

Participant (learner): Willemijn Kleinhout, choir singer Utrecht, Netherlands

A1. I am a choir singer and board member of D'Allure an ambitious independent chamber choir for 60+

A2. I signed up for the choir because of the musical and vocal challenge; At the time, I thought it was a fun and interesting initiative at the time of founding, and I also wanted to further develop my administrative and organizational experience. Gradually, it also turns out to be such a leisurely group of people that I have also started to connect socially.

A3. The aim of the choir was an activity during the day for experienced and also professional choral singers; I liked the project-based approach, I had high expectations from the conductor because he clearly strived for a national choir with a high level. Other participants were 60+ singers from the better chamber choirs, retired professional musicians, retired professional singers.

B1. The atmosphere in the choir is open and there is a lot of social contact outside the rehearsal; people have a relatively large amount of time and opportunity to visit each other outside rehearsals.

B2. The group is fairly homogeneous: highly educated, above average income with a similar interest in classical music and art in general. Toog also meets new people, especially the retired professionals I would not easily get anywhere else to speak.

B3. For me and I also think for this group of older people it is very nice to be challenged and to come together in a beautiful aesthetic experience that you alone could never realize. It gives self-confidence, mutual trust and solidarity

C1. We recently toured Brazil and were most warmly welcomed by local people. What struck me the most is that it is easy to share there, despite a much lower standard of living. The warmth and generosity are really special and I think that with each other that shared experience has also taken me back in the rehearsals now. You experience a value that is actually strange to you but that you like to make your own.

C2. I can not think of a negative aspect and see it as pure gain that we have experienced this experience (and also those in the choir anyway) and see it as a privilege that we have experienced this together. The joint experience is perhaps even better than the individual experience.

D1. I hope I can manage to keep my music and singing level at the required level; I have to work for that myself. If I can not keep up with the level, I hope for other initiatives for older choristers like me. There are still few.

D2. It is important for the elderly that you come to places where demands are made on your performance; too often, activities for the elderly mainly have a social purpose, it is about creating activities where artistic development is the goal.

Willemijn also works as a volunteer in an institution for people suffering from dementia in the last phase of their lives, and as Culture Guide, he plays a role as a Learning Provider.

Learning provider: Willemijn Kleinhout

A1: During physiotherapeutic sessions, I am a piano accompanist in a nursing home for elderly people with dementia who are in the final phase of their lives. Due to the current situation in which informal carers provide housing at home for as long as possible, the people who ultimately end up in the nursing home are already considerably mentally (and physically) weakened and it is difficult to activate them. The sessions 'moving to music' are nevertheless a good contribution and I am happy to take care of the music as a volunteer; I also help to take care of people and bring them to and from their rooms.

A2. moving to music is seen in this anthroposophical home as an important part of the care of elderly people with dementia.

B1. The activities take place in a warm, caring and relaxed atmosphere in which everyone is stimulated with a gentle hand to participate. There is little interaction between the clients, but there is a joint feeling.

B2. The long-term effects are difficult to measure, but on the days that this activity takes place, residents are calmer and happier. The day after that effect is gone and no longer noticeable.

B3. There arises togetherness in following the same activity, moving together on the beat of the music and sometimes sing along with familiar songs. People live up to it and open up, also to each other.

C1. The company (about 20 people) is very diverse in origin but because of the same disease they have to deal with, these differences are eliminated; everyone is with similar and similar phenomena. C2. Not specifically on co-creation activities, but in general it is difficult to organize this activity; Clients have to be taken to the hall, sometimes walk away, have to be returned, etc .. Providing individual attention and care, which is actually necessary, is difficult to organize. A smaller group would be better, but the financial resources are not available for that.

C3. It is important to be able to act very well in the moment and to be able to adjust your previously made plans or ideas.

C4. Flexibility, responding to incidents and personal attention are the three most important factors for success. In addition, I have noticed that strongly rhythmic music (such as dance rhythms) is stimulating for moving music.

C5. A group of people who have lost control over their actions always happen unexpectedly, but hardly any patterns can be distinguished in them. The best result you can achieve is that people join together, you hope and you focus on the preconditions as well as possible, but a guarantee does not offer that. Clients sometimes express their joy in compliments, happy faces, more activity; and also simply by being there and coming back and taking part.

D1. It is not so much about co-creation, but what is needed in such an activity is good / more guidance. There must be room for personal attention and for that you need supervisors or volunteers. D2. See D1 D3. -