities: how these started, including their encounter with “Casa da Música”, and how they intend them to develop going forward

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The encounter with Casa da Música

Nakamura To be honest, I didn't know that Tokyo Bunka Kaikan had been rolling out so many inclusive workshops and projects.

Kaji When they hear “Tokyo Bunka Kaikan”, most people probably have the impression of a grand venue where operas or ballets from all over the world are staged almost every day. However, as a public cultural facility, we also offer workshops and other activities that are designed to be readily accessible to anyone, not just our core audience of arts lovers and concert goers. For example, the “Tokyo Bunka Kaikan Music Workshops” are a participatory-style music programme open to participants from babies to adults, and are held every month. We currently have 32 different types of programme; many of them are extremely popular and sell out.

Besides the music workshops held within Tokyo Bunka Kaikan itself, we also hold outreach workshops where we go to education or social welfare facilities, outreach concerts in which the young winners of the

Tokyo Music Competition bring music to schools and other facilities, and outreach activities aiming at regional revitalisation in partnership with regional cultural facilities.

When the Act on the Revitalization of Theatres, Concert Halls, Etc. (commonly known as the Theatres Act) came into force in 2013, it was one of the triggers prompting us to begin working hard on activities other than public performances, such as these. I joined Tokyo Bunka Kaikan in 2011, and at that time, with the Theatres Act about to come into force, the nature of public theatres was being reconsidered. This law defined the roles which theatres, concert halls, cultural centres, cultural halls and the like should play, and these included awareness-raising activities such as outreach, as well as the development of projects contributing to the local community. When we were searching for what we at Tokyo Bunka Kaikan could do, Ms. Fukui introduced the Casa da Música (House of Music). This is a musical facility in Porto, a city in Portugal, and its education programme is renowned throughout Europe and beyond. We decided that we would like to invite members of the Casa da Música to

Tokyo Bunka Kaikan and develop our own education programme while learning from their methodologies. We contacted them right away, and an international partnership with the Casa da Música began in 2013. This was the starting point for the music workshops we run today.

Nakamura Ms. Fukui, how did you learn about the Casa da Música?

Fukui When I was studying on the Master of Arts Management course run by Italy's Bocconi School of Management and La Scala in 2009, I went to observe education programmes in various parts of Europe and North America, and that's how I came across it.

I had heard the reputation of the Casa da Música, but when I saw it for myself, I was blown away by how impressive it was. All the programmes provided people with an experience akin to seeing opera in a theatre. The aims and the contents of each programme were carefully tailored to its target age range. The first programme I saw was one for babies and toddlers, and

there was a sense of happiness that everyone, from small babies to their mothers, could “live” within the music and its narrative. When the programme started, the musicians who served as workshop leaders and who were wearing beautiful costumes invited the participants into their world, as though they were putting on a show. Depending on the room, they also included lighting effects, as if at a live performance venue. In response to an invitation by the leaders, the participants naturally began to clap or to play with rhythm on simple instruments. The tunes which the leaders created together with the participants were wonderful elements in inviting people into this world view. They were not simple harmonies: while each fragment of sound was simple, no two were identical. They followed one after another in unbroken succession, as if looking at a kaleidoscope. I was deeply moved and told them before returning to Japan that I would like to work with them someday, even though I did not know whether I would be able to keep that promise. Ms. Kaji has told you the rest of the story.

Music Workshop by Casa da Música,
“Baby Cricket”





Music Workshop by Casa da Música,
"Once upon a time"

Kaji The Casa da Música is also known worldwide for its elaborate architecture, the work of Rem Koolhaas. Inside, in addition to concert halls, there are several rooms which can be used for workshops; and as well as regular musical concerts, workshops in which the city's residents can take part are held almost every day. Families bring their children to the Casa da Música on weekends, while classes from kindergarten to junior high school level visit on weekdays. To us, these young people appeared extremely lucky, but many countries in the West do not include art or music classes in their school curriculums, and so the citizens come into contact with art by going to galleries or theatres. It makes sense to me that the relationships between schools and theatres would be close, in a different way from those in Japan.

The development of workshop leaders

Nakamura How did you partner with the Casa da Música?

Fukui They told us two things at the outset. The first was that it would not be effective for them simply to come to Tokyo and hold workshops from time to time. Instead, we should develop our own specialist music facilitators who would eventually be able to hold workshops at Tokyo Bunka Kaikan without them – in other words, develop workshop leaders with musical skills and facilitation ability. The second was that we should aim to hold a workshop at Tokyo Bunka Kaikan every month as rapidly as possible. We felt the same way as they did about the first point. Japan and Portugal have different social and cultural backgrounds, so we cannot hold workshops with exactly the same content. Furthermore, the foundations and customs relating to music and the act of expression are also different, so we felt that we needed to develop workshop leaders suited to Japan's culture and society. We therefore launched the "Workshop Leader Skills Training Programme" and started to train workshop leaders. We first aimed to hold a programme for children (from babies to elementary school students), a

group which rarely has the chance to come to a theatre. As for the second point regarding the frequency of workshops, from 2019 we finally became able to hold one each month. We understood that if we didn't hold workshops at this sort of pace, they would not register on the radar of the general public; however, at first, we had very few staff, and so there were few workshops. There was a time when we were holding one every three to four months. It was in the fourth year of the programme that we were able to start going to the places where the social inclusion of senior citizens or disabled people was actually happening. Initially, we asked members of the Casa da Música to take the lead; the Japanese workshop leaders learned while assisting them. Now, though, our leaders are able to go alone to places working with severely disabled people or those with dementia.

Nakamura How did people who participated in Casa da Música workshops in Japan respond?

Kaji There are a few different workshops run by members of the Casa da Música. Even programmes of just a few hours, such as "One Day Chorus", for example, make an impression on the participants. Even simple activities such as singing together while moving in time to the rhythm have an almost magical ef-

fect of heightening concentration, and the participants experience the process by which simple music comes together as one piece. I think that this is due to the rich musicianship and high-level skills of the Casa da Música workshop leaders.

Fukui Casa da Música workshops are constructed in such a way that all the participants can take on a share of responsibility for the activities and the process. For example, if a person is seated in a wheelchair or is disabled, this is perceived as just one aspect of their individuality, and the activities are set up so that they can become one piece in a large mosaic. Also, at the same time as being workshop professionals, the leaders must not lose the sense of being there as musicians. The experience of creating one piece of music together – not just musicians, but ordinary people who met each other for the first time that day – comes as a surprise even to people who have been playing music for decades.

Sugiyama Casa da Música music workshops place great importance on the pure enjoyment of music, on getting a taste of how enjoyable it is to play together, so they do not try to impart musical knowledge or skills. The leaders do not use the word "teach"; rather, their stance is one of "Let's do it together!" In the twen-

Casa da Música
in Portugal
©João Messias





Music Workshop "One Day Chorus" led by workshop leaders of Casa da Música

ty-first century, "possessing information or knowledge" no longer has the same value or meaning that it once had, and the values of society are changing globally: for example, the core policy of the OECD (Organization for Economic Cooperation and Development) emphasises the degree to which people can make use of knowledge and skills to solve problems. In this context, I think that the comprehensive artistic approach of the Casa da Música, which focuses not just on music but on stimulating all five senses, is effective from an educational perspective and has a high degree of affinity with the nature of programme for which public cultural facilities like Tokyo Bunka Kaikan should be aiming. Most of the performances held at Tokyo Bunka Kaikan target elementary school students and above. If pre-school children can readily come to the theatre or concert hall with their parents, and feel that "coming to the theatre or to a concert is something interesting and fun", the habit of coming to the theatre or concert hall will be instilled from a young age, and

the cultural venue can become a part of their lives.

Kaji I think that the wonderful nature of music is due not just to its high level of artistry, underpinned by technique, but also to the ways in which it generates both inclusivity and diversity, and to the shared emotions arising from these. Specialist institutions such as concert halls tend to focus their attention only on providing "high-quality works of music", but I think that both aspects are needed in order to develop the ability to understand great art.

The creation of inclusive arts activities

Nakamura How are workshops at day care homes for senior citizens or social welfare facilities put together?

Sugiyama First, I visit the venue in my role as coordinator. It is impossible to plan an appropriate programme without actually seeing participants in their

everyday settings, their daily rhythms, and the environment in which the workshop will be held, and ideally talking to the teachers or staff in charge. If it is the first time for us to hold a workshop at the facility, school, or any other site, I do my best to visit at least twice. At a special needs school, for example, I visit when the students are going home, and observe them intently from the entrance hall. There are many things which I can learn just from observing how the students communicate with their teachers as they go home, and the process until they get onto their buses. I visit social welfare facilities institutions during the daytime and observe their users and residents; I sometimes also chat with them if allowed.

I then have a meeting with the teachers or staff for around an hour or a little less. I ask them in detail not only about the current state of participants' disabilities or illnesses, but also about the range of physical movement if this is restricted, whether or not they are receiving medical care, the degree to which they are able to sit or stand, the degree to which they are able to communicate verbally, whether or not there are any people who are sensitive to sound, and whether there are any sounds which are difficult for them. I would also ask them about the typical content of music classes or recreational activities using music, music therapy activities, and the instruments and activity formats with which they are familiar, as well as any rules or policies about activities which the school or facility has in place. Knowing these things gives me a good insight how to prepare an environment and programme which will help participants to feel more at ease.

I share what I have learned from these meetings with the workshop leaders straight away. Workshop leaders would then decide on the general outline by a month or so in advance of the workshop. Wherever possible, I visit the school or facility again together with them, and we explain the content of the activities which we are planning and check whether there is anything which is inappropriate or asking too much. By doing so, we ensure that the teachers or staff have a concrete idea of what kind of support will be needed. This is what happens leading up to the day of the workshop.

Nakamura Is there anything about which you are careful when you, as the coordinator, are creating the programme?

Sugiyama We are visiting as arts professionals, so my priority is to ensure the quality of the programme which we offer. Since the role of the coordinator is to come up with the optimal solution, in dialogue with various stakeholders, I am always on the lookout for any hints as to what this might be when I listen to them. It is important to put in place an environment which is completely satisfactory not only for the participants, but also for the teachers or staff, and so I make sure to ask the reasons why they have invited us for a music workshop. There was once a teacher who felt that performing together would be difficult at a special needs school for students with learning disabilities. This teacher was worried that if the students were given instruments, they would just make whatever noises they wanted, and it would not come together as music. The workshop leaders and I discussed about her dilemma, and proposed a programme with many group activities. We let the students play together repeatedly as a group, following some simple rules, and incorporated solo opportunities for each participant so that they would have a moment to express their individual musical ideas. The participants played instruments together as though it were a game, with rests included, and little by little they naturally formed an ensemble. That surprised the teacher. Such an ensemble performance seems difficult if we take a textbook approach, but may be possible in a workshop setting.

Nakamura When you say "a workshop setting", how is this different from school?

Sugiyama If we see school life as the everyday routine, then our music workshops can create a break from this everyday setting. This departure from everyday life may highlight things which are usually unseen. When we deliver music workshops as a part of our outreach, we are often hosted within the context of a class; but we do not have to evaluate the students, so it gives us

some leeway to devise a workshop programme, within a certain scope, and to interpret “music” in a broad sense. By introducing a workshop method, we can create a situation in which participants move their hands and this eventually becomes an ensemble, for example, or activities which naturally generate communication through music.

At the same time, we learn a lot from teachers and staff. At one special needs school, the teachers made the following request: “Students’ self-esteem is extremely low, so we would like our students to experience a sense of accomplishment and of the importance of making repeated efforts through your workshop.” Ever since, rather than doing different activities one after another, we have become able to notice subtle fluctuations as the participants acquire new skills through the repetition of similar activities.

The vision for the future

Nakamura Please tell us your future vision for inclusive activities at Tokyo Bunka Kaikan.

Kaji Tokyo Bunka Kaikan’s Music Education Programme is about to enter its tenth year, so we are coming to a new phase, for which we need new strategies. At present, there are 16 workshop leaders. I think that we need to open up further practical opportunities for them. We have also started to be approached by regional theatres to dispatch staff as lecturers so that they can learn from our expertise, so I hope that we can gradually broaden our reach within Tokyo to begin with, and eventually generate activity throughout the country. We are in the process of expanding our partnerships in order to do so, and I would like us to strengthen these further.

Moreover, Tokyo Bunka Kaikan will reach the 60th anniversary of its opening in 2021. Since the building dates from sixty years ago, there are some difficult aspects when it comes to putting in a place a modern environment which is physically accessible to all. There is no elevator to the Main Hall, and there are many challenges in the way of installing one. Given this, we are

now devising ways to use manpower to get round these obstacles: we have special staff in place to enhance accessibility, e.g. conducting people to their seats by wheelchair if they so wish. These staff are included in each annual budget. We believe that, even if there are some difficult tangible aspects, enhancing manpower and intangible aspects can make Tokyo Bunka Kaikan more accessible to a broad range of people.

Fukui I talked at the beginning about observing various education programmes in the US and Europe. When I was studying in Italy, I learned about El Sistema. El Sistema is a music education programme aiming at social transformation which began in Venezuela. It protects children from poverty and crime, bringing about positive social change. El Sistema had a life-changing impact on me. I feel that the impact of that time has a direct connection to my sense of vocation to work at a public cultural institutions. Working at a public cultural venue means serving the citizens. Therefore, a venue must be able to provide a situation or a place where all kinds of people can enjoy music. My current plan is for a medium to long-term project by our workshop leaders and disabled people. I hope that this venue will become a place to which disabled people can come.

We also need an approach to social issues within the local community. Attention is beginning to be paid to middle-aged and elderly social recluses in Taito Ward, where we are located. I am thinking about whether we can create opportunities prompting them to leave their homes.

Sugiyama Great artists from around the world visit Tokyo Bunka Kaikan. In addition to these artists, specialists in various fields including costume, stage design, and technology come and go to realise creative productions on stage. For this very reason, I feel that our inclusive programmes have to maintain the same high standards, reflecting what is happening on our stages. As a public cultural institution, it is important to be proactive in opening up our creative processes to society, so that this becomes a place which



Tokyo Bunka Kaikan Music Workshop “What’s in the mysterious treasure box in the sea?” at a school for the deaf

anyone can visit and feel at home. Opportunities to share experiences together in a single space and the provision of an environment in which to do so are essential both for disabled people and for able-bodied people, both for people who need social support and for those who do not. Of course, a wide variety of care is needed depending on the particular disability, but it would be great if this became nothing out of the ordinary, wouldn’t it? I hope that the increasing vitality of various social inclusion activities using art around the world will change society’s prejudice against disability and the elderly, sparking movements which alter social norms, and taking us to a dimension in which the term and concept of “social inclusion” are unnecessary. I think this is what a pluralistic society in which everyone lives together will look like once art has brought it into being.

At present, creation and performance are still seen as the classic arts activities, while education and community programmes are often positioned on the fringes; but if integrated practice which can overcome this di-

vision were to be born, it would probably result in an updating of the meaning and value of art itself, leading to the emergence of more interesting artistic practice. I think that such innovation would be meaningful both to society and to art.



2

The future of socially inclusive arts projects

When we carry out inclusive arts activities, how can we improve their quality?

We held lectures and training sessions with leading researchers, practitioners and artists in FY 2019 to set out the points which practitioners and designers of such activities ought to understand.

Part 2 is a summary of the contents of these sessions.

We focus in particular on the issue of an “aging society” which is now confronting Japan, introducing specialist knowledge such as medical and social science theories about aging societies, dementia, and related issues, while also thinking about the potential roles which the arts can play in society from now on.

We have also included a round table discussion between coordinators and others with experience of leading social inclusion projects in the performing arts field.

Beginning social inclusion through the arts

What is the potential of the arts as we aim for an inclusive society?

NAKAMURA Mia, Ph.D.
(Sociology of Music and Arts/ Associate Professor, Faculty of Design, Kyushu University)

Changing consciousness and relationships through the arts

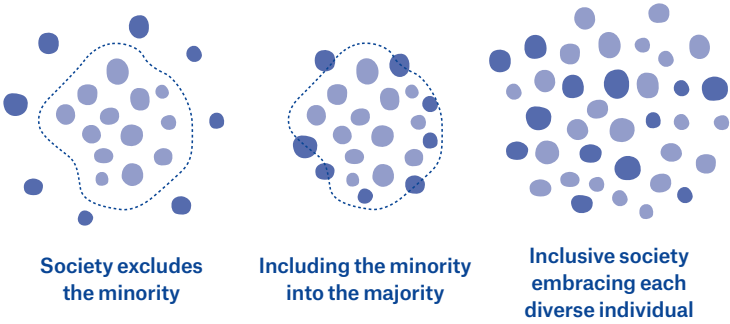
I would like to talk about what “social inclusion through the arts” is, using “values” as a keyword and including some case studies.

There are various different values in society, but in general, they fall into the three areas of law (systems), ethics (religion and morality), and economics (prices). In our everyday lives, we decide what is good and what is bad, what to treat as important and what as unimportant, based on these values. In recent times, economic values are becoming particularly influential. According to such economic values, disabled people, senior citizens, LGBT people, and others are seen as “unproductive”; but of course, it is not the case that these people have no value.

In such circumstances, we need to generate values which exist in a different dimension from our social systems, ethics, or economy. The arts give a form to the value of things which we cherish, or things which have been underestimated until now. They even challenge us to consider whether or not the things which are generally considered “right” are actually right. The arts enable us not only to create actual artworks, but to generate values through these.

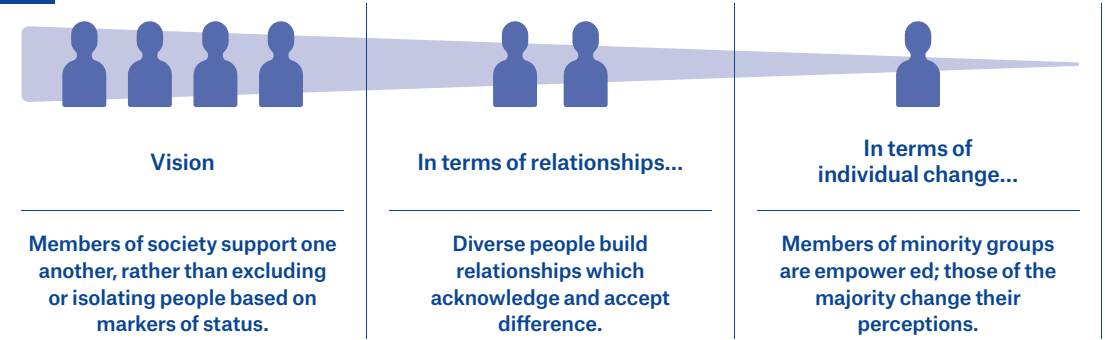
What, then, does “social inclusion” mean? A majority is found in the centre of society, and minorities around the peripheries, so you might think that it means including the minorities within the majority (see Fig.1). But in that case, the values of the society will remain those of the majority, and the minorities continue to live a peripheral existence. Social inclusion does not mean including minorities within the majority; rather, it means that society as a whole includes each diverse individual.

Fig.1



In this way, the term “social inclusion” indicates a vision for society, and so it needs to be translated into various different terms in the venues where arts activities take place. For example, phrased in terms of relationships, we could say that diverse people build relationships which respect one another’s differences. Expressed in terms of individual change, we could say that members of minorities are empowered, while members of the majority experience a change in consciousness (see Fig.2)

Fig.2



Returning to the origins of art

How can we generate this kind of situation through arts activities in areas such as the fine arts, music, drama, or dance?

The first point that I want to make clear is that inclusive arts activities are activities carried out together with people who may not be familiar with the arts. It is as though you were talking in Japanese with someone who does not understand the language. So what is important here is to return to the original elements of art, which are expression and communication. The issue then becomes how to communicate as equals with someone who does not

hold the same assumptions as you do.

Let's look at an actual case study. At Shobu Gakuen, a social welfare facility in Kagoshima Prefecture, disabled people and staff have put together a music group called "otto&orabu". "otto" refers to the orchestra, but comes from the fact that even when the members try to make sounds (*oto*) at the same time, "Oops!" ("*otto~!*"), they are slightly out of step with one another. "orabu" refers to the chorus, and comes from a word in the local Kagoshima dialect meaning "to shout".

The ensemble "otto&orabu" is founded on a unique value: "to prioritise the senses of disabled people, rather than those of their carers". Some of the staff participating in "otto" have musical training, but if they play in sync, the conductor (FUKUMORI SHIN, the director of the facility) apparently scolds them: "You're playing together too perfectly!" This is because what is seen as important here is to play genuinely and spontaneously. Disabled people are good at this. On the other hand, staff of the facility are responsible for "orabu", and they all shout at the tops of their voices. In order to shout, they have to break out of their shells. The staff are required to push their own limits, in the same way that disabled people strive with all their might.

As I think you have already understood from what I have said so far, preconceived values about art can be the obstacle to inclusive arts activities. If I begin from the standpoint of existing social values, then I become right and you become wrong: there is no way to move forward. So we need to return to expression and communication, and think about how to treat our partners as equals.

What is communication in art?

Let's think again here about how humans communicate. It is generally thought that if I express something, I will unilaterally communicate it to the other person; but that is not how it works. When I express something, the other person interprets it. Therefore, communication is not unilateral, but bilateral.

How, then, is expression interpreted? According to semiotics, there are three classifications: "icon", "index", and "symbol". For example, when we see the character for "mountain" (山 *yama*), we recognise it as "mountain" because it resembles the shape of a mountain; or a particular sound pattern sounds like a bird's call, so we recognize it as a bird. These are cases of "icon". On the other hand, when we hear "nee naa, nee naa" and think of an ambulance, or "whee oh, whee oh" and think of a police car, these are cases of "index". There



Shobu Gakuen's performance group, "otto&orabu". Photo provided by: Shobu Gakuen

is no resemblance between the sound and the object producing it, but we are able to associate the two based on past experience. The final term, "symbol", refers to established rules, such as that when the bell rings, the class has ended. The linguistic communication is mainly based on "symbols"; but in non-verbal communication, such as takes place in the arts, "resemblance" and "association" are important.

In traditional artistic genres, on the other hand, there are "conventions", and expression takes place in relation to these. There are three such patterns: "conventional" expression, which follows the rules existing within a particular genre; "postconventional" expression, which deviates from convention; and "preconventional" expression, which does not presuppose any convention. Those who are familiar with the genre can understand conventional and unconventional expression. However, those who are unfamiliar with it can only understand pre-conventional expression, and have to rely on "resemblance" and "association" as means of interpretation.

I said earlier that when carrying out inclusive arts activities, we have to do away with the preconceived values of the genre and return to the origins of art, expression and communication: these are the reasons why we have to do so.

The three elements of arts activities resulting in social inclusion

Arts activities resulting in social inclusion can be considered to contain the following three elements. The first is a safe and secure environment. The second is a situation in which people can express themselves freely and at their own pace. The third is the creation of a space in which expression produced by each person mingles to create a new expression.

Let's look at another actual example: "Sapporo Collective Orchestra", which took to the stage at the Sapporo International Art Festival in 2017. Children from elementary-school age to 18 took part in this project, which was spear-headed by the festival's artistic director, Yoshihide Otomo. Anyone could participate, regardless of their playing ability, so the orchestra brought together a range of children, from young children with no experience of playing an instrument to senior high school students who were good at music. They included children who were struggling to find a place where they could be themselves at school, and children with learning disabilities; but at their concert, they all concentrated hard and came out with lively music improvised on the spot. The policy of this orchestra was that adults simply created the framework; the children decided what kind of sound and texture to make. There were twenty workshops over two years, during which the children did not just practice music, but encountered various kinds of artistic expression and acquired the ability to express themselves spontaneously and while listening to the sounds around them. Moreover, during the concert itself, the goal was to produce music that was "alive", and various ingenious methods were employed towards that end. On the other hand, during the workshops, Otomo and his managers took care to create an environment in which it was fine for the children to run around, and to listen attentively to what the chil-



"Sapporo Collective Orchestra",
Sapporo International Art
Festival 2017
Photographer: KOMAKI
Yoshisato. Photo provided by:
Sapporo International Art Festival
Executive Committee

dren said during the breaks.

In these ways, "Sapporo Collective Orchestra" focused on risk management to ensure a safe and secure environment, created a situation in which the children could express themselves freely however they wanted and, based on this, created a space in which the expression produced by each person mingled to create a new expression. We can consider these three elements to be essential to the creation of a new set of shared values, along with a work of art.

What art can do for social inclusion

I think that what art can do is to change people's consciousness. For example, put an apple on a table and look hard at it. If you do so, you will realise that its shape and colour are really interesting. The apple becomes an object for looking at as well as for eating, and so the meaning attached to the apple changes. In the same way, by becoming aware of new aspects of yourself and others in the course of arts activities, your consciousness of yourself and of others may change. You may become able to recognise the meaning of your own existence, and to notice the positive aspects of others.

Our lives are bound up in legal, ethical, and economic values. Art creates a place where we are freed from these values. When we create things, play instruments, or dance, at the same time as creating a work of art, we discover important values which usually tend to be forgotten, and give these a form. I believe that creating many such spaces is important to social inclusion.

An inclusive society will not suddenly come into being just because we carried out an arts activity. However, I would like to end my talk by recognising that without the accumulation of many such activities, we cannot move closer to a state of social inclusion.

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* From the lecture "An introduction to Social Inclusion", given as part of the Forum "Social Inclusion and Music in an Aged Society", held on 22 October, 2019. Edited and summarised based on the contents presented by NAKAMURA Mia.

The role of the arts in an aging society

What do we mean by the creativity of the arts, which generates values in the inclusive society of the future?

KUSAKA Nahoko, Ph.D.

(Psychology of Aging/ Professor, Faculty of Contemporary Social Studies, Doshisha Women's College of Liberal Arts)

New values in an aging society

I carry out research into people's feelings, based on the psychology of elderly people. My lecture today is about "the role of the arts in an aging society", and so I would like to introduce the "Wonderful Aging" project, in which participants create hope together for the future aging society.

In a society where medical care and technology are making continued progress, senior citizens are placed outside this progress, and tend to become "people to be looked after". However, I believe that in order to continue to develop throughout their lives, it is important for people to take the initiative to be "people who create themselves", whatever circumstances they may find themselves in. "Create themselves" means a state of mind in which each person thinks about how to use new techniques and tools to achieve their own particular goals, and tries to make changes. Creating goals for an as yet unseen future and thinking about how to get closer to them is an extremely creative work of the mind. The thrill which we feel when we turn our thoughts to the future and undertake a process of trial and error is connected to the feeling that we are truly alive, and is healthy as a result.

In society nowadays, value is placed on remaining as independent and productive as we were when young, even as we age. However, when they consider the question "If you could live forever, would you do so?" most people answer "No". This is because they foresee that in the long-lived future, the day will come when they will no longer be valuable according to society's criterion of physical independence.

In a society which places the greatest value on economic efficiency and productivity, many people are worried about what will happen when they age: how long they will be able to remain physically and economically in-

dependent. And at the same time as their physical capacities decline, they lose confidence within society and their self-respect lessens. In other words, evaluating ourselves according to society's values, standards set by others, causes us to lose self-respect.

When we receive public subsidies to disseminate arts activities in society, we are required to produce evidence of the value of those activities. Moreover, the standards used to measure how "good" the activities are tend to be established based on ideas of economic efficiency and productivity. However, there will always be some people to whom the standard "values of society" do not apply. Many people are starting to realise that in a world which is becoming increasingly diverse, there are limitations to immediate goals based on standard values. We could say that it is necessary to generate not goals but higher-order values in order to bridge the broadening divides between diverse positions and domains in contemporary society. But what exactly does the creation of these new values look like? I would like us to think about this question from two different aspects of arts activities.

"Independence" and "coexistence" generate creativity

In psychological terms, art, which involves a profound search inside oneself, can be said to be an extremely solitary and independent activity related to the dignity of the individual. However, this independence cannot function if there is only one person involved. It is precisely because of a recognition that "I exist within society" that the dignity of the individual is established. Taking this into account, we can consider that arts activities include the two aspects of "independence" and "coexistence within society".

I would like to introduce a sushi roll-making workshop aimed at senior citizens which we held in our local area as part of the "Wonderful Aging" project. This workshop attracts everyone from young people to adults, drawn together by their desire to eat delicious food, and they set to work in a single kitchen. As they share the same ingredients and cook there, the people who were initially acting separately gradually begin to pay attention to what others are doing, and to get involved. Let's say that someone starts doing something dangerous, for example. People who are used to working in the kitchen see what is going on and lend a hand. From this, we can tell the difference between "people who are good at participating in society" and "people who are not good at participating in society" through the ways in which they turn their gaze to others. People who can fit straight into a new place look at their companions' hands. They take an interest in what the other people are doing, and begin to

get involved with them in the form of finding ways to help their companions produce the results which they intend. On the other hand, people who are not good at participating in society either do not take an interest in others or, if they do, start by looking at their faces and saying “Hello”. When they do so, communicating their own intentions to the other person takes precedence and, if the other person does not show any interest in them, they end up alone. The same can be said when we carry out activities aiming at social inclusion. When we belong to a social group, we can feel the meaning of our presence there by turning our attention to our position within that group. It is important to switch from someone who is being helped to someone who is helping; while giving another person an opportunity to play the role of the one helping is also surely a reason for being there. Such relationships of mutual benefit, in which we take turns to reach out and help each other, makes community ties stronger. And the act of creation mediates this kind of reciprocal engagement. There is nothing quite like the taste of food made together by people who care about each other. The thinker Ivan ILLICH called the state of mutual enjoyment of the delicious food which we have made together “convivial” (from the Latin *con* = with and *vivere* = to live), referring to the ideas developed in his Tools For Conviviality (1974). From engaging with each other in a way which is considerate of the other’s intentions in order to create something together comes hope for a future which we cannot yet see: “We can do this! The food is sure to turn out delicious!” During this exciting experience, we take on new challenges, accepting mistakes and laughing about them together, each coming up with ideas about how to make the food more delicious. At the sushi roll workshop, the participants used their ingenuity to make extremely beautiful and delicious sushi with a sprinkled topping from the leftover ingredients.



Towards a new goal: the value of “sharing”

As we have seen from the sushi roll workshop, a space where people coexist on the basis of independent activity produces a convivial state in which the participants take mutual pleasure in what they do together. What kinds of thing would happen if we made this conviviality a project goal? I would like to introduce another part of the “Wonderful Aging” project, the “Shared Dining” research and development initiative, which received public research funding. Shared Dining proposes an eating environment which raises senior citizens’ motivation to go shopping, cook, and eat through data utilisation. We have made “food” the theme of the project because eating is one of humans’ fundamental instincts, and so we believe that resolving the problem of eating alone increases people’s motivation to live, leading to the prevention of frailty and dementia in old age.

In August 2019, we opened a “Shared Dining” space in a shopping mall for a period of ten days, and held an event in which everyone made and ate rice balls together. This dining style, in which people did not make the food according to a recipe, but rather looked back over their histories of eating to decide upon and make what others would enjoy, could be called Cooking for Conviviality. The rice balls which the participants made during these ten days with ingredients bought from the food shops in the mall were very varied, including some amusing ones which could hardly be called “rice balls”. If making “rice balls just like the example shown” or “nutritionally correct rice balls” had been set as the goal of the Shared Dining, these interesting rice balls would probably never have come into being. The participants enjoyed the activity, which started with going shopping with 300 yen, as if it were a game. They each chose ingredients according to their own goals: a person who was concerned about nutrition chose low-salt ingredients, another who wanted to make an impact chose big ingredients like dried squid, while someone who was most concerned about how their rice ball looked chose colourful chocolates like M & M’s. Even when people bought ingredients which could not usually be put into rice balls, they chopped or melted them and mixed them in, and laughed together at the results, which were sometimes surprisingly tasty.

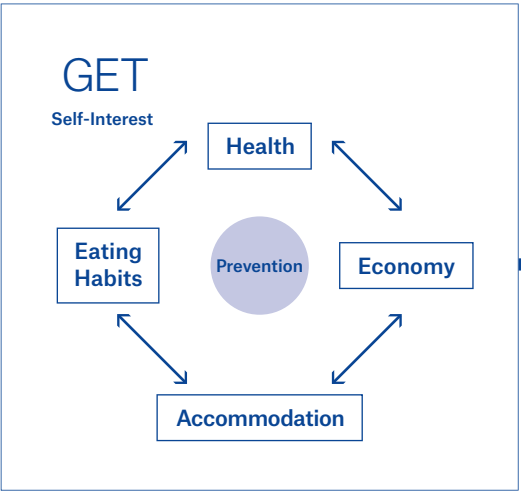
The feeling of joy activates people’s creativity and encourages them to take on new challenges. We introduced technology in order to make the joy of creating together visible. We used AI to recognise the emotions in people’s voices, with a system where the hearts projected onto the walls of the dining room grew larger as people expressed more joy. The participants reacted to

this, leading to interactions which increased this joy even further. By using technology to feed back this adaptive behaviour instantaneously, we were able to transform our activities to make them more adaptive. The data obtained from this actual practice is being put to use in research and development into the creation of new values in an aging society.

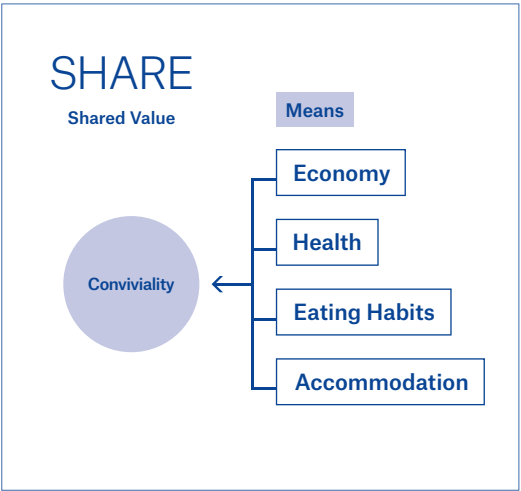
The role of the arts in a culture of sharing

The psychologist Albert BANDURA wrote in “Self-efficacy: the Exercise of Control” (1997) that in order to obtain a reason for living, we need to shift our attention from our current self-efficacy to a collective efficacy which transcends the self. We could also say that this means transforming our current society, which values what an individual can “get”, and where people pursue knowledge or skills towards this end, into a sharing society in which people think about what they can “give” to others. And I believe that what should be set as the goal is joy: in other words, things which are in some way “beautiful” and “good”, as symbolised by the conviviality of which I spoke. Both Illich and Bandura reach a similar conclusion.

Conventional model of medical care



Psychological model of the pursuit of happiness



Long handled cutleries

In order to experience what we need to do in order to generate sharing, we are also researching the design of environments which result in sharing as part of the Shared Dining project. For example, we made cutlery with long handles. Since the handles are too long, it is impossible for any single person to eat using this cutlery. But people can get the food for each other. We are using tools to bring about a joyful space where people allow each other to go first and thank each other in mutually beneficial relationships, and experiences in which the leeway to share arises naturally.

Aiming for a society which accepts weakness

An example of an interesting attempt to generate opportunities for sharing is the “weak robot” developed by Japanese researcher Professor Michio OKADA. This is a rubbish-collecting robot, but it simply stands next to the rubbish and shivers to elicit sympathy. As a result, even people who have never picked up rubbish before feel that they have no choice but to dispose of the rubbish. We can say that the “weak robot” draws out people’s strengths by being weak. As we saw also with the long-handled cutlery and the “Wonderful Aging” project, inconvenience and weakness can draw out strength and generate sharing. If we turn our gaze to our society, the existence of people dealing with weakness or inconvenience often draws out the kindness of those around them, giving someone a role to play in that space, and generating dialogue and interaction. I believe that it would be good if we could change our society into one in which we rejoice together by accepting this kind of weakness. I believe that the current role of art, which pursues beauty and joy, is to encourage a transformation leading to this kind of society.

Finally, I would like to talk about my participation in music workshops for senior citizens held by Tokyo Bunka Kaikan in order to collect data for validation. There were some extremely active people among the participants in these workshops. They smiled as they moved in time to the rhythm and, in a sense, they were model participants, so one’s attention was drawn immediately to them. However, I paid attention to one of the participants behind them, who did not move very much. When I carried out a detailed validation after the workshop using video footage, I saw that at the moment when the piano began playing the folk song *Furusato*, this person grasped the glockenspiel stick which she was holding

in her right hand firmly, squeezed her lips together tightly, and gazed at a single point. In comparison with the first, smiling participant, this seems to show a decline in activity and an inability to adapt; but in fact, it became clear at the end that the participant’s internal state was extremely active. As the final part of the song approached, the participant suddenly struck the glockenspiel with the stick in her right hand, bringing the performance to a conclusion in time with the piano. The smile on this participant’s face at that time was an expression of happiness of a higher order than the simple enjoyment of pleasure (eudaimonia, *εὐδαιμονία*). Technology can be useful as a way of rendering visible such workings of the heart, which are difficult to see from the outside. In my future research, I hope to think about how to use technology in a supporting role in arts venues to aid the evaluation of the arts, at the same time as promoting individual realisations and shared emotions.

* From the lecture “The 100-year Life and Arts” given as part of the Forum “Social Inclusion and Music in an Aged Society”, held on 22 October, 2019. Edited and summarised based on the contents presented by Dr. KUSAKA Nahoko.

Validation of Tokyo Bunka Kaikan music workshops for senior citizens

Music improvisation workshops empower people to develop hope about the future

As the need for music workshops for senior citizens has grown in recent years, expectations for more fulfilling program content have also risen. Therefore, in order to examine the concrete methods related to the creation of a programme for senior citizens and the uniqueness of the programme, we carried out a validation of our music workshops for senior citizens together with Dr. KUSAKA Nahoko (Professor, Faculty of Contemporary Social Studies, Doshisha Women’s College of Liberal Arts), a researcher specialising in the psychology of aging.

In FY 2018, we carried out a validation through participant observation of the “Sound Sandpit” music improvisation workshops introduced on pages 10 – 11. The validation looked at communication through the activities of music workshops for senior citizens, and programme design for music workshops in which senior citizens become creative agents. We analysed the non-verbal, non-structured activity of making music in these music improvisation workshops from three different angles. The validation results made it clear that, as an accepting environment in which there are no mistakes, music improvisation workshops give participants dignity as individuals, while simultaneously functioning as a space for co-existence and acceptance of others. In particular, the potential of the following three factors to “develop hope about the future among all generations, including senior citizens” was shown: (1) an environment which stimulates the desire to create (2) interactions which encourage individual autonomy (3) the process of empathy towards the people with whom we co-exist.

[FY 2018 validation of music workshops for senior citizens]

A detailed report on this validation (in Japanese and English) and photographs of the activities are available on our website:
<https://www.t-bunka.jp/stage/2973/>



Significance and effect of senior citizen workshop in a medical perspective

Music Therapy for Dementia

1 | Definition and Category of Music Therapy

Music therapy was originally a means to care for wounded and mentally sick veterans of World War 2 and developed mainly in North America. American Music Therapy Association states that music therapy is "the achievement of medical objectives to care, maintain or improve one's mental and physical health by implementing music". As called "therapy", it is necessary to have a common understanding of the target symptoms, methodology, evaluation method and possible side effects. However at the moment, there is no such established methodology of music therapy for dementia.

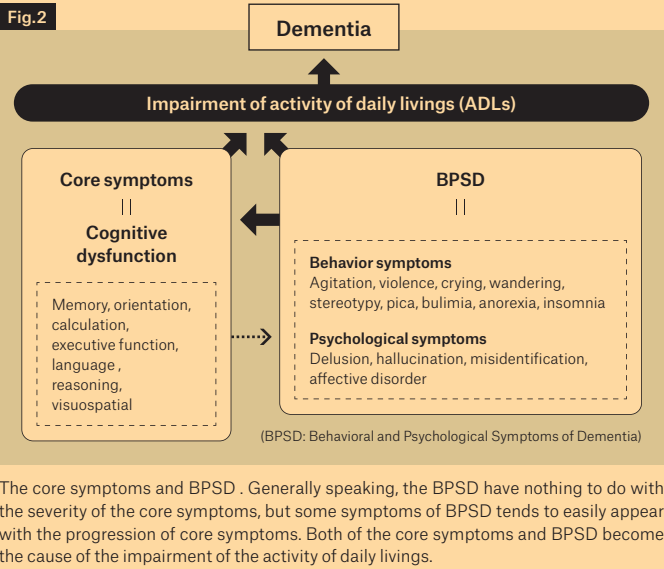
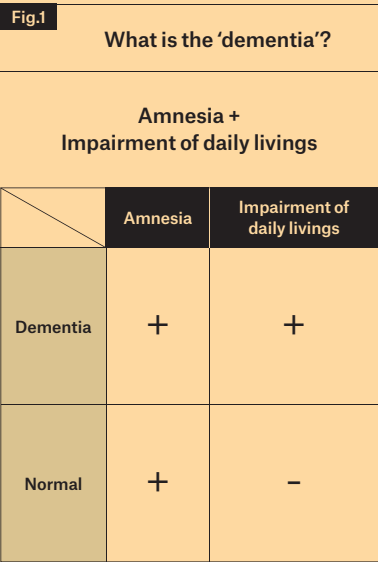
Music therapy is categorized into 2 groups -passive music therapy and active music therapy. The former group is further divided into stimulative therapy and appreciative therapy. Stimulative therapy targets decreased motivation and depression, using music as a stimulative factor to improve one's mood or degree of alertness. Appreciative therapy uses emotions that arise from listening to music as an opportunity to express one's emotions or look objectively at one's self through relaxation. On the other hand, active music therapy consists of playing musical instruments and singing. It is either conducted alone, together with a therapist or in a larger group of people. Musical performance cultivates social skills and enhances one's physical and mental activity. Music therapy at site usually combines these passive and active methods.

2 | Current Situation of Dementia

There are about 50 million people with dementia around the world today which is expected to be 130 million by 2050. In Japan alone, there are 5 million patients which is expected to be 7 million, or even 10 million by 2025. Although dementia is an urgent global issue, there are only a few countries which take nation-level measures. As there is no disease-modifying therapy for dementia today, prevention and stopping progression is valued including controllment of metabolic syndrome and non-pharmacological therapy.

It was a common understanding in the past that the rate of dementia is growing in the world. The main reason for this was longevity and westernized lifestyle. Entering 2010; however, many reports stated that the rate of dementia has decreased. In England alone, the prevalence of dementia decreased by 1.8% over the 20 years of 1990 to 2010 (Matthews 2013). This indicates the positive outcome of educa-

tion and risk-control of dementia over the last few decades. Diabetes, middle age high-blood pressure, smoking, depression, low education and lack of exercise are risk factors of Alzheimer's disease. One study estimates that by eliminating these 7 factors by 10-25%, 1.1-3 million dementia patients will decrease (Barnes 2011). In short, the controllment of daily lifestyle including metabolic syndrome is effective in preventing dementia.



3 | Definition and Symptoms of Dementia

Many people connect dementia with forgetfulness. Although it is true that forgetfulness is the main symptom of dementia, forgetfulness alone is actually amnesia and not dementia. An additional element is needed in order to diagnose dementia. What is that element? It is the presence of daily life obstacles. It is natural for an elderly person to forget a person or a subject's name or to frequently refer to something as "this" or "that". This is often an aging phenomenon and does not necessarily act as an interference to daily life. When there is a clear disability in daily life or when it becomes difficult enough to say that aging is the reason for one's degraded daily performance can we say that the person has dementia [Figure 1].

The symptoms of dementia are broadly divided into core symptoms and BPSD (behavioral and psychological symptoms of dementia) [Figure 2]. One core symptom is cognitive dysfunction such as forgetfulness. Executive dysfunction, such as lack of effective performance is another core symptom. BPSD, on the other hand, are behavioral and psychological symptoms. Wandering or violent behavior and language are categorized as behavioral symptoms, while hallucinations and delusions are categorized as

psychological symptoms. BPSD was originally called as "peripheral symptoms" of dementia. However, BPSD often requires medical treatment and nursing of the patient as much as (or even more than) the core symptoms. Also to prevent misunderstanding between doctors and caregivers of the significance of BPSD, the word "BPSD" is used in Japan.

Table 1 Non-pharmacological therapies for dementia

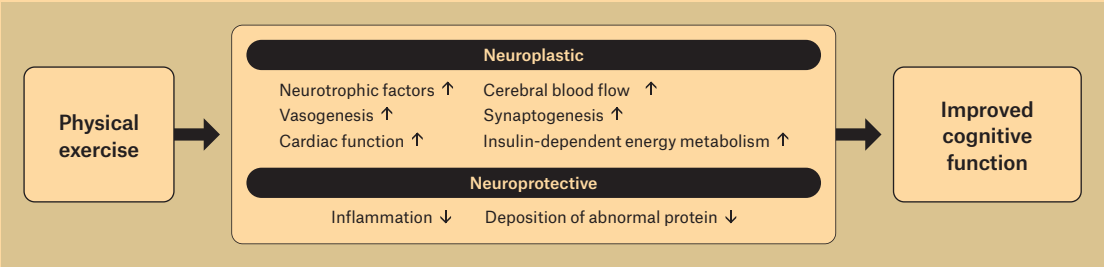
Therapy	Contents	Characteristics
Physical exercise	Aerobic exercise, walking	Established the evidence for primary and secondary prevention of dementia.
Cognitive stimulation	Playing games, drills	Patients with mild dementia who can understand the rules and procedures.
Life review, Reminiscence	Talking about joyful experiences using photographs etc.	Stabilizes the psychological states of patients by re-experiencing successful things.
Reality orientation	Placing many clocks and calendars where patients can easily see them	Provides notice of the possible worsening of the state of patients with severe dementia who confuse the segregation of the past and present
Light therapy	Living in a room with 1,000-2,000 lucas.	Assists with sleep-induction after lights-out in the evening.
Music therapy	Active (singing, playing instruments) and receptive (listening)	Established the evidence for prevention and treatment of BPSD.
Aroma therapy	Diffusion of essential oils derived from plants.	There are many private licenses.

BPSD: behavioral and psychological symptoms of dementia

Table 2 Advantages and disadvantages of non-pharmacological intervention

Advantages
<ul style="list-style-type: none">• Daily activities can become therapies.• Improves social living for patients and caregivers.• Can be performed by non-medical staff.• Usually affordable.
Disadvantages
<ul style="list-style-type: none">• Low evidence, generally.• Unestablished methodologies (protocol, frequency, duration, etc.)• The effects depend on the skills of each instructor.• Low interests in the side-effects.• Often not a therapy but a buisiness.• No standard costs. Can be very expensive.

Fig.3 Hypothesized mechanism of dementia prevention by physical exercise



4 | Non-Pharmacological Therapy for Dementia

All therapies that do not use drugs are called non-pharmacological therapy which includes physical exercise therapy, cognitive stimulation therapy, reminiscence therapy, reality orientation training,

light therapy and music therapy [Table 1]. Table 2 shows the advantages and disadvantages of non-pharmacological therapy. According to the "Dementia Disease Treatment Guideline 2017" (The Japan Neuroscience Society version), physical exercise therapy is the only non- pharmacological therapy of dementia in which the effectiveness is confirmed. Physical exercise therapy is said to be effective for preventing outbreak and progression of dementia for healthy elderly people and mild cognitive impairment (MCI) patients. It is given Recommendation Grade 1 (Strong Recommendation) and Evidence Intensity B (Moderate Intensity). Aerobic exercise such as walking is effective while stretching and calisthenics are not (Erickson 2011). The reason behind the effectiveness of physical exercise to dementia is not yet definite; however, it is said that many factors surrounding nerve formation and protection are related [Figure 3]. Although the necessary amount of exercise is also yet to be fully clear, based on the guideline of Alzheimer's disease prevention presented in the International Conference of Nutrition and Brain held in 2017, 40 minutes of fast-walking or an exercise equivalent to that 3 times a week is said to be effective (Barnard 2014). Needless to say, medical practice implements methods that are most medically and scientifically proven of its effectiveness at the time. Therefore, when questioned by dementia patients and their families of what could be done other than taking medicine to prevent outbreak and stop progression of dementia, it would be medically correct to answer "exercise and walking".

All other non- pharmacological therapy other than physical exercise therapy is graded Recommendation Grade 2 (Weak recommendation), Evidence Intensity C (Weak Intensity) or is indeterminable due to lack of investigation. In the midst of this situation today, this guideline explains the effectiveness of music therapy to BPSD. Many intervention studies and meta analyses have reported the effectiveness of music therapy to the outbreak and prevention of BPSD over the last 10 years. The effectiveness of music therapy is close to being fully established.

5 | The Advantages and Disadvantages of Music Therapy for Dementia (Table 3)

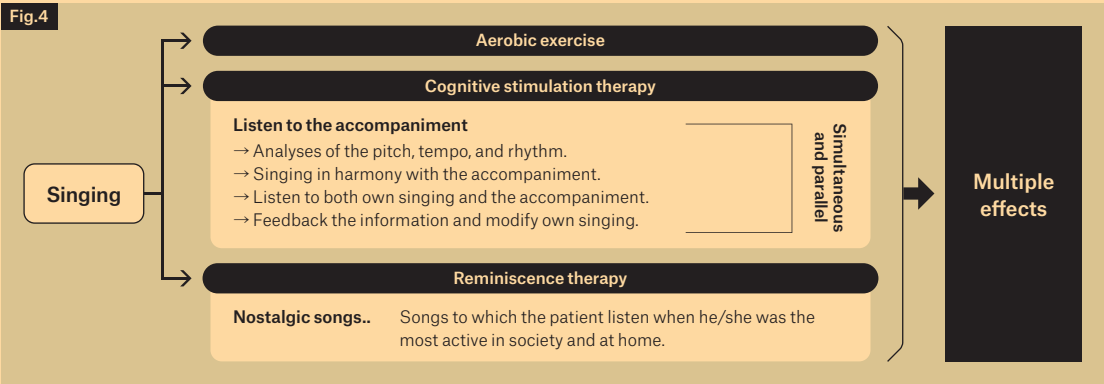
The greatest advantage of music therapy is that it includes the many essences of non- pharmacological therapy [Figure 4]. Aerobic exercise is proven to prevent the outbreak and progression of dementia while singing is exactly one example of aerobic exercise. When singing, patients unconsciously analyze the pitch and tempo of music, sing along, judge whether his/her singing voice is in line with the music and if not, that information is given back as feedback to make adjustments. This is in fact not only aerobic exercise but cognitively challenging work. In this way singing can become a cognitive function stimulation training. Furthermore, nostalgic songs are often used for music therapy sessions. This is because by applying music when patients listened to when their life was most fullest in society and at homes, patients are able to re-experience the positive emotions at that time. This is categorized as reminiscence. In this way, singing unconsciously allows the practice of several therapies all at once. This factor is the greatest benefit of music therapy. Moreover, music therapy exceeds in continuity as it is fun and easy to participate in. Since it is practiced in groups, it also contributes to maintain and improve the patient's social skills.

On the other hand, the greatest disadvantage of music therapy is its undetermined method. It is said that "if there are 10 music therapists, there are 10 different methods". This explains how music therapy may be an individual's masterly performance but not an organized method of treatment. Also, adaptation and side effects are unconsidered. Some people assert that there are no side effects in music therapy. When conducting statistical analysis of multiple examples like meta-analysis, the item for side effects disappears without significant difference. However, side effects are a natural result of intervention and it is important to consider the fact that there are cases where side effects do occur depending on the individual's state. Furthermore, qualifications for music therapists are institutional, not national, and training is mainly done at musical colleges. The medical items necessary for obtainment is less than half of that needed for care managers' qualifications in the welfare field. This is why medical knowledge lacks in music therapists at the starting point and why reeducation at clinical sites becomes important. By overcoming these disadvantages, music therapy has the chance to be practiced more often.

Table 3 Summary of the advantages and disadvantages of music therapy for dementia

Benefits
<div><div>• Effective for BPSD (especially for anxiety and agitation)</div><div>• Easy participation</div><div>• Easy to maintain</div><div>• Able to perform without patients feeling that it is training.</div><div>• Able to maintain non-verbal communication abilities through the chorus and ensemble.</div><div>• Economically more affordable than other non-pharmacological interventions.</div><div>• Can perform multiple therapies at the same time (aerobic movements, reminiscence, and cognitive stimulation)</div></div>
Limitations
<div><div>• Insufficient evidence around core symptoms.</div><div>• Undetermined methodology (10 music therapists = 10 methodologies).</div><div>• Lack of investigation pertaining to application, means of assessments, side effects, and contraindications.</div><div>• Music therapists lack medical knowledge.</div><div>• The effects mainly depend on the individual skills of the music therapists.</div></div>

BPSD: behavioral and psychological symptoms of dementia



The multifaceted effects of music are the most important merits of music therapy.

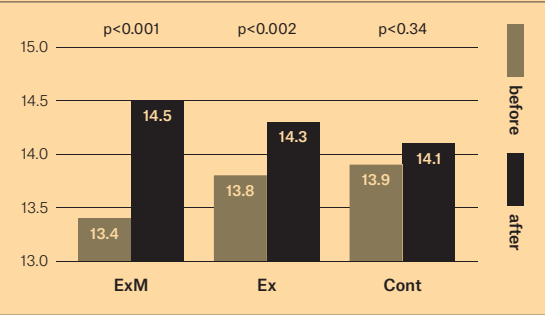
6 | Mihama-Kiho Project

As mentioned above, the effectiveness of physical exercise therapy to dementia is proven. It is assumed that it becomes more effective when combining physical exercise with other types of non-pharmacological therapy. There have been challenges to combine exercise therapy with cognitive stimulation therapy, and it is reported that effectiveness increases when doing cognitive work like calculation while walking or exercising. If this is true, combining physical exercise therapy with music therapy should be more effective to the cognitive function than doing physical exercise therapy alone. The author did a cooperative research with Mie University, Mihama and Kiho city of Mie prefecture, and Yamaha Music Research Center about non- pharmacological intervention of musical exercise object- ed to maintain and improve the cognitive function of elderly community-dwelling people (Mihama-Ki- ho Project) (Satoh 2014). Musical exercise group conducted weekly exercise with musical accompa- niment (ExM group) and Exercise group conducted weekly exercise without musical accompaniment (Ex group). There was also the Control group which did no such an exercise (Cont group). As a result, the ExM group showed more improvement in visual recognition and general intelligence than the other 2 groups^[Figure 5, 6].

Moreover after following the change of brain volume over a year through MRI, the brain volume of Cont group decreased from aging, while the frontal lobe of ExM group and Ex group has either maintained or grew larger in which the degree was even larger in the ExM group ^[Figure 7] (Mihama-Kiho Scan Pro- ject) (Tabei 2017). The project has revealed that musical exercise has positive effects on the brains of healthy elderly people both functionally and anatomically.

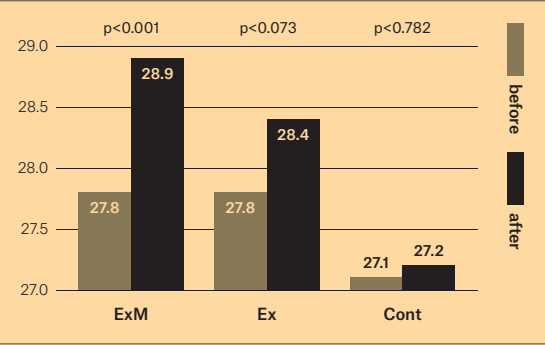
Furthermore, the author did a 6 month intervention of physical exercise with musical accompaniment to mild to moderate dementia patients and compared the changes of cognitive function and activities of daily livings (ADLs) to the Cognitive training group (Mihama-Kiho Project Part 2). Results showed the value of Functional Independence Measure (FIM), one of the indicators of ADLs, has significantly dropped over the 6 months while it has remained the same in the ExM group ^[Figure 8] (Satoh 2017). Furthermore, we divided the ExM group and Cognitive Training group into smaller groups of which improvement was seen (Improvement group) and not seen (Non-improvement group) and compared the volume of the cerebral gray matter using voxel-based morphometry (VBM) of brain MRI. As a re- sult, the bilateral anterior cingulate gyrus of the Improvement group in the ExM group and the size of the left frontal lobe of the Improvement group in the Cognitive training group was significantly larger than the Non-improvement groups ^[Figure 9]. This means that the effect of non-pharmacological therapy can be predicted depending on the presence or absence of the atrophy or impairment of frontal lobe or its localization (Mihama-Kiho Scan Project Part 2) (Tabei 2018).

Fig.5 The result of intragroup analyses about visuospatial function



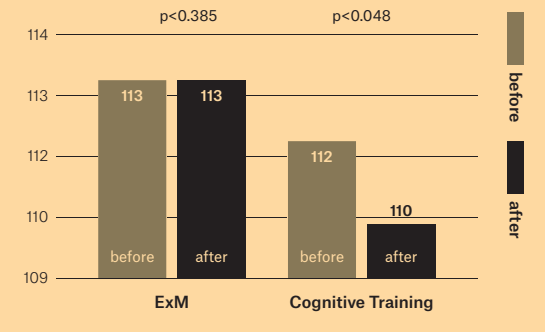
Cont, control group; Ex, physical exercise group; ExM, physical exercise with musical accompaniment group.

Fig.5 The result of intragroup analyses of Mini-Mental State Examination (MMSE) about intellectual function



The abbreviations are the same as the Fig. 1.

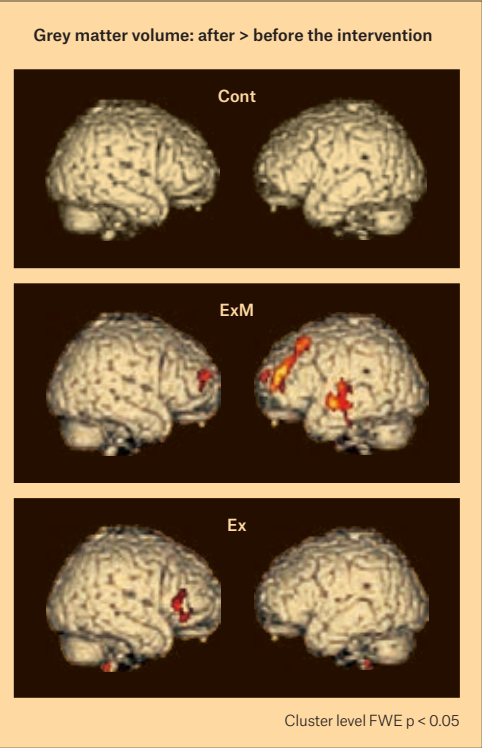
Fig.8



The result of intragroup analyses of Functional Independence Measure (FIM) about activity of daily livings (ADLs). In 6 months, the score of the Cognitive Training group significantly worsened, while that of the ExM group was preserved. ExM, physical exercise with musical accompaniment.

Fig.7 The results of voxel-based morphometry (VBM)

(Tabei K, Front Aging Neurosci, 2017)



The abbreviations are the same as the Fig. 1.

Fig.9



The results of VBM. The colored areas show the regions where the grey matter volume at the baseline was significantly greater in the subjects who improved than did not by the 6 months intervention. ExM, physical exercise with musical accompaniment, VBM, voxel-based morphometry.

Conclusion

In today's world where the disease-modifying therapy for dementia does not exist, non-pharmacological therapy including music therapy has the potential to play an important role in medical, welfare settings and regional communities. In the meanwhile, the evidence of non-pharmacological therapy excluding physical exercise therapy is still lacking. Mass media shows us groundless methods for dementia. These methods are often neither poison nor medicine, but at the least bring economic loss to consumers. With the current limitation of evidence being said, we must continue to provide what is both right for our patients and medically reasonable.

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Significanse and effect of senior citizen workshops in a sociological perspective

Possibilities of music: living well with dementia

1 | Introduction

Already the current global count of people who are suffering from dementia is approximately 50 million, which is predicted to triple by 2050. It is, therefore, indispensable to treat dementia care as a high-priority issue to be considered internationally rather than limiting it to domestic discussions. As it has already been described on page68 in this guidebook, there are behavioural and psychological symptoms of dementia (BPSD) as well as cognitive symptoms. These symptoms usually progress gradually and affect lives of people diagnosed with dementia and their family members to a great degree. As expressed in the phrase “long goodbye” ^[1], there is a gradual process of your loved ones losing memories and becoming almost “strangers” who hardly recognize their surroundings. This creates a prolonged caring burden, both physically and mentally, for family members. As the number of dementia patients who are cared for at home is predicted to increase, it is important to think of “dementia care” in the long term in order to support everyday lives of people affected by dementia in a sustainable manner.

2 | Using music in dementia care: Why sociological perspectives are necessary?

In recent years, there is a growing interest in music uses as a part of non-pharmacological interventions to improve the quality of life for individuals with dementia. The most visible disciplines of this are neurosciences, care study and music therapy. The effects of music use in dementia care – such as enhancing mutual communication, evoking memories, calming agitations and improving mental status, reconfiguring relationship between people with dementia and their caregivers - have been studied through various approaches ^[2]. Although these studies have contributed to the development of music uses in dementia care, the music uses have often been discussed without linking them to everyday contexts of people with dementia who are participants of these studies. In the mass media, the power of music in dementia care is often narrated dramatically as a “magic bullet” and “miracle-making magic” to fix the symptoms instantly. As individual music experiences are deeply rooted with past experiences and environments where they are situated, the effects of music are hard to generalize with such simple causal manners. They should not, in other words, be romanticized as “always good things”. If we take the long-term dementia caring process (long goodbye) into account as mentioned earlier, more in-depth and careful investigations are necessary in order to investigate if music has possibilities to become

an everyday resource for long-term care to improve the lives of people who are affected by dementia. Perspectives that are introduced in the recent interdisciplinary studies within the disciplines of music sociology, music therapy and “music and health” are useful when we try to connect individual music experiences and care. For instance, one of the relevant music sociological perspectives considers our everyday musical engagements – listening to music and performing - as a means for “self-care” in order to maintain and promote own health ^[3]. A sociological concept of “musical affordance” is developed further in relation to music and care of the self:

Music's role as a resource for configuring emotional and embodied agency is not one that can be predetermined (because it is a resource that must be appropriated by music consumers). Music is not an objective ‘force’ or a ‘stimulus’, but it is real in its effects and its specific properties provide mechanisms for achieving those effects (DeNora 2000, p.107).

The concept of “musical affordance” allows us to consider how music can lend itself to various effects, depending on how it is coupled with other objects, practices, places, people, and interpretations ^[4]. For example, we may sing school songs at the alumni meeting, where we meet old schoolmates with graduation photos in hands, while reminiscing about our former school days. This perhaps enhances the sense of solidarity as alumni. In the karaoke bar, we may sing and dance to hit songs, while holding microphones with colleagues to relieve stress after long day at work. At the funerals of loved ones, the funeral music may help us to mourn the death of the deceased and release our emotions together with other family members. Therefore the concept of “musical affordance” implies that the acoustic properties of music (rhythm, tempo, melody, lyrics) give various effects to our emotional and corporeal status depending on how they are coupled with other factors; “places” (e.g., alumni meeting place, karaoke bar and funeral home), “objects” (e.g., photos, microphones),” people” (e.g., old school mates, colleagues and family members) and “interpretations” of the music which varies from person to person. The sociological perspective to see our everyday musical engagement as a means for “self-care” as well as the concept of “musical affordance” help us to regard music, not as a “magic bullet” or “miracle-making magic” to fix the symptom instantly, but as a possible “resource” for dementia care to offer positive effects to a person’s emotional and corporeal status while being coupled with other various factors. These sociological perspectives and concepts allow us to see the musical engagement of people with dementia, even though they may appear to be receptive (e.g., listening to music quietly), as a proactive action in which dementia patients use music for their own mental and physical self-care.

3 | Singing-based musical activity for individuals with dementia and their caregivers in the UK (“Singing for the Brain”)

3 - 1 | About the musical activity

From 2008 to 2011 in the United Kingdom, I participated in the singing-based musical activity, called “Singing for the Brain” (SftB). I participated as a music sociology researcher, observing how individ-

uals and groups engaged music materials and their resulting affordances.^[5] The SftB activity was organized once per week for local people with dementia, who are cared by family members at home, and their caregivers (partners, friends and care worker). The number of the participants varied from session to session but approximately 10 participants with dementia, their caregivers and 10 volunteers attended each session. Every session was led by a former music teacher and most of the volunteer members, including the facilitator, had experiences of caring for family members with dementia, either their parents or partners, and participated in the SftB session as volunteer musicians along with other local music engagements, such as local choirs and theatre groups. Songs used for the session varied from session to session, but they were chosen from SftB's original songbook, which consisted of songs that were familiar to the participant generation who were born around 1930-1940 (aged 70s to 80s at the time of study) as well as songs requested by the participants. Each session followed the basic structure as follows:

1. Hello song

facilitator calls out each participant's name while everyone sings "Hello Song" together
2. Physical warm-up

vocal exercises, word games and simple physical exercises
3. Familiar waltz tunes

singing three familiar songs in triple time, that are familiar to the participants and appropriate for the season. The facilitator leads the union singing while accompanying with the keyboard.
4. Song activities

round songs, singing in harmony (two, or three choruses), call and response
5. Song intro quiz

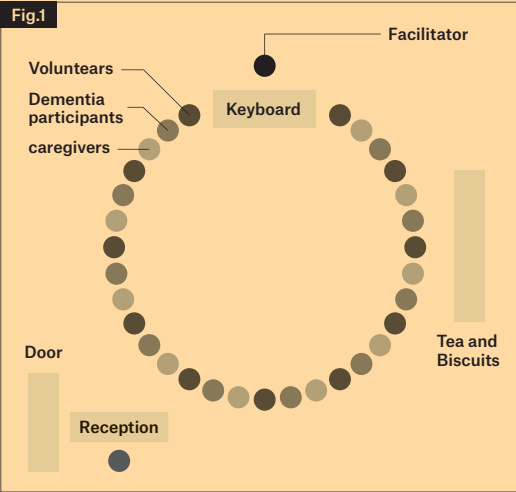
it follows a similar theme (e.g., "spring", "animal" and "fruit") to the earlier songs^[6].
6. Song with movement

familiar and easy dance. Those who have difficulties dancing remain in the seat and join in the activity by singing and playing percussions
7. "Shalom" (good-bye song)

"Shalom", Israeli folk song^[7], is always sung at the end of the session, first with words and then with humming

3 - 2 | An inclusive space to retain connections with the surrounding world

As "social isolation" is regarded as one of the issues in dementia caring, the majority of SftB participants also withdrew from community activities, such as music and sports, in which they had previously engaged due to dementia symptoms and caring for their loved ones. They were looking for an alternative space and activity in which they could feel safe to participate. Some couples had difficulties attending the "dementia café", which was intended to be an information exchange, because they felt pressured to interact with other participants. Some participants had to give up on participating in the community choir because they could no longer sing difficult classical pieces due to the symptoms. However, they were able to in SftB sessions. Because the content of the activities, along with the songs used, took into account the capabilities of the dementia participants, they were able to participate effortlessly by singing, dancing, clapping, listening, or even nodding off, depending on their moods and physical conditions on that day. In fact, in SftB, everyone except for the facilitator sat in a circle ^[Figure 1]



Participants are waiting for the musical activity to begin while having tea. It was a pre-Easter activity, with each individual marched with a gaily decorated Easter hat while singing the theme song from the 1948 American film "Easter Parade" (an Easter tradition that began in the late 19th century in the United States and later spread to Europe and continues to this day).

and volunteer members who loved music, and had caring experiences, supported the progress of the music program. This makes the symptoms of dementia less noticeable, which allowed the accompanying caregivers to feel relaxed. In this way, boundaries between the supporters and those being supported were loosened. As a result, an inclusive space was generated where participants with dementia could continue singing in a safe and joyful ways. This also allowed them and their caregivers to remain connected with the surrounding world.

3 - 3 | Rekindling the relationship

When "*I'll be your sweetheart*" was sung at SftB one day, Simon and Hannah looked at each other and put their hands on each other's shoulders. Simon's wife, who was also a caregiver of Simon, was in tears. "*I'll be your sweetheart*" was the theme song for a 1945 musical and it was a familiar song to both of them when they were in their late teens. At the interview which was conducted at their home, Simon and Hannah sang this song together as they talked about how they met, their honeymoon years and their married life. Singing the familiar song together brought back memories of that time and allowed them to relive their lives before the onset of Simon's dementia. Caroline was very quiet, but she sometimes sang a completely different part of the song during the song activity, which often made people laugh. At the interview, her daughter Lisa said, "When mum makes me laugh, it is quite touching. This is when I meet old mum". (...) Those moments are very important for me". Participants in SftB were therefore not only able to take a break from an everyday life laced with confusion but also, they were able to rekindle their respective relationships between the husband-wife and mother-daughter through the singing activities.

3 - 4 | Regaining confidence

When "*Singin' in the Rain*" started in one session, Laura sang louder than anyone else and invited her

husband, Michael, to dance in the circle. She later invited the rest of the members to dance with her too. When I met Michael and Laura at the local supermarket, Laura was anxious, and she didn't seem to recognize me. However, whenever we met at SftB, Laura said to me happily, "I can sing everything. I know all the lyrics. People say I'm a good singer. I was born to sing". She was undoubtedly very confident in her own ability, such as being able to recall the lyrics and sing. For Laura, who often lost confidence in her daily life because she could no longer cook or shop, singing was the only action that gave her a sense of accomplishment, which allowed her to restore her confidence. "Singin' in the Rain" was a theme song for the 1952 film of the same name, and the song seems to have been sung often in the local theatre groups of which Michael and Laura were a part. As the concept of "musical affordance" suggests, "Singin' in the Rain" here, coupled with the inclusive "space" created by all the members of the group sitting in a circle, her husband Michael, and Laura's memories and habits of the song, had a positive effect (affordances) on Laura's mind and body [Figure 2].



3 - 5 | Possibilities of music to be permeated into everyday life

Michael said in an interview,
If Laura feels all right, I feel all right. We can always have a good time together when we come here, and I look forward to it every week. Talking to another carer is good too. It gets better every time (round songs and two-part chorus) and that kind of activity is fun for me, too.

Like Michael, SftB had become a relief for the other caregivers as well. For dementia families who were often socially isolated, continued participation in SftB gave them opportunities to maintain social connections, rekindle mutual relationships and explore ways to live well with dementia within their remaining capacities. This had a positive impact on their quality of everyday lives. The caregivers who accom-

panied participants (with dementia) could also help to incorporate positive musical affordances during the SftB session into their everyday lives; singing the same songs together in the car on the way home or at home, researching the background of the songs together and sharing memories related to the songs. In addition, "Shalom," which was always sung at the end of each session, was also sung by SftB participants as a "funeral song" when a participant died. One caregiver said that her husband tried to sing "Shalom" to say goodbye to her before he passed away. Michael, who remained at SftB as a volunteer after Laura's death, said that singing "Shalom" reminded him of Laura. In this way, the musical affordances developed within SftB have permeated into various spaces and times in participants' everyday life. They, as a result, have supported the lives of people living with dementia in a sustainable manner.

4 | Afterword

The 'greying' of many industrialized countries – China, India and surrounding countries – is leading to an increased number of people suffering from dementia. If we are to care for 50 million with dementia, we need to find ways to support everyday lives of people affected by dementia in a sustainable manner. As the SftB case study showed, music has possibilities to sustainably support the lives of people living with dementia as a resource for self-care, mutual care, and community care. This case study further suggested that anyone can make use of the possibilities of music in dementia care with the correct knowledge and understanding of dementia, the relationship between the individual and music, and the daily life of people living with dementia. In order for people living with dementia to maintain their quality of life over the "long goodbye" period through the proactive use of music, it is important that music therapists, musicians, family and friends, care and medical professionals, cultural service planners, and sociologists collaborate. By drawing on our expertise and knowledge together, we can achieve and promote the sustainable support for people affected by dementia.

[*1] Matthew, L. (1999). The long goodbye: The experience of loss in husbands who care for a wife with dementia. *Dementia Care: Developing Partnerships in Practice*. London: Bailliere Tindall

[*2] Haas, R., & Brandes, V. (2009). *Music that Works: Contributions of Biology, Neurophysiology, Psychology, Sociology, Medicine and Musicology*. Springer Verlag. Koger, S. M., & Brotons, M. (2000). The impact of music therapy on language functioning in dementia. *Journal of Music Therapy*, 37(3), 183-195. Ridder, H. M. (2017). Music therapy in dementia care and neuro-rehabilitation. *Approaches: An Interdisciplinary Journal of Music Therapy*, 9(1), 28-30.

[*3] DeNora, T. (2000). *Music in Everyday Life*. Cambridge University Press.

[*4] DeNora, T. (2003). *After Adorno: Rethinking Music Sociology*. Cambridge University Press.

[*5] In 2003, a caregiver started the practice in an elderly care facility, which has spread throughout the UK. It is practiced in various regions of the UK as a musical activity for people with dementia and their families organized by the *Alzheimer's Society*, a non-profit organization.

[*6] The facilitator begins to play the introduction of the song on the keyboard without mentioning the name of the song, and the participants sing and hum along with the keyboard playing. If they know the name of the song, they can guess it.

[*7] "Shalom" is a Hebrew word meaning "peace, happiness" and it is also used as a greeting. Although it was not a familiar song to the participants, they were able to learn it quickly with its simple melody and lyrics, repeating "Shalom, my friends, Shalom my friends, Shalom Shalom until we meet again Shalom".

Bournemouth Symphony Orchestra’s approach to diversity and inclusion

Thinking about diversity, equity, and accessibility in classical music activities using case studies from the wide-ranging community programme of the UK’s Bournemouth Symphony Orchestra

The Bournemouth Symphony Orchestra (hereinafter, BSO) has developed many activities rooted in the local area, working together with socially disadvantaged and multi-generational communities. These pioneering initiatives are highly acclaimed within the UK and abroad.

We invited BSO to Tokyo Bunka Kaikan in November 2019 to hold professional training for musicians and a talk session, creating opportunities to learn from them about the methodologies which make high-quality, socially inclusive arts activities possible. During the training (held on 24 – 26 November), BSO members shared their methods and practical experience in the UK with Japanese musicians and workshop leaders, and held an actual workshop at a social welfare facility.

This lecture summary provides a broad overview of basic information about BSO and the structure which has been put in place to implement the various community-oriented projects introduced during the talk session (26 November).



Overview of BSO, and the BSO Participate Programme (the BSOPP)

BSO was established in 1893. With its base in Poole, its home territory covers an extensive area of around 10,000 square miles (25,000 square kilometres) in south-west England. BSO holds around 140 public performances each year, and carries out education and community programmes with 23 local authorities. BSO has 58 full-time musicians and 35 administrative staff. In addition, around 600 freelance musicians are involved with particular projects as specialists on a contract basis.

The BSO Participate Programme (hereinafter, the BSOPP) is the overall project name for the education and community programmes carried out by BSO. In partnership with various national and regional organisations and groups, the BSOPP aims to raise social inclusivity through its activities which, as cultural interventions in communities, create a sustainable legacy together with the local residents.

The development of the BSOPP has been highly acclaimed within the UK, with BSO receiving the title of “Dementia Friendly Organisation of the Year” (an award given to an organisation which makes a real change to the lives of people with dementia) from the UK’s Alzheimer’s Society in 2017. In 2018, meanwhile, the BSO Resound ensemble, made up of disabled musicians, performed at the BBC Proms. BSO is attracting attention from around the world for these and other activities.

The BSOPP runs programmes throughout south-west England which are open to people from all generations, social backgrounds, and life stages; to residents of disadvantaged areas as well as those of areas of higher economic success. Around 650 events with around 70,000 participants are held annually as part of these programmes. The principal programmes included in the BSOPP are as follows.

- Programmes for families and under 5s** ————— Crescendi, etc.
- Programmes for schools and 5 – 18 year-olds** — Schools’ Concerts, Adopt a Musician, Work Experience, Open Rehearsals, Masterclasses, etc.
- Community programmes** ————— BSO Voices, Family Orchestra, Rusty Musicians, etc.
- Health and wellbeing** ————— Cake Concerts, Care & Residential Home Visits, Recovery Orchestra, Tea Dances, Music for a While, etc.
- Rising talent** ————— Change Makers, Composers’ Day, Young Conductor in Association, etc.

The activities of BSO Associate Musicians, connecting various generations through music

It would be impossible to implement the BSOPP without the BSO Associate Musicians. BSO Associate Musicians are professional musicians who are responsible for BSOPP activities at social welfare facilities and facilities for senior citizens. They lead workshops with an awareness of diversity and inclusion, in line with BSO's philosophy. The scheme was introduced in 2015, and six professional musicians are currently Associate Musicians.

One of these BSO Associate Musicians, Hugh NANKIVELL, has a strong conviction that "The stories spun by music can connect everyone: small children, the elderly, people living with disabilities..." He runs a community project called "Making Bridges with Music." This is a multigenerational workshop project in which children aged 0 – 4 and their nursery teachers visit a facility for senior citizens for a set period, and the elderly people, their carers, the children, and their teachers make music together. They sing old songs and new ones composed on the spot, play instruments, and create a story through music. When this project was evaluated based on the Arts Observational Scale (an index for participant observation at arts activities), it was recognized as having effects going beyond musical activities. Analyses of workshop participant observation, participant feedback, and interviews with nursery teachers and staff of the care facilities showed an increase in the amount of talking by the children, and improvements in their willingness to tackle challenges and their ability to cooperate with and communicate with people from different generations. Meanwhile, the senior citizens regained physical vigour, initiative, and self-respect, and gained motivation to live and to be active. Moreover, the results also showed that the project functioned as a training opportunity for carers and nursery teachers to upgrade their professional skills.

In these ways, music workshops open to people from various generations were shown not only to improve participants' social and emotional wellbeing, but also to enable mutual learning among the participants, irrespective of their individual ages, abilities, or social situations, playing an important social function as a venue for learning and interaction across generations. It is also noted that these activities are led by BSO Associate Musicians.

BSO activities with an awareness of diversity and inclusion

In July 2017, BSO began its 18-month "BSO Change Makers Programme."

This project was run as a part of the Arts Council England's "Change Makers" project, which aimed to promote greater diversity in UK arts and culture. BSO Change Makers Programme, which was based on the ideas of the social model of disability, aimed at the fundamental growth of BSO as an organisation – the development of more original musical activities, and an acceptance of more diverse forms of creativity. It centred on two pillars of activity.

1 | Training of a disabled conductor

James ROSE was invited to BSO and trained as a conductor. Rose has a limited range of movement in his arms due to cerebral palsy but, since he can move his eyes and head relatively freely, he can conduct by fixing the baton to his glasses. Through his training with BSO, Rose says that he not only experienced remarkable musical and technical growth as a conductor, but also obtained social skills.

"To say that it changed my life doesn't go far enough. I went from a situation where I was told 'You can't do this' to an environment in which I could assert that 'I can do that'." (James ROSE)



2 | BSO Resound

BSO Resound, the world's first ensemble of professional disabled musicians, directed by Rose, began its activities in January 2018. It is made up of BSO members and five disabled musicians (cello, percussion, flute, clarinet, and

LinnStrument). BSO Resound has given many performances so far, including concerts for disabled people, concerts at schools, Relaxed Performances (concerts where various adaptations are made so that people for whom attending an ordinary concert would be difficult can attend without any concerns), and closed concerts for BSO corporate partners, and also appeared in the internationally-famous BBC Proms. BSO Resound activities are always required to meet the same artistic level as other BSO activities, and they are highly acclaimed for their role in changing society’s attitudes and prejudices towards disability.

The outcomes (achievements) and impact (social and economic changes) of BSO Change Makers

Evaluation of the outcomes and impact of BSO Change Makers has been carried out since the initial stage of activities. The details are available on the BSO website (<https://bsolive.com/participate/bso-change-makers-report/>). After Disability Equality Training (DET) was held for musicians and administrative staff before the start of BSO Change Makers, 17% of the participants responded that “the relationship between disability and equality and my job became clear”; 42% responded that “I gained a deeper understanding of disability”; 25% that “I gained confidence in dealing with disabled people”; and 10% that “I can become more open towards disabled people”. Moreover, in terms of concrete changes, there were organisational-level improvements such as reviews of accessibility in staff recruitment and auditions for orchestra members, ticket sales, and customer support. The implementation of BSO Change Makers attracted a great deal of attention for BSO’s activities, enabling public relations to expand dramatically. Audience numbers at concerts have reached a cumulative total of around 500,000, while viewer and listener figures for BBC television and radio programmes featuring BSO Resound and Rose have reached around 13 – 15 million within the UK. Furthermore, through the showing of the BBC Proms in US cinemas, their broadcasting on the BBC World Service, and so on, it is calculated that BSO activities have been able to reach around 25 million people around the world. The outcomes for BSO as a whole are also remarkable. There was a 19.5% increase in the number of disabled concertgoers between the 2017–18 and 2018-19 seasons. Moreover, the orchestra’s income increased to around 6 million pounds sterling (858 million yen). Of this, income from the BSOPP ac-

counted for 249,000 pounds sterling (around 35.6 million yen), and that from BSO Change Makers for 75,000 pounds sterling (around 1.072 million yen).

Reasons for the success of BSO Change Makers

The data collected so far shows that initiatives seeking diversity and inclusion, which also aimed at organisational reform within BSO, have apparently been very successful. According to our analysis, the reasons for these achievements by BSO are as follows.

- ❶ Support from all the members of BSO for a project concept of with a strong focus on social entrepreneurship, and a collective approach of striving to achieve a grand ambition.
- ❷ The existence of an environment which permitted a variety of stakeholders, including audiences, sponsors, and donors, to get involved.
- ❸ Consistently high artistic ideals, with a refusal to compromise on the quality of activities or the maintenance of standards.
- ❹ The innovativeness found throughout the project concept and contents thanks to the ideas of the “social model of disability”.
- ❺ The firm resolve, right from the design stage, to create social legacy and impact through the initiatives.

* From the talk session “Thinking about diversity, equity, and accessibility in classical music activities using case studies from the Bournemouth Symphony Orchestra”, held on 26 November, 2019. Edited and summarised based on the contents presented by Ben Jennings and Hugh Nankivell. All the images included in this text were supplied by BSO.

* The information included here is based on that available in November 2019. An exchange rate of roughly 143 yen to 1 pound sterling was used for currency calculations.

Aiming to meet people where they are and share together with them at all stages of life

Interviewer: NAKAMURA Mia (Sociology of Music and Arts / Associate Professor, Faculty of Design, Kyushu University)

Interviewee: Ben JENNINGS (Participate Programme Manager, Bournemouth Symphony Orchestra)

NAKAMURA Mia (hereinafter, N) When did the BSO Participate Programme (hereinafter, the BSOPP) start?

Ben JENNINGS (hereinafter, J) We were already carrying out outreach activities at BSO, but we adopted the current BSOPP format in 2014. At the time, there was a staff of three. Currently, we have six people. The BSO Associate Musician system, in which professional musicians take on a specialist role as workshop leaders, was introduced from 2015. The Associate Musicians can gain an accurate understanding of the needs in each area without our musicians having to travel hundreds of miles, so we are now able to offer a richer range of activities.

N How do you secure the budget to continue the BSOPP?

J The annual income of the orchestra as a whole is around 6 million pounds (around 858 million yen). Of this, 50% is a grant from the Arts Council England, and the remainder comes from external funding such as ticket sales and financial support from individuals and companies. Carrying out community-oriented and outreach activities is a condition for receipt of the Arts Council grant. In other words, without the BSOPP, BSO cannot obtain grant funding. There are also some initiatives which are financially independent. One example of this is the schools music projects carried

out via the Music Education Hubs [1]. The contract for each project becomes part of BSOPP income. In addition to this, we also receive external funding for specific projects. In 2019, we carried out a project to commemorate the 75th anniversary of the Normandy D-Day landings; since we needed to obtain external funding to cover 75% of the project budget, we sought donations from individuals.

N Has the BSOPP contributed to obtaining external funding, such as corporate sponsorship and donations from individuals?

J Effort is needed to build an ongoing relationship with companies. Most of our corporate partners attach great importance to a mutually beneficial relationship with their local communities, and do not simply want exposure in promotional materials, but are looking for a way to “give something back.” Individual donors have a shared sense of the meaning and values behind BSO’s activities, and obtain a sense of satisfaction that they have been able to contribute to local society through our activities to bring music to the community. Moreover, retired orchestra members and families of deceased audience members also make donations. The orchestra is supported by a countless number of donations. By maintaining a high standard for its activities, the orchestra plays the role of a cultural beacon in the local community, and is a source of



pride for local residents. I think that is probably why people want to support us. On the other hand, funding from local governments is decreasing. In order to offer a wide range of activities, we probably need to look for new “friends.”

N How do you validate BSOPP projects?

J Before starting a project, we plan the goals, and decide upon the project content and outputs. We carry out progress monitoring and interviews with people involved while the project is in progress, and surveys once it is finished. In the survey, we ask for the participants’ opinions and thoughts about what was effective and what was not, and make use of the answers when planning the next phase of the project. We also make photographic and video records. Validation is necessary for us as an organisation, but we also make use of it in explanatory materials sent to sponsors and donors.

Third-party validation is also important. Every three

or four years, we call in a specialist to carry out a third-party validation of all our projects. Currently, our team are also carrying out internal validations. Since each person has a different degree of evaluation experience, all the people in charge of BSOPP projects have taken a course where they learned about the evaluation framework used by third-party evaluators and case studies of the framework in use. We also share evaluation skills with the fundraising division, training them to report on projects to our sponsors and donors. It is important for everyone to share the same project evaluation skillset and knowledge.

N The BSOPP is a creative project which also has great social significance, I think. If a Japanese orchestra or cultural organisation wanted to carry out a similar initiative to the BSOPP, where do you think they should start?

J First, it is important to imagine the outcomes

and benefits of educational or social inclusion projects, and think about what merits they would have for the organisation or for other projects. A perspective of “working together with the project beneficiaries/target groups” is particularly important. This means that you understand the community’s needs and tailor the content so that it is appropriate for them. It is not enough just to deliver something, on the basis that it is better than nothing. In order to develop activities which fit a specific community or group of participants well, you have to begin by getting a grasp of their situation and needs. Ensuring that the senior management understand and cooperate with educational and social inclusion projects is also essential. Without the understanding of the head of the organisation, you cannot employ passionate and capable staff. It is also important for the senior management to be proactive in explaining the initiative to the directors and operational management team, and for the organisation as a whole to take an interest. With an organisation

like an orchestra, I think that it is effective to have the philosophy and approach filter through the structure from the top down, so that everyone is heading in the same direction. At BSO, for example, the chief executive talks about BSOPP initiatives and the meaning of our activities on various occasions, so the audience, orchestra members, and administrative staff have come to show understanding towards it. I personally feel that the will and passion of individuals are also important, though.

N In Japan, there is a tendency to avoid activities which do not make a profit, even if they are beneficial to society. As people get to know about the BSOPP and similar activities, does it become easier to attract external funding?

J Yes, of course. If an orchestra carries out diverse initiatives, it starts to attract not only the people who have traditionally wanted to support concert activities,

but also those who want to support activities located in and beneficial to the local community. In order to show that the orchestra’s activities are relevant to all kinds of people, at all stages of life, that we are active in the community, and that we have things to share through music, we go out to meet people where they are. We want them to know how passionate we are. However good our activities may be, it’s a real shame if we don’t let anyone know about them, isn’t it? At BSO, the BSOPP team are not directly involved in obtaining grants or donations. The finance department is responsible for grants from the Arts Council, and the specialist fundraising department is in charge of most of the rest. This is why it is so important to explain the initiative thoroughly to the operational managers and to each section of the organisation, to gain their understanding, and to share the same values. It is essential for the staff in charge of each BSOPP project to have fundraising and promotional ability. Another point is that at BSO, we carry out our activities together with professionals in different fields, such as music educators or social workers, and this type of partnership is important, because through collaboration, you can gain more expertise. It also becomes an opportunity for supporters of each organisation to learn about the partner.

N In Japan, the core group of music fans, who come to listen to orchestras, tend not to take part in community activities. Why does this work well at BSO?

J We are working hard not to segregate “participants in community activities” and “concertgoers.” It is important to disseminate information. For example, we introduce some of our concerts for families or schools at our regular performances, creating opportunities for people to learn about BSOPP activities. Even people who are usually only interested in listening quietly to a symphony in a concert hall may decide that they want to participate in the BSOPP with their family if they have an opportunity to learn about our activities.

On the other hand, we offer participants in our “Fam-

ily Orchestra” the chance to buy tickets for the following week’s BSO concert at half price. BSO makes all the ticket arrangements, so the participants attend the performance as a group. Also, when we give 30-minute free concerts at schools, parents and guardians also attend, so we let them know about BSO concerts. We tell them about the “Kids for a Quid” promotion, in which children can go to concerts for £1, making performances more accessible to them. Tailoring our approach in this way to suit each audience, letting one know about the merits of community activities and the other about concerts so that they will come along to both, is important.



[*1] Music Education Hubs are parent bodies made up of multiple groups including local authorities, schools, arts organisations, community groups, volunteer groups, and so on. They collaborate to deliver music education activities suited to the needs of the local community, based on a music education plan drawn up by the national government.

* The information included here is based on that available in November 2019. An exchange rate of roughly 143 yen to 1 pound sterling was used for currency calculations.

Arts activities which aim to bring people alive

Coordinators who led the way with the earliest workshops and outreach programmes in the Japanese performing arts field talk about the definitive questions revealed to us by diverse body types

Moderator: NAKAMURA Mia (Sociology of Music and Arts / Associate Professor, Faculty of Design, Kyushu University)

OGAWA Tomonori (President, NPO ST Spot Yokohama)

TSUTSUMI Yasuhiko (President, NPO Children meet Artists)

YOSHINO Satsuki (Professor, Faculty of Letters, Aichi University)

First encounters with workshops

Nakamura Ms. Yoshino and Mr. Tsutsumi, you have been holding outreach activities in the performing arts field since a very early stage. What prompted you to get involved with these activities?

Yoshino I originally worked in the performing arts field, in production, but I gradually became more and more involved with visiting schools and welfare facilities, coordinating workshops in which students, senior citizens, disabled people, or children in orphanages met with artists, and creating works together. When I went to study arts management in the UK in 1992, I saw that various theatres were putting a lot of effort into their education programmes. Whether artists were dispatched to schools to elicit expression from the children, or whether children were invited to theatres, artists did not unilaterally show the children their own modes of expression, but rather created a place in which works of art were born in the course of interactions with the children. Or to give a slightly different example, I saw a programme at one school in which the students watched a short play about sexual

minorities and sexuality, then had a discussion with the actors. They watched the play and then discussed incidents from it, but the actors stayed in their roles as they answered the students' questions, and asked the students' opinions about what they should have done in those situations, developing a dialogue. I think that they used what is called the forum theatre method in places. The quality was very high - not just the short play but also the question-and-answer session when the actors stayed in character. I thought that was amazing. These experiences made me think that if I were to get involved with performing arts management at a later stage, I would like to play a role in cross-sectoral activities, bringing the arts to various citizens and linking the arts to community issues. And so after I returned to Japan in 1995, I started to produce workshops by artists. At that time, though, there was no concept of this kind of work in Japan, so I gave myself the title of "workshop coordinator", and planned workshops for a broad range of communities, including schools, social welfare institutions, and companies. These all had a common goal: for people from groups who do not usually go to the theatre and artists to create venues

in which creative dialogues arose through expression.



"Mongens' Summer Holiday" workshop by the "cross-genre collaborative band Mongens", made up of NOMURA Makoto (composer), KURASHI-NA Junko (actor), ENDA Makoto (dancer), and YOSHINO Satsuki

Tsutsumi I also started off, in the 1990s, through involvement with the production of stage works and art exhibitions in which "audience" and "performers" were clearly separated; but as I spent time with the artists, their presence and unique personalities drew me in. I began to think that it would be good if children could have the opportunity to meet with artists within the environments in which they were growing up, and I launched ASIAs (Artist's Studio In A School) in 1999, taking artists to public elementary schools attended by children from a range of family backgrounds. We were incorporated in 2001, and began to visit not only elementary schools but also nurseries, kindergartens, and junior high schools. Then, from 2008, the focus shifted to visiting special needs schools, and our activities now also encompass orphanages and residential facilities for children with disabilities.

Nakamura Mr. Ogawa, why did you take an interest in workshops?

Ogawa Because I myself find them interesting; but I can't explain it well. I think because they suggested an alternative, a more interesting way of enjoying art than looking at a piece in a theatre or art gallery in a

fixed way. At the same time as making suggestions to education or social welfare venues, I think that they also make suggestions to people in the arts. When Ms. Yoshino and Mr. Tsutsumi began their workshop activities, they held some training and study sessions. I didn't initially know even the direction of the workshops I wanted to hold. While I was still unsure about this, I took part in Mr. Tsutsumi's workshops in community settings, and I am very glad that I was able to begin my own activities while I was also learning some shared terms. Around that time, a theatre colleague with more experience than me told me on a few occasions that a "workshop" with a fixed structure, from X o'clock to Y o'clock, was not really a workshop. In other words, a workshop referred to a certain format in which people gathered together, and should not be understood as an event. At that time, there were fundamental discussions all over the place about the nature of workshops.

Yoshino I gave up trying to define the term "workshop" at a pretty early stage. At the beginning, people brought in "workshops" from overseas, so interpretations and definitions of the term vary widely according to the field. It is probably accurate to say that there are as many definitions of workshops as there are people holding them. This is why I think it is important for the people who are going to hold a workshop together to share their thoughts about what they see as important for their workshop.

Why art workshops now?

Nakamura Until recently, music and art were seen as things to "appreciate" - why do you think that workshops are attracting attention now? What do you think is the meaning of having diverse people, such as children, senior citizens, or those with disabilities, participate in workshops and come into contact with art?

Ogawa I think that part of it is perhaps the fact that "there are no answers." When do you draw a picture; when do you finish it? It's complete when you fin-

ish drawing it. If someone comes along and tells you “That’s enough, isn’t it?” the whole thing becomes meaningless.

I think that we have a society on the one hand which demands answers, correct answers, right away, and is much too afraid of anything that is different from the correct answer. If this is the case, then in workshops, on the other hand, we can see some of the ways in which we can manage to cope in the midst of an uncertain society, even while things remain uncertain. These are skills which are necessary for everyone, not simply children, senior citizens, or minority groups, aren’t they?

Tsutsumi When I set up “Children meet Artists” as a place for children to encounter art, I simply wanted to let children know how interesting art and artists were. But as we continued our activities, I became able to notice the grave aspects of the situations which individual children faced. In other words, there are problems and environments created by the adults around them and by society which mean that children cannot exist in their natural state, cannot express themselves in a genuine way. At those times, workshops by artists can foster and give them opportunities to think that it is fine to be themselves, helping children who have been hurt to recover.

Ogawa I want to let children know about diverse values through workshops created by artists but, at the same time, I think we can say that children have a lot to teach us. For example, adults may be surprised by the unique values held by children and made to realise that such ways of thinking and doing also exist. When this happens, participants sometimes tell us that what we had hoped to do is completely impossible for them, and we wonder what to do... But artists are really happy in these situations. I have the feeling that these kinds of situation are relatively frequent when we work with disabled people.

Tsutsumi When I see what artists find interesting during workshops, the ways in which they communi-

cate, and how they perceive things, I really feel that they get on well with children with intellectual disabilities or autism. It’s that they enjoy the fact that they don’t know what these children are perceiving, so they enter into it heart and soul.

Some children with autism don’t say anything, while others speak a lot. I think that the topic of the relationship between the handling of words and physical sensations is a really interesting one right now.



Workshop at an elementary school given by MIZUUCHI Takahide (artist) and coordinated by the NPO Children meet Artists

Yoshino Yes, I think that closeness is part of it – not just to children, but to all participants. I was involved with the “Able Art On Stage” project, in which disabled people and those without created performing arts productions together, for about five years from 2004. Through this, I encountered various different bodies, various different kinds of speech, and strongly experienced how there are words and expressions which are made visible by that person’s unique physique and mental world. This changed my attitude towards and way of seeing my own works, and I feel as though a shift occurred in what moves my heart deeply.

Tsutsumi Particularly when you come into contact with children whose network of brain functions has developed unevenly, that really does touch you deeply, doesn’t it? And it raises various questions, like what it



“Blood Wedding”, from “Able Art on Stage”
Photographer: KANEKO Yoshio Photo provided by the NPO Able Art Japan

means to communicate with people and sense the surrounding atmosphere. Or that we tend to think that everyone experiences the same physical sensations, but in fact, perhaps our experiences are worlds apart. In the end, it leads to questions about where people came from.

Ogawa You end up asking those questions, don’t you? An experience I still remember is the first time I visited a school for children with severe physical and mental disabilities together with the musician Yusu-ke Kataoka. I was really afraid, and wondered whether it would be possible to make music with children who could not sit up and could only say “Aah.” When we made sounds, the people around them said “This child’s eyelids are twitching, so he understands,” but I didn’t know what to make of this, so I asked Mr.

Kataoka. He replied “I think that it’s half due to the influence of the music, as the people around him say; but half is probably their misunderstanding.” Hearing these words made me feel much lighter in spirit. In other words, if we ask how people exist, the answer is that each person is made complete within the context of their connections with those around them. So if the people connected with that person are made happy, it means that person is half happy, too. When I started to think that this the nature of being human, I stopped being afraid of going to workshops for children with severe disabilities. Some really great pieces of music were produced there, and I can proudly say that these pieces were made by children who could hardly speak and could only move their eyelids.



Workshop at a social welfare service provider for disabled people, given by NISHII Yukiko (composer) and coordinated by the NPO ST Spot Yokohama. Photographer: KANEKO Manaho

What is important in order to create a good space

Nakamura What do you think is important when coordinating a workshop?

Ogawa My NPO manages a small theatre, plans artistic and cultural projects, and runs community partnership projects. In these community partnership projects, artists go to welfare service providers or to one of the 146 schools at the compulsory education level in Yokohama and carry out some kind of initiative there. We cannot visit such a large number of schools ourselves, so we are building a framework to collaborate with various people, including Mr. Tsutsumi's NPO, to go to all the schools. Of course, we go to some of the schools

ourselves. When we visit them, a stance of "outreach activities bringing them good stuff" is the wrong one, in my opinion. In other words, even if we have wonderful art, and carry out outreach with the idea of spreading it more widely in the world, it often causes a lot of trouble for the recipients of that outreach. I think it goes without saying for any work, but we take care to listen thoroughly to the wishes of our partners.

Yoshino Yes – whether you're at a school or a social welfare facility, respecting others' expertise and listening carefully to what they have to say are fundamental, aren't they? I think it's also important not simply to listen, but to draw things out when you do so. Everyone tends to avoid telling you about negative things, but I think that in order to create a good space,

whether or not you can draw out as much of this negative information as possible and also come to a kind of agreement on what kind of time you would like to spend together has an enormous impact both on the artists who are directly involved with the activities and on the participants. However, at such times, the coordinator can sometimes become caught between the circumstances and thinking on one side and those on the other side. At those times, I think it is important to be graceful and positive about being caught in this difficult position.

Tsutsumi Sometimes communication with teachers at schools doesn't go well, even when I feel that I am dealing with them sincerely, and the situation becomes awkward. It's difficult to say what to do in those situations, but I want school teachers to be able to say what they really think, and so I believe that there are times when I also have to state my opinion honestly. I think that it is impossible to play a good role as a coordinator if the relationship is no longer between equals.

Ogawa If we listen to every single request which the school has, we end up simply being service providers. When we visit, we are at least partially acting as people from the field of the arts and culture, so I think that it is important for us, as representatives of that field, to state clearly where we cannot compromise.

Nakamura How long do you spend on meetings before a workshop? Do you decide on goals for the workshop there?

Tsutsumi The first meeting is just for staff, and takes around an hour. We take the artist along to the second meeting, which lasts about an hour and a half. Depending on the artist, it can take two or three hours. At the first meeting, we hardly say anything about what we would like to do. We listen to what our partners would like to do, the kind of experience they would like the children to have. At the second meeting, we let them hear the artist's ideas. As for goals, I'm afraid that if we decide these in advance, they will become like the

aims of a lesson plan, and we will end up directing the activity towards them, so we don't usually set them. During the discussions before the workshop, I think that it is important that the artist, the teachers at the school, and the coordinator feel that they have come at least halfway towards understanding each other.

Ogawa Teachers at schools are busy outside classes providing students with guidance on aspects of their daily lives, so I make absolutely sure that we finish planning meetings within 60 minutes. There are times when I have opinions about the ways of doing things at the schools which we visit, but since I'm not a critic, I put up with those aspects and think about the kind of space which we can create. If I don't like it, I shouldn't choose to go there, right? (Laughs) Since I've decided to make the effort to go out into the community, I think that it's important to hang in there and keep thinking.

The importance of the coordinator

Nakamura What kinds of thing does the coordinator do?

Tsutsumi If you try to make a workshop given by an artist into a commodity and aim for mass consumption, not having a coordinator is perhaps better because it requires less work; but doing it this way is no good. If you want to do things properly and create a rich workshop, I think that the work of the coordinator is essential. On the other hand, the project budget for a workshop is very small in comparison with one for bringing a stage production from overseas. With a similar proportion of the budget allocated to administrative costs, the coordinator has to work independently. It would be good if someone could evaluate everything, including the way the coordinator works, and rank it, wouldn't it?

Yoshino In the UK, there is always a dedicated coordinator, but even at public theatres in Japan, there are still almost none. Someone takes on the role along-

side their responsibilities for the production of performances, so it often becomes a kind of side job; the more conscientious the person is, the more unpaid and unacknowledged work they end up taking on. I think that there is not yet sufficient professionalism among coordinators, nor sufficient knowledge of and willingness to pay for these professional skills. Also, the understanding of artistic and cultural facilities as places which create and show art is strong, so budget allocations are based on this, and outreach work or workshops which are held on a small scale and do not have a big direct impact on audience numbers or the occupancy rate of halls tend to be disregarded. Even Tokyo Bunka Kaikan has a training programme for workshop leaders, but does not yet have a programme to train the coordinators who bring the two sides together. Without opportunities for both workshop leaders and coordinators to learn on the job, accepting that they will make mistakes, the development of such personnel cannot take place; but I get the feeling that

most artistic and cultural facilities in Japan are barely paying any attention to the creation of such venues.

Ogawa The work of a coordinator includes matching artists with the venues at which workshops will be held. What I consider at that time is the stage of development which the artist is at. ST Spot also has a theatrical division, and so we think together from various angles, including whether it would be better for that artist to take on production at that particular time, or whether it would rather be better for them to distance themselves a little from production. Since our work includes these kinds of task, it has an aspect of all-round training and development for artists. If that is so, then I think that it can't be helped if we corral our artists somewhat.

Yoshino I think that the situation varies from area to area, but it would be good if we had a framework creating lateral connection between theatres, cultural fa-

cilities, NPOs, and so on, with government support to back their work. I think that the ideal would be for us to share expertise and information and learn from one another, rather than being isolated within each area.

Future workshops

Nakamura How would you like things to develop from here?

Tsutsumi Children meet Artists talks about “happy encounters between artists and children,” but we deliberately gloss over an aspect of it. I think that workshops are activities which have a high probability of bringing about changes in the children, but these changes are different for each individual child, so it is impossible to predict what they will be without actually doing the activity. We tell teachers at schools that these are lessons in which children do “activities”, while for staff of social welfare institutions, the terms “leisure” or “independence” are probably more easily understandable. We change the words we use depending on the person to whom we are speaking, but at the end of the day, the aim of the workshop isn't much more than to make some kind of impact on the children: we cannot say anything concrete about how the children will change. And recently, the element of “coming into contact with art” has gradually begun to drop away.

Yoshino At the beginning, I also thought that it was all “done for the sake of art.” But now, I have come to think that the arts management which I do is not management for the sake of art, but rather management so that people can be made happy, can come alive through art. I think that the activities which we term “workshops” or “outreach” are one method of bringing people with various experiences and in various circumstances alive. So I do not want to make the workshops themselves into the aim. Rather, by increasing the number of opportunities in which various people relate to one another in various ways through expression, I would like it if we could gradually move closer

towards a society in which it is easy for everyone, including me, to live and thrive.

Ogawa I think that it is best for the people who are involved with a space – whether it is a space for education, local government, or community building – to create that space together, even as they face various issues, rather than to have people with privilege evaluate it according to numbers and make the decisions. Since I am based at an NPO, I use the language of approaching and resolving social issues, but what I want to do is perhaps fundamentally a kind of social activism. In other words, I envisage a future in which I connect my activities together with those of other people who think that society would become more interesting with art in it, working in that direction without being afraid of personal renewal or innovation.

An original dramatic work created through a workshop given by WATANABE Mai (director) and coordinated by the NPO Children meet Artists
Photographer: KANEKO Manaho





FY2019 Activity Records

[Programme 1] Long Term Project in a collaboration with various institutions

Lectures and Training for the Art Activities Leading to Social Inclusion / Professional Training for Musicians

	Date	Time	Venue	For/With Whom	Numbers of Participants
Forum "Social Inclusion and Music in an Aged Society"	Tue 2 Oct	14:00-16:00	Tokyo Metropolitan Art Museum, Art Study Room	People in the field of arts, music, education, and social welfare; artists; cultural administration personnel; students; researchers; and such	66
Lecture "Dementia and Art; Music and Care"	Mon 24 Feb	16:30-18:00			66
Part1 Let's start improvisational music workshops in which anyone can become the leading role—from the case study of "Sound Sandpit"	Thu 24 Oct	18:00-21:00	Tokyo Bunka Kaikan Rehearsal Room	Musicians who are interested in arts activities leading to social inclusion, workshop leaders, orchestra performers, music college students, artists, etc.	21
Part2 Training for creating improvisational music #1: Playing with sounds without Do Re Mi	Thu 21 Nov				19
Part3 Training for creating improvisational music #2: Piano is percussion!? The basics of chord progressions	Thu 28 Nov				19
Part4 Training for creating improvisational music #3: The wonder of rhythm and four chords	Fri 29 Nov				14
Part5 Loosen, Connect, and Create: The Take-It-Slow Dance—is roughly about the possibility of nonverbal physical expression and the communication coming from a body	Fri 31 Jan		The Tokyo Metropolitan Theatre, Symphony Space		18

Professional Training for Musicians with the Bournemouth Symphony Orchestra

[Cooperation: Japan Century Symphony Orchestra]

	Date	Time	Venue	For/With Whom	Numbers of Participants
Program A Training to develop activities in which every participant plays a key role.	Sun 24 Nov	11:00-16:30	Tokyo Bunka Kaikan Rehearsal Room	Musicians who are interested in arts activities leading to social inclusion, workshop leaders, orchestra performers, music college students, artists, etc.	11
Program B Training to conduct music activities building with diverse people.	Mon 25 Nov	13:00-17:00	Route Books (Higashi-Ueno)		10
	Tue 26 Nov	10:30-16:00	Tokyo Bunka Kaikan Rehearsal Room, Care house within Taito City for socially challenged people		8
		13:30-14:30	Social welfare corporation 'Seihoukai' Asakusa hourai	Users of care home for Elderly and Disabled people, caregivers, volunteers	70

Special Forum Diversity, Equality, and Accessibility: from case studies of the Bournemouth Symphony Orchestra	Tue 26 Nov	18:00-20:00	Tokyo Bunka Kaikan Large Meeting Room	People in the field of arts, music, education, and social welfare; artists; cultural administration personnel; students; researchers; and such	41
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Taito City Community Activity Learning Course - Music Pathway:How to utilise music activity in local area - a way of music communication. [Co-organizer: Taito City Board of Education]

	Date	Time	Venue	For/With Whom	Numbers of Participants
Lesson 1: Opening Music makes people together	Sun 6 Oct	14:00-16:00	Taito City Lifelong Learning Centre	Anyone over 18 years old living / working / attending school in Taito City, with music experiences.	10
Lesson 2: How to expand your music activities	Sun 13 Oct				Cancelled due to a typhoon
Lesson 3: Deliver the joy of music - Examples of Tokyo Bunka Kaikan	Sun 20 Oct				4
Lesson4: Making a bridge in community with music	Sun 27 Oct				5
Lesson 5: Designing a music workshop - Knowing about your participants - older people.	Sun 3 Nov				8
Lesson 6: Designing a music workshop - Preparing a workshop	Sun 10 Nov	14:00-17:00	Taito City Lifelong Learning Centre, Special Care Home for the Elderly "Asakusa".		6
Lesson 7: Designing a music workshop - Delivering a workshop at a care home.	Sat 16 Nov	14:00-17:00			6
Lesson 8: How to enrich your music activities	Sat 16 Nov	14:00-16:00	Taito City Lifelong Learning Centre		6

Programme 1 Total

408

[Programme 2] Orchestra Concerts at Schools in Special Needs [Co-organizer: Tokyo Orchestra Business Cooperative]

	Date	Time	Venue	For/With Whom	Numbers of Participants
Japan Philharmnic Orchestra	Wed 17 Jul	13:15-13:45	Tokyo Metropolitan Hachioji Special-Needs Education School	Elementary / Jr. High School (Intellectually Disabled)	341
		14:00-14:45		High School (Intellectually Disabled)	192
New Japan Philharmonic	Tue 26 Nov	13:40-14:50	Tokyo Metropolitan Komei Gakuen Special-Needs Education School	Elementry / Jr.High / High School (Physically Disabled, Health Impaired)	130
Tokyo Philharmonic Orchestra	Wed 4 Dec	13:20-14:20	Tokyo Metropolitan Shirasagi Special-Needs Education School	High School (Intellectually Disabled)	310
Tokyo Symphony Orchestra	Mon 23 Dec	13:30-14:45	Tokyo Metropolitan Den-enchofu Special-Needs Education School	High School (Intellectually Disabled)	158

Programme 2 Total

1,131

[Programme 3] Workshops at Special Needs School

	Date	Time	Venue	For/With Whom	Numbers of Participants
Musica Piccola	Thu 13 Jun	9:50-10:40	Tokyo Metropolitan Machida-no-oka Gakuen Special-Needs Education School	Elementary School (Physically Disabled, Health Impaired)	36
		10:55-11:45		High School (Physically Disabled, Health Impaired)	17
		13:30-14:20		Jr.High School (Physically Disabled, Health Impaired)	20
Outreach Programme by the Royal Ballet "Don Quixote"	Wed 19 Jun	11:15-12:00	Tokyo Metropolitan School for the Deaf, Otsuka (Joto branch)	Nursery (Healing Impaired)	31
		13:35-14:20		Elementary School (Hearing Impaired)	31
What's in the mysterious treasure box in the sea?	Mon 24 Jun	9:40-10:25	Tokyo Metropolitan School for the Deaf, Tachikawa	5 years old (Hearing Impaired)	23
		10:35-11:10		3 years old (Hearing Impaired)	18
		11:20-12:05		4 years old (Hearing Impaired)	21
Workshop Concert - String Quartet	Mon 1 Jul	10:15-11:05	Tokyo Metropolitan Kita Special-Needs Education School	Jr.High/High School (Physically Disabled Health Impaired)	126
One Day Session	Fri 18 Oct	9:55-10:45	Tokyo Metropolitan Tama Sakura-no-oka Gakuen Special-Needs Education School	Jr High School 1st grade (Intellectually Disabled)+F42:F45	32
		10:50-11:40		Jr High School 3rd grade (Intellectually Disabled)	22
		11:45-12:35		Jr High School 2nd grade (Intellectually Disabled)	20
Musica Piccola	Wed 23 Oct	10:10-11:10	Tokyo Metropolitan Kita Special-Needs Education School	Elementary / Jr.High / High School (Severe multiple disorders)	54
Workshop Concert - Brass Quintet	Tue 10 Dec	10:00-10:50	Tokyo Metropolitan Sumida Special-Needs Education School	Jr. High School (Intellectually Disabled)	358
		11:25-12:15		High School (Intellectually Disabled)	
One Day Session	Tue 4 Feb	10:50-11:35	Tokyo Metropolitan School for the Blind, Kugayama Seiko Gakuen	Elementary School (Visually Impaired)	37

[Programme 3] Workshops at Care Homes and Day-care Centres for Senior Citizens and Disabled People

	Date	Time	Venue	For/With Whom	Numbers of Participants
Mid-Summer Concert "Workshop Concert - String Quartet", "Body, Sound, Sing"	Sat 27 Jul	11:00-12:30	Taito City Kanasugi Community Centre, Shitaya Branch	Disabled people, family, care givers and everyone in local area	80
Music workshops for senior citizens "Sound sandpit"	Fri 29 Nov	10:30-11:30	Nursing home "Live In Sakura"	Residents of the nursing home	14
	Fri 20 Dec				15
	Tue 14 Jan				15
	Thu 23 Jan				10
Programme 3 Total					980

[Programme 4] Valdation of Music Workshops for Senior Citizens

	Date	Time	Venue	For/With Whom	Numbers of Participants
Music workshops for senior citizens "Shall we sing?"	Wed 13 Nov	10:30-11:30	The Tokyo Metropolitan Theatre, Rehearsing Loom	Senior citizens living in Tokyo	26
	Sat 23 Nov		The Tokyo Metropolitan Theatre, Symphony Space		25
Music workshops for senior citizens, Reporting Session	Tue 10 Mar	16:30-18:00	Tokyo Bunka Kaikan Large Meeting Room	People in the field of arts, music, education, and social welfare; artists; cultural administration personnel; students; researchers; and such	Cancelled due to the COVID 19 pandemic
Programme 4 Total					51
2020 on stage & legacy Total					2,570

FUKUI Chizu

Chief of Educational Section, Planning and Production Division, Tokyo Bunka Kaikan

FUKUI Chizu graduated from the piano course of the Conservatorio di Musica Santa Cecilia in Rome. In addition to being invited to take charge of projects at the New National Theater Tokyo, the Fujiwara Opera, and others, she serves as an interpreter for leading European opera companies when they visit Japan. She graduated from a

HARA Mariko

Researcher, Inland Norway University of Applied Sciences

Her experience of working as a community musician and activity coordinator for people with and without dementia in Japan led her to join the SocArts research group at the University of Exeter, where she completed PhD in Sociology. At the Inland Norway University of Applied

KAJI Naoko

Director of Planning and Production Division, Tokyo Bunka Kaikan

KAJI Naoko graduated from the vocal course of Kunitachi College of Music. After participating in opera productions by the Fujiwara Opera and joint opera productions with the New National Theater Tokyo, she became chief director

KUSAKA Nahoko

Psychology of Aging/ Professor, Faculty of Contemporary Social Studies, Doshisha Women's College of Liberal Arts

KUSAKA Nahoko conducts research into communities which aim to realize “the independence of the individual” and “coexistence within society” through collaboration between diverse members, from senior citizens to young people. Recently, she is also engaged in the study

NAKAMURA Mia

Associate Professor of Sociology of Music and Arts, Faculty of Design, Kyushu University

She is interested in how music and arts can empower socially marginalized people and contribute to changing social environments. She is also engaged in cultural policy research on evaluation. Her approach is mainly sociological but often interdisciplinary. Published English

Masters course in arts management run jointly by SDA Bocconi School of Management and Teatro alla Scala in Milan. She joined Tokyo Bunka Kaikan's Planning and Production Division in April 2011, and has been Chief of the Educational Section of this division since April 2016. As well as music workshops, she manages the international collaboration with the Casa da Música and the workshop leader development project.

Sciences, she belongs to a musical education research group where she conducts research into the career development of migrant musicians who are active in Oslo and elsewhere. Her research interests are how music use can be integrated into everyday life as a resource to help people to adapt to changes in their health and social circumstances.

of La Voce Ltd., and was involved with the planning and production of opera concerts and performances, content production and sales, and emerging artist support programmes run by the Ezoe Scholarship Foundation (now the Ezoe Memorial Recruit Foundation). She took up her current position at Tokyo Bunka Kaikan on the occasion of its 50th anniversary opera series.

of programmes supporting the development of life design planning for old age, and in empirical research in partnership with industry which aims to prevent the isolation of senior citizens. She is the author of many books, including “Wonderful Aging” (Nakanishiya Publishing, 2012), and “Life Design” (Nakanishiya Publishing, 2016). She holds a doctorate in educational psychology and is a clinical psychotherapist and licensed psychologist.

articles include: “Music sociology meets neuroscience” in *Handbook on Music and the Body* (Oxford University Press, 2019); “Facilitation-based distributed creativity: The Inari chorus performance at the Itoshima International Art Festival” in *Creativity in Music Education* (Springer, 2018); “Retelling, memory-work, and metanarrative: Two musical-artistic mediations for sexual minorities and majorities in Tokyo,” *Music and Arts in Action* (2014).

OGAWA Tomonori

President, NPO ST Spot Yokohama

OGAWA Tomonori took part in the launch of the community cooperation project “ST Spot Yokohama” in 2004. He is currently in charge of the secretariat of the Yokohama City Art & Culture Education Platform, which connects arts practitioners with schools, and of the secretariat of YOKOHAMA ART SITE, a project to support

SATOH Masayuki

Dementia Prevention and Therapeutics/ Associate Professor, Graduate School of Medicine, Mie University; Center for Dementia, Mie University Hospital

SATOH Masayuki graduated from the instrumental music course of the Department of Music, Soai University in 1986. After working as a music teacher, he completed his doctor course at Graduate School of Medicine of Mie University in

SUGIYAMA Yukiyo

Chief of Inclusion & Partnership Section, Planning and Production Division, Tokyo Bunka Kaikan

Yukiyo specialises in arts management and learning environment designing. Past experiences include chamber hall management, contemporary music production, and the direction of creative learning programmes both in Japan and the UK. From 2015 to 2018, she was the director

TSUTSUMI Yasuhiko

President, Children Meet Artists NPO

After working as an arts producer in the private sector and then going independent, TSUTSUMI Yasuhiko started ASIAS in 2000, and this became an NPO in 2001. Between 2004 and 2016, in addition to carrying out community-oriented projects at Nishi-Sugamo Sozoshia arts centre

YOSHINO Satsuki

Arts manager; Professor, Media Arts Major, Contemporary Culture Course, Faculty of Letters, Aichi University

After completing a Masters course in department of arts policy and management at The City University (City, University of London), UK, she was responsible for cultural projects at a public hall. In 2001, she returned to the UK as a participant in the Agency for Cultural Affairs’ Program

private-sector artistic and cultural activities in the city, in collaboration with local government and others. He is a board of directors of the NPO Japan Contemporary Dance Network, and also of the NPO Arts NPO Link. He took up his current position in 2014. At present, in 2020, he continues to work towards the establishment of a Kanagawa centre to support artistic and cultural activities by disabled people.

2002, and holds a PhD in medicine. He is a specialist of neurology and dementia. His areas of expertise are neuropsychology and dementia medicine. In addition to performing out the diagnosis and rehabilitation of higher brain dysfunctions such as aphasia, he carries out research into the neural processing of music cognition and music therapy. He is currently researching the non-pharmacological interventions to dementia.

of “Unlearning Music” (Ueno Gakuen University), a project selected for support by the Agency for Cultural Affairs. Yukiyo completed a MA in Arts management and Cultural Policy at Goldsmiths, University of London as a fellow in the Agency for Cultural Affairs’ overseas study scheme, and a MPhil in Social Informatics at Aoyama Gakuin University. She was appointed her current post in April 2019. She is also a lecturer of Ueno Gakuen University.

in Tokyo's Toshima Ward, he served as director of “Toyota Kids Meet Artists”. He launched Performance Kids Tokyo, where children play the central role in the creation of performing arts pieces, in 2008, and began activities at children's homes in 2011. He is developing projects to bring together children and artists within the fields of school education and child welfare facilities.

of Overseas Study for Artists, studying and researching theatre outreach and education. Since coming back to Japan, in addition to planning many workshops by artists in education and social welfare venues, she is involved with outreach projects and the training and development of workshop planners and facilitators around the country. She is also active as a member of the cross-genre collaboration band *Mongens*.

Tokyo Bunka Kaikan Music Program TOKYO

Workshop Workshop! 2020 on stage & legacy

Organizers	_____	The Tokyo Metropolitan Government; the Tokyo Metropolitan Foundation for History and Culture, the Tokyo Bunka Kaikan; the Arts Council Tokyo
Collaboration	_____	British Council
Supported by	_____	The Japan Foundation for Regional Art-Activities, the Agency for Cultural Affairs; the Government of Japan

Music Program TOKYO

Tokyo, an international artistic and cultural city, has developed "Music Program TOKYO," which is integral music programs that consist of diverse projects throughout the year, and which focuses on "creativity" and "participation." "Enjoy Concerts" presents a variety of concerts which is based on classical music with artists and cultural facilities from diverse genres, "Workshop Workshop!" is conducted by a partnership with overseas educational institutions, and all other educational programs are undertaken by "Music Education Program." We seek to stimulate the music culture in Tokyo and spread it to the world.

Tokyo Bunka Kaikan Music Program TOKYO

FY 2019 "Workshop Workshop! 2020 on Stage & Legacy" Activity Report

Guidebook to the Art Activities leading to Social Inclusion

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