Kurs: CA1018 Självständigt arbete, Master for New Audiences and Innovative Practice, avancerad nivå, (PIP), 40 hp
2013
Joint Music Master for New Audiences and Innovative Practice, 120 hp
Institutionen för klassisk music

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Many Memories, Many Stories

Participatory Music Project for Elderly People with Dementia – Music Pedagogical Applications for Elderly Care

Skriftlig reflektion inom självständigt, konstnärligt arbete

Det självständiga, konstnärliga arbetet finns dokumenterat på DVD: “Many Memories, Many Stories”
Abstract

"Many Stories, Many Memories" was a participatory creative music project carried out in collaboration with three professional musicians, a group of seven senior residents and the occupational therapist of “Suomikoti”-elderly home in Stockholm, February 20th – March 21st 2013. The aim of the project was to build community feeling, participation and operation for the elderly people with dementia by intervening musically in their everyday lives. During the eight workshop-sessions, improvisation pieces were created by using song, text, fine arts, percussion instruments, body percussion, piano, kantele, and violin.

The emphasized qualities of the project’s musical working methods were contextuality, and person-centered and focus group-oriented approaches. The purpose of multi-sensor exercises was to support the participants’ sense of body and reinforce their identity. The project, during which the musicians and the group of seniors met in the field of performing arts, was completed with a collectively composed semi-improvised concert, which was performed to an audience consisting of the residents and staff of Suomikoti, as well as family members.

“Many Memories, Many Stories” was my Professional Integration Project (PIP) in the international Joint Music Master for New Audience and Innovative Practice – Master Degree Program (NAIP) at the Royal College of Music in Stockholm. Observational periods at local Stockholm elderly homes as well as a preparatory project were conducted prior to the PIP-project. The goal of the PIP-project and this Master Thesis was to create new empiric data on the potentials of creative participatory music workshops for elderly care. This project’s musical intervention was carried out as practice-based research, and was documented session by session both in written reflections and on video for data-analysis. Semi-structured thematic interviews were also conducted for obtaining data. The interviewees were professional practitioners on the fields of music and health-care.

The outcomes of the project reveal that intensive participation in the project had positive effects on the people’s motor skills, creativity, expression, social interaction and self-esteem, which by enriching their everyday lives improve their general quality of life.

Attached to this Master Thesis are two videos; a documentary-DVD describing the process of the project, and an edition of the ”Many Memories, Many Stories”-concert in full length. The documentary DVD contains mainly video-footage from the workshop sessions.

Key words: music pedagogy, elderly people, improvisation, violin.

Sökord: musikpedagogik, äldre människor, improvisation, violin.
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“Song springs from sadness, but out of song comes joy”

(from the Kalevala – National Epic of Finland)
1. Introduction

“Since the beginning of time, all nations in the world have loved music, singing, and poetry.” (Elias Lönnrot)

In all societies and cultures, music has always had primarily a collective and communal function. Musical bonding is manifested through singing, playing and dancing. Therefore, music, often rhythm alone, can be a shared experience. The power of rhythm turns listeners into active participants (Sacks 2008: 266). Laursen & Bertelsen (2011) also point out that music has had a role in folk rituals, spirituality and ancestral communication. According to Myskja (2011), all responses to musical stimuli in any brain-function levels have a rhythmic character. Today music builds collectivity for example in music festivals of different genres and in the form of choir singing.

The population in industrialized countries is aging rapidly, and simultaneously the number of dementia is increasing (Kitwood, 1997). People with memory impairments have diminished opportunities to experience and participate in collective music-making activities in their own lifeworld.

There is a prominent minority of Finnish-speaking population living in Sweden. This population is also aging and therefore require new applications for activities that meet their cultural needs. When a person is aging the significance of language becomes increasingly meaningful, because narratives and recollections of a person’s lived life support a sense of integrity. “By telling stories one builds a good life, a good aging.” (Lehtovuori, 2008.) Such music that has a lingual character can therefore in some extent substitute spoken-language (Myskja, 2011).

I am also Finnish by nationality and speak Finnish as my first language. I chose to conduct my Professional Integration Project, “Many Stories, Many Memories” for a group of seven Finnish-speaking seniors, living in Suomikoti (transl. Finn home) - nursing home in Stockholm, Sweden. Each of them has a diagnosis in dementia of different levels and kinds. However, the participants share an interest in music - some of them have even had a musical background in their past – and a common cultural background. In other words, music has had significance to their lives.

Singing is a strong part of Finnish culture, and Finland has been referred to as “the country of choral singing”. The cornerstone of Finnish melodic language, national identity and musical tradition is the Kalevala –national epic1. Since all the participants have been born and schooled in Finland and mainly use the Finnish language for communication, I designed the project around the theme of the Kalevala.

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1 The Kalevala is the national epic of Finland. It is based on the collection of folk poems that include myths such as the creation of the world and tales of Nordic nations and the main-characters of the Kalevala-stories. (Wikipedia, 14.5.2013.)
2. Background of my Professional Integration Project

My personal interest in music and dementia was evoked when my own grandmother started to show symptoms of dementia some years ago. I found it to be remarkable, how she was easily able to recall events of her own personal history through singing songs and dictating poems, when it was difficult to do so in regular settings. She also had different facial expressions, as if she was ignited and enthused by singing. I also studied psychology (25 ECTs), and that way deepened my knowledge and understanding of cognitive brain-functions and memory. During my studies, I came across many great examples of the relation of music and the brain in case studies of amnesia and neurodegenerative diseases.

The process of my project started when applying for the international Joint Music Master for New Audiences and Innovative Practice – Master Program (NAIP) with a first version of my Professional Integration Project (PIP) – action research plan. After the admittance to the NAIP-program, my project plan was under a series of developmental changes during 2011-2012. I started my research practice by redirecting the focus of my PIP-project from elderly people in general to elderly people with dementia. After a series of observatory and participatory periods in local Stockholm elderly homes, in May 2012, I led six trial-workshop sessions in Swedish language at a dementia home in Solberga. The idea behind that was to further develop the approaches and working methods of my actual action research project. During this preparatory project, I collected feedback on the song choices and other contents of the sessions from the participants by using simplified questionnaire-forms. I learned about the significance of interaction with the elderly people with dementia, as well as about practical choices of instruments and musical repertoire.

I got tools for project planning and management through studying cultural entrepreneurship (30 ECT) at Södertörn’s University in Stockholm 2011-2012 as a part of my NAIP-studies. The studies included courses on, for example, Project Management- studies, Copyright Law, and Business and Marketing Planning. In addition, I participated in the seminars of Project Management during my exchange-semester at Prince Claus Conservatoire in Groningen in autumn 2012.

In September 2012, while exchange-studying in the Netherlands, I attended an international “While Music Lasts” -symposium at Wigmore Hall in London. This experience had an effect on my views of my ongoing project, and gave more insight on the phenomenon of music and dementia. Moreover, the interviews that I collected with professionals of workshop leading, music pedagogy and gerontology.

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2 Professional Integration Project (PIP) is the final project of the NAIP-master program, where the student combines innovation and research in a specific context. Specific context means for example finding a specific audience (or client) for the project. I presented my Professional Integration Project-idea when I applied for the NAIP-program in January 2011. I have since developed the idea during the two years of the education through self-reflection and via improvement of skills in the following fields: Project Management, Practice-Based Research, Leading & Guiding and Performance & Communication. These four divisions are the elemental modules of the NAIP-education.
at that time helped me to formulate my research questions and project plan. The last preparatory step before starting my action research project was a literature research that I wrote about music and dementia for a group of professors at Prince Claus Conservatoire in Groningen. The focus of the literature research was to examine interactive music workshops for elderly people with dementia from the point-of-view of a musician. In this study I am also referring to additional literature that I have read up on in order to deepen my pre-understanding on the subject.

2.1. Music’s potential in stimulating the cognitions and emotions of a person with dementia

Based on my literature studies, dementia is increasing as the population is aging (Kitwood, 1997). There are as many manifestations of dementia as there are people with dementia. Dementia is a unique experience that may have a relation to the person’s primary personality type. The manifestation of dementia depends critically on the quality of care and on the qualities of the person’s psychological coping skills. According to Laursen & Bertelsen (2011), people living with dementia may experience that taking contact and communicating is difficult or even impossible. Nevertheless, dementia may also have positive effects on a person, such as increased creativity and higher emotional intelligence (Kitwood, 1997. Zeisel, 2009). Oliver Sacks also addresses the relationship between music, dementia and identity in his book “Musicophilia”. He describes dementia as a range of memory impairments, but insists on that the essential personality characters will survive (Sacks, 2008: 317–318).

Most people have a relationship with music, even with advanced dementia (Laursen & Bertelsen, 2011). Sacks (2008), Kitwood (1997) and Zeisel (2009) agree on music’s potential on a person with dementia in helping to stimulate emotions, cognitions and memories. Music therapy, for instance, aims to give liberty, stability and enrichment to a person’s life. Similar goals can be applied to creative music pedagogical practice. According to Hammarlund (2008) the kind of music that is chosen in respect to an individual may improve one’s quality of life and meet one’s psychosocial needs. Hammarlund also states that a musical experience is always characterized by the listener’s personality and environment, and influences people through the phenomena of arousal, entrainment or flow.

When talking about music and dementia, organizations like “Music for Life” in the UK need to be mentioned. Their specially trained musicians work creatively with a small group of people and a number of care-takers aiming to improve and provide person-centered care through interactive music sessions (Renshaw, 2010). In person-centered care a person is seen as a whole, and their personhood and personality – the self – surviving even the most advanced stages of dementia. (Sacks, 2009. Kitwood, 1997. Zeisel, 2009.)

In my literature research for the Life Long Learning- program at Prince Claus Conservatoire in Groningen, on music and dementia in January 2013 based on the books of Garrett (2009), Zeisel (2009) and Kitwood (1997), I came to the following conclusions about the potentials of music in the context of dementia:
• Music helps identifying emotions and telling stories - linking them to the person’s own life
• Music links together separate brain locations and activates the emotional memory, because the instinctual abilities to understand music are not lost
• Music interventions ease depression, aggression, communication, irritability and interaction, and promote new relationships, quality of life, joy and increase of self-esteem

Myskja (2011) writes about music as a non-pharmaceutical solution and a psychosocial and cultural strategy when trying to meet the growing needs of elderly care. Music can be seen giving such variation and creativity to the care through meaningful and individualized stimulation, that medical treatment is unable to offer. According to Laursen & Bertelsen (2011) many theories suggest that music affects physically people’s hormone system and the autonomic nervous system. Therefore music affects the body’s hormone regulation, stress level and immunity system, stimulating also heart rate and blood pressure. Lauren & Bertelsen (2011) also explain that musical stimulation is even visual on an EEG-scan, especially as activation in the brain’s limbic system. Hammarlund (2008) points out that music influences us physically, psychologically and aesthetically, but cannot be “bought from the pharmacy”. Instead, the valuable musical encountering is built through empathetic communication.

3. The Aim of the Project

The aim of the project was to recognize the participants’ cultural needs and meet them creatively in an authentic and natural way. In this project I am studying the potential of focus group-centred creative participatory music-workshops as means to support individual participation and engagement of elderly people with dementia. The main question of my study is “How to conduct a creative participatory music workshop for elderly people with dementia?” This question has directed the planning of the project and the choices I have made for working methods, settings, and partners etc.

The main goal was to conduct a series of workshop sessions that would build participation, active group interaction and communication, and end it with a collectively composed semi-improvised concert. I aimed towards finding out an engaging and innovative way to run creative activities for elderly people with dementia. Therefore, in this project, I paid special attention to the ethics of the working methods. One of the aims was my own professional development. I aimed to deepening and reflect on my understanding of workshop leadership, project management, and my own musicianship when working with elderly people with dementia.

Also according to Laursen & Bertelsen (2011), music has a great potential in supporting a person’s identity as an individual, as a social human-being and as existing in a time and place. The main goal when encountering people with dementia is to support their individuality and maintained personhood. One needs to take into consideration the uniqueness of people’s personal histories: culture,
gender, temperament, lifestyle, outlook, beliefs, values, interests etc. (Zeisel, 2009).

Since my project was designed for Finnish-speaking elderly people, I aimed to creating such settings for the project that would support their feeling of cultural and national identity as well as possible. Therefore I chose the Kalevala –epic as a surrounding theme for the workshops. The Kalevala-epic is a collection of Finnish folk poems/songs and mythologies, that has been considered as one of the most significant works of Finnish literature. Still in the beginning of the 20th century, spells were a commonly used everyman’s tradition in the Finnish farmer communities, also in social situations and in everyday chores (Piela, 2007: 2883-2884). If one asks about the origins of a Finnish folk poem, one has to ask themselves if they want to know the origins of a particular text, the origins of one poem’s all variations, or the origins of a topic of a poem (Kuusi, 1980: 13).

4. Project Description – Action and Research

This project can be observed in two parts. Firstly a preparatory phase 2011-2012, in other words prior to the project, during which I built up knowledge and understanding needed for the upcoming project. During that time I conducted interviews with professional practitioners on the fields of music and health-care, participated in observational periods in three elderly homes in Stockholm, arranged a preparatory six-time trial-project at Solberga dementia unit, and obtained literature. Secondly, a project phase in spring 2013, during which I organized and led the “Many Memories, Many Stories”-music project, obtained experiential information on the workshop-sessions – answered by two musicians/music

3 For understanding the meaning of the Kalevala for Finnish elderly people, one needs to know that the generation in the project-participants’ age group have - generally - read the Kalevala-epic as obligatory literature in Finnish schools. Furthermore, they have been introduced to the songs from the Kalevala, as well as exploring Kalevala-inspired paintings and fine arts at school. Therefore it is safe to assume that all of the participants have come to know it at some time of their lives. It is also central to understand, that the legacy of the Kalevala lives strongly in the Finnish culture: in spoken language, in the arts, in design and in literature. The indisputable influences of the Kalevala-epic on the Finnish “Golden Era” of the arts – Akseli Gallen-Kallela -, architecture and design in the Art Deco- era – Eliel Saarinen -, music composition – Jean Sibelius and his Kalevala-works (Swan of Tuonela, Kullervo etc.) – and present-day musicians like violinist Pekka Kuusisto with his Kalevala-themed recordings and Värttinä-ensemble known for their Kalevala-styled works – are clearly visible in the Finnish culture today. Therefore, the theme of the Kalevala gave significant resources for the musical, verbal and visual material of my Professional Integration Project.

4 Many musicologists think that the great tradition of song in Finland reaches all the way from the ancient Kalevala-times to the modern day rock. Even the current rap-artists in Finland repeat such verbal structures that were used by the ancient Finns. Professor Heikki Laitinen of Sibelius Academy thinks that Finnish rock-artists have a connection either to the tradition of poetry singing or the ideal of the Kalevala-herited written form of lyrics. In fact, some of the central features of Finnish rock - such as the structures and periods of the lyrics have traits of Kalevala. (Immonen etc, 2008.)
pedagogues and a occupational therapist - on a written question form, gathered
reflective interview material after the project, and created a video-documentary of
the project.

In this project, action and research meet. Since my aim was to contribute to new
practices, the project’s approach has qualities of the action focus of action research.
The question "how?" is a central question when doing action research: How I
understand? How do I improve it? How to take social action? (McNiff &
Whitehead, 2011:14.) These are the questions that are central in my project.

Action research is a self-reflective form of research that aims to improve learning
with social objective. It is often used for educational and organizational
development, and it enables interaction, experimentation and innovation. (Anttila,
2005: 439-446.) Action research involves the researcher in a self-reflective process
that is based on their own practical expertise and professional experience. It is an
alternative for any theory-based method of educational research, because it
combines theory and practice, or better yet, action and research. Action research
has a flexible quality and is adaptable to the changes through the research process
(Anttila, 2005). I used action research for its self-reflective processes which I
found to be important in my project and my own learning.

Action research happens always in a community, and through collaborative
interaction aims for improvements in skills or approaches to a practical form of
action (Anttila, 2005). In my study, the community where the action took place was
Suomikoti-elderly home, and the improvements were focused on rooting new
communal, activating and cultural activities.

In action research, the researchers’ personal involvement is an obvious factor,
because they are primarily doing research on themselves and therefore educating
above all themselves. They also come to accept the responsibility of that their
analyses can affect the lives of real people. (McNiff & Whitehead 1988). Anttila
(2005) explains that the people in the focus of the research are active participants in
the process. Action research is in other words morally committed, and therefore
the researcher has to be careful not to obtrude their own personal values and beliefs
on other people (McNiff & Whitehead 2011:28). My researcher’s role in this project
is – as well as the sources of my research material – a combination of the roles of a
workshop-leader, musician and project manager. I am examining the values of this
study more profoundly on Chapter 9 - Ethics.

In action research the “change” happens by a cycle of observation, reflection,
action, evaluation and modification towards a new direction (McNiff & Whitehead,
2011: 9-10). I will now demonstrate the applied action research cycle behind my
project’s development process (Figure 1).
### Figure 1. Applied action research cycle in my Professional Integration Project Development

6. **Moving to new directions**
   Planning and execution of
   “Many Memories, Many Stories”-project

1. **Observe**
   Preliminary periods:
   Interviews and observations

2. **Reflect**
   Reflections between interviews and observation periods

3. **Act**
   Trial-project in Solberga based on the reflections on the observations and interviews

4. **Evaluate**
   Evaluation of the trial-project in Solberga in regard to the development of the PIP

5. **Modify**
   Modifying PIP-plans after a Symposium in London, based on the evaluation of the Solberga-project

### 4.1. Gathering information through interviews and observations

“Put most simply, interviewing provides a way of generating empirical data about the social world by asking people to talk about their lives. In this respect, interviews are special forms of conversation. While these conversations may vary from highly structured, standardized, quantitatively oriented survey interviews, to semiformal guided conversations, to free-flowing informational exchanges, all interviews are interactional.” (Gubrium & Holstein, 2003:67)

What is typical for qualitative interview is that the interviewer asks simple, straight questions, and to these questions he gets comprehensive answers full of meaning (Trost, 2010:25). When using interview as a research method, people’s voice will be heard, and they get a chance to tell about the subject as freely as possible, as well as to highlight their thoughts, opinions and experiences. In an interview, the researcher assumes that all of the things that are brought to the interview can be examined. In the interviews that I conducted, I was applying Trost’s insights.
Interviews and observations are typical forms of qualitative data collection. I was using these methods for following reasons:

- to give me information about the project’s cultural and social context and through observation also data about the participants’ subjective experiences
- to enable the people with dementia to be included in the research as active participants instead of being excluded from it
- to allow the researcher to study the project’s effects on the participants’ social environment at the elderly home


I introduced myself to the field of study and deepened my pre-understandings by conducting semi-structured thematic interviews\(^5\) (August 2012 – March 2013). I chose the interviewees by their expertise in music workshop-leading, music improvisation, knowledge of gerontology or working experience of encountering elderly people. I chose to interview the following people for my study:

- Marc van Roon - jazz-pianist / creative facilitator / teacher / lecturer / composer in Groningen
- Kate Page - musician / music workshop-leader in London
- Sisko Salo-Chydenius – Master of Health Sciences, occupational therapist / Development Coordinator in Helsinki
- Virpi Johansson - operative manager of Suomikoti-elderly home in Stockholm
- Linda Timm - occupational therapist of Suomikoti-elderly home / actress in Stockholm
- Lea Meisalmi - chief nurse of Suomikoti-elderly home in Stockholm

Most of the interviews were recorded by a Zoom-recorder on audio or on video. Some of them were instead written down on paper either because it was requested by the interviewee or because of the slower tempo of the interview. The average length of the interviews was 40 minutes.

At Suomikoti-elderly home at the time of “Many Memories, Many Stories”-project period, I also interviewed the project participants, and observed and filmed the music workshop-sessions for project documentation (see chapter 7). I interviewed both the professionals and the elderly participants of the music workshop-project. I wanted to gather information on their personal musical

\(^5\) In a semi-structured thematic interview, the interviewer has chosen topics for the conversation in advance, but has not decided the exact form of the questions, nor the order in which the themes would be conversed. Instead, these issues are solved by themselves as the conversation evolves. (Andersson, 1985:77.)
preferences; musical background, individual characters and motivations. According to Salo-Chydenius (2011), when encountering an elderly person, one needs to find out what their resources and interests are. Therefore, interviewing the elderly participants was mostly a social meeting and an invitation for them to join the project.

Through my observations and the transcribed interview material that I used for a content analysis, the themes of the importance of building multi-professional partnerships, the vulnerability of people with dementia, workshop planning, and the use of improvisation were highlighted. These themes are presented in more detail in chapter 8.1.

4.2. Reflective workshop evaluation forms for partners

Action research develops practice through interaction with involved participants. Therefore it was important to obtain information from the participants themselves about each workshop session. I designed a question form, mapping information on the themes of the participant’s roles, group leadership, the contents of the sessions, applied improvisation, participation, developmental ideas, and reflections. The Reflective Workshop Evaluation Form is visualized on Table 1.

Table 1. The Reflective Workshop Evaluation Form.

<table>
<thead>
<tr>
<th>Name:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Question 1:</strong> What is your uppermost feeling after the workshop session?</td>
</tr>
<tr>
<td><strong>Question 2:</strong> What was your role during the workshop session?</td>
</tr>
<tr>
<td><strong>Question 3:</strong> What are your thoughts on the leadership during the workshop session?</td>
</tr>
<tr>
<td><strong>Question 4:</strong> What are your thoughts on the contents of the workshop session?</td>
</tr>
<tr>
<td><strong>Question 5:</strong> What do you think about the applied improvisation and other working methods?</td>
</tr>
<tr>
<td><strong>Question 6:</strong> What are your feelings about the participation of the group?</td>
</tr>
<tr>
<td><strong>Question 7:</strong> Your ideas for further workshop development?</td>
</tr>
<tr>
<td><strong>Question 8:</strong> Your reflections on the session?</td>
</tr>
</tbody>
</table>

The findings of these reflections are presented in chapter 8.3.
5. Project Settings

Next, I am explaining the project management- aspect of my Professional Integration Project. I am also describing the steps of project planning and conducting visualized on Figure 2. First, I am explaining the settings, resources and working methods of this project.

The “Many memories, Many Stories”-workshop project was a combination of eight 60-minute creative music sessions arranged twice a week (Mondays and Thursdays) for a period of four weeks. The workshops ended with a final concert on the 8th meeting time. The workshops took place on February 25th until March 21st 2013.

Each workshop-day started with a planning-meeting with my musician-partners at the Royal College of Music in Stockholm (KMH). During this 45 minute- meeting at 12.30, I introduced my partners to the musical material for the up-coming workshop-session. We discussed the working methods and choices for warm-up exercises etc. and the observations on the previous session. The meeting also included collecting the reflective evaluation forms of the previous session, as well as ensemble-practicing and arrangement of the songs for the next session, if necessary.

The travelling time to Suomikoti took 45 minutes. We arrived at 14.00, and had 15 minutes to set up. Setting up included the making of a circle of chairs, placing the percussion instruments in the centre of the circle, and organizing the sheet music. We were operating the following instruments: claves, tambourines, maracas, eggs, bongos, kantele, and a triangle, as well as the musicians’ instruments: a piano and two violins. Being in a circle allowed us to meet and include all participants in the action equally, and create a feeling of belonging and connection in communication.

The venue of the sessions was Suomikoti-elderly home’s festival hall, where they had an upright piano and a projector. The venue was the same for the final concert of the project, and the post-project video-screening. It is important that the venue where the action takes place, is easily perceivable. Concreteness and a connection to the person’s self and own history are needed.” (Meisalmi, 2013.)

The workshop-session started at 14.15. As the participants were assisted in the workshop-venue by caretaking staff, we greeted them individually by their names and by shaking hands with them. The participants were also greeted by an “opening”-tune – a Finnish melody that was played in the beginning of every session. The tune had a calming and welcoming effect on the participants. After the participants were seated on the chairs, we handed them the percussion instruments. Many wanted to pick the same ones they had had during the previous sessions.

The beginning of the sessions included a physical warm-up, team-building games, rhythmical exercises and body-percussion. After that we worked on familiar songs - taking turns in solos etc. – and improvised music. In the end of the session we usually had time for a discussion and a storytelling/poetry reading moment. In the end of a session, I collected back the instruments, and thanked everyone individually for joining the session. As they were making their way out of the venue, we might once more play the “opening tune” as an uplifting greeting.

In total, one workshop-day consisted of a meeting, set up, session, and discussion, and took 3.5 hours - travelling time included. The final concert on the 8th session
was 50 minutes long, and attracted a full-house of audience: personnel, family members and other Suomikoti-residents.

5.1. Participants and practitioners

The workshop-group consisted of myself, two assistant musicians / music pedagogues studying at the Royal College of Music in Stockholm - a classical pianist Ms. Julia Reinikainen and a classical violinist Mr. Matteo Penazzi – an occupational therapist / theatre actress Ms. Linda Timm – and seven residents of Suomikoti- elderly home as workshop-participants. Julia Reinikainen is Finnish by nationality, and an experienced piano pedagogue. She had not worked with elderly people before, or played improvised music. Matteo Penazzi is an Italian violinist. For him, participating in this project was the first of its kind. Linda Timm is Swedish-Finnish, and has been brought up in Sweden but is completely bi-lingual. She has a background in theatre acting, and therefore took the role of a storyteller in the project. I was working as a workshop-leader, project manager, music pedagogue and violinist.

Three of the seven participants were male, born 1926, 1935 and 1940. The remaining four participants were female, born 1919, 1930, 1934 and 1946. The average age of the participants was 80 years. Most of the participants were mobile but assisted by a walker. All of the participants were Finnish-speaking, but some of them also used Swedish and English languages for communicating during the workshop. One of the participants played the accordion, one had been a sportsman and an active dancer, and two of them had an active choir singing background and some experience in playing the guitar and the piano. All of the participants enjoyed listening to the music, especially Finnish songs and hymns.

5.2. Resources

In my project I had the following resources to manage: time, people equipment and money. In regard to time, I was working within an intensive period. In the project management- process that intensity did not raise any problems. The time management during the sessions however was sometimes more challenging than the overall time management.

In regard to people, I was working with a team of three people in cross-sector settings. These people have been introduced in the previous sub-chapter 5.2. Participants and practitioners. In addition, I was collaborating with the administrative people of the Royal College of Music in Stockholm. I was equipped by the institution of classical music, which meant that I was given a video-camera and percussion instruments (claves, tambourines, maracas, bongos, and eggs) for the period of the project. I also received a kantele-instrument for a loan from the institution of folk music at the Royal College of Music in Stockholm.

In regard to money, my project was funded by the KMA, which allowed me to hire a professional to edit the video documentaries. This was the only aspect of managing money in the project. The grant was an amount of 10 000 SEK, approximately 1 167 €.
5.3. Working methods

During the workshops, we used the following music pedagogical working methods and musical elements:

Rhythm and body percussion

The idea behind using rhythm as an element of the working methods was to support the participants’ multisensory motor skills, identity through bodily senses, as well as to create a feeling of togetherness through common pulse that also would enable ensemble playing. Laursen & Bertelsen (2011) list the goals that can be achieved by using rhythm playing as stimulation of hearing, stimulation of body and it’s motor functions, creation of social presence, focus and attention, as well as experiences of success when participating in ensemble playing and operating one’s own instrument.

We started every session with a physical warm-up, during which everyone warmed up their own bodies but also took contact to the others in the group by patting each others’ backs or shoulders. This way the nature of the exercise was also social. According to Sacks (2009): “Together is a crucial term, for a sense of community takes hold, and these patients who seemed incorrigibly isolated by their disease and dementia are able, at least for a while, to recognize and bond with others.”

By the use of body percussion and percussion instruments, we accomplished active participation in ensemble playing and improvisation pieces and in some cases improved motor skills. For example, in the beginning of the workshop, one of the female participants needed exclusive assistance in playing the claves. By the end of the workshops, she was able to start playing the claves when the music started, keep the tempo, and stop playing as the music was ending completely independently without any assistance from the workshop leaders. “The bodily working methods work best for those, who still have coordination, and who understand their own bodies” (Meisalmi, 2013). In addition, one of the male participants adopted the bongo-drums as his instrument, and started to look for a good sound from the drums, commenting on his findings. He was also able to start a piece of music alone with the drums when asked to “give the others a beat”.

Improvisation

Marc van Roon (2012), jazz-pianist, explained to me in Groningen the meaning behind the word “improvisation”: “The word ‘improvisation’ – im-pro-visation – means ‘un-fore-seen’, so therefore it is unforeseen, but there are many different relationships between what is improvised and what is structured.” Improvisation was an important element in the workshop-practice. I had decided to have improvisational sessions in the workshops for two reasons.

Firstly, it was recommended to me in the “While Music Lasts”- symposium in London in September 2012 by many colleagues, especially the “Music for Life”- practitioners that I discussed with. Their ideas of the beneficial outcomes of improvisation were engagement, sense of ownership, flexibility for moderations, and spontaneity. It was also seen not evoking undesired patterns because of its unpredictable nature nor requiring musical skills. Secondly I had studied
improvisation in many forms during my NAIP-studies, and come to the conclusion that improvisation enables free musical expression.

Since the people with advanced dementia live in the present moment as their perception of reality (Kitwood, 1997), improvisation is suitable for building musical communication, because it, too, exists “in the moment”. Improvisation is also a great active technique for creating involvement and stimulation for senses, and is therefore suitable for elderly care (Myskja, 2011).

Pianist and improvisation artist, Anto Pett (2004) writes about the essence of improvisation in his book “Anto Pett’s Teaching System”. He states, that improvisation is a “succession of internally imagined sounds” and “an infinitely versatile mode of self-expression, only limited by the performer’s imagination.” He also writes about collective improvisation – which was used in the project – as “matching intentions with the group action”. He believes that the creative activity during the improvisation gives joy, positive energy and self-assurance, which not only applies to the performer but also to the listeners. (Pett, 2004).

In this project, the use of improvisation was aimed to create such communication that would not require any musical knowledge or skills, but that would invite the participant to express themselves with the percussion instruments and the ensemble improvisation. The ideas for the improvisations came from their own stories for example of lovely summer memories.

Surprisingly, the use of improvisation did not at first bring great creative results. I may have introduced it too early in the team-building process, and therefore the people might have been insecure in getting into it during the first session. Instead, later in the following workshops, using improvisation to translate text into music gave us greater artistic results. The participants were very vocal on how their own pieces should be improvised. They even associated the improvisations to existent written music.

Singing familiar songs

“Singing is an earlier developed motor function than speaking, and therefore has a big importance for humans”(Salo-Chydenius, 2012). According to Sacks (2009), familiar music gives people with dementia access to such emotional and personal feelings and thoughts that are supposedly not there anymore. For example, music can make people, who no longer find words to talk, sing. These observations were evident also in this project. People, who had limited resources to contribute in a conversation, were able to sing solos, word by word. Page (2012) explains: “Using the voice is always very important. The voice has a very profound effect; it is a simple thing, repetitive, circulative. It is such a key thing, particularly for this area.”

Zeisel (2009) writes that occupation and involvement have an influence on a person’s self-esteem. That’s why I aimed toward occupying every participant in singing as much as possible. Hammarlund (2008) adds that singing together is also a way of communicating through the expression of the voice and body. Therefore the singing brings attention into the present moment. “The songs should not be too melancholic, because many people have already a tendency for depression. For example the music of Sibelius might work very well.” (Meisalmi, 2013.)

In this project, the familiar songs were chosen by the participants themselves. They for example started spontaneously singing a tune, which I would record on video,
and later find the music sheet for the song. That song would then be played and sang during the next session, accompanied by the musicians. I think this was a very successful way of working with familiar music, especially since I am from a different generation than the participants and could not know which songs the people found significant or exciting.

Familiar songs were also added by the participants to their own pieces of improvised music, text and picture. In other words, they were able to associate existent music to their new creations according the theme of the composition. Using familiar songs also enabled us to make variations of the pieces: playing in different tempos, in different tonalities and characters. We also rearranged the songs so, that the persons, who knew each song best, would have a solo-moment in the piece.

Creative writing and poetry reading

The name of the project “Many Memories, Many Stories” suggests that the project had a narrative and reflective goal. In order to approach that goal, the participants shared their memories orally in the circle, and later wrote their own poems of pictures assisted by Linda Timm. Some of the participants preferred to read their own poems in the concert while others took part in the story-telling in a listener’s role.

We also used texts and stories from the Kalevala – epic for music-making purposes, and Linda Timm read Kalevala – inspired Finnish folk poems during the sessions. “All of the residents from the 2nd floor have been born in Finland and therefore are familiar with the Kalevala. They may not be able to recall the characters but the rhythm, music and story-telling in a slow pace evokes the feelings of familiarity, and brings out memories. The Kalevala-like way of speaking the Finnish language is still alive in Suomikoti, too.” (Meisalmi, 2013.)

In addition to the verbal and literal elements of the project, we had some old Finnish tongue twisters that were familiar to all of the participants, and used them in accelerating tempo and musical dynamics – even in the concert.

Fine arts and pictures

As I described above, the Kalevala has been and still is a great inspiration for Finnish fine arts and design. We used the traditional, national romantic portrayals and illustrations of the Kalevala-myths, given a permission to do so by Ateneum Art Museum – The Finnish National Gallery via email. Also, we used pictures of familiar Nordic landscapes and animals provided by Suomikoti- elderly home. I was also trying to personally contact Mr. Hannu Väisänen for a permission to use some of his modern illustrations of the Kalevala, but unfortunately I was unable to reach him by telephone, mail or through other organizations.

The participants picked pictures of a squirrel, a cat, bears, horses, flowers, a stormy sky and an archipelago for their own pieces of music and poetry. None of their choices were abstract but merely traditionally aesthetic and concrete. Nevertheless, the chosen pictures have a strong relation to the Nordic mythologies – some of the animals even being considered as mythical creatures in the Kalevala- tales. Bears in particular.
In the concert the pictures of the participants’ choices were projected on the background wall for the audience to see the connection between the music and the visual presentations. This was executed as a Power Point presentation, which I created prior to the last three workshop-sessions and operated during the concert.

Dancing and movement

“I could see a huge sense of creativity in the man with the winter hat, who danced like he was transported into dreams” (Matteo Penazzi, 2013).

One of the participants was a passionate dancer. He often started to dance to the music during the workshop-sessions. Moreover, our violinist Matteo asked some of the female participants to dance with him during the sessions and the concert. Movement was a natural additional element in the project also because many of the pieces chosen by the participants were waltzes, tangos or humppas, which are popular types of dances in Finland. I also found out that most of the participants had been active dancers in their past, taking part in dances especially in summertime. Meisalmi (2013) adds: “The combination of violin and accordion is especially familiar for this generation of people from dances.”

Hammarlund (2008) explains the importance of the connection between feelings and bodily movement, for example when dancing: In the body we experience how it feels to be in dialogue with sound and movement. We start to understand that these feelings can be communicated.

6. Workshop Description Session by Session

“Reports based on qualitative methods will include a great deal of pure description of the program and/or the experiences of people in the research environment. The purpose of this description is to let the reader know what happened in the environment under observation, what it was like from the participants’ point of view to be in the setting, and what particular events or activities in the setting were like.” (Genzuk, 2003: 9.) In this sub-chapter I am describing the workshop sessions of “Many Memories, Many Stories” – project in a more detailed way to give an idea how the workshop-project proceeded.

**Monday, February 25th 2013**

During the first workshop meeting, the session was started with welcoming the participants by playing traditional Finnish waltzes. After that we did long introduction and name game-round in the circle. We used exercises such as clapping, passing the clap, body percussion, and playing in a common pulse as an ensemble using percussion instruments. We were playing together with different small-size instruments (tambourines, claves, egg, maracas, bongos, triangle etc.). The aim was to invite them into dynamic participation in ensemble-playing and to activate and support the participants’ motor and multi-sensory functions. “The percussions were a great addition. I am sure soon everyone will find their own favourite instrument to play” (Julia Reinikainen, 2013).

In between the exercises we had long discussions around nature-themes, such as summer and the sun, during which the participants shared their positive personal memories, for example about dance parties and spending time in their summer
cottages. After these discussions, in the end of the session, we tried to translate these stories into music by improvisation. We also had a short text from Kalevala, read by Linda Timm and accompanied with the piano by Julia Reinikainen. “It was such a wonderful experience, everyone clearly enjoyed being together. They were all listening and participating. The atmosphere was receiving” (Reinikainen, 2013).

When the element of improvisation was introduced to the participants, the results of that moment were much different than I had expected in advance. “The improvisation moment didn’t exactly work, even though it was very well set up – or I don’t know – maybe they enjoyed it even if the result was not creative, really” (Reinikainen, 2013). Occupational therapist, Timm (2013) agreed: “It seems that the improvisation moment was not really understood”.

My personal reflection on why improvisation was not working optimally during the first session was, that maybe it was presented to them too soon or in a wrong place. Perhaps, adding the improvisation element to a familiar song, or right after such well-known song could have brought us to more expressive improvisation. I was trying to not overly micro-plan the first session to see with direction the improvisation-element would take us, and therefore it was a positive thing to get a responsive answer to the question of how to use improvisation.

The participants were also very vocal about which songs they wished to sing during the workshop. That was very important data for me as a workshop-leader, and enabled me to tailor the following sessions exactly to match their hopes and needs.

Thursday February 28th 2013

The second session was held in another room than the first one. Therefore Julia Reinikainen was playing the guitar during the workshop instead of the piano. We started the session in a familiar way by greeting the participants with music and handshakes. I introduced fun tongue twisters, which the group enjoyed. After that we had more discussions and body percussion-exercises. We managed to create and sustain a solid waltz-comp with body percussion. Also, many of the participants chose the same instruments they had been using during the previous session.

We started to see everyone’s individual characters and roles in the group. That gave us the chance to plan the music to match better with the participant’s personal preferences and motivation. Reinikainen (2013) wrote: “Everyone participated, were noticed and given attention to, and one starts to see everybody’s individual roles and strengths”.

The demonstrations of individual abilities gave us a chance to arrange the songs we were singing so that there would be more solo-moments. Also the kantele-instrument was introduced to one lady, who was able to play a melody with it by ear.

We found out that many of the participants were not comfortable with reading text. Therefore song lyrics to the songs of their choice were to be learned by singing instead of reading the lyrics out loud. At first I asked some of the youngest participants to read the texts out loud for the others, but it was not simple, and so we decided to have a poetry reader reading most of the texts, poems and stories. Later after the session, I discussed the reading with Linda Timm and we agreed
that asking a person to read a text can even be an ethical issue and therefore should be left out of the sessions. “For the participants, reading a text is much more difficult than singing” (Timm, 2013). “The challenge in singing the songs is that not everyone remembers the words, but neither is able read them any longer. We need to find new more diverse ways in learning the songs together – perhaps dividing the songs more into solos” (Reinikainen, 2013).

We also agreed that the start and the end of the session were not precise enough time-wise. Since many of the participants happened to arrive some minutes late to the sessions due to mobility challenges, the common feeling of start and finish was not optimal. We agreed to increase communication with the personal at the wards, so that the participants would be aided to arrive on the sessions sooner. This was to create more working time during the workshop sessions and less transition time.

March 4th 2013

During the third session, the structure of the concert was getting a clearer form. We introduced new songs, which were all familiar to the group. Also, some text-music-pairs started to evolve. We were joined by Matteo Penazzi, an Italian violinist and an exchange-student at the Royal College of Music in Stockholm. He started working at the project by greeting all the participants in Finnish, but later worked partly in English and in Swedish. The participants were able to communicate with him in both languages.

Penazzi (2013) reflected on his mixed feelings after the workshop: “I felt good and upset after the workshop. Good, because I had the chance to give back the love I always receive in big quantities in my life. Upset because I am not used to attending frequently guesthouses for elderly people”... “I see that my way of being upset is probably the key to be aware of that I am too much used to be corresponded at my stimulation, words, interaction. People with dementia and neurodegenerative diseases do not necessarily answer to my inputs as I would expect: this fact teaches me to give, donate freely without expecting a reaction. But as a matter of fact, at the end of the workshop, I feel I received a lot!”

These kind of questions about the role of the musician and the communication were also discussed at Wigmore Hall during ”While Music Lasts”-symposium in September 2012. It can be a completely new experience for the musician to be in a communicative situation where any kind of response can occur and anticipatory expectations might not apply.

Penazzi (2013) also made observations on the people’s participation through instruments: “Sivija played great on a more difficult instrument than percussion – the kantele. The accordion player also played all the tunes, together with the harmony background”.

The improvisation element was starting to find its place and form in the project: “I improvised by changing the main melody into some accompaniment, together with the piano, trying to highlight the character of tango, waltz and march to support the voice line of the soloists. Improvisation during the Kalevala- story was also focused on creating an atmosphere of a mythological era” (Penazzi, 2013).
March 7th 2013

During the fourth song-filled session, we started as always with welcoming waltz followed by physical warm-ups. After that we focused on singing in ensemble and playing more advanced team-building games that were designed to support the team as well as individual sense of identity. We also discussed together the possibilities of creating more variation and character to the songs. Reinikainen (2013) had ideas for the singing: “Everyone loves to sing – maybe because it is an easy way to take part and engage in the action and it does not require any skills out of ordinary. We could try to sing the same songs, for example the Emma-waltz, in different ways: an ‘opera-version’, serious, happy, loud, and quiet – we could even be a bit silly with the singing!”

The general idea in regard to the final concert was to facilitate every participant to have a solo-moment, where they would get a chance to perform musically in their own and to take ownership over it. Singing through all the songs we came to the conclusion to give as many solos for the people as possible, and to only sing first verses in order to not make it difficult for the participants who didn’t remember the lyrics.

We started experiencing more forward communication from the participants. They started to bring in more ideas about which songs they wanted to sing, but also commented honestly on the songs. The communication between the participants and us was honest and open.

Penazzi, (2013) was dancing with some of the ladies of the group, and later reflected on his relationship with them and the way he was working with them: “I got to deepen my relationship with them. I played the violin, sang, talked and danced! I tried to clap my hands on a woman’s back and arms, so that she could play her claves in tempo. It worked. So, if you feel the rhythm in your body, you can reproduce it.”

After the session, during the days off the meetings, Linda Timm met all the participants and showed them pictures of different landscapes, animals, nature and illustrations on the Kalevala-epic. Each participant chose on picture, and together with Linda, wrote impressions and stories of the pictures. Some stories were personal memories and others were more observations on the pictures. It took 3.5 hours for Linda to meet with the participants and collect the stories about the pictures.

March 11th 2013

The fifth session on March 11th 2013, I introduced the conducting game that I got to know at Symposium Music and Dementia 2012 “While Music Lasts” in London Wigmore Hall in September 20th 2012. The idea of the conducting game is to facilitate communication by reacting to the participants’ conducting movements vocally as a group. (this game is documented on video). “Many of the participants were laughing tears in their eyes during the conducting game. The atmosphere was so nice, everyone got to participate in different ways” (Reinikainen, 2013). Penazzi agreed (2013): “It was fun for them, the game in which we played by conducting mass sound of vocals, graphically following the leader, singing higher or lower”.

I also introduced the idea to translate the texts and stories the participants had written with Linda Timm about their pictures of choice into music. We read the texts out loud to the group, discussed them and the pictures and asked each
participant, how the story would sound like in music. They took full authority in deciding which instruments would be used for creating improvisatory pieces on their text, and in which character the piece would be performed. “It’s amazing how everyone got to decide how their text and picture would be performed. It would be interesting to do that again during the next sessions, and see if they still decide the same way with similar interpretations” (Reunikainen, 2013). Penazzi (2013) continues: “After the personal description about a picture, Linda shared the stories to every one of us. Based on the people’s ideas, I, Julia and Krista improvised some special improvisations, willing to create the right mood of the description.”

We also paid more attention to the song-interpretations and characters of the upcoming performance. “Clearly the participants have a great sense of humour, and the songs need not to be taken too seriously ... By asking more questions and opinions on how to play the pieces and which instruments to use, we get the participants to get excited and engage even better. We need to find everyone’s qualities and skills – it would be great if everyone got to shine in the concert” (Reunikainen, 2013).

Penazzi (2013) noticed new development inside the group as well as in individual performance: “The participants are getting closer and closer as friends, almost like a family gathering; everyone sits in their usual place and also the technical experience with their own instrument is getting better and better. One lady, for example didn’t need my tutoring to follow the rhythm on the claves, and the accordion player was able to play a new tune without any input from the leaders, great!”

March 14th 2013

On our sixth session, we had a first run-through of our concert performance. We did that by a script I had written and designed. We also used a PowerPoint-presentation in order to get the pictures we were using projected to the back wall. We were accompanied by a daughter of one of the participants, which was a great addition to our session.

Penazzi (2013) was observing my leadership, and commented on it: “Krista is getting more and more confident, in a physical sense. She can really enjoy a closer and more active relationship with our friends, moving every time from chair to chair, from person to person.” He also commented on his observations on individual group member’s skills and engagement: “Everyone joined with their percussion in more or less dynamic way, according to the music. There are two men who check the situation very well and participate in a creative and always changing way to the music, looking for new songs, new movements. One lady can imitate things, and another one has a high sense of dignity and didn’t want to sing as her throat was sore. One man with the percussion can imitate very well when I give him the input rhythm.”

March 18th 2013

During our seventh meeting with the group, we had our second and final run-through of the concert program before the actual concert day. Everything went well in regard to the approaching performance, and the participants were really engaged and motivated to perform. One lady unfortunately was not able to join the session, and so we were hoping to have her in the group on the concert day.
The last eight sessions was the concert “Many Memories – Many Stories”. Everyone was able to join the concert, and was dressed in bright colours to give emphasis to spring time. The concert was a manifestation of our completed work during the workshop-sessions, but also a joyful artistic performance – a meeting point of generations and personalities. The concert was almost an hour long, and was documented on video and written an article about by a journalist Marja Siekkinen of “Ruotsin suomalainen”- newspaper. This article is attached to the research as Appendix 2, with a free English translation as Appendix 3.

Penazzi (2013) reflected on the course of the concert: “The participants have been really establishing a nice relationship making music together, even if they haven’t talked very much verbally. But I could see the excitement as, for example, when music was going faster or louder and then going back into a calmer sound. One man said before the concert “Together we will make it”, and more over a lady said tears in her eyes in English, after the concert “There has been a lot of communication.”

7. Video Documentation of the Workshops

Each of the eight workshop-sessions was captured on video by the written permission of the participants. The filming was necessary in order to gather data on the sessions and to analyze participation, leadership and contents of each meeting. The video-documentation was also used for creating an edited documentary on the whole project, as well as an edited version of the final concert. These videos were given to each participant as a memory of their engagement, to the Suomikoti - elderly home, to the Royal College of Music in Stockholm (KMH), to my assistant partners, and to the NAIP-organization. After consulting Otava Publishing Company and Kuvasto Visual Arts’ Copyright Society in Finland, I am releasing the videos only for scientific research and closed private use, not publically, because the videos contain such visual material that is only allowed to be used for the mentioned purposed.

In total, there was approximately 8.5 hours of video footage from the period of the workshops. This material was then analyzed and abstracted to approximately 20 minutes of documentary-material. The edited concert-video, on the other hand, only shows the final concert in full-length without any video-footage from the workshop-period.

The editing of the videos took place in Helsinki, Finland during March 28th -April 1st, 2013. After receiving a study grant from the Royal Swedish Academy of Music (KMA), I was able to collaborate with Juhana Lehtiniemi, a Finnish film-music composer and animator in the process of creating the video-edits.

The video editing-project consumed approximately 35 hours of shared working time. Moreover, I had used around 15 additional hours to analyze the raw-footage for selecting material to the documentary. The documentary was artistically directed by Juhana Lehtiniemi, and he was also directing me in the process of voice-over recordings and subtitle-writing. The videos are aimed for international academic audiences, but the spoken language is Finnish. The reason for that is to make the elderly participants’ video watching as effortless as possible.
After the videos were edited, I screened them for the elderly people at Suomikoti. We gathered together to watch them with all of the participants. They were still able to remember us from the project - and the project itself, and they seemed very pleased with seeing themselves on the videos, making exited and amused comments during and after the screening.

In addition to the concert video and the process documentary-DVD, I created a shorter 2,5min trailer for describing the project in short in academic occasions and other professional presentations.

As a conclusion of the project description, all the process phases are visualized on a time-line (Figure 2).

Figure 2. Time-line of the Project Planning and – Phases

- January 2011: Professional Integration Project - idea presented during the NAIP-application procedure.
- August 2011: Development and re-direction of Personal Integration Project -idea with professors at NAIP-Sumnrschool
- September -November 2011: First observation and participation period at local elderly homes in Stockholm

- February 2012: Second observation and participation period at Suomikoti
- May 2012: An intensive preparatory music-workshop for a group of elderly people at Solberga elderly home
- August 2012: Interview no 1, finding a partner for workshop-leading
- September 2012: Participating the While Music Lasts-Symposium in London Wigmore Hall, reporting on it, interview no 2
- November 2012: Interview no 3
- December 2012: Literature Research for Music&Dementia at Prince Claus Conservatoire

- January 2013: Finding new assistants, partners, and a partner-organization, Literature Research-presentation for Music&Dementia
- February 2012: Logistic preparations, PR on Swedish Radio, preparation of workshop-sessions and material, interviewing workshop-participants, project starts
- March 2013: Workshop-sessions and the concert, end of project. Video-editing project started and finished
- April 2013: Master Thesis -writing process, data-analyses, follow-up meeting at Suomikoti, conduction of the last three interviews
- May 2013: Finishing Master Thesis
- June 2013: Presenting the findings and outcomes at the Royal College of Music in Stockholm and at Helsinki University
8. Processing Gathered Data into Findings

8.1. Analysis on the interview material

In the interviewing process I collected experiential information from professional practitioners of music and health-care sector in order to help me to answer my research question “How to conduct a creative participatory music project for elderly people with dementia?” When I started the analysis on interview material, I was aiming for the data from the interviewees to correspond with the other used information sources. In the analysis-process of the interviews I had conducted, I followed Steinar Kvale’s seven stage- model of qualitative interview research (Trost 2010: 50):

1) Themazing

Themazing brings an answer to the question of what the theme of the interview is. The theme for the interviews I conducted was “creative music workshops with improvisatory working methods in the context of elderly people with dementia”.

2) Designing

Designing brings the researcher to decide how the information will be gained. I gained information by interviewing the people in a one-to-one situation and by conducting the questions as freely to answer as possible.

3) Interviewing

Interviewing is the stage where such meeting is conducted where the interviewees are encountered and interview questions are being asked. Three of the interviews in this research were recorded on sound, two on video and one of them was documented on paper by the researcher as the informant was speaking.

4) Transcribing

The transcribing process means converting the interview-material into an all-inclusive written form. I transcribed all of the interviews into a text-form word-by-word as accurately as possible.

5) Analyzing

Analyzing includes analysis on the interview-material and observations according to the existent research question. I read the transcribed papers many times in order to get a full understanding of the answers. I then chose the parts of the interviews that were most central for my research, and re-arranged the most essential notes. For example:

- “You have to pace it a little bit slower for older people and really enable them to join in” (Page, 2012.)
- ”It is meaningful to use old songs for creating a genuine and safe feeling” (Timm, 2013.)
- “Listening is also important but creating by oneself as a part of the group, included in the action is the most significant thing” (Salo-Chydenius, 2012.)
• *I am a musician; the important thing is that they see that I play music*” (van Roon, 2012.)

• “*Improvisation music is also a way of experiencing in the moment with connection to others and to create something you have not been prepared for - it is the experience that is important*” (van Roon, 2012.)

• “*The most significant thing is creating activities that the staff won’t be able to provide alone: different kinds of activities according to the interests of the elderly people*” (Johansson, 2013.)

• “*The feeling of community - how to create that? It is a really interactive process.*” (Page, 2012.)

• “*How to create an environment like a jam-session and improvisation, where people can create meaning reflexively in the moment, with each other, creating something powerful and meaningful*” (van Roon, 2012.)

• “*Operating an instrument might be challenging for the participants, and an instrument like tambourine might produce a sound that is too loud*” (Meisalmi, 2013.)

After that I sorted the answers into groups according to the central common themes of the interviews. The most central interview themes were:

1) How to arrange a music workshop for elderly people with dementia?
2) How to encounter elderly people with dementia?
3) How to use improvised music in this context?
4) What is the significance of a participatory music workshop?
5) How to take into account when setting up a workshop-project?

6) Verifying
The verifying stage means evaluating the validity and reliability of the analyzing outcomes. I will evaluate the validity of my findings in chapter 10 – Evaluation.

7) Reporting
Reporting is presenting the findings of the analysis in an ethical and scientific way. Through the interviewing process, I came to the following conclusions based on the answers of the interviewed people to the five central interview themes:
1) When arranging a music workshop for elderly people with dementia, simplicity is the starting point to all activity. Also, the pacing of the sessions needs to be well thought-through. Repetition is important, and the beginning and the end of each session should be similar in a ritual way. Eight (8) is optimum as a number of sessions: it gives enough time to build connections.

2) When encountering elderly people with dementia, the basic rule of interaction is that everyone needs to be presented, everyone needs to get a chance to tell about themselves: name, characters, mood, expectation, nervousness, or fears. It is about allowing people to work with each other, engage together, along side of each other. As a workshop-leader it is important to feel qualified when meeting the group, instead of letting the group validate the leader.

3) In improvisation, the experience of the creative process is important. It can contain co-leading and co-creating, but also shared responsibility of the improvisation. Through improvisation, the group can experiment music and expression in trust and safety - in the moment connected to each other. Improvisation is therefore good for stories and narratives.

4) The significance of a participatory music workshop comes from creating an environment – a community – with an atmosphere of belonging and including. In that kind of a community feeling, people can create meaning reflexively in the moment; create something powerful and meaningful with each other; share it and make sense of it, and connect with each other in the interaction.

5) It should be taken into account that the community-feeling and sociality are the most important elements in a workshop. Therefore the pacing in communication and music needs to be thought about and repetition needs to be practiced. Simplicity and clarity in the instructions and also in the physical space are necessary. In addition, for age-ethical reasons, it is important to know some details about the participants before the project starts.

8.2. Reflective workshop evaluation data-analysis

I started to analyse the data by merging together the three separate evaluations of my three assistant partners into tables in a chronological order according to each session. I then started to look for common themes and observations from the answers. These common themes – arisen from the analysis - formed so called “head topics” that I used for making conclusions about the main qualities of the project. I then compared these findings to my own reflections on each workshop session and wrote a detailed description of each session.

On the following table, you will see an example of the analytical data combining-method. All tables of each workshop-session can be found in full length in the appendices, numbered as Table 2 – Table 9 in a chronological order.
Table 9. Reflective Workshop Evaluation Data-Analyses: **Session 8 – March 21**th

<table>
<thead>
<tr>
<th>Question 1</th>
<th>I was amazed by the excitement; audience embraced it as a new sensation.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Question 2</td>
<td>I was a member of the orchestra, underlining the tunes and accompanying the soloist parts, even conducted small parts.</td>
</tr>
<tr>
<td>Question 3</td>
<td>The leadership has been soft and attentive to the situation’s needs. Precise.</td>
</tr>
<tr>
<td>Question 4</td>
<td>The concert was a mix of colours and ideas: combining personal stories and songs together with dancing and special solos.</td>
</tr>
<tr>
<td>Question 5</td>
<td>Linda was the leading voice. I also had conversations with Matti. I was trying even with my dancing body to underline the tango style.</td>
</tr>
<tr>
<td>Question 6</td>
<td>Everybody kept the rhythm until the very end. The participants followed the dynamics and tempo in music.</td>
</tr>
<tr>
<td>Question 7</td>
<td>The participants have gotten nice relationships by making music together. Even if not much verbally, I could see the excitement.</td>
</tr>
<tr>
<td>Question 8</td>
<td>I would like to visit the people again before I have to leave Sweden.</td>
</tr>
</tbody>
</table>

8.3. Conclusions of the reflective workshop evaluation data-analysis

Through these most correlative and consistent answers on each workshop-session, I have created the following thematic head topics into two figures (Figure 3 and Figure 4). These head topics demonstrate my workshop’s most central features or elements according to the reflections of my assistant partners’, and will be viewed as the most essential workshop-elements, and the head topics for development and improvement.
In this stage of analyses on the reflective evaluation data, I have come to the following conclusions about my Professional Integration Project:

1) The goal of creating workshop-sessions with intensive participation, individual engagement and good communicative team-spirit was reached.

2) The contents of the workshops were suitable for the participants in difficulty level, versatile in variety and balanced between singing familiar songs and creating improvised music.

3) My way of workshop-leading was clear, confident and natural, but it was improving in the sense of increased physical activity as the project evolved.

4) The assistant participants understood their roles as musicians, storytellers, facilitators and encouragers.
However, the following developmental observations were also made:

1) The workshop-sessions had timing-issues, since the start of the session was sometimes delayed due to logistical or communicational problems (especially transporting the participants to the session venue on time).

2) The actual working time of 60 minutes was in some sessions diminished to 45 minutes due to the delay. Due to the timing-issues, some of the planned exercises were not as long as they ideally would have been. For the same reason, we were not able to use all of the content ideas that we had planned.

3) The use of improvisation in the beginning of the workshops was also heavily reflected on, and is therefore on the list of things to develop.

8.4. Findings corresponding with project planning and – phases

I am applying and following the phases of business planning in cultural entrepreneurship presented by Engström & Odencrant (2009). My aim in doing so is to create a more detailed description of the developmental steps of my PIP-project from a project management point-of-view.

Analyses phase

In the analyses phase a project manager asks questions such as what?, why?, who?, when?, where? and how?. The goal of answering to these questions is to define a project idea, to analyze one’s competence in approaching the idea, as well as to analyze the market for the project. “The better the analyses, the better the communication” (Engström & Odencrant, 2009).

I started the analyses-process in early 2011 when applying to the NAIP-program. As part of the application procedure I sent my earliest version of my project plan to the Royal College of Music in Stockholm. At that time I had:

- defined my target audience: the elderly people
- defined the meaning and significance of the project
  - Meaning: the musical participatory experience in an active role for the elderly people
  - Significance: An innovative musical intervention in multi-professional collaboration settings
- started planning how to deliver my project idea: in a form of a music workshop.
Communication phase

In the communication phase, the project manager begins contacting potential collaborators, as well as discussing the project’s timing and structure. According to Engström & Odencrant (2009), honesty plays the most central role in the communication and finding collaborators, and my goal was to be as truthful as possible in every form of communication.

In this state in my own project development, I contacted some local elderly homes in Stockholm area: Äldre Dagverksamhet på Bo Bergmansgatan, Suomikoti and Solberga Vård- och omsorgsboende. I had meetings with them, and agreed on arranging observation periods, during which I would participate in their musical activities as a violinist, or gather data of my research by observing them silently. The communication phase in my project development lasted from September 2011 to April 2012, and continued in August 2012, overlapping the planning phase that followed. This phase of my project helped me to network with the local elderly nursing practitioners, and to discuss potential of my own project.

Planning phase

In the planning phase, the project manager puts their vision and aim into an action plan. An action plan is a practical plan that includes strategies, time-lines and analyses on the current state of the project. One also determines the main goals and semi-goals of the project and starts necessary preparations. (Engström & Odencrant, 2009.) For analyzing the state of my project, I used two different risk analyses – models, SWOT- model and SMARTER- model.

Engström & Odencrant (2009) recommend of having at least two different plans just in case of unexpected problems in project execution. Such problems might occur during important events of the process. By having a “Plan B”, one might be able to save the project in a case of a serious situation and avoid a greater problem.

- Plan A = the optimal plan, the plan you hope to be able to execute the project with
- Plan B= the plan that is a “light version” of Plan A, or something to use if a potentially unsolvable problem occurs
- Plan C= the plan you take in to use when everything else falls apart

In my project, I had a “Plan A” that turned into “Plan B”. “Plan C” was not required in my project. The reason for the change of plan was due to having to make an executive decision on ending an earlier proposed collaboration and finding new partners.

Looking back to my early plans of the workshop, one can also see the course of development in the project idea. My earliest plan (Plan A) - when applying to the NAIP-program - was to create generation-combining musical centre for children and elderly people. It was soon narrowed to smaller focus group: the elderly people with dementia. During the planning phase, I found a collaboration partner, but I had no other option but to end this collaboration and in the very end of this phase find new partners.
I also used great measures in preparing the workshop content and the artistic and thematic material. Going through my early plans for material, I find many versions of the use of the Kalevala -epic. There had been for example a plan of using actors portraying some of the most central characters of the epic. I also have gathered different types of physical and improvisatory exercises for the workshops. From the very early stage, there was a goal of using the voice, body-percussion, ensembles and solos, tongue-twisters, the kantele-instrument, pulse-exercises and meditational storytelling moments.

My concert-related ideas have been consistent through all of the project phases. In the beginning I had planned on having around four pieces of improvised music around the main themes, individual performances, visual background, speeches and storytelling. All these elements were taken to the final concert. I had also been considering different concert venues; bigger stages for an open audience. However, due to logistical and practical reasons, it was a great advantage to have the concert in the same space than all of the workshop sessions. In addition, I was thinking about applying for more funding, advertising the project in bigger scale, and running associated workshops for school-children, but these plans were simplified in the end.

SWOT- and SMARTER- models of risk analysis

I used two types of risk analysis - models in the project management process. The first model I used was the SWOT-model, which stands for Strengths, Weaknesses, Opportunities and Threats. I used the SWOT-analyses during my studies of cultural entrepreneurship in late 2011 for finding out the different qualities and potential problems of my project plan and my own project management. I repeated the SWOT-analyses again during my exchange-studies in autumn 2012, and noticed that the outcomes of the analyses had changed over the development of the project phases. For example, during the second analyses I saw more opportunities for future practice development of the project and less overall weaknesses in project management than before. Furthermore, on the second SWOT-analysis I have noticeably more trust on my own leadership skills than one year earlier. Instead, I seem to have found more threats in regard to time management and resources than earlier. In the following tables (Table 10 and Table 11) you will see the qualities that came up in my two SWOT-analyses.
Table 10. SWOT-analysis 2011.

<table>
<thead>
<tr>
<th>Strengths</th>
<th>Weaknesses</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Social skills</td>
<td>- Working slowly</td>
</tr>
<tr>
<td>- Bilinguality</td>
<td>- Lack of experience of the context and in</td>
</tr>
<tr>
<td>- Pedagogical background</td>
<td>project management</td>
</tr>
<tr>
<td>- Artistic skills</td>
<td>- Lack of capital</td>
</tr>
<tr>
<td>- Psychology- studies</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Opportunities</th>
<th>Threats</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Cross-sector collaboration</td>
<td>- Economical uncertainty leading to</td>
</tr>
<tr>
<td>- Cross-arts collaboration</td>
<td>potential difficulties in finding partners</td>
</tr>
</tbody>
</table>

Table 11. SWOT-analysis 2012.

<table>
<thead>
<tr>
<th>Strengths</th>
<th>Weaknesses</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Experience and improvement of</td>
<td>- Resources: budget</td>
</tr>
<tr>
<td>project management and workshop-</td>
<td></td>
</tr>
<tr>
<td>leading skills</td>
<td>- Change from Plan A to Plan B</td>
</tr>
<tr>
<td>- Theme of Kalevala</td>
<td>- No flexibility in the schedule of the project</td>
</tr>
<tr>
<td>- Partner collaborations</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Opportunities</th>
<th>Threats</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Platform for future practice</td>
<td>- Tight time-frame</td>
</tr>
<tr>
<td>development</td>
<td></td>
</tr>
<tr>
<td>- Media coverage and promotion</td>
<td>- The surprise-factors of the concert creation</td>
</tr>
<tr>
<td>for the project</td>
<td>and performance as a group</td>
</tr>
<tr>
<td>- Development through self-</td>
<td>- Small number of assistants / human resources</td>
</tr>
<tr>
<td>reflection</td>
<td></td>
</tr>
</tbody>
</table>

The other analyses-model I used for examining my project in 2012 was the SMARTER-model. In SMARTER, the project manager examines the qualities of their project in a more categorized way.
When conducting this analysis I was interested in the following qualities of my project:

<table>
<thead>
<tr>
<th>S</th>
<th>Significance</th>
</tr>
</thead>
<tbody>
<tr>
<td>M</td>
<td>Meaningfulness</td>
</tr>
<tr>
<td>A</td>
<td>Appropriateness and Attainableness</td>
</tr>
<tr>
<td>R</td>
<td>Relevance and Recourses</td>
</tr>
<tr>
<td>T</td>
<td>Time</td>
</tr>
<tr>
<td>E</td>
<td>Ethics and Engagingness</td>
</tr>
<tr>
<td>R</td>
<td>Re-evaluation</td>
</tr>
</tbody>
</table>

The **significance** of my project came from the intervention into the participants’ everyday living as means to enrich it with creative participatory music-activity. The **meaningfulness** of the project was build through the narratives of the participants’ own personal histories and through the national identity- supporting cultural material in the contents of the workshop sessions. The qualities of appropriateness and attainableness in the project raised questions about how I should choose such working methods, musical material and instruments that would meet the participants’ needs and skills in a most appropriate way, and how I would reach these set goals. The aspect of the **relevance** of the project was a central question from the beginning of formulating my research question and planning the project. In my opinion the relevance of my project is based on the fact that the population in industrialized countries is aging and therefore dementia is increasing among the population. Thus, new innovations and applications for the cultural activities for elderly people with dementia are needed.

Through these two types of analyses, I came to the conclusion that my project had meaning and significance, but special attention was to be paid to the ethical elements of the project-planning and choices of working methods because people with neurodegenerative diseases were involved. The analyses also suggested that I was working in a tight time-frame with small amount of material and human resources, which could also have an effect on the execution and the outcomes of the project. Therefore resources and time were important factors for me throughout the project development and conduction. **Re-evaluation** happened in the form of follow-up meetings at Suomikoti- elderly home and through my own written reflections.

**Execution phase**

The execution phase of this project started with preparing the workshops. I visited and brought my equipment: instruments, note stand, camera-tripod etc. to the session venue one week before the start of the project. In addition, I started to gather suitable musical material for the first workshop. I wanted to keep the contents as open as possible and not to over-plan things. In my opinion there needed to be an element of flexibility and spontaneous in the first workshop, when everyone was meeting each other for the first time.
Before the start of the project, I was invited as a guest to the Finnish-language radio, Sisuradio, at the Swedish Radio House. I was able to promote my practice, the project and my ideas on creative workshops. Because of the appearance on the radio-show, I was contacted by a journalist Marja Siekkinen from the Ruotsin suomalainen - newspaper (trans. The Swedish Finn). She was interested in the project and came to the final concert, writing an article on the event as well as interviewing the participants and practitioners. The article is attached to this research in the appendices (Appendix 2, Appendix 3).

Other components of the execution phase were the workshop-sessions, session planning, the final concert and preparing a visual background for the concert by Kalevala-inspired works of art, as well as pictures chosen by the participants. The last part of the execution phase was the video documentary and -editing process described in chapter 7.

Evaluation

I am going to evaluate the Professional Integration Project and my Master Thesis separately in chapter 10 - Evaluation. However, according to Engström & Odencrant (2009), evaluation is an important step of project management. They suggest that one arranges follow-up meetings and debriefing-controls after the project to gain more important data for the developmental purposes of the project, and for securing collaborative contentment with project partners.

In my project, the follow-up meeting was conducted as a video screening event, two weeks after the end of the project. During this meeting I got reflective feedback from the participants, as well as a permission to use the videos for professional and research- purposes. All participants remembered us when we met, and were able to reflect on the project while watching the videos. I think this is a remarkable observation when analyzing the significance and outcomes of the project as a whole.

Two weeks after the screening event, I visited Suomikoti- elderly home one more time, to discuss the project with the operational manager, occupational therapist and a chief nurse. I gained even more insight on the significance of the project for them. I learned that the project had received a lot of positive media attention, which was beneficial to the organization.
9. Ethics

“Involving other people in research demands ethical awareness.”
(McNiff & Whitehead 2011: 95)

Encountering a senior, one has to remember the principals of the motivating working methods, a person’s autonomy, age-ethical respecting and collaboration as well as respect for a person’s life-experiences and –situation. According to the motivating approach, a person is seen as an expert of their own life, life situation and lifestyle. It is about facilitating the changes in a respectful and neutral manner. (Salo-Chydenius, 2011). The ethical starting point in this thesis is that a person is, even when aging, the owner of their own life. In this PIP-project, that approach was realized through the following principles.

Permissions for the use of references

When doing research, the researcher has to ask for a formal permission to collect and use reference material on people who have been involved in the research (McNiff & Whitehead 2011:95).

In this project I negotiated a spoken permission from the interviewees to use the interview material that I had collected for this Master Thesis. In addition, I got a written granting of permission for filming all of the workshop-sessions on video. I collected the granting on a letter requesting for permission to record the sessions on film. On the letter, I explained the background information of my research project, the research question and how and for what purpose the video material would be used. Since all of the participants of my project were elderly people with different stages of memory impairments, the permissions were in many cases granted by the participants’ family members with assistance of an occupational therapist.

After the project, a documentary-film about the workshops and a concert-video were edited by Juhana Lehtiniemi and me. These videos were then shown to the group, after which a new letter of requesting permission was presented to the participants. This time I requested permission for using the edited videos for professional and educational purposes. In these videos, the participants were easily identifiable. Again, permissions were granted by the participants, their principal care-takers or family members.

Interviewing ethics

In the interviewing process, following ethical principles apply:

The interviewee has a right for their integrity and dignity. This does not only apply in the data-analysis but also when contacting the people and when preserving the interview-material after the research is finished. It is important that the interviewee is informed about all details about the interview, and that they are participating in the interview voluntarily. Confidentiality is a necessity. The remaining general rules of ethics in qualitative research are: presenting all references, stating correctly when quoting them, being honest and referring correctly to all sources and references. (Trost 2010:123).
In my Professional Integration Project and Master Thesis-process I was seriously aiming to follow all of the mentioned ethical principles of interviewing.

Age-ethical and person-centred approaches

In my Professional Integration Project and Master Thesis-writing process, I searched for information about appropriate approaches for encountering and working with elderly people with memory impairments. I chose two of the approaches I came across by interviewing Salo-Chydenius (2012) and when working on my Literature Research in the Netherlands (2012): an age-ethical approach and a person-centred approach.

An age-ethical approach recognises a person as an independent agent is based on the elements of equal negotiation, active participation, self-reflection and encouragement. An elderly person is assisted and supported to recognise their own values and attitudes, and facilitated to act by them. The final decision is always made by the person themselves. (Salo-Chydenius 2012). Meisalmi (2013) commented on the participants’ autonomy in the project: “The participants clearly enjoyed performing, but what is important in an ethical point-of-view, they did so because they wanted to. If they hadn’t wanted, they wouldn’t have done it.” ... “If a person wants to participate, the session will have meaning to them. If they don’t want to participate, the session won’t have any meaning.”

In the person-centered approach the practitioner aims towards understanding and caring for a person’s unique personhood, as well as towards understanding that dementia doesn’t destroy personhood. It is important to help the people to maintain their dignity, independence and self-respect, and to reduce agitation, anxiety, apathy or aggression. The aim is to build communication and relationships by meeting a person’s psycho-sosio-cognitive needs. Promoting well-being also means appreciating the remaining abilities of the person instead of focusing on the lost ones. In other words, a person-centered approach means seeing the person through and beyond the illness. (Zeisel, 2009.)

According to Salo-Chydenius (2011), a person’s feelings of coping and sustainability can be strengthened through joyful and satisfactory participation. A person is, even when aging, the owner of their own life. Therefore they can, will, want, feel and must, even if some of the aspects of the aspects of their lives are changing. In this thesis a person with dementia is presented as an autonomic individual with absolute value of life.

Ethical communication

Pedagogical dialogue is a type of interaction, where both parties commit to a common goal and to create together new information and conception. It requires mutual democracy, respect, caring, empathy and tolerance. (Salo-Chydenius 2012.) Pedagogical dialogue was practiced in “Many Memories, Many Stories”- project, and the aim was to focus on one person at a time.

Hammarlund (2008) brings out the importance of non-verbal communication when encountering elderly people. The meaningfulness of communication arises from being able to match and synchronize one’s own gestures and tone of the voice with the ones of an elderly person, and to create a playful and emotionally stimulating atmosphere. “By observing a person’s facial expressions, one may get an idea of what they are experiencing” (Meisalmi, 2013).
Zeisel (2009) sums up the guide-lines for communication in a sentence: “In the interaction, the first task is to generate interaction and the second is to enable the interaction to continue.” Zeisel also points out that the most important forms of interaction are being present, being direct and clear, aiming towards creating a positive experience, being encouraging, using all senses, and including everyone individually. One has to take into account that people with memory impairments live in the present moment. That is their reality. Being present is the first step for promoting their well-being. Being in the present has also an existential meaning: breathing in, breathing out - existing. Therefore it is central to always respond to an attempt of communication in the present moment.

These guide-lines were applied and followed in this project, and communication was aimed to be as ethically appropriate as possible. We were actively trying to avoid such mistakes in communication as testing the people, or treating them like children. We also made our best not to fail to recognize their attempts of interaction, or in the other hand rushing the interaction or withdrawing from it. The questions about communication and different approaches in the working methods were discussed openly with the workshop-practitioners. “I sincerely ask myself what’s the best approach to people with dementia. Whether it’s better to get memories out or to create new life steps? So, possibilities are two, but answer could even be both.” (Penazzi, 2013.)

One more central question about communication in this project was the significance of language. We were working mainly in Finnish, but the workshop-leadership had to be flexible for sudden changes to Swedish languages by the participants. Many of them reacted occasionally spontaneously to situations in Swedish, which had to be responded to in Swedish as well. The third language used during the project was English. Almost half of the seven participants were able to communicate effortlessly in English, which was a surprising finding for both the personnel of Suomikoti- elderly home and the project practitioners.

10. Evaluation

Through evaluation, the researcher establishes the value and quality of their research. In the evaluation process, the researcher explains how they have created new data through the research. (McNiff & Whitehead 2011:79). In this evaluation I aim to ensure that the findings and outcomes of my Professional Integration Project are relevant. Supporting the significance of my project and the future applications of it, Salo-Chydenius (2012) states: “The number of elderly people is increasing. This kind of work is the future - and there is a need for it.”

10.1. Evaluation on Professional Integration Project

Some of the key-findings that can be evaluated on the project are the concrete improvements of motor skills of one of the female participants. Starting from needing assistance to play the claves and finishing with playing them in tempo
completely independently was a clear manifestation of the effectiveness of the project’s music pedagogical working methods.

Also through the intensive working schedule, the participants’ memory of the project was clearly stimulated. They were able to remember me and the assistant musicians two weeks after the workshop-period. Linda Timm told me, that after the project, the people were also more stimulant to sing songs than before the project. When she started to sing one some the project’s songs alone, the participants would then join and start singing along. Meisalmi (2013) agrees: “When a person’s own poem was the next to be performed, I noticed how they got activated in their seats. In Anna-Liisa’s case, I could see how she was turned so alive during her own poem, she lifted up the claves and played. She doesn’t really speak, but still sang, and even the next day was “glowing” when complimented on her performance.”

In the artistic creation process of the concert one could visibly see the ownership that the participants took over their own pieces of music and as members of the ensemble. The interactivity of the project also met my goals, because the workshop-sessions succeeded in creating a group-feeling among the participants, and the final concert communicated well with the audience that consisted mostly of other elderly people. Timm (2013) reflected on the visible outcomes of these outcomes: “Singing the songs is easier now. Kaisa still speaks about it; it is part of her identity now - she is a singer now. They miss the project and the participation in the group. The group was strong and united even though they normally don’t have common activities. It was great that they got to do it by themselves, it was their performance and they were so proud; before it, during it and after it.”

Also Meisalmi (2013) reflected on why the concert had been successful: “In this concert, the music, speaking and ensemble-singing were all presented one at the time. That’s why one was able to focus on it. The audience knew where to look and what to focus on, and so they were following the action. Some of them left earlier, when they got tired, but that is normal. If one would lose the focus, it won’t be easy to get back, but this concert worked because it was carefully led – that is what people with memory impairments need.”

The ethical outcomes of the project were also positive. All of the participants had full autonomy of themselves, they were never forced to participate in the sessions but yet almost always everybody came to the meetings. Throughout the project and especially when watching together the videos of the project, the participants commented on the project in positive ways: “it was wonderful to be part of it”, “I seem to be always swinging my legs”, “this is so much fun, “this is definitely something”, “singing is a thing we share”, “together we made it”, “it was so nice to be in it”. One of the ladies had even taken the article written about the concert to the video screening-meeting and showed it to us. Some of them were asking if we could make music together again in the future.

The biggest challenges in this project were time management, communication with the staff at the wards, and also the unpredictable acute conditions of the participants, which led to them sometimes unable to participate in the sessions without notice. My overall evaluation on the PIP-project is that the intervention was successful; it reached the creative, cultural, participatory and communicational goals that were set for the project, produced new data about how to conduct and execute a participatory music project in a context of elderly people with dementia, and ultimately formed new ways of cross-sector collaboration and contextual co-operation. “It’s all about participation and creating something yourself” (Meisalmi, 2013).
There were some ideas that came from the reflections of my assistant partners for future development of the project:

- Increased amount of chamber music
- Integrating the workshop so that people who are not part of the group, could join in
- Taking the project outdoors, playing games in the nature and associating the instruments to reproducing animal and nature sounds

The findings of my project suggest that creative participatory music-workshops have a significant positive potential for elderly people in nursing homes. Instead of only listening to music, participating in the music-making process has a social, interactive and identity-supporting capacity. It creates the kind of community-feel that music has functioned for. According to the people I interviewed for my project, regularly organized creative participatory music-workshops can create more meaning to the elderly people’s everyday living in nursing homes, and that way improve their quality of life. The quality of life has a connection to their general well-being.

These findings can be applied for developing musical activities in elderly homes and for educating music-practitioners about working in cross-sectoral area and with elderly people with dementia. In addition, I will use this thesis for developing my own professional practice in these fields and settings.

10.2. Evaluation on the Master Thesis

The core of my study that draws upon the tradition of action research was artistic music-making in collaboration with Suomikoti- elderly home. Through the data-analyses of my thesis, I have made similar observations as what Garrett (2009) describes in his MSc Dissertation on the “Music for Life”-program. According to his observations, the people with dementia demonstrated their cognitive abilities in various ways - very much like the participants of “Many Memories, Many Stories”-project. They expressed themselves through singing, talking, humming and playing instruments; conducting the ensemble with a baton, improvising and making music melodically or rhythmically – even when certain cognitive abilities had seemingly been disappeared. Furthermore, in “Many Memories, Many Stories”, the participants even expressed themselves by dancing and writing poems, but the general observations were very much similar than on “Music for Life”, demonstrating the cognitive capacities of the elderly participants.

In my Master Thesis, I have presented such empiric data about the working methods, workshop sessions and project management that can be examined and applied for similar projects in the future. The information of the data-analyses has been obtained by comparing different interview answers and reflections to literature and articles. For example, many of my interviewees agreed on the improvement of the motor skills of a female participant when playing the claves. Therefore it is possible to state, that participatory creative music workshops can improve an elderly person’s coordination and motor skills. In this project, the
coordination exercises were shared with the physiotherapist of Suomikoti so that the same body percussion exercises were done during the music workshop sessions and physiotherapy sessions. This is also a good example of cross-sector collaboration aimed to improve the quality of life of the elderly people.

The value of the interviews that I collected was to gain information about such methods and points-of-view they find relevant and useful in their own work that can be applied for this kind of work.

11. Conclusion

One of the main conclusions on the Professional Integration Project is the importance of communication when working with elderly people with dementia. One of the main features of the project was its intensive structure. Instead of working together in eight sessions once a week like in the “Music for Life”-practice, “Many Memories, Many Stories” had the same amount of sessions in half of the time. Because the meetings were set up twice a week, every Monday and Thursday, the participants had very good chances of remembering the project in increased probability. These outcomes of the element of intensity were confirmed by Linda Timm and other Suomikoti-workers. “Regularity supports recollection, and so does calmness and simplicity” (Meisalmi, 2013).

Indeed, the recollection of the project was truly astonishing: the participants were able to recall it even two weeks after it was finished, and even recognized all of us (the musicians) during the video-screening event. Still, after two more weeks, while my visit at Suomikoti-elderly home, I met some of the participants and they recognized me. During my post-project conversations with Linda Timm, we agreed on that having the sessions once a week would have made it more difficult for the participants to engage as strongly as they now did.

Also, unlike the “Music for Life”-practice, “Many memories, Many Stories”-project ended with a concert, where the participants themselves were the performing artists. This concert was a true demonstration of the artistic and cognitive – although possibly hidden - capacities of the participants. Many of the newly found skills and motivations such as for poetry-writing and kantele-playing surprised both the care-taking staff members and the family members of the participants. Meisalmi (2013) explains: “The resources that exist became visible, but also such resources that have not been known about.”

Using both written music and improvised music enabled us to find a balance between the cultural tradition that the participants are familiar with, and narrative communication in the present moment. Therefore, on the contrary to my pre-workshop expectations, I think it is important to also sing such familiar songs that the participants themselves want to sing, remember the lyrics for, and have a self-driven motivation to play during the workshops. My conclusion is that singing familiar songs can have just as strong an identity-supporting function as improvised music has for supporting the sense of existence in the moment.

Another important conclusion of this project is that language has an ambiguous role in the communication. As a musician and workshop-leader I had to be able to be flexible especially in this project’s multi-lingual context, and to be ready to respond and lead the action in more than one language - even unexpectedly.
However, not knowing the Finnish language was not a hindrance for communication but instead, working through non-verbal communication and through multi-sensory contacts with the participants enabled a genuine relationship with them.

One of the key findings was the importance of the collaboration with the health care-sector partner. In this project occupational therapist Linda Timm had a crucial role bridging the care-giving and artistic activity together. Her role included maintaining familiarity and trust among the participants, assisting their participation, but also performing as a story-teller in an on-going dialogue with the musician-team. I believe that this kind of a role would be a challenge for another practitioner who didn’t have a background in theatre acting. Recognizing the significance of her contribution is important for future project development.

In addition to these conclusions, in the table below (Table 12), I present some of the practical questions that came out of decision making and observation during the project’s workshop sessions. I believe the way these questions were resolved had an effect on the outcomes of the project. Therefore I find it important to address them when making conclusions the Professional Integration Project.

Table 12. Practical and executive questions of the Professional Integration Project

| Importance of involving family-members and care-takers in the workshops as much as possible to enable them to witness and join the participation and music-making | Executive artistic decisions on how to arrange the written pieces of music so that they support the musical expression, individual abilities and participation of the people |
| Importance of the choice of instruments: the sound should not be too loud or stressful but loud enough to be heard, simplicity of the operations of instrument | Executive practical decisions on for example collecting the poetry material outside the workshops in order to increase the working time during the session |
| Practical logistic decisions such as locating the piano so that the pianist can participate maximally to the activities from behind the instrument | Importance of making sure that everyone has their eye-classes and other appurtenances with them for facilitating a maximal participation |
| Practical preparations such as making sure that all technical gear is checked out in advance and working: projectors, microphones etc. | Artistic decisions on either (or how) to use the microphone for the participants’ solo singing or to singing acoustically? |
12. Personal Reflection

As a musician, I am used to taking the role of a performer or an entertainment when working musically with an audience. In this project the musician’s role was all about communication in a very essential level, something that has not been practiced or rehearsed but that is in the moment. One needs to respond and react to the situations in an authentic way. It has been humbling to see the effect of the music on the people we worked with. There was a lot of participation and sharing of the musical enjoyment. The people were open and receiving for the activities and leadership.

In the foreword of Renshaw’s (2010) book “Engaged Passions: Searches for Quality in Community Contexts”, Rineke Smilde writes about the artist leaving their own fingerprints on the community work in a collaborative creative practice, yet without accentuating oneself. Page (2012) agrees: “Being part of the community, even leading in some aspects, but not controlling it; having a role in the community, but not being the head of the community.” I feel that in this fieldwork I have left my fingerprints on the Suomikoti-organization, created something new for their community collectively with their people. This is an important experience and a step for my professional development as a musician, artist, music pedagogue, and project manager.

In a reflective essay on www.hanze.nl after the “While Music Lasts”-symposium in London (2012), I have written about the importance of interviewing the professional practitioners in the cross-sector field of music and dementia. Furthermore, I reflected on the experience of observing the “Music for Life” -musicians working methods from the point of view of a person with dementia. These experiences made me redefine some approaches in my project at the time.

Looking back to these reflections in the end of my own project and thesis-writing, I have come to notice that many of my questions back then have been answered through my own practice, and they have been mostly corresponding with my learning experiences at Wigmore Hall. One of the most important realizations I have had during the whole learning process is the importance of having partner musicians to share leadership and responsibility with during the workshops. Having a partner musician helps creating more harmonies, managing practical arrangements, and sharing responsibility in the workshop situation. Also communication with the care-taking staff has gotten crucial importance in my work.

At the time of the symposium in September 2012, my biggest fears about working with people with dementia were handling the feeling of insecurity that might come from being unable to predict the outcomes of a session. Van Roon (2012) talks about the importance of being truthful to oneself when experiencing potential resistance or validation as a musician when meeting a new group: “I have to put myself in a place where I feel qualified.” However, in this project, I didn’t really experience feelings of insecurity. Neither did my assistant partner musicians bring out any worries of that sort in their reflections. The actual challenges in this PIP-project were the questions about working in a tight schedule in a way that would include maximally discussions, games and rehearsal time.

My most central learning experiences through this process as an artist and a musician have been broadening my professional skills in producing improvised music to match the participants’ impressions and writings of their pictures. In other
words, it meant translating into music something that is significant to another people, instead of only expressing my own artistic impressions. Also, using a lot of song and body percussion has made me less self-aware and more relaxed when taking physical contact with the elderly participants. As a project leader I have learned about the balance between careful planning and improvising in the moment. I have also learned to trust that I don’t have to do everything by myself. I can share leadership with my partners. In regard to the focus-group and their culture and community, I have learned about the importance of singing one’s favorite songs – the empowerment it brings to the person. I have also learned about the ways of demonstrating by touching instead of explaining. “That is how we are used to be working in elderly care” (Timm, 2013). This kind of technique was in a way new to me, because it was very different from the physical demonstration methods used in the violin pedagogy, in which I have my longest professional background and experience.

On a “Joint Master Values and Attitudes”-document that I have received at a non-defined point of my NAIP-studies, there is a description of the goals of the NAIP-students’ varying forms of excellence:

- Capacity to play an active, helpful role in an ensemble
- The possession of a distinctive, individual musical voice
- The ability to contribute musical ideas accurately and consistently
- The confidence to share and explain thoughts and responses
- Respecting musical worth in a widening series of genres and contexts
- Willingness to be critically reflective of one’s own practice

I believe my Professional Integration Project and this Master Thesis have demonstrated that I have reached these goals in my personal development in my pathway towards becoming a NAIP- European Master of Music. Moreover, my research project serves as a platform for my future professional practice development in the field of elderly care, but also as an application to my other music pedagogical projects.

I will exhibit the outcomes of my Professional Integration Project in my presentation “Music Pedagogical Applications for Elderly Care” at Helsinki University’s National Gerontology Conference on June 5th, 2013 in Finland. The conference, on June 5th till June 7th 2013, is organized every three years, and works as a meeting place for practitioners from different fields – medical, juridical, educational, health care-, therapeutic, arts, cultural etc. – to present their projects and to explore each others’ innovations and applications for the needs of gerontology and the geriatrics. This year the conference is expected to gather together 750 participants.
13. References


**Interviews:**

Marc van Roon 21.11.2012  
Kate Page 21.9.2012  
Lea Meisalmi 23.4.2013  
Virpi Johansson 23.4.2013  
Linda Timm 23.4.2013

**Internet:**

http://www.kalevalaseura.fi/kaku/sivu.php?n=p1a1&s=p1a1s7&h=hp1a1&f=fp1s 6.6.2013.


Appendix 1: Tables of Reflective Workshop Evaluation Data Analysis

Table 1. The Reflective Workshop Evaluation Form

<table>
<thead>
<tr>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>

**Question 1**: What is your uppermost feeling after the workshop session?

**Question 2**: What was your role during the workshop session?

**Question 3**: What are your thoughts on the leadership during the workshop session?

**Question 4**: What are your thoughts on the contents of the workshop session?

**Question 5**: What do you think about the applied improvisation and other working methods?

**Question 6**: What are your feelings about the participation of the group?

**Question 7**: Your ideas for further workshop development?

**Question 8**: Your reflections on the session?
### Table 2. Reflective Workshop Evaluation Data- Analyses: **Session 1 – Feb. 25th**

<table>
<thead>
<tr>
<th>Question</th>
<th>Analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Question 1</strong></td>
<td>Positive feeling, lovely group and good team spirit.</td>
</tr>
<tr>
<td><strong>Question 2</strong></td>
<td>Observing, participating, playing background music and old songs on the piano.</td>
</tr>
<tr>
<td><strong>Question 3</strong></td>
<td>Good, clear leading. Leadership is clear and professional.</td>
</tr>
<tr>
<td><strong>Question 4</strong></td>
<td>Many-sided, versatile content, everyone wanted to sing.</td>
</tr>
<tr>
<td><strong>Question 5</strong></td>
<td>Improvisation did not really work, it was not fully understood, and the result was not very creative.</td>
</tr>
<tr>
<td><strong>Question 6</strong></td>
<td>Everyone participated by singing and playing, even if didn’t understand or weren’t able to do everything.</td>
</tr>
<tr>
<td><strong>Question 7</strong></td>
<td>Very simple exercises work best. More ensemble singing and freer, more expressive doing.</td>
</tr>
<tr>
<td><strong>Question 8</strong></td>
<td>Instruments are a good addition. Good session planning and great atmosphere.</td>
</tr>
</tbody>
</table>

### Table 3. Reflective Workshop Evaluation Data- Analyses: **Session 2 – Feb. 28th**

<table>
<thead>
<tr>
<th>Question</th>
<th>Analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Question 1</strong></td>
<td>Feeling a bit tired but happy after the session</td>
</tr>
<tr>
<td><strong>Question 2</strong></td>
<td>Encouraging participation, co-leading with Krista, observing, “cheering up” the group.</td>
</tr>
<tr>
<td><strong>Question 3</strong></td>
<td>It went well, it was clear, spontaneous. It was flexible and adapted to the course of action. Many great new ideas came up.</td>
</tr>
<tr>
<td><strong>Question 4</strong></td>
<td>Reading text is much more difficult than singing it. Adding more solos is a good idea. People seem now familiar with the percussion.</td>
</tr>
<tr>
<td><strong>Question 5</strong></td>
<td>Good warm-up exercises, and the use of tongue-twisters worked really well.</td>
</tr>
<tr>
<td><strong>Question 6</strong></td>
<td>Everyone is enjoying, so am I. Everyone is participating and noticed. Reading was difficult but everyone sang. Emma-waltz is a hit!</td>
</tr>
<tr>
<td><strong>Question 7</strong></td>
<td>There needs to be more diversity in learning the songs, and more variety, maybe 1-2 person solos. Reading is an issue, although the ones who don’t want to read enjoy playing.</td>
</tr>
<tr>
<td><strong>Question 8</strong></td>
<td>Time is running out too fast. The start and end of the session can be developed to be clearer and more precise. More discussion and team-building games could be added back.</td>
</tr>
</tbody>
</table>
Table 4. Reflective Workshop Evaluation Data-Analyses: **Session 3 - March 4th**

<table>
<thead>
<tr>
<th>Question</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>Question 1</td>
<td>Wonderful feeling, very happy mood. At the same time good and upset. I feel I received a lot!</td>
</tr>
<tr>
<td>Question 2</td>
<td>I played the violin together with the piano and the “choir”, I conversed and tutored, playing the percussions.</td>
</tr>
<tr>
<td>Question 3</td>
<td>Leadership was active, straight to the point, and the leader’s role was clear.</td>
</tr>
<tr>
<td>Question 4</td>
<td>There was a bodily warm-up, everyone was able to play or sing, the Kalevala-legend was presented.</td>
</tr>
<tr>
<td>Question 5</td>
<td>I was highlighting the characters of tango, waltz and march and supporting the soloists. Improvisation was used for creating a mythical atmosphere for the Kalevala-story.</td>
</tr>
<tr>
<td>Question 6</td>
<td>All participants were positively engaged.</td>
</tr>
<tr>
<td>Question 7</td>
<td>Suggestions: longer bodily warm-up, more chamber music, reaction game with names and percussion instruments.</td>
</tr>
<tr>
<td>Question 8</td>
<td>Personal reflections on giving and receiving in communication: how people correspond to stimulation, words and interaction - what to expect?</td>
</tr>
</tbody>
</table>

Table 5. Reflective Workshop Evaluation Data-Analyses: **Session 4 - March 7th**

<table>
<thead>
<tr>
<th>Question</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>Question 1</td>
<td>Happy feeling. I hadn’t slept well so I was tired and had less energy to employ.</td>
</tr>
<tr>
<td>Question 2</td>
<td>I was playing a lot on the piano, leading a bit, keeping everyone engaged. I played the violin, sang, talked and danced. I deepened my relationship with the group.</td>
</tr>
<tr>
<td>Question 3</td>
<td>The leadership is natural as before.</td>
</tr>
<tr>
<td>Question 4</td>
<td>There was a lot of good music, the most song-filled session so far. Warm-up for the body, recapitulation of the songs and dancing.</td>
</tr>
<tr>
<td>Question 5</td>
<td>Participants were playing more instruments (kantele, accordion), and Matteo brought more energy to the session!</td>
</tr>
<tr>
<td>Question 6</td>
<td>Everyone was engaged like before, they were singing and dancing. Good atmosphere.</td>
</tr>
<tr>
<td>Question 7</td>
<td>Everyone enjoys singing; therefore we could develop it. I suggest more exercises on identification through instruments.</td>
</tr>
<tr>
<td>Question 8</td>
<td>Session time is not really long enough! From behind the piano, I can’t really see into the circle. We also need to practice more together.</td>
</tr>
</tbody>
</table>
**Question 1**  I liked this session very much. It was fun, most people were laughing so hard. It was the most successful session so far! I felt grateful after the workshop.

**Question 2**  I improvised, accompanied & helped the instrument players. Overall facilitating, participating and encouraging. I played instruments with the people, played the violin, had conversation, videotaped parts of the workshop.

**Question 3**  Good. The leadership was enthusiastic and more self-confident.

**Question 4**  It was versatile and fun! Performance on the accordion and the conducting game were great, and text reading went well. The accordion player was able to play a new tune without any input, great!

**Question 5**  Amazing that everyone got to decide how their text and picture will be translated into music. I could listen to Julia and Krista’s outputs copying or imitating their music ideas about the stories of the participants.

**Question 6**  Everyone was engaged. The group is starting to get closer and we have great team-spirit! The participants are becoming friends more and more, like a family gathering.

**Question 7**  Emma-waltz can be played in different ways in the concert, too. Still more discussion and questions to get full ownership! I suggest a warm-up where one person touches and shakes another person, using simple movements.

**Question 8**  Again the start of the session got delayed a bit. I ask myself, what is the best way to work: through memories or by creating a new life step?
Table 7. Reflective Workshop Evaluation Data-Analyses: **Session 6 – March 14**th

| Question 1 | The big picture is forming, things are coming together! I felt full of energy, a “familiar” feeling of interaction with the people. I needed the script of the concert. |
| Question 2 | I welcomed people, enjoyed some talks and played the violin. Fantastic improvisations. |
| Question 3 | Only positive. The leadership is getting more and more confident. Krista is getting closer and more active, physically moving from person to person. |
| Question 4 | The difficulty level of the contents was fitting. It was a rehearsal for the concert. |
| Question 5 | We were able to alternate the songs with the relative soloists and the improvisations on the stories they had written. Everyone joined with their instruments, reacting well to the music. |
| Question 6 | Everyone was playing the instruments or actively listening |
| Question 7 | It would be nice to have an outdoor music workshop: playing games in the nature. You could associate the instruments and produce animal sound with little stories. |
| Question 8 | I could have been more spontaneous but I still don’t know what the best approach is. They seem to require louder and clearers sound, but I don’t want them to think I am shouting at them. |

Table 8. Reflective Workshop Evaluation Data Analyses: **Session 7 – March 18**th

| Question 1 | We’ve got it, even if it was a bit tight time-wise, it was clear and the pieces have found their places. |
| Question 2 | We were improvising a lot, led by the musicians. |
| Question 3 | The theme of Kalevala is really present and everyone gets to participate the way they want. |
| Question 4 | Everyone has their own, it is very clear now |
| Question 5 | There was also dancing for Matti. |
| Question 6 | We have to plan the usage of the microphone. Maybe Linda can be responsible for that. The singing has to be heard. |
| Question 7 | Matteo is creating energy, but the energy can’t be distraction. |
| Question 8 | I get to sit by the piano, which I enjoy. |
Table 9. Reflective Workshop Evaluation Data-Analyses: **Session 8 – March 21**

<table>
<thead>
<tr>
<th><strong>Question 1</strong></th>
<th>I was amazed by the excitement; audience embraced it as a new sensation.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Question 2</strong></td>
<td>I was a member of the orchestra, underlining the tunes and accompanying the soloist parts, even conducted small parts.</td>
</tr>
<tr>
<td><strong>Question 3</strong></td>
<td>The leadership has been soft and attentive to the situation’s needs. Precise.</td>
</tr>
<tr>
<td><strong>Question 4</strong></td>
<td>The concert was a mix of colours and ideas: combining personal stories and songs together with dancing and special solos.</td>
</tr>
<tr>
<td><strong>Question 5</strong></td>
<td>Linda was the leading voice. I also had conversations with Matti. I was trying even with my dancing body to underline the tango style.</td>
</tr>
<tr>
<td><strong>Question 6</strong></td>
<td>Everybody kept the rhythm until the very end. The participants followed the dynamics and tempo in music.</td>
</tr>
<tr>
<td><strong>Question 7</strong></td>
<td>The participants have gotten nice relationships by making music together. Even if not much verbally, I could see the excitement.</td>
</tr>
<tr>
<td><strong>Question 8</strong></td>
<td>I would like to visit the people again before I have to leave Sweden.</td>
</tr>
</tbody>
</table>
Appendix 2:  
Article about “Many Memories, Many Stories” – concert on Ruotsin suomalainen – newspaper, March 28th, 2013


- Oli asikkine ohdottorani koomellelpet pimeydessä. Ei vielä tapaus! Kyltti iloiksi koomerittua yleisöltä, ku konseriti oli ohi.
- Ja siitä kaikkia ollut sikoa yläsiin, että hyvin meni, nii ollutkaan kuin yleisölle, joka koottui Suomiko-
din muistaa sinkaita ja hen-
köönnössä.
- Oli nautittu Metsuküla-
ta, luuletta Emmaata, Sato-
muuta ja Juoksensa hon-
nusta, niin Krista muisik-
kohdeprojektiin olikin ir-
provisoitunut musiikin kuvauk-
sen kirjottaminen. Musiikiin.
- Runoja Suomikodilla oli rustuttu kolhoistumisasoina, toisin asukkaista oluitui soittavat henket kuin kol-
inkeiddän voittoja. Huom-
attavasti Krista oli tarjonnyt par-
haansa saatakseni runojaan vielä syvätteet musiikin ja tarjottu aiksrivi.

Konsertti tuli toimintavallan-
delle ja on olevu osa hänen Master-doctoraatansa, jota hän valssesi tänä kevää-
lään Tukholman kunnallisi-
en musiikikorkeakoulu-

- Lahdimme Kaleran pohjalta, katselemme kuvaa ja raiden pohjalta syntyvät ruset. Linda (mukulmu-
nta Timo on Suomikodin
fiyntoimisto) nsusti ru-
nodomastojen ja paimen
ruohtiohjan ja liitä mun
kummoamppian mää-
maan: kuka vottumaa ai-
ttu, kuka musiikintutkim-
ustamilla, kuka rammun-
la, kuka säppeläntä kas-
neltu ja kuka vain hiitille-
mistä mukana.

Krista Pyyskönen on ensimmäinen Ruotsissa, joka tapututkinnon (kansain-
vallen Joint Music Master for New Audience and Innovative Practices-tutkinto) et-
si sensi liepeja tuottaan mu-
niikkowsaisen ryhmien kari-
na. Siihen sisältyy myös mu-
silkin viimeisen yleisölle, 

joka eivät tavallisesti käy
konsertteissa.

- Täällä on itse asiassa kaikkiin vasta vähän maail-
maalla. Niinki Suomikodilla olimme mielekkin erimielis-
isi, kimme Linda ja muiden. Lontoon tiedon valmistel-
un yhtenä konsertin van-
historiasta, mutta vielä uutarsettii päälämpän yh-
desi. Mutta tässä kaikista syntyvät sella jan viikon aikana sessioitun tapaamisessa, Ruotsin Pyynnen musiik-
kohdeprojeksesta Suomiku-
dilla ajettiin palossa hula
Rinikanen ja juhla Mat-
toPomari. Koko asukkaiden-
tuvanmekina ja majoitu-
stasyyni myöslieli Vehko, Ei-
k, Kais, Erkki, Anna-Lisa, 
Sivii ja Matti. ...

Maria Siekkinen

Musikaalinen tekstin viisi mukaan on käännöste yksi. Koko johdattati videolla.
Appendix 3:  
English translation on the previous article (Appendix 2)

Picture text 1 (Picture: Marja Siekkinen):  
_Happiness and a good groove were not missing, when the residents of Suomikoti gave a concert together with Krista Pyykönen. On the right: Linda Timm next to Kaisa and Eila._

Picture text 2 (Picture: Marja Siekkinen):  
_Both Erkki and Kaisa were carried away by music-making. Krista was leading with the violin._

**A UNIQUE CONCERT WAS ENJOYED AT SUOMIKOTI**

**Stockholm.** At Suomikoti-elderly home in Stockholm last week one experienced a warm atmosphere, when violinist Krista Pyykönen – together with residents of the home – gave an almost one hour long concert. Many Memories, Many Stories-named concert had been rehearsed intensively under a period of four weeks conducted by Pyykönen.

_We would definitely have listened to it longer. I hope it didn’t end yet! One heard admiring comments from the audience after the concert was finished._

Indeed, everyone agreed, that it went really well, both the participants as the audience, that consisted of Suomikoti,s other residents and personnel.

One enjoyed “Forest flowers”, sang about “Emma”, “Fairytale land” and about a running horse, which Krista and her musician companions had improvised music for based on poems written by the residents.

The poems were written at Suomikoti during sessions that the seven residents participated in - each according to their own condition of that time.

Krista had worked towards translating the memories and stories inside the poems into music.

The concert has been documented on video, and is part of her Master Degree, which she is finishing this spring at the Royal College of Music in Stockholm.

_We started with the theme of Kalevala, looked at pictures and based on them poems were created. Linda (last name Timm, who is Suomikoti’s physiotherapist) agreed on being the poetry reader in the project, and so the rest of the group got into the music-making: playing the accordion, accompanying with a percussion instrument, playing the drums, plucking on the kantele, and humming along._

**Krista Pyykönen** is the first one in Sweden to within her Master’s Examination (from the international Joint Music Master for New Audiences and Innovative Practice-program) to find new ways to create music with new target groups. That
process includes bringing music to such audiences that normally do not go to concerts in concert halls.

-This kind of work is actually a relatively new experiment. Therefore, we at Suomikoti were among the first ones, thanks to Linda and the others. IN London, I know about similar projects, but there one works together for a longer period of time. In our project, everything was created within four weeks and seven sessions.

Krista Pyykönen’s partner-musicians at Suomikoti were pianist Julia Reinikainen and violinist Matteo Penazzi. The home’s own poets and fellow music-makers were Veikko, Eila, Kaisa, Erkki, Anna-Liisa, Siviä and Matti.

MARJA SIEKKINEN

(Translated freely by Krista Pyykönen)
Appendix 4: The script for the final concert of “Many Memories, Many Stories” - project

CONCERT SCRIPT

1. “Metsäkukkia”-waltz (tutti + improvisation on melody) as intro - tutti
   - PICTURE 1
2. Welcome: “..we’ll go back to where it all was created..” (tremolo in A7 for every name and in the end → improvisation in D-minor)
   - PICTURE 2
   - Linda reads the text, then microphone to Anna-Liisa
4. ”Maa on niin kaunis” (straight from improvisation → intro → song + Anna-Liisa solo)
5. Intro to Anna-Liisa’s piece (speak)
   - PICTURE 3 (Flowers)
6. Anna-Liisa’s piece (improvisation in f♯-minor)
   - Linda reads the poem of Anna-Liisa’s
7. Intro to Kaisa’s piece (speak)
   - PICTURE 4 (blue mountains)
8. Kaisa’s piece (improvisation in D-major with the violins, glad, glimmering music → song)
   - Kaisa reads → ”Aalokko aalokko kutsuu”-solo song
9. Intro: tango-improvisation in D-minor → ”Satumaa”-tango
   - PICTURE 5
10. Kalevala: ”Omat sanani” (Matteo & Erkki: percussion)
    - PICTURE 6
    - Linda reads the text
11. ”Ärrän kierrän orren ympäri, ässän pistän taskuun” (tutti vocal, crescendo accelerando + percussion)
12. Intro to Siviä’s piece +”into the animal kingdom” (speak)
    - PICTURE 7
13. Siviä’s piece (improvisation in A-major, happy, cat-noises)
    - Linda reads, then microphone ready to circle among singers
14. ”Kevätpäivä Kangasalla”-waltz (Bb-major: solo singers + tutti)
    - PICTURE 8
15. Intro to Eila’s piece (speak)
   -PICTURE 9

16. Eila’s piece (improvisation in G-major, bears)
   -Linda lukee

17. Intro to Matti’s piece (speak)
   -PICTURE 10

18. Matti’s piece (improvisation in E-major, happy jumping squirrel)
   -Linda reads

19. Intro to Veikko’s piece (speak)
   -PICTURE 11 (horses)

20. Veikko’s piece improvisation: horse sounds (tutti) + Veikko accordion solo
   -Linda reads

21. Kalevala: Story (text + improvisation in e-minor, 2/4, Allegro)
   -Linda reads
   -PICTURE 12 (Lemminkäinen)

22. ”Tuohinen sormus”-jenkka (4 x theme, Andante ➞ poco a poco accelerando ➞ Vivace)
   -PICTURE 13

23. Intro to Erkki’s piece (speak)
   -PICTURE 14
   -microphone to Erkki

24. Erkki’s piece (Erkki reads + Kulkurin kaiho-waltz: Erkki solo + accompaniment)
   -Linda & Matti dance

25. Kalevala: Kantele-poem (Julia: kantele-improvisation, going towards Siviä with kantele)
   -Linda reads, then microphone to Siviä
   -PICTURE 15

26. Siviä’s ”Emma”-melody (Siviä kantele-solo with Julia in Bb-minor)
   ➞ modulation Bb-minor to D-minor on piano!

   -PICTURE 16

28. THE END
   -PICTURE 17
   -taking a bow together