



Totsu-totsu Dance

Annual
Report
2022



torindo

“Totsu-totsu Dance” as pointillism

● “Totsu-totsu Dance” Annual Report 2022

- P.1 “Totsu-totsu Dance” as pointillism
- P.2 13 years of progress
- P.3 Progress in FY2022
- P.4 Online Workshop Connecting Malaysia Japan
- P.6 Record of Activities During Malaysia Visit
- P.9 Questionnaire Survey of Malaysian Participants of Totsu-totsu Dance
- P.10 Malaysian trip diary
- P.11 Exhibition of 2022 Activity Report
- P.13 Sensations Delivered by OriHime, Video Editing
- P.14 Interview: Tomoya Ishida × Cecilia Chan
- P.16 Overview of the site visit
- P.17 Interview: Osamu Jareo × Kamal Sabran × Megumi Kamimura
- P.19 Lastly

Looking back, it was Osamu Jareo who came up with the phrase “Totsu-totsu Dance” in 2010, and it was the title of the performance organized by Maizuru city, Kyoto. At the time, Osamu was making weekly visits from Osaka to Graceville Maizuru over a 4-month period to create a dance piece.

Without divulging the fact that he was actually a professional dancer, Osamu would invite the dementia residents, “Would you like to dance?” The staff did not know what to do because they did not know what to make of him, and those residents who finally acquiesced scolded him vehemently, “This isn’t dance!”. But Osamu continued to invite the elderly dementia patients to dance on each visit, and gradually one by one they started to dance with him.

Before you knew it, Osamu had become a fixture at Graceville Maizuru, and it led to the 2010 performance, “Totsu-totsu Dance” which involved the residents and staff, and the 2013-2014 touring performance, “Totsu-totsu Dance part 2: A Lesson of Love.” Osamu’s monthly dance workshop at Graceville Maizuru which started in 2010 still continues after 13 years.

And somewhere along the way, we ended up referring to this undertaking, which has continued quietly without fanfare and roped in a philosopher, cultural anthropologist, artist, and videographer along the way, as “Totsu-totsu Dance.”

There is a poem by the artist Nobuaki Date written on the occasion of the 2010 performance.

Faltering totsu-totsu Sound

A person who’s goal driven can’t accept totsu-totsu.

Because it seems like its half-finished.

A person who likes to lead can’t accept totsu-totsu.

Because it seems like a delaying tactic.

A person who needs a punchline can’t accept totsu-totsu.

Because everyone isn’t on the same page.

A person who asks,

“What’s the secret of your youthfulness?”

can’t accept totsu-totsu.

Because it seems like a physical limitation.

Between the disorganized past and the fumbling future

is the present which can only be drawn with dots.

Totsu-totsu, the sound of those dots being drawn.

As described by the poem, “Totsu-totsu Dance” has continually marked dots representing the carefully executed “then and there” for 13 years, which have multiplied falteringly, and produced a vibrant pointillism painting. None of the dots, representing more than 300 workshops, are of the same color or shape. Because it is always refreshingly new, boredom never sets in, and it continues to this day.

And then in 2020, “Totsu-totsu Dance” met Kamal Sabran, a Malaysian sound artist, online which led to its Malaysia visit in 2022. What kind of pointillist scenery will this curious and quiet dance, born out of series of events originating from Maizuru, develop into.

Takeshi Toyohira, torindo,
general incorporated association

December 2009 Osamu Jareo*¹ and torindo begins creation at Graceville Maizuru*² for a dance production.

March 7 2010 Dance performance “Totsu-totsu Dance” (venue: Maizuru Red Brick Warehouse)

April 2010 Monthly “Series Totsu-totsu” *³ begins, hosted by Graceville Maizuru.

March 2014 Dance performance “Totsu-totsu Dance part.2 - A Lesson of Love” in Maizuru, Japan (venue: Maizuru Red Brick Warehouse)

October 2014 Dance performance “Totsu-totsu Dance part.2: A Lesson of Love” in Osaka (venue: Art Area B1)

November 2014 Dance performance “Totsu-totsu Dance part.2 : A Lesson of Love” in Tokyo (venue: Asahi Art Square)

January 2015 Dance performance “Totsu-totsu Dance part.2: A Lesson of Love” in Sendai (venue: Sendai Mediatheque)

May 2020 “Totsu-totsu Dance” online workshop begins.

November 2020 Symposium ““Totsu-totsu Dance” Online Talk Session - Possibilities of Communication through Dance and Music with Elderly People with Dementia” with Kamal Sabran*⁶ (venue: YouTube Live)

***¹ Osamu Jareo** (dancer/choreographer)
The artistic director of “Totsu-totsu Dance”. He creates dance works through dialogues, regarding illness and disability as “transformation in the process of living”.

***² Graceville Maizuru**
A special elderly nursing home in Maizuru City, Kyoto Prefecture.

***³ Series Totsu-totsu**
A series of Totsu-totsu Dance workshops for residents, staffs, and neighbors of the Graceville Maizuru facility, including Osamu Jareo's dance workshop, Masaru Nishikawa*⁴'s philosophy cafe, and Takeshi Toyohira*⁵'s cultural anthropology cafe. These workshops are related to Totsu-totsu Dance.

***⁴ Masaru Nishikawa** (clinical philosopher, nurse)
Masaru has facilitated dialogues in “Totsu-totsu Dance”. Currently, while conducting research on dementia communication, he is also involved in activities such as philosophy cafes.

***⁵ Takeshi Toyohira** (Director of torindo, a general incorporated association)
Specializes in cultural anthropology, and has been visiting Graceville Maizuru with Jareo since 2009.

***⁶ Kamal Sabran** (sound artist and researcher)
Interested in the fields of art, health and welfare, he has been working on projects such as healing arts and soundscapes for Alzheimer's patients in Malaysia.

June 2022 First production meeting*¹ by the Japan team

July Online meeting with Malaysia team. First meeting with Cecilia Chan*².
A total of five sessions were held once a month until the trip to Malaysia in December.

August 14 Online talk session connecting Malaysia and Japan.

August 28 Online workshop connecting Malaysia and Japan. Megumi Kamimura*³ participated for the first time.

December 26 Dance workshop (venue: Bagan Specialist Centre Eldercare Centre)

December 27 Lecture for students of the Faculty of Arts, USM (venue: Universiti Sains Malaysia)

December 29 Participation in IPOH HEALING ARTS FESTIVAL (venue: P.O.R.T)

January 2 2023 Public Workshop Totsu-totsu Dance (venue: Bagan Specialist Centre)

February 25 Exhibition of 2022 Activity Reports (venue: Saitama City Culture Center)

● **December 24, 2022 - January 3, 2023** “Totsu-totsu Dance” team travels to Malaysia

● **February 21 - 26, 2023**
Malaysian team visited Japan to observe case studies of dementia care in Japan. Workshops have also been held.

***¹ Production Meeting**
A production meeting was held once a week by the Japanese team. In addition, a production meeting with the Malaysia team was also held once a week.

***² Cecilia Chan** is a gerontologist (Doctor of Gerontology). She has consulted for a number of elderly welfare services and facilities, and also founded “Living Beyond Dementia,” a community support group to support people with dementia, their families and caregivers, and promote understanding of dementia. Currently, she works at the Eldercare Centre in the Bagan Specialist Centre.

***³ Megumi Kamimura** dancer, has been presenting solo works since 2004. Has performed in various venues in Japan and abroad, including Italy, Korea, Indonesia, Finland, and the UK. In recent years, she has been interested in the relationship between words and movement, and has created works that use a mechanism to convert between them.

Online Workshop Connecting Malaysia Japan

As preparation for the Malaysian workshops, we held in total 6 rounds of talks and workshops online bringing together participants from Japan and Malaysia. Participants introduced by Cecilia who runs the Eldercare Canter, the sound artist Kamal, and Osamu Jareo. Everyone logged in from different locations and gradually established a relationship.

● August 14, 2022

In addition to those taking care of a family member with dementia, 170 persons joined in for the talk session of the first meeting, such as people working at welfare facilities in Malaysia and Japan. Malaysia is a young country with an average age of 30.26 years (2020). Cecilia shared that dementia is only talked about from a medical perspective in Malaysia, and because few care facilities exist families are the main care partners. How the Totsu-totsu approach, which is neither care nor art, would be received in Malaysia was a journey into the unknown.



● August 28, 2022

Dance workshop with Osamu, Megumi, and the participants. Exercises like “mirroring” where one copies the other person’s movements, and vocal conversations without using words were done to the accompaniment of Kamal’s music. A daughter who was the care partner for her dementia mother joined in.



● September 4, 2022

Just when we thought the workshop was finally gaining momentum, the dementia mother could not participate as she did not feel well. At the last minute the session changed into a talk/workshop with care partners who were either family members or professionals. Once again, we heard the earnest wish to “find an option other than drugs which sedate them.” The strength of “Totsu-totsu” is its ability to flexibly accommodate sudden changes.



● October 2, 2022 ● November 13, 2022 ● December 3, 2022

The “totsu-totsu” circle slowly began to expand and we started preparations for the Malaysian workshops in December. We talked to people who had shown an interest, and there was an increase in regular participants.

Total number of participants: 50 pax

Record of Activities During Malaysia Visit

The Japanese team led by Osamu went to Malaysia from 24 December 2022 until 3 January 2023.

This page introduces their activities at the various locations they visited.

*Tomoya Ishida, in charge of video recording, was not well at the last minute and had to switch to remote participation using the avatar robot, "OriHime."

● Open Dance Workshop



Date: Dec. 26, 2022

Venue: Bagan Specialist Centre
Eldercare Centre (Butterworth, Penang)

Facilitators: Osamu Jareo and
Megumi Kamimura

Participants: 21 elderly people attending
the Elderly Care Centre, caregivers, and
students engaged in music therapy

Coordinator: Cecilia Chan

Summary:

At a senior care facility we introduced 'Totsu-totsu Dance' examples to elderly dementia patients and care partners based in Butterworth and Penang. Later, after doing stretches and massaging in pairs they moved on to an exercise where the participants took on the roles of "leader" and "follower," imitating and mirroring the other person's movements without making physical contact.

Comment from Megumi:

After the workshop a participant asked, "What is the reason for doing this?" and a discussion ensued. Osamu answered, "To play in a world

without any meaning." When there is a commonly understood rule people feel reassured and it is easier to move but we explored how to do so when there was none.

● Lecture for Art Students



Date: December 27, 2022

Venue: School of The Arts,
Universiti Sains Malaysia (Penang)

Performers: Osamu Jareo, Megumi Kamimura,
Kamal Sabran

Participants: 110 students attending USM

Coordinator: Kamal Sabran

Summary:

A special lecture class in which the students took the lead. After being welcomed by a traditional dance, we introduced the concept and attractions of "Totsu-totsu Dance." In the latter half, there was a workshop led by Osamu, Megumi, and Kamal as well as an impromptu music and dance session.

Comment from Megumi:

It all started without any concrete plans. I can't remember the last time I did an improv session like

this. Kamal, Osamu and I each explored and reacted off each other to figure out the "tasks" we needed to do in that moment. Gradually we drew the students into the session as well and spent time connecting with each other in a variety of ways.

● IPOH HEALING ARTS FESTIVAL



Date: December 29, 2022

Venue: P.O.R.T., Ipoh, Perak

Director and Coordinator: Kamal Sabran

Summary:

A multi-disciplinary festival on the topic of healing arts was held at P.O.R.T, an alternative space in Ipoh. It consisted of a sound lab of electronic instruments, student research presentations on art therapy, and live performances. Osamu participated in an art talk and put on a performance.

ART TALK / WORKSHOP

Cast: Osamu Jareo, Yusuke Uraoka, Kamal Sabran

Online Cast: Kiyoe Kondo, Narumi Nakai

Participants: 104 students, healthcare
professionals, people interested in dementia, etc.

Summary:

At the art talk, there was an online session with Kondo-san, a resident of Graceville Maizuru, and her care partner Nakai-san. At Osamu's invitation,

the audience members also joined the session with Kondo-san. Irene, a participant of an earlier online session with Japan joined in impromptu as well, and the event evolved into a single large session where Kondo-san, Irene, and the other visitors sensed each other's movements as they went to and fro around the movement's origins.

Comments from Osamu:

At the start of the session the movements involved simply tracing each other's actions but after a while Irene found her rhythm and many different movements flowed out from her. Afterwards she told us that "whilst moving I remembered the Japanese dance I used to learn and was recreating them." This recollection of distant memories that had been buried deep within the body after dancing or talking together is something I had observed at Graceville Maizuru as well.

HEALING PERFORMANCE

Performers: Osamu Jareo, Kamal Sabran,
Tomoya Ishida (OriHime pilot)

Audience: 97 students and others

In the first half, Osamu and OriHime, operated remotely by Tomoya in Japan, danced with the audience, and it ended with a solo performance by Osamu to the sound of silence. The second half took place at the outdoor stage. In the serene atmosphere created by Kamal's musical improvisation, Osamu performed, constrained not just to the stage, but roving to all corners of the venue. The audience held their breath as they watched.

Comment from Osamu:

It was not only Kamal's music or the audience but I danced communing with the various objects within the space, such as the trees, flooring of the venue, stage, music from the speakers, lightbulbs and fan hanging from the ceiling. The 20 minutes just flew by.

● **Public Workshop**
Totsu-totsu Dance



Date: January 2, 2023

Venue: Bagan Specialist Centre
(Butterworth, Penang)

Facilitators: Osamu Jareo and Toyohira Takeshi

Participants: 95 health and care professionals

Coordinator: Cecilia Chan

Summary:

Takeshi and Osamu introduced past examples of “Totsu-totsu Dance” and “Totsu-totsu Dance workshop” by playing a video recording. Afterwards, the participants broke off in pairs to do a 5-minute exercise of hand shaking. During the Q&A at the end, there were various earnest questions and comments from people dealing with serious issues whilst caring for dementia patients in Malaysia.

Comment from Osamu:

In response to the question, “How beneficial could this dance based activity be in improving the circumstances surrounding dementia patients,” I was very happy to hear the comment from Anna who had participated in most of the Zoom workshops last summer; “When drug therapy does not seem to deliver any benefit, and you wonder how a dementia patient could pass the time peacefully, I think an activity like “Totsu-totsu Dance” is very good.”



**Questionnaire Survey of Malaysian Participants
of Totsu-totsu Dance**

A questionnaire survey was conducted among the participants of online workshops which connected Malaysia and Japan, and the university lecture. Here is a sampling of the many comments and views we received.

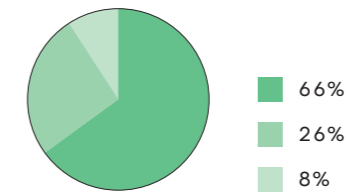
● **On a scale of 1 to 5**

- 5 (very good)
- 4 (good)
- 3 (average)
- 2 (below average)
- 1 (no good)

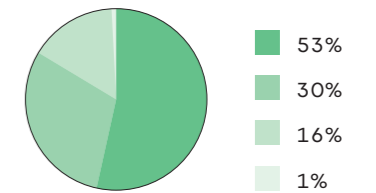
Statistical number

- (1) 119 persons
- (2) 103 persons
- (3) (4) 86 persons

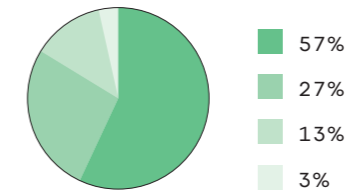
(1) Were you satisfied with this “Totsu-totsu Dance” ?



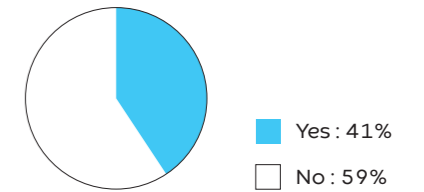
(2) Was participating in this “Totsu-totsu Dance” beneficial for providing care in the future?



(3) Do you hope for participating further “Totsu-totsu Dance” in Malaysia?



(4) Participant’s past experience in caring for dementia patients.



● **Comments from Online Workshop Participants**

My mother, who is in her 80s, was diagnosed with dementia 4 years ago. I take care of her 1-2 times a week. Kamal’s music and Osamu’s dance in “Totsu-totsu Dance” were really creative, interactive, and easy to understand. I feel “Totsu-totsu Dance” can be useful in caring for persons with dementia. I don’t yet know what impact “Totsu-totsu Dance” will have on my dementia mother but I thought Osamu was a good instructor. He was approachable and knew how to interact with persons with dementia through various exercises.

The reaction from the participants varied but most had a strong desire for further activities. To establish “Totsu-totsu Dance” in Malaysia, continuity will be key.

My mother who is now in her 80s was diagnosed with dementia 12 years ago. Since then I have been taking care of her 24 hours a day, for 12 years. Because she was taking a nap she couldn’t participate in the workshop but Kamal’s music was wonderful and I was able to focus on the exercises. The way Osamu conducts the exercises made sense too. I truly believe “Totsu-totsu Dance” will change the way I provide care as well. I’m glad I was able to participate.

Malaysian trip diary

Megumi Kamimura and Yusuke Uraoka have been involved with the workshops in supporting roles, the former as a dancer, the latter as a nursing center staff. Having joined the "Totsu-totsu Dance" from different perspectives, they wrote down what they saw and felt in Malaysia. This is an excerpt of their diaries edited by production staff member Wada.

Rule and body

Megumi Kamimura (dancer/choreographer)

26 December

Met Cecilia, who I had only seen online, in person. The more I hear her speak, I'm overwhelmed by her energy as she works on building a framework even though there is no proper insurance or system for providing care in place. I learn about the problems in providing care and the insurance system. Even in Japan there are some who view dementia as being an embarrassment, to be kept hidden. I doubt I would be embarrassed if my parents were to develop dementia, but I probably wouldn't want to actively publicize it either.

2 January

Most people think I'm Chinese and talk to me in that language. Many people on the street are wearing masks but they don't look at you with disapproval if you don't wear one. Of course, if infections rise it probably will be different. I find it comforting that basically the principle of live and let live is at work.

2 January

Went to the laundromat just before 14:00. Couldn't figure out how to use the machine and a woman, who I think is local, helped me. Even gave me detergent. She also gave detergent to another couple who looked like tourists. It's not like it's her job but she probably helps tourists who come to the laundromat and don't know what to do. Half of the machines and other facilities at most places are broken but it seems like this country manages to get by thanks to accommodating people like her.

Thinking About Elderly Care in Malaysia

Yusuke Uraoka (support staff, Graceville Maizuru)

27 December

What Ms Kugai, the local coordinator told me. That it seems in Malaysia not too many people worry about their later years. It's normal for families to take care of the elderly. That's the custom. It's normal for babies to be looked after by the community and family, and that's the custom. When pregnant, people in the neighborhood worry about the mother, "Who's going to take care of you once the baby's born?" You won't end up being isolated, they won't let you be alone. And because of that you have the elderly life in Malaysia. The worry about old age may not be so much about money but the sense of loneliness, isolation.

29 December

Through the "Totsu-totsu dance" workshop I've come to realize the importance of one-to-one interaction, and creating a world of just you and the other person. Isn't it the act of re-questioning the meaning of "being connected"? With dementia one's awareness becomes fuzzy. Instead of helping to reinforce that, it's more like stepping closer them and entering their world.

Osamu's dance. "When I dance, I dance thinking about people who I've met who have since passed on." "When Okada-san, who was supposed to perform with me couldn't make it, I felt like Oakada-san was saying "You can already dance by on your own." Yusuke Uraoka(support staff, Graceville Maizuru)

Exhibition of 2022 Activity Report

Exhibition of 2022 Activity Report

Date: February 25, 2023

Venue: Saitama City Cultural Center
(Saitama City, Saitama Prefecture)

Accessibility support: Japanese subtitles,
Japanese-English interpretation and
sign language interpretation

Number of visitors: 122 people including
art professionals and people from care and
welfare facilities

Overview:

In the afternoon, a talk session was held with the artists and guests involved in the activities to share about Totsu-totsu Dance. In the second half, participants were divided into three groups for group discussions facilitated by Ryuichiro Mori, Tadashii Miura, and Masaru Nishikawa. In addition to those interested in art and dance, many people involved in welfare and nursing care in the Kanto area also attended the event, creating a space for dialogue across the realms of community, art, and care.

*For more information
on the speakers, click here →
(<https://torindo.net/news/2022report/>)



Contents:

Video recordings of past activities

<Asking the Body -Bringing
Totsu-totsu Dance to Malaysia->
Filmed and edited by
Tomoya Ishida and Kota Baba
<"Totsu-totsu Dance" 2009-2015>
Filmed and edited by Tetsu Kubota
<"Totsu-totsu Dance" Online Workshop 2020>
Edited by Mikihiro Endo

Online Workshop (1) & (2)

Facilitators: Osamu Jareo and Megumi Kamimura
Online participation:
(1) Kiyoe Kondo (Graceville Maizuru resident),
Yusuke Uraoka (Graceville Maizuru Ikigai Support Staff),
(2) Glynis, Glynis's Mother (Malaysia)

Talk session

Report on activities in FY2022
Speakers: Osamu Jareo, Cecilia Chan
(Gerontologist, working at the Bagan
Specialist Center Eldercare Center),
Tomoya Ishida (Film Director),
Kamal Sabran(Sound artist),
Takeshi Toyohira (Director of torindo) [Moderator].

Experience "Totsu-totsu Dance" Workshop

Facilitators: Osamu Jareo, Megumi Kamimura

Group Discussion and review

Facilitators:
Ryuichiro Mori (Program Director, Arts Council Saitama),
Tadashi Miura (Program Officer, Arts Council Saitama),
Masaru Nishikawa (Clinical Philosopher and Nurse)



Photo: Hajime Kato

Sensations Delivered by OriHime, Video Editing

Tomoya Ishida, who had been asked to be the videographer for this year's "Totsu-totsu Dance" Malaysia trip uses an electric wheelchair because of muscular dystrophy, and is an up-and-coming film director. Since he could not make the trip with us due to health reasons, he joined us from home using the avatar robot, Orihime*. This is a part of his diary that has been recompiled by the production staff Toyohira.

My participation in the Malaysian trip this time using the avatar robot OriHime startled me. Something drew me in physically in a way that was different from listening or watching recorded images and sounds. The difference in how one perceives something (a person or object), the difference in how people react (combined with the movements that the operator can initiate), the texture of the imagery and sound delivered via OriHime (connection speed, blurred visuals). It was as if I was experiencing a totally different world via OriHime.

As for things that were possible because it was OriHime rather than Zoom, it was the ability to "turn my line of sight" to whatever I wanted to see. Drawn by an object, person, or an action taking place, being able to move OriHime's head through my own volition. Perhaps this was why it felt like "I experienced it physically," unlike "seeing" a recorded image or "knowing" what has happened.

A substantial amount of picture and sound material is required to create a video piece, and without it the final product would not be worthwhile quality wise. However, the sensation of "being there" resulting from the communication via OriHime will deeply affect the subsequent editing process.

Since meeting Osamu, dance which I had used to think of as a "something far removed" has become a much closer presence. It's as if the effort to observe the different ways people move their body to "dance" has loosened up the stiffness and rigidity in my mind and body. And this time it had evolved further to the level of dancing through another body called OriHime. The expansion and constraint of movement through OriHime helped release "my body" from its "stubborn and unyielding" character.

Why do I pursue "film making," or on a grander scale, "express myself?" It's out of curiosity to "try and become (or get close to) something I'm not." While stringing words together or editing a film, I'm constantly "thinking (experimenting)". The sensation of stringing words together, or producing film is somewhat similar to "walking" together with whatever I want to be, what I am drawn to. I want to treasure the feeling that wells up from within our body when our breath or feeling of fatigue are in tune with each other or when our eye suddenly catches sight of the same thing.

The instability and disorientation I felt going back and forth between my body and OriHime, was as if my soul was entering a container other than my own body. When one tries to become something, it is not easy to extract oneself from the body one is ensconced in. The fact that it happened several times during this trip was stimulating. The chance opportunity to escape from the framework that humans have unknowingly gotten stuck in (or shoved into). Perhaps it happened only because we were in the "Totsu-totsu Dance" space.

* "OriHime" is a registered trademark of OryLab Inc..



Experienced a workshop in Malaysia through OriHime

Interview: Tomoya Ishida × Cecilia Chan

Cecilia Chan came to Japan for the first time to attend the 2022 Activity Report exhibition. She had the opportunity to make study visits to Japanese senior care facilities in Japan such as the “Day Service Raku Raku” in Saitama. Afterwards, Tomoya Ishida, who had been involved in Totsu-totsu dance as the film director, interviewed her about her activities, thoughts about “Totsu-totsu Dance,” and Japanese facilities she had visited.

Ishida: Why did you become interested in elderly care and gerontology?

Cecilia: It's been 20-25 years since I started working in the welfare sector. I began with health science for healthy people, but as the elderly population grew in Malaysia I developed an interest in gerontology.

Ishida: I myself have a congenital disease that worsens gradually making it harder to breath, and narrowing my hands' range of motion. You specialize in gerontology but how did you feel the first time you had to assist someone?

Cecilia: The first time was when I volunteered at my church in my teens. It was such a shock and a sad experience. The relationship between the care partner and patient was so clear cut and rigid, and the setting made the patient feel truly isolated.

Ishida: Up till a certain point I used to frequently say, “I'm sorry,” when someone assisted me. But I recall I switched to using more affirmative words and actions after a care partner told me, “If you said ‘thank you’ instead of ‘sorry’, then it could be more of an equal relationship.” By doing so emotionally I didn't feel as isolated or a burden. What kind of things do you do with the users of Bagan Hospital Eldercare Center that you operate in Malaysia?

Cecilia: In the “J.O.Y. = Just Older Youth” Program, the day care concept is to provide programs that

match the interests of the residents such as dance, singing, crafts or sometimes even cooking. Because most of them have dementia the important thing is to create a program where they can enjoy themselves and look forward to. We also further the care partners' understanding of dementia and exchange ideas on how to physically assist the patients.

Ishida: At the special needs school, there was class time for doing whatever we liked with the teacher one-on-one, and I remember using an iPad. I was really interested in how other people were being assisted and in my search for an even better assistance regime for myself I looked at other people's wheelchairs, meal and toileting assistance, and ended up creating a booklet, “How to care for me.”

Cecilia: If we had a booklet like that for the dementia patients at my center, it would be possible to provide personalized assistance and care that matched their likes and dislikes, and how they would like to be helped.

Ishida: What was your impression when you first saw Totsu-totsu Dance? The first time I danced with Osamu I was perplexed when he said, “I want to do a dance about toileting assistance.” But at the same time I felt this sense of security, that I could put my body at his disposal without any worry.

Cecilia: When I danced with Osamu at the workshop the other day I had the same feeling. But to tell the truth, the first time I saw Totsu-totsu Dance my mind was very confused. I couldn't understand anything, what they were doing, and for what purpose.

Ishida: And how was it actually participating in the Malaysian workshops and sessions at the end of last year (2022)?

Cecilia: They were held on days following Christmas and New Year, and so I was worried if people would come but many people participated. The first workshop was a closed session at Bagan Hospital's Eldercare Center involving 2 dementia patients and their families. Osamu started by suddenly sitting on the floor and speaking, and everyone was bewildered because Malaysians don't have a habit of sitting on the floor, and they couldn't understand him. Initially Osamu seemed to be taking the lead but in response to his very slow movements one person, who was impatient, ending up moving much faster and in the end it felt like she was leading. That was really interesting. I could feel the awkwardness quickly disappearing.

For the public workshop held within the hospital grounds, about 100 people of various backgrounds came such as a producer of another care facility, care specialists, and students. There were many enthusiastic questions, and they really showed an interest in this project.

Ishida: How were the visits to the Japanese facilities?

Cecilia: At “Day Service Raku Raku” I was struck by how very quiet, calm, and healthy the people were. Despite my being a foreigner and furthermore, a stranger, the setting welcomed me warmly. I said, “You're very good” several times to a person who was coloring, and even though there was no reply it felt like my comment had been accepted, and the lack of an actual conversation also didn't seem awkward.

Ishida: Lastly, how would you like to make use of your experiences this time?

Cecilia: If it works in Malaysia I think it means it'll work globally as well, and so I'd like to continue spreading the word about “totsu-totsu dance” not only in Malaysia but everywhere.



From the left: Tomoya Ishida (film director), Cecilia Chang (gerontologist)

Overview of the site visit

In late February 2023, Cecilia Chan and Kamal Sablan, who worked together in Malaysia, visited Japan in conjunction with the debriefing session. They observed case studies of dementia care in Japan and held a workshop. The facilities visited during the period were as follows.

- February 21

"Sonpo no ie S Oji Kamiya" a serviced senior residence (Adachi-ku, Tokyo)

Workshop participants:
10 elderly residents of the facility

- February 22

Rikkyo University, Niiza Campus
(Niiza City, Saitama Prefecture)

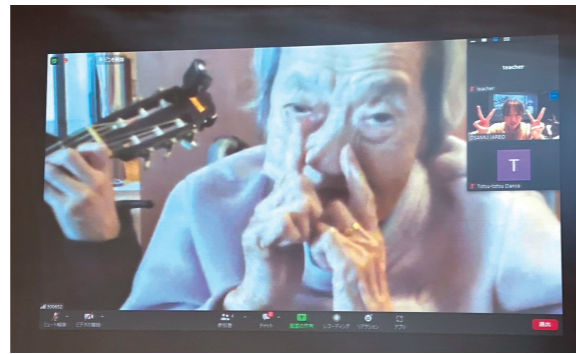
Workshop participants:
about 25 students from the Department of Visual and Physical Sciences

- February 24

"Day Service Rakuraku" day-care center
(Higashimatsuyama City, Saitama Prefecture)

- February 26

"Kasugadai Center Center"
a community symbiosis culture center
(Aiko-gun, Kanagawa Prefecture)



Online workshop with Special elderly care home Graceville Maizuru residents and students at Rikkyo University



Improvisation session by students to the music played by Kamal at Rikkyo University



Visited "Day Care Service Rakuraku." Cecilia asked enthusiastic questions about their system and efforts.



Workshop at Sompo-no-ie S Ojikamiya



Visited "Day Care Service Rakuraku" Jareo and Kamimura talking with a person who is coloring a coloring book.

Interview:

Osamu Jareo × Kamal Sabran × Megumi Kamimura

In 2020, in the wake of Covid, "Totsu-totsu Dance" switched to an online format connecting Maizuru and Tokyo. And Kamal Sabran joined in from Malaysia as the sound artist. We conducted an interview with Osamu Jareo, Megumi Kamimura and Kamal Sabran who had skillfully conducted workshops in Malaysia and Japan, online and face-to-face throughout this year.

(Interviewer: Takeshi Toyohira, interpreter: Chiemi Fukumori, Editing: Mafumi Wada)

Q Regarding dementia, how were the situations different between Japan and Malaysia?

Kamal: According to reports, there are about 200,000 dementia patients in Malaysia. Although it has a young population now, aging would have progressed quite a bit in 10 years' time. I feel we need to change our value sets in terms of services and thinking and learn from Japan's super aging society.

Q Until now Kamal had been working on the theme of "music and dementia" but how was it after doing Totsu-totsu Dance with us this time ?

Kamal: I discovered that with the addition of the body, sound, sight, movement, touch, and all the senses combined, it helped the dementia patient recall memories and create a huge impact on new sensations.



From the left: Takeshi Toyohira(Facilitator), Osamu Jareo (dancer/choreographer), Kamal Sabran (sound artist, researcher), Interpreter, Megumi Kamimura (dancer/choreographer)

Q This time at the end, we had a session where Osamu, Megumi, and the students danced but what inspired you to produce the music you played?

Kamal: I think my experience as a painter before I became a musician had an influence. It's like looking at the whole town if the scenery is that of a street. Rather than focusing on just one thing, I'd look at the overall picture. Today as well, I was observing the dancers' movements and their bodies within the overall picture and producing sounds.

Q Osamu and Megumi, you did the online sessions with Kamal, and then after meeting him in person you later did sessions with him in Malaysia and Japan. Was there any difference?

Osamu: We always do "Totsu-totsu Dance" without making any plans ahead of time but Kamal waits for us in this relaxed manner, as if to say, "I'll follow you." I felt that more strongly when we did the sessions in person. At times the music can end up dominating the moment but the fact that he doesn't and waits instead was a huge factor in creating the atmosphere. Rather than "my story", Kamal provides accompaniment to the story being told by the participants and ourselves. I think that's why the dementia patients were able to join in as well and I couldn't have been able to achieve it alone.

Megumi: When we did a workshop at "Sompo House S Oji-kamiya" the other day, I really felt that the only really important thing was to prioritize communication and gain the other person's trust, rather than going for an easy to understand result then and there. And how as part of that process, there is conversation, movement and music. Kamal mentioned that when he improvises he pictures a vague overall diagram, and then fills in the details.

By having someone who can create the foundation both online and in person, as a dancer I felt more grounded and secure.

Kamal: I took part in the session conscious of the fact that my participation itself was post-dance. Art is no longer just entertainment, and I think the role of dance and art is to make someone happy for the sake of someone else, or to reveal the value of their existence.

Q "Totsu-totsu Dance" has been going on for 10 years, being neither art nor welfare but navigating somewhere in between. But this year it wasn't only Osamu but Megumi joined in, and we had workshops not only in Maizuru but also in the Kanto region, and now Malaysia. Could you share your thoughts on its possibilities and your views?

Megumi: I think there's a danger of categorizing it either as "art as a therapy" or "therapy as a subject for art." But its neither, and the act of searching further for this thing without a name, I think could be a guiding principle for my own work.

Osamu: The relationship I'd like to aim for is, for example, the participants and I end up being both the giver and recipient. It's difficult to create such a relationship in a single workshop. But working over the long term movements that are different from the earlier sessions pop up spontaneously. And I believe a relationship is born out of that. By having a new member join in like Megumi, Kamal, or Cecilia, a different type of communication method, and gesture is created. After meeting people from all over the world who are trying to put this into practice, I believe the possibility of "Totsu-totsu Dance" spreading further has become a reality.

Lastly

To dance with dementia patients. It's now been 14 years since "Totsu-totsu dance" started. Thanks to the generosity of Graceville Maizuru Special Nursing Home in Maizuru city, Kyoto, it has quietly followed a constant rhythm and taken one step after another at this same location. Since there was no deadline there was no need to hurry but it has resonated in its faltering way. There were occasions for it to be seen by outsiders in the form of a "dance performance" but it was essentially an extremely private undertaking involving the facility's dementia residents and staff, Osamu, and ourselves.

The act of dancing with focus in one place naturally gave rise to a philosophy, and certain techniques developed. And more than anything, times have changed. Through the natural course of events we felt "It's time to take steps at another location," and decided to head to Malaysia.

Having stepped out into Malaysia many unexpected things (but in a way expected) happened. For example, in order to meet dementia patients we searched for senior care facilities like the ones in Japan but it turned out that what we had in mind did not exist. Basically, families dealt with dementia as a private matter. This meant we could not get an introduction to a facility and conduct a dance workshop with its staff and residents. Fortunately for us we were able to meet several

patients and their care partners, and share an invaluable experience. But we will have to rethink our approach moving forward.

We were also taken aback by the intensity of demand in Malaysia for a new approach to care for dementia patients. The urgency of the questions we received from the audience when we explained about "Totsu-totsu dance" was eye-opening. But then again it is not possible for short-term visitors like us to visit each house and dance. Was there a way for "Totsu-totsu" to resonate even without Osamu?

Next year onwards, we plan to seek like-minded people who would be able to do the "Totsu-totsu dance" in as many places as possible other than Japan and Malaysia. Specifically, we'd like to explore the idea of tying up with dancers in Singapore and Malaysia, as well as artists doing community based activities. If you listen carefully enough, we should be able to hear different variations of "totsu-totsu" in all corners of the world.

Takeshi Toyohira, Director,
general incorporated association, torindo

- Artist
Kamal Sabran, Osamu Jareo,
Megumi Kamimura
- Film director
Tomoya Ishida
- Cinematography and Edting
Tomoya Ishida, Kota Baba
- Camera&Edit (Talk session)
Moeko Matsuzaki
- Flyer design
Norichika Yokota
- Translation
Akiko Kume, Ciemi Fukumori, Moe Ishii
- Workshop coordination
Cecilia Chan, Yusuke Uraoka,
Narumi Nakai
- Coordination in Malaysia
Kyoko Kugai
- Director of production management
Takeshi Toyohira

- Production management
Sayo Yokota, Mafumi Wada
- Publicity
Megumi Seki
- Organized by
Agency for Culture and General Association (Japan),
torindo



- In cooperation with
Pak Andak Ismail, Masaru Nishikawa,
Ryuichiro Mori, Tadashi Miura, Yoko Niitsuma,
Shunta Seki, Special elderly care home
Graceville Maizuru, Arts Council Saitama,
Department of Body Expression and
Cinematic Arts, College of Contemporary
Psychology in Rikkyo University,
Bagan Specialist Centre (Eldercare Centre),
School of The Arts Universiti Sains Malaysia,
Ipoh Healing Arts Festival, The Japan Foundation
Kuala Lumpur, Day Care Service Rakuraku,
Sompo-no-ie S Ojikamiya,
Kasugadai center center

● Click here for QR code
for related links

Torindo
<https://torindo.net/>



Totsu-totsu magazine (note)
https://note.com/totsutotsu_dance/



“Totsu-totsu Dance ”
YouTube page
<https://www.youtube.com/@totsu-totsudance9801>



Torindo Facebook page
<https://www.facebook.com/torindo21>



Osamu Jareo Home page
<https://www.jareo-osamu.com/>



“Totsu-totsu Dance” Annual Report 2022

Published on March 25, 2023
Published by torindo

Editing
Takeshi Toyohira, Mafumi Wada, Sayo Yokota

Design
Haru Kakiuchi

Photo
Hajime Kato (P.12)

Agency for Cultural Affairs Commissioned Project
FY2022 Project for Promotion of Cultural and Artistic Activities by Persons with Disabilities, etc.
Japan-Malaysia Collaborative Project for Dementia “Totsu-totsu Dance -like art, like care,”

