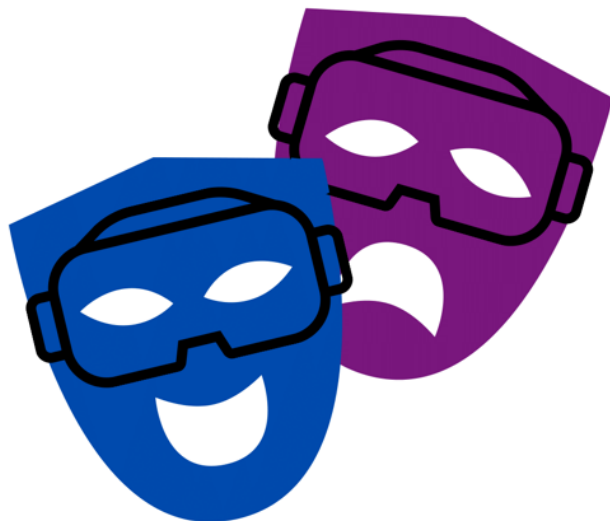


VR Theatre project

JOINT RESEARCH

IO 2

**Coordinated by Matera Hub
With the participation of Chickenshed,
Diesis Network, S.A.F.E projects, NGO
Nest, NARA, Drustvo Bodi Svetloba**



VR THEATRE



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A. Intro

The digital transition is one of the most discussed issues in today's societies.

The digital revolution has entered the art world: telepresence, virtuality, digital mobility, and online tools have become an integral part of life. The art community is increasingly engaged in rediscussing the body and analyzing the notion of stage presence.¹

While several institutions and artists promote digital and technological culture, others show resistance to these new models. This distancing may come from the idea that the new content is too far from how we conceived the live performance in the past.

New digital reality is seen as too experimental and difficult for audiences; too focused on technical or technological components and often requires specific audience skills.

On the other hand, over the past half-century, the introduction of the digital into the visual arts and contemporary performance aesthetics has progressively broken down the barriers among different artistic categories: in the work of the artists, in pieces of art themselves, and the venues designated for their enjoyment.

It is crucial to involve the audiences by studying their behaviors: relationships and cognitive processes have changed through these digital technologies.

The new technologies provide the cultural sector with privileged opportunities to reach different audiences by developing new processes of awareness, transmission, and artistic and cultural education that are increasingly adapted to the intended audience.²

Responding to the various needs and requirements that have emerged, IETM (International Network for Contemporary Performing Arts) in 2016 proposed a mapping created to provide a thematic and geographical overview of the state of the art of the performing arts at this precise moment in the digital age.³

'Digital culture' is understood in its complexity as a transversal phenomenon touching upon different sectors or domains of society. Within the cultural sector, in particular, digital culture is considered in terms of the development of new information and communication technologies, but also regarding public policies

¹ *Bodies* are the main access key to experiences in Virtual Reality. The once hegemonic and apparently irreplaceable sense of sight is not enough anymore: in order to be able to enter Virtual Reality, our cognitive capabilities must be *embodied* in our physical, organic matter. Embodied cognition acknowledges that the mind and the body are agents working together to make meaning.

Eleonora Stacchiotti, *Body/Embodiment*, <http://digicult.it/vr-ar-toolset/body-embodiment/>

² Julie Burgheim, *Live performances in digital times: an overview*, Published by IETM - International Network for Contemporary Performing Arts, Brussels March 2016.

³ Julie Burgheim, *Live performances in digital times: an overview*, Published by IETM - International Network for Contemporary Performing Arts, Brussels March 2016, page.8.

encouraging the access and participation of the audience, in particular regarding young audiences (12-24 or 16-24 years old) and their digital consumption habits.⁴

From a European perspective, examining each country's national public policies can be a key in terms of the use of technologies for the cultural sector.

According to Eurostat, in 2013 investment in research and innovation in all sectors (commercial companies, public sector, higher education, and private non-profit organizations) in Europe (EU28) amounted to 2,01% of GDP, against 1,85% in 2008. Differences across countries are high, in particular between North and South and between East and West: among the countries investing more, over 3% of their GDP in 2013, are Sweden, Finland, and Denmark, although since 2008 there was a slight decrease (-0,2%) probably due to the global economic crisis. Bulgaria, Greece, Croatia, Cyprus, Latvia, and Poland instead, while constantly progressing, do not go beyond 1% of their GDP in investments. Romania, with the least investment, decreased from 0,57% of its GDP in 2008 to 0,39% in 2013. Slovenia, France, Germany, the Netherlands, Belgium, and Austria invested between 1,90% and 2,60% of their GDP between 2008 and 2013.

Comparing usage data on Internet availability in Europe we can see that: While in 2009 30% of Europeans (EU28), i.e. third of citizens aged between 16 and 74, had never used the internet, in 2014 the figure was 18%, closer to the minimal threshold (15%) of non-users fixed by the

EU in its Digital Agenda. Indeed between 2008 and 2013 the number of Europeans using the internet at home increased from 53% to 72%. Countries with fewer users (around 30%), like Romania, Bulgaria, Greece, Croatia, Italy, and Latvia, registered a constant increase from 20 to 30% until 2013.⁵

The process of digitization of the arts, in addition to creating new products and new interdisciplinary collaborations, has enabled and is evolving toward cultural and social well-being. Through audience development, the arts sector has broadened its audience and its goals. How much a segment of the population attends a museum or does cultural activities has become a measure itself of the quality of life in a nation. More and more projects are involving the arts in a process of social improvement, with digital implementation, this phenomenon has a better chance of coming to improve if not completely change the lives of users.

Studies have shown that the involvement of Senior Citizens in CCI is related to empowerment and the feeling of successful aging. Successful aging means for the general Senior citizen a social life, personal growth, self-acceptance, autonomy, and health. Artistic creativity also aids successful aging by fostering the development of problem-solving abilities, motivation, and perceptions, all of which transfer into practical creativity in day-to-day life management.⁶

An important challenge is the involvement of older people, considering also the backdrop of demographic change and pandemic situation too, much more strongly as citizens who share responsibility, to address old age in terms of its great social significance.

⁴ Julie Burgheim, Live performances in digital times:an overview, Published by IETM - International Network for Contemporary Performing Arts, Brussels March 2016, page.8.

⁵ Burgheim, page.8

⁶ <https://www.sciencedirect.com/science/article/abs/pii/S0890406599000213> (Germany D.R.)

For digital-oriented activities in the cultural sector we have to consider two important factors: the encouragement for creativity and the knowledge and skills about the usage of digital media. We live in an increasingly digitalized world. This poses a particular challenge for the older generation. Many would like to actively participate in social and cultural life even in old age and be involved in this. Smartphones, tablets can offer an excellent opportunity to fulfill these wishes.

What paths and solutions can be identified to support older people in achieving and living digital sovereignty?

Digital transformation requires orientation and design skills as well as a willingness to engage in lifelong learning. Specifically, this means whether older people can operate digital technologies that will become even more relevant in the future (e.g., voice assistance systems, smart home technologies & e-health applications). In addition, there is the ability to communicate digitally with family or even to buy goods online. In the workshop, older people would like to see a mastering of digital processes and the ability to take their position on them, hoping for more self-determination to participate more actively in the public discourse on digital processes.

B. General data and situation - How are things now?

What is the present situation of senior citizens' engagement through digital technologies in the partner countries?

Germany

Senior citizens in Germany are in general interested in events and offers from the cultural and creative sector. Among their favorite activities there are : theater, cinema, museums, and exhibitions.

At the moment in Germany, there are existing initiatives to include seniors in social life through advanced technologies. These initiatives recognize the problems among seniors with technologies and try to address them by educating them and helping them get in touch with the digital world. What is missing is the inclusion of cultural activities in these initiatives. There are hardly any projects that focus on the support of creativity for elderly people in the context of new technologies and digital creativity.

Given Data

- Around **17%** participated in the theater and about **35%** of the people between 60-64 participated in cinema in the year 2020.⁷
(This data shows only the passive engagement in CCIs.)

The Netherlands

The Internet use in the Netherlands among older adults is high compared to other European countries which might also translate to increased use in other ICT areas. The demographic variables' degree of education, income, ethnicity, and age were significantly associated with ICT use, whereas gender and employed and/or volunteer work did not.⁸

Education may be more strongly associated with the use of computers and the Internet than ICT use in the broader sense. More affluent older adults had a higher ICT use score than less affluent ones. In general, Dutch older adults possess fewer adequate digital skills than their younger counterparts, and they mention a lack of interest and the belief they are too old as reasons for their non-use (Ingen et al., 2007).

For the development and implementation of technologies for this user group, these variables should be taken into account as influencing factors.

⁷ <https://www.stmas.bayern.de/senioren/aktives-altern/digitalisierung-im-alter.php>

⁸ Sigrid N. W. Vorrink, Angelo M. G. E. F. Antoniotti, Helianthe S. M. Kort, Thierry Troosters, Pieter Zanen & Jan-Willem J. Lammers (2017) Technology use by older adults in the Netherlands and its associations with demographics and health outcomes <https://www.tandfonline.com/doi/full/10.1080/10400435.2016.1219885>

Given Data

- two-thirds (66 percent) of Dutch people aged 12 and over without home internet access were aged 75 years and over, while 23 percent were between ages 65 and 75.
- The group of over-75s without internet at home has become smaller:
In **2014**, a share of **51 percent** in this age category indicated they had no internet at home. Subsequently, the share fell to **41 percent** in **2015** and to **23 percent** in **2019**.
- Among the group aged 65 to 74 years, the share without home internet access has declined (6 percent) relative to 2014, when it was 12 percent. In the age category 45 to 65 years, only 1 percent had no access to the internet at home. Persons in the age group 12 to 44 years almost all have an internet connection at home.⁹
- Relatively more women than men in the age group 75 years and over do not have internet access at home. In 2019, 28 percent of women and 16 percent of men aged 75 years and over indicated they had never been online. Among the 65 to 74-year-olds as well, it is mainly women who do not have any online activity. The lower-educated over-75s (33 percent) are relatively more likely than their higher-educated peers (3 percent) to fall into the category without the internet. In the other age categories, it is mainly the low-skilled who report not having an internet connection at home.
- Almost 9 in 10 Dutch people are online every day. In 2019, 88 percent of the Dutch population used the internet daily. This was still 79 percent in 2014. Over 95 percent of people aged 12 to 54 and of the higher-educated were using the internet every day. In addition, 44 percent of the over-75s are daily users of the world wide web.

England

The current state of the UK Due to the COVID-19 pandemic, there has been a shift in thinking towards the Digital Divide that is found and caused in the country across various socio-economic situations but mostly found in the over 65 category (Senior Citizens).

In the AGE UK's Digital inclusion evidence Review of 2013, we were starting to see a positive trend within this community. For the first time, the number of people aged 65+ who have used the internet has overtaken those who have never used it.”(pg.3 Age UK 2013).

Finding CCIs for those over 65 becomes increasingly complicated due to traditional marketing taking a back foot for the wave of new media.

The UK saw a large spike in projects aimed at the over 65 Pop up around the pandemic through the digital space looking to help with their feelings of isolation and to help create theater through their past experiences.

Given Data

- The 16% of participants could not carry out a full set of seven basic digital tasks (such as connecting a device to a Wi-Fi network and opening an internet browser to find and use websites.)”
- Though the lack of skills of the over 65 is shown through those on the internet, 79% of 65+ in the UK can (with confidence) communicate using email, but this drops to 20% for using social networking and 13% for Skype and similar systems.”(pg.11, Age UK, 2013)

⁹ CBS (statistical office in the Netherlands)

- “Digital arts engagement has been widespread: e.g. 1 in 3 watched online performances”, the majority of them watching a play/drama/ musical at 17%. With 2 in 5 paying for digital content 1 in 5 donated but particularly high with older groups was membership, but 1 in 9 for the population. The majority of participants that are engaging are in London and the South East and the Northeast are the least engaged.¹⁰

Belgium

Population structure and aging. On 1 January 2021, Belgium had 11,521,238 legal inhabitants according to the official figures of Statbel, the Belgian statistical office. During the past year, the Belgian population grew by 28,597 inhabitants, or 0.25%. This is a halving compared to previous years, where the growth rate always fluctuated around 0.5%. The Covid-19 pandemic had a major impact on several demographic phenomena. The natural balance - the difference between births and deaths is negative in Belgium for the first time since the 1940s. In 2020, approximately 2.3 million people in Belgium were younger than 18, while roughly 2.2 million Belgian inhabitants were aged 65 years and older representing 19% of the country's population.

After the excess mortality due to the COVID-19 epidemic, life expectancy declined in 2020 compared to 2019. This decrease is only temporary, as life expectancy will return to the expected trend without the crisis from 2021. According to the Belgian Federal Planning Bureau, this proportion will further increase to 21% in 2025 and will come close to 26% by 2050.

Turkey

Considering the monthly minimum wage (2825.90TL) and purchasing power in Turkey, the prices in the state theater are no longer an activity that people can attend (full ticket price is 30TL for the staging of Neil Simon – The second part, 18TL for the students). For middle-aged people and students, this activity is observed as a waste of time and expense.

For those over 65, the situation is a little different, and for them, the situation is more than a livelihood, it is diseases and transportation. Especially during the pandemic process, 65+ people, who are shown as the most affected segment, have minimized their socialization needs under these conditions and met in open areas and with maximum precautions.

Given Data

- According to TUIK data, while internet usage is 82.6% in the 16-74 age group in 2021, this rate is 79.0% in 2020. The population aged 50-74 constitutes approximately 21% of the country. In 2021, it is observed that 92% of the residents will have internet access from home.
- When the internet usage rate is analyzed by gender; this rate was 87.7% for men and 77.5% for women.

C. Summary

Germany: Over-65s are interested in cultural activities such as movies, theaters, and exhibitions. There are initiatives to include older people in social life, this is also done through educational programs to connect them with the digital world. However, there are no projects that focus on supporting the creativity of the elderly in the context of new technologies and digital creativity.

Netherlands: Technological devices are used more by economically affluent people. Older people possess fewer digital skills than younger people, however, there is high daily use of the internet (9 out of 10 Dutch people), including by those over 75 (44%).

England: There has been an increase in the use of technology devices by the over 65s since 2013. Due to the Covid-19 Pandemic there has been an increased sense of isolation on the part of the elderly, so The government has activated a series of projects to engage them by using the digital space and new technological resources.

Belgium: The Covid-19 pandemic has had a major impact on several demographic phenomena. Since the 1940s, it is the first time that The natural balance-the difference between births and deaths-is negative. After the excess mortality due to the COVID-19 epidemic, life expectancy decreased in 2020 compared to 2019, but this decline is only temporary; it is estimated that this percentage will increase further to 21 percent in 2025 and approach 26 percent by 2050.

Turkey: Given the minimum monthly wage (2825.90TL) and purchasing power in Turkey, the prices of state theaters are no longer affordable for the average population. These types of activities are considered of little interest to middle-aged people and students, moreover with Covid-19. the over-65s indicated as the most affected segment, have minimized their socialization needs under these conditions.

D. Digital-Oriented cultural engagement activities for senior citizens – common characteristics, skills, and competencies needed.

What are the best practices of senior citizens' engagement through digital technologies in the partner countries?

Cultural participation

Germany: To design and implement digital-oriented cultural engagement activities for seniors, it is important to research the cultural activities most senior citizens are interested in and the channels through which to publicize new initiatives. As most events in the sector for the elder public are advertised through Radio, TV (locally and nationally), and local brochures.

Netherlands: “A series of solid scientific studies are unanimous on the influence of active participation in dance, theater, music, and visual arts. Positive effects appear as a result of plural stimulation through artistic activities and the fascination that arts can cause.”¹¹ The National Knowledge Institute for Cultural Education and Amateur Art in The Netherlands is committed to increasing attention to cultural education, cultural participation, and the accessibility of culture. Among the structures responding to these needs, the most active are: music associations, choirs, painting, photography and film clubs, the theater and dance associations. Most associations have members aged 50 to 64 years (88% of the associations) and 65 to 80 years (85%).

England: From the data that emerged from the Audience Agency's 2021 report we can see that there is a fall in people engaging with CCIs located outside of London and in the Southeast. Something to do is to reintegrate these areas by making sure that they are sustainable for all cultures and ethnicities. Furthermore the 65+ demographic is more likely to watch a digital performance than participate so exploring creating a performance to entice them and then bring them into a participant role would be a great strategy.

Belgium: Cultural participation plays an important role in active and meaningful aging. Many people like to participate in art and culture together with others, including the elderly, but with aging it becomes more and more difficult. Half of the over-sixties participate in culture; that means the other half does not participate. Only one-third visit a cultural center more than twice a year. Based on research by Cultuurenmedia¹² older people participate less actively in culture than younger age

¹¹Older, culturally active and full of life How arts participation contributes to health, welfare and independence.

In opdracht van: Fonds voor Cultuurparticipatie. <https://www.mieras.nl/schrijven/older-people-and-culture/>

¹²Cultuurenmedia, https://cultuurenmedia.be/images/Publicaties%202017/2017_eindrapport%20participatie%20ouderen.pdf

groups. As far as receptive culture participation is concerned, older people are more likely than younger age groups to attend classical concerts and opera. Cultuurenmedia noted that older age groups in Belgium participate little actively in the culture. This applies to four forms of amateur art practice: performing arts, image expression, visual arts, and music and singing. Barely 7% of the over-55s sing or play a musical instrument and this is the most practiced form of amateur arts among the elderly. The least practiced image expression is practiced by less than 3% of over-55s. However, it is often the group of 55 to 64-year-olds that participates the most. This is so for art museums and exhibitions and arty stage performances. The group of 65- to 74-year-olds participate most often in classical music concerts. The over-75s always participate the least in the above receptive cultural offer.

Turkey: Theater is a big part of Turkish culture with its foundations dating back to ancient civilizations in the country. The absence of indoor activities for a long time due to high costs, transportation difficulties, and external factors such as diseases and pandemics has caused its discontinuation. During the pandemic period, users used online platforms (such as YouTube) and the curiosity and the search for both domestic and foreign games continued to grow without slowing down. In the age of digitalization and with the effect of the pandemic, such screenings were broadcast through social media and attracted great attention. These published contents both enabled the viewers to socialize through the published platform and to participate with other viewers about the show they watched and will watch.

Advanced technologies

Germany: Only recently have the opportunities offered by modern information technology for the future of aging come into the focus of research.¹³ A lot of elder people in Germany are not in touch with advanced technologies and because the industry is changing very fast, they might be afraid of trying and learning how to use advanced technologies for their interests but Technology is an opportunity for the future of aging. Flexible assistive technology¹⁴ is a current and promising research topic for the future of aging. Flexible assistive technology can improve the balance of support and challenge, increase everyday competence and strengthen social participation. This has positive effects on cognitive performance, well-being, and self-esteem. This could be a new strategy to use also in terms of cultural participation.

Netherlands: ICT can be quite costly, and the fast-developing rate in this area also results in a quick turnover rate of devices and software, causing less affluent persons to be at a disadvantage in this area. Within this senior group, those over 70 years old report less frequent use of email and mobile phones than younger respondents. These technologies are again relatively new compared to technologies such as the landline telephone or television, for which no differences within the senior group are apparent. The demographic, social, and economic variables of the current population should be taken into consideration to develop and implement technologies for this user group.

England: VR/AR is a fairly new technology with only (according to Audience Agency's 2021) 7% of the population using it, the majority of them in London and residing in the 16-34 category and only 3% of over 65 using this software. VR can act positively on dementia and lead to a healthier lifestyle

¹³ https://www.mpg.de/1227500/Technologie_Alter

¹⁴ https://www.mpg.de/1227500/Technologie_Alter

in general. The economic aspect is not to be underestimated even though the devices are becoming more and more affordable. Even with AR, all that is needed is a digital phone/device and a QR code that can be emailed or mailed, making it even easier for the participant. Through VR and AR, a real-time performance can be created for and with participants in the virtual world where all parties have space to explore and communicate without being in the same room, sharing what they have produced through the project, this helps decrease the sense of isolation.

Belgium: Belgium ranks 9th out of 28 EU Member States in the Digital Economy and Society Index (DESI) 2020. Its objective is to be in the top 3 of the Digital Economy and Society Index (DESI) ranking. However, compared to other European countries, the use of the internet is limited. Belgium ranks 11th in the Use of the Internet by citizens. Belgians tend to use social networks, and online banking and make audio or video calls more than the average EU citizen and read news online and shop online less than the average EU citizen. Among the characteristics of the Digital usages of Belgians comes up the use of digital to save time, simplify tasks and connect with people. The number of citizens in Belgium who have never used the internet continued to fall in 2019. There is a slow but steady improvement in online activities – both for work and leisure.

Turkey: Visual events such as cinema, theater, and museums are now directed to different platforms for easy access with digitalization. It seems likely that the active participation of older audiences will increase with this digitalization and ease of access to such events. Even if they cannot follow technology and innovations as well as we do, we are aware of the developments and we can observe that they try to follow the technology from certain points of these developments. After a certain point, they started to discover how to get involved in artistic and cultural activities as well as in everything where they could easily reach, see and give feedback on what they wanted.

Digital transformation

Germany: American scientist Bran Knowles works on social responsibility and data systems and believes that technology companies in particular have a duty to take the needs of the elderly into greater consideration. The real question is, "How do we get the tech-savvy elderly to want something?" It is too simplistic to consider them resistant to new technologies.

England: Because of the pandemic, many theaters have tried to make a digital transformation to maintain interactions with audiences, the most, however, have used the digital space to film, upload or live stream performances. What should be tried to do is to create new online spaces rather than using pre-existing platforms to transform a business. Experiment and build new work environments, defining new kinds of practices within and new digital spaces, with different levels of access even for the over-65s.

Belgium: Today, belonging to the digital world has become increasingly dependent on the ability to create and use everyday internet technologies. The COVID-19 pandemic has introduced a further trend to digital jobs, and new decent jobs have become necessary for everyone, regardless of age, gender, race, location, disability, etc.

During the Corona crisis, many students, elderly, newcomers, unemployed, etc. were not ready for this digital transformation. According to the most recent Digimeter, the annual survey of media use in Flanders conducted by the research center Imec, only 27% of the over-65s surveyed indicated that they find it easy to deal with digital technologies.

Research studies show that the elderly are among the most disadvantaged. Individuals aged 55 to 64 with at least low skills (based on ability to copy or move a file or folder) in 2017 in the EU is on average 43% and in Belgium 46%. The skill level decreases by around two times in the next age group from 65 to 74.

There are 3 types of digital inequality:

- Unequal access to digital technologies
- Digital skills inequality
- Inequality in the digital use of essential services

Concerning unequal access to digital technologies, 3 out of 10 low-income households do not have the internet at home while another 28% of the low-skilled over-65s never go online. Although there are already fewer Belgians today who never use the internet (8% compared to 14% in 2015), there is still a clear difference between certain population groups in terms of access. Concerning digital skills inequality, 32% of Belgians have weak digital skills and 79% of females over-55s are digitally vulnerable. Digital skills require time, attention, and energy. In a society that is constantly changing digitally, they are sometimes difficult to keep up with. This may explain why only 38% of Belgians have well-developed digital skills. Low-skilled, low-income people have a particularly hard time when it comes to digital skills: 75% of them are digitally vulnerable. On average, 32% of all Belgians have weak digital skills. If we add the 8% non-users to that, then no less than 40% digital is not entirely included.

Audience Engagement

Germany: The older generation is not a homogeneous group, so the CCI will have to cater to them more and find out specific ways to catch their interests and attention.

England: According to (Audience Agency 2021) in addition to traditional media such as television, newspapers, and flyers, the over-65s use social media like WhatsApp, Facebook, and YouTube. There is not a large percentage of them online, so various marketing tools should be used to reach the audience.

Belgium: There are several examples of performance art projects and festivals in Belgium: Zinneke is both a Flemish and Francophone nonprofit organization focused on social cohesion. Kunstenfestivaldesarts is a collaboration between Flemish and Francophone institutions and is one of the best-known international festivals focused on contemporary performance. Recyclart is another example of an organization that calls itself a public space. It is an arts center supported by the Flemish and Francophone communities and has an educational function in the craft sector. The cultural centers are another unique network in Flanders. Among them, OKO is an important resource for the dissemination of juridical and financial knowledge. The Flanders Arts Institute is the interface organization and expertise center for the arts continuers and Brussels. In addition to those two major players, there is also Cultuurloket; a helpdesk for individuals providing commercial and legal advice around working in the arts.

Social Inclusion

England: We need to take responsibility to include elderly people. The general society needs to take action to shape the world more inclusive for elderly people. This means that cultural participation should be simplified for them through new technologies. The actors in the field of new technologies, cultural events, and communication need to work together to create possibilities for inclusion according to the transformation of our society.

Netherlands: The Government of the Netherlands is improving digital inclusion is a major challenge. It is going to take time and many different parties will have to work together. The various plans need to fit together like a puzzle. That's why we have set out four main goals:

1. Making digital services easier for everyone.
2. Helping people go digital.
3. Explaining what happens when people go digital.
4. Working together with companies and other organizations.

England: To achieve social inclusion, a vast and different number of marketing tools must be used and they must reflect their audience. Making the material inclusive can also be done through collaboration with charities. The goal is to create a system that allows people from different socioeconomic situations to have the same opportunities.

Belgium: According to research, 46% of Belgians 65 years or older feel lonely and 32% have a small social network. This is alarming because loneliness and social isolation significantly affect other life domains (physical, psychological, social) and quality of life in general. In Belgium, the percentage of socially excluded among the elderly is much higher in the region of Brussels (15%) than in Flanders (4%). Wallonia has a position in between (9%). The difference between Flanders and Wallonia corresponds with the socio-economic situation in these regions.¹⁵

Communication

Germany: Communication strategies should be leaned on the media elderly people mostly use. TV and Radio will be a good choice to promote new activities and offers for them. As well as working with local networks or groups to promote the new possibilities will help increase the outreach.

England: Due to the pandemic we have seen a rise in 65+ demographic being able to video call and take part in zoom sessions being it has become the most accessible and safe way for people to interact with each other. This learning curve has happened due to carers and family members have helped others get online so people can stay in contact. Through this new way of life of video calling becoming more widely used it lends itself perfectly to the CCI and makes classes/ other activities online less draughting and more accessible.

Performative Art

Germany: The task is to open up spaces of opportunity for people with different lifestyles, competencies, and resources. Participatory projects offer the opportunity to create space for

¹⁵ ENEPRI Research Report No. 57/September 2008, Social Exclusion of the Elderly A Comparative Study of EU Member States

dialogue and exchange and to initiate transformative encounters between people with different cultural backgrounds, socialization, and ages.

Netherlands: The Netherlands has a wealth of great art organizations in all disciplines, for example, the Concertgebouw and the Nederlands Dans Theater. The strength of the Netherlands in the visual arts is especially well known, from the Golden Age of Rembrandt through to van Gogh and Mondrian and cutting edge digital arts today, displayed in a series of famous museums such as the Rijksmuseum as well as museums and galleries scattered throughout the country.¹⁶

England: Research has been explored that proves there is a link between VR and it helps with the effects of dementia. Exploring both generalized and personalized exploration of the past in Virtual reality settings can explore the divide between generations through young actors and help the older generation explore each other's world. Performative art can be explored in so many ways by creating a portal online for people to upload their work too. Then create a digital art gallery in which people can 'walk' around and explore the work differently.

Explore websites such as space.org and how they share digital content but let's push past just uploading content and allowing the audience to be 'passive' watchers. Yes, it is a good way to get audiences interested in your work but push past that and experiment through the blurred line between digital and theater. Bring people into a physical space and explore digital implications in person vs online and how that affects the production and the outcome.

The Living Letter project explores this idea of the Space between the generations through anonymous letter writing. This could expand into the virtual space creating either performance between participants within the space or can be used as a place to connect with each other's past and realities.

Belgium: The political structure of Belgium has led to the development of two very different and completely autonomous cultural policies with two very different art scenes. It is important to understand that it is not just a matter of different languages, but truly different cultures, approaches, and political visions. This division is enhanced by the fact that all cultural institutions and the whole educational systems are completely separated, meaning the different communities are increasingly growing apart. This cultural difference can, for example, be seen in how both communities deal with the issues of diversity and cultural participation.

The Flemish arts field for example prides itself on its international recognition, artistic quality, and experimental diversity. Since 1980 there has been a continuous development of excellent artistic work across the disciplines. The success of Flemish performing arts is a result of how the sector is structured and supported. The Flemish arts field can be described as a landscape of relations with a dense network of interdependent functions. The spectrum ranges from city theaters and companies to individual job-hopping artists.¹⁷

¹⁶ Cutler D. Dutch old master and mistresses. Creative aging in the Netherlands. <https://baringfoundation.org.uk/wp-content/uploads/2017/11/Dutch-Old-Masters-Final.pdf>

¹⁷ IETM https://www.ietm.org/en/system/files/publications/ietm-mapping_belgium2017_1.pdf

E. Existing training and services – What is on offer?

What tools and methodologies do these initiatives/programmes/projects use?

Name of the project/ programme/activity	Connect Seniors to the Digital World
Name of the organizer(s) and partners	Digital Opportunities Foundation
Location	Lithuania, Romania, Spain, and Germany
Description of the project/program/ activity	The aim of the "Connect Seniors to the Digital World" project, or Seniors@DigiWorld for short, is to enable seniors to use tablets independently and benefit from them in their everyday lives. To this end, multipliers are trained who work in non-formal educational institutions such as libraries, Internet experience centers, and also senior citizens' homes. As the first point of contact for seniors, social workers, volunteers, or employees of senior citizens' facilities can accompany their clients on their way into the digital world. The project will develop a training course for multipliers and test it in the partner countries Lithuania, Romania, Spain, and Germany from January 2018.
Technological tools used	tablets, PCs
Innovative processes or content	This project is based on the empirical values and the materials developed in the Foundation's Tablet PCs for Seniors and Digital Literacy 2.0 projects.
Main Sources (other than those referenced)	https://digital-seniors.eu/index.cfm/secid.265/lang.1 https://www.deutscher-seniorentag.de/programm/veranstaltungen/26-november/alle-mitnehmen-wie-kann-eine-am-nutzen-fuer-aeltere-menschen-orientierte-digitale-wirtschaft-gelingen

Name of the project/ programme/activity	“Seniorentreff im Internet”
Name of organizer(s) and partners	Seniorentreff
Location	Germany
Description of the project/programme/ activity	<p>The “Seniorentreff im Internet” went online at the beginning of 1998 with the idea of being able to contribute to improving the quality of life of older people through an international, German-language Internet platform. Based on our professional experience and the previous founding of the Zentrale für Unterrichtsmedien im Internet (ZUM.DE), we had recognized that the Internet enables people to work together, to get to know each other and to communicate with each other who cannot come together in any other way because of great geographical distance or for reasons of limited mobility. This fact, we thought, could open up new worlds for older people in particular.</p> <p>In 1998, the "Internet" had not yet arrived in everyone's minds and our idea was rather smiled at. Since then, however, the senior citizens' meeting place on the Internet has enjoyed steadily growing popularity and, as the letters from senior citizens show us, it has actually achieved the desired goals for many. Moreover, it is remarkable that the virtual meeting place is increasingly helping to organize many real meetings.</p>
Technological tools used	Internet platform/ virtual meeting place
Innovative processes or content	Community based Forum, blog, news, articles, sharing photos, chat
Main Sources (other than those referenced)	https://www.seniorenportal.de/community/

Name of the project/ programme/activity	EHLSSA - European Home Learning Service for Seniors Association
Name of organizer(s) and partners	EHLSSA - European Home Learning Service for Seniors Association
Location	Finland, France, Germany, Ireland and Spain
Description of the project/programme/ activity	<p>The project EHLSSA - European Home Learning Service for Seniors Association – aims at providing access to continuing education to seniors through the establishment of a Europe-wide, specifically adapted learning infrastructure, the European Home Learning Service.</p> <p>This learning service includes the provision of a learning management system, training programs for seniors and measures for tele-tutors to support older people in learning.</p> <p>EHLSSA promotes digital inclusion for senior citizens and supports the target group effectively and individually in becoming competent ICT (Information and Communication Technologies) users in the knowledge-based economy and society. Yet, senior citizens often face barriers using digital services and are under-represented when it comes to competent and self-direct use of ICT.</p> <p>The European Home Learning Service will be established in five European countries (Finland, France, Germany, Ireland and Spain) with national and regional contact points. In the long term, the offer shall be extended to further European countries while increasing the range of courses at the same time.</p> <ul style="list-style-type: none"> ● The main expected project outcomes include the Development of 3 E-Learning Courses that <ul style="list-style-type: none"> a. Are conceived and tailored to the learning needs of seniors in 5 European countries b. b. Include multimedia-enriched didactic elements ● Development of 1 Training Course for tele-tutors who support senior learners individually and intensively ● Development of the “EHLSSA Quality Chart” containing <ul style="list-style-type: none"> a. Key factors in providing online learning courses to seniors b. b. Guidelines for future course developments ● Establishment of the European Home Learning Service ● Establishment of the EHLSSA Association
Technological tools used	digital learning platform, training programs
Innovative processes or content	learning management system, training programs for seniors and measures for tele-tutors to support older people in learning.

Main Sources (other than those referenced)	http://ehlssa.odl.org/about-ehlssa-2/german.html
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Name of the project/ programme/activity	Humanitas care home group
Name of organizer(s) and partners	Humanitas care home group
Location	Netherlands
Description of the project/programme/ activity	the Humanitas care home group, which is giving free accommodation to six university aged students in its Deventer care home. Each student lives in a unit with 26 older people. The students act as a neighbor to residents for at least 30 hours a month, in return for food and lodging. Their contribution includes transferring skills such as the use of social media and skype or even graffiti art. In general the students seem to have an invigorating effect on the community and they have a different relationship with residents than the care staff.
Technological tools used	skype, social media
Innovative processes or content	accommodation in exchange for/of support in achieving basic skills
Main Sources (other than those referenced)	https://baringfoundation.org.uk/wp-content/uploads/2017/11/Dutch-Old-Masters-Final.pdf

Name of the project/ programme/activity	The Van Gogh Museum
Name of organizer(s) and partners	Age Friendly Museum Network
Location	Netherlands
Description of the project/programme/ activity	<p>The Van Gogh Museum stimulates elderly people to participate in “creative on-location workshops” and the museum is also developing new activities specifically for the over-70s. In January 2018, the museum started hosting special afternoons for elderly visitors. The programme responds to the specific needs and desires of the target group and supports participants wherever necessary.</p> <p>Age-Friendly Museum Network. The Van Gogh Museum is keen to share its expertise and experience with other institutions. The museum is continually seeking new, innovative means of activating elderly people. An expert meeting was organized early in 2018 to launch knowledge exchange in this field. In the years ahead, the museum will work towards creating an Age Friendly Museum Network: a network of like-minded museums dedicated to making their institutions accessible to elderly people”.</p>
Technological tools used	Audience Engagement
Innovative processes or content	The programme responds to the specific needs and desires of the target group and supports participants wherever necessary.
Main Sources (other than those referenced)	https://www.vangoghmuseum.nl/en/about/organisation/inclusion-and-accessibility-policy/age-friendly-van-gogh-museum

Name of the project/ programme/activity	WHO's Global Age-Friendly Cities Guide
Name of organizer(s) and partners	The municipalities of The Hague and Zoetermeer
Location	Netherlands
Description of the project/programme/ activity	The Dutch 17 municipalities of The Hague and Zoetermeer and whether or not ageism is manifested explicitly or implicitly. A qualitative photoproduction study based on the Checklist of Essential Features of Age-Friendly Cities was conducted in five neighborhoods. Both municipalities have a large number of visual age-friendly features, which are manifested in five domains of the WHO model, namely Communication and information; Housing; Transportation; Community support and health services; and Outdoor spaces and buildings..
Technological tools used	service deployment
Innovative processes or content	Other cities in the Netherlands could use the results of this study to make their cities more age-friendly, for instance, by looking at best practices that can be implemented into their urban planning or the design of public services, such as the availability of parking places for mobility scooters, as such patterns are very similar throughout the country. Cities abroad could benefit from taking notice of the best practices and trying to translate these findings into the local urban context and level of service provision.
Main Sources (other than those referenced)	https://journals.sagepub.com/doi/full/10.1177/1420326X19857216 https://www.aarpinternational.org/the-journal/past-editions/artful-aging

Name of the project/ programme/activity	Museum Plus Bus
Name of organizer(s) and partners	Museum Plus Bus
Location	Netherlands
Description of the project/programme/ activity	Museum Plus Bus is an Amsterdam-based organization that arranges free tours for older adults at 14 museums across the Netherlands — from well-known institutions like the Rijksmuseum and the Van Gogh Museum, to lesser-known gems like Kröller-Müller and Cobra. For the past decade, Museum Plus Bus has managed to give thousands of Dutch seniors access to art and culture. With their two massive tour buses, they ferry groups to and from museums about 300 times per year.
Technological tools used	Free tours for older adults
Innovative processes or content	The Netherlands has the fourth highest level of cultural participation in Europe, with 58 percent of citizens actively engaging in cultural activities. Museum Plus Bus is entirely funded by BankGiro Loterij, a national lottery dedicated to supporting causes in the arts. If there's any indication of the deep appreciation for arts and culture in this country, it's this; imagine buying a lottery ticket and having fully half of the proceeds go toward funding cultural appreciation efforts. And this being the Netherlands, of course, it's all backed up by research. Ample studies by thorough Dutch academics affirm the theory that cultural participation has a positive effect on the well-being of people of all ages.
Main Sources (other than those referenced)	https://www.museumplusbus.nl/

Name of the project/ programme/activity	Space Between us- Chicken shed- Living Letters Project
Name of organizer(s) and partners	Chicken Shed theater company
Location	England
Description of the project/programme/ activity	The Living Letter Project “is an inspirational eight-week letter-writing project, bringing together vulnerable and isolated older people with members of our Young Company”. This project explores the space between the generation through writing letters anonymously and having a retrospective. This is all done through email till the pair finally meets after writing 3 letters to each other. They come face to face on zoom (video calling platform) which is filmed and creates another level to the program of documentation of the two who have never met having a deep understanding of one another. The films and content that were created from this process is collected and turned into films and live performances. Blurring the difference between theater and the digital space and digital performance.
Technological tools used	email, zoom platform, film, digital performance
Innovative processes or content	The Space between Us Project recently had an independent study funded by BUPA to explore the impact of this program on isolation.
Main Sources (other than those referenced)	https://www.chickenshed.org.uk/space-between-us-project https://www.chickenshed.org.uk/Handlers/Download.ashx?IDMF=63c2eacc-686b-441a-a2e3-bf0c2371c65a

Name of the project/ programme/activity	Re-Live- creative Aging
Name of organizer(s) and partners	Lottery and the local council of Wales
Location	England
Description of the project/programme/ activity	Re-Live is a project-based out of Wales. They explore storytelling through zoom calls and turn them into short online YouTube videos. These storytelling videos show participants exploring and telling their own stories to a section of peers over a zoom call. Target people aged 71-94 and was funded by the lottery and the local council. This process took 9 weeks over zoom “working with Re-Live to devise a performance based on their lived experiences of aging and the body.” For their sensations project.
Technological tools used	zoom call, short online YouTube videos, and performance
Innovative processes or content	They have multiple projects of similar nature telling the elderly population's story through zoom. Such as spark, secret country, age, and many others. Sparks and sensations are digital projects that happened online seemingly due to the pandemic and many of the others are live performances devised in the physical space.
Main Sources (other than those referenced)	http://www.re-live.org.uk/sensations

Name of the project/ programme/activity	"Fighting Isolation and putting smiles on faces"
Name of organizer(s) and partners	Mynd VR/ Centre VR
Location	England
Description of the project/programme/ activity	<p>MyndVR has to avenues family and communities to improve life for the senior citizens, through reducing Anxiety and depression, increasing socialization, stimulate memory and cognitive functions and putting smiles on faces. They can either be hired by homes or by individual families. Exploring the past through Vr and helping trigger memories through the site.</p> <p>Helping them with cognitive function through simulations focusing on movement. Which can be accessed in the Uk through Centre VR Centre which is based out of Bournemouth. Centre "VR offers many titles that can transport the guests back in time to specific events, such as the Moon Landings of 1969 or the Queen's coronation."</p>
Technological tools used	VR
Innovative processes or content	VR as a tool of helping cognitive function and fight loneliness
Main Sources (other than those referenced)	https://www.myndvr.com/ https://centrevr.co.uk/seniors/

Name of the project/ programme/activity	the Computer Basics For Seniors on Urdemy
Name of organizer(s) and partners	Urdemy
Location	England
Description of the project/programme/ activity	There are online courses such as this provided by Urdemy on the Computer Basics For Seniors: The Easy Way To Learn Computers which provides you with 1.5 hours of content that is accessible for a lifetime for £21.99 this is an easy and quick way to help get someone online but would most likely need to be purchased by someone else for a non-internet user.
Technological tools used	Computer online courses
Main Sources (other than those referenced)	https://www.udemy.com/course/computer-basics-for-seniors-the-easy-way-to-learn-computers/?utm_source=adwords&utm_medium=udemyads&utm_campaign=Webindex_Catchall_la.EN_cc.UK&utm_term=.ag_114213220700.ad_532713168388.kw.de.c.dm.pl.ti_dsa-41788222875.li_9045989.pd.&matchtype=b&gclid=CjwKCAjw2P-KBhByEiwADBYWCstDJWoUqjWi0VMrwWYZzvCKSeXQWZUyLuDhHJhKnOaLok8BklvNTBoC4DUQAvD_BwE

Name of the project/ programme/activity	Digidak
Location	Belgium
Description of the project/programme/ activity	<p>Digidak's mission is to reduce the digital divide and to increase social cohesion for and together with people in the neighborhood. Digidak focuses on the emancipation of people and groups from a civilian perspective (strengthening digital skills, strengthening social cohesion). When people reinforce each other and become more digitally and socially competent, shared and active citizenship increases.</p> <p>Digidak serves as a method for introducing people – in particular disadvantaged groups – to the possibilities of new media via small-scale and easily accessible public computer rooms. They do this by focusing on 4 impact domains: encounter, learning thresholds, support networks and (digital) skills. To this end, they organize classes of max 3 x 3 hours, free walk-in moments and tailor-made offerings.</p>
Technological tools used	small-scale and easily accessible public computer rooms
Innovative processes or content	They consider training, supervision and support for their enthusiastic volunteers to be at least as important as developing and keeping teaching materials up to date. Self-development and satisfaction from local engagement is one of the goals of the Digidak operation.
Main Sources (other than those referenced)	DIGIDAK

Name of the project/ programme/activity	Digitarc
Location	Belgium
Description of the project/programme/ activity	Is a project that uses digital media to promote social empowerment of seniors who feel powerless due to the digitization of services. The project aims at enabling participants to (re) take control over digital tools to be able to make their own choices regarding the way they use them, or even to be able to claim a transformation of the offer imposed by the development of the digital society and which would better correspond to the needs they feel and express.
Technological tools used	Forum, Group information sessions
Innovative processes or content	More recently, they established an IT Club where they deploy: Friendly discussions with a drink around the daily use of IT and group information sessions. Among other things, they also organize cultural activities such as organizing trips, exhibition visits, concerts and operas days/evenings, theater or shows days/evenings and many other events.
Main Sources (other than those referenced)	DIGITARC

Name of the project/ programme/activity	Kunstdoetleven
Name of organizer(s) and partners	The city council of Sint-Niklaas
Location	Belgium
Description of the project/programme/ activity	With the city project KUNSTDOETLEVEN they aimed at increasing the active participation of older people in art and culture. As a first step, they established a strong collaboration between the services of culture on the one hand and the services of welfare and care on the other. The city also wants to start actions to combat age discrimination. Facilitating and making art expressions visible for and by the elderly contribute to a positive image of the elderly.
Technological tools used	Courses
Innovative processes or content	The practice of art also offers many opportunities for intergenerational contacts, which benefits solidarity between the generations.
Main Sources (other than those referenced)	KUNSTDOETLEVEN

Name of organizer(s) and partners	The center Digital Wallonia
Location	Belgium
Description of the project/programme/activity	The center Digital Wallonia. A Digital Public Space (EPN) is a local non-profit structure open to all, equipped with IT equipment, and connected to the Internet. The EPN centers aim to promote citizen participation by all in the Information Society. They offer access to and learning about computers, the Internet, and digital culture in a friendly, cooperative, and responsible way.
Technological tools used	Equipped with IT equipment and connected to the Internet.
Innovative processes or content	Wallonia's digital public spaces use technology as a dialogue tool. They integrate with local life and contribute to the numerical animation of the territory. Wallonia's digital public spaces cooperate through a regional network and meet their commitments to the region.
Main Sources (other than those referenced)	Digital Wallonia

Name of the project/ programme/activity	Digi ateljee
Location	Belgium
Description of the project/programme/ activity	<p>Workshops for digital inclusion in Blankenberge, Belgium, where volunteers organize workshops to teach digital skills. Initiatives which combine digital training with supporting people to develop better relationships (weather with visiting volunteers or their families) can be more effective at tackling loneliness than one-off digital skills workshops.</p> <p>Digi-Café: Laptops with an internet connection are available in the cafeteria.</p> <p>Digi-starters: In short modules, the participants become acquainted with the computer and the internet. Digi-help:, volunteers looked for solutions together. These counselors are not professionals, but have sufficient user experience and can therefore guide people with their questions or problems.</p>
Technological tools used	Android, Apple and Windows softwares,PC, laptop, tablet and smartphone
Innovative processes or content	The Digi-Ateljee, which is accessible free of charge, was created at the initiative of the city and volunteers who are part of the senior citizens' council. There are four main pillars: Digi-Café, digi-starters, digi-club and digi-help.
Main Sources (other than those referenced)	Digi ateljee

Name of the project/ programme/activity	Istanbul Foundation for Culture and Arts
Location	Turkey
Description of the project/programme/ activity	Istanbul Foundation for Culture and Arts (İKSV) is a non-profit cultural institution working for the public interest. Since 1973, they have been carrying out works that enrich the cultural and artistic life of Istanbul. The foundation regularly organizes Istanbul Music, Film, Theater, and Jazz Festivals, Istanbul Biennial, Istanbul Desin Biennial, Leyla Gencer Voice Competition, and Filmekimi, and organizes special events throughout the year at Salon İKSV, located in the Nejat Eczacıbaşı Building. hosts and offers a creative activity program for children and young people at İKSV Alt Kat.

Name of the project/ programme/activity	Talimhane Theater
Location	Turkey
Description of the project/programme/ activity	Talimhane Theater, whose artistic director is Mehmet Ergen, hosts Turkish premieres of contemporary texts staged abroad, theaters from different cities of Turkey, and national film, music, dance and theater festivals. Meeting the audience with the first plays of young, local playwrights and staging plays by world-renowned and classic authors that have not been staged before in Turkey are among the top targets.

F. Challenges and Opportunities

During the Covid-19 pandemic, people lost real contact with arts and cultural organizations. For their part, CCI's were not all prepared to work virtually, especially with the older target audience. Today, various digitization processes have begun in the field of creative industries, but there is still a long way to go.

One of the main challenges is to reach the audience online, but the engagement of people over 65 has to be studied through marketing and audience development tools by designing interfaces that adapt to their needs and requirements, initiating a social engagement process that also stimulates their interest in these new media.

There are several factors that create an imbalance in the use of new technologies, the gap is not only the age but also income, household composition, self-perceived health status, gender, mobility, and memory/ability to concentrate (self-assessment).

There are also several attitudes that contribute to creating distance between the user and the technology: perceived lack of need, lack of awareness, previous experience, fear, reliability, lack of social networks, cost, skills and training, practicality, privacy issues.

These cultural, social, and physical barriers must therefore be studied and addressed.

“A paradigm shift towards healthy and successful aging can be potentially facilitated by the growing digital technology use for mainstream (day-to-day activities) and assisted living (health and social care). Despite the rising digital engagement trend, digital inequality between the age groups persists.”(The digital engagement of older people)

What seems most hostile and distant to them can instead be a means of redemption; the positives of using the Internet are demonstrated by peer-reviewed journals (Lelkes, 2013) that summarize the benefits gained by older people in terms of reducing social isolation and loneliness. (pg.13 age UK digital Inclusion evidence Review. -2013).

From the identified good practices in this research, it has been noted that the influx of people who are willing to enhance their (digital) skills in one of those projects is immense. In terms of cultural participation among older adults, it has been pointed out that informational, practical, social, cultural, and financial barriers restrict the engagement of senior citizens in cultural activities. While main motivators for their participation turn out to be interest, the gain of knowledge, and the need to be with other people. Similarly, based on research, older adults are capable of learning and acquiring digital literacy skills as long as they are strongly motivated or they know the functional benefits related to ICT.

G. Concluding Remarks

This joint report aimed to produce quantitative and qualitative outputs on the cultural involvement of older people through innovative activities. By involving seniors in an active role in an innovative creation process at the cutting edge of technology the project wants to empower them as active contributors to cultural innovation.

If participating in cultural activities seems to make older people happier and helps them stay healthy and full of life. Besides performing actively, participants in dance, theater, or choir groups for older people, also stimulate their social contacts. Many studies into the subjective experience of the elderly conclude that social cohesion is one of the (if not the most) important values. Working together towards a choir performance or acting out a play together means experiencing something together, and that has a bonding effect. In a nutshell, the social participation of the elderly fosters ties that prevent isolation. It gives older adults a sense of purpose, accomplishment, and belonging to the community. It allows older adults to stay active and to continue to contribute to the development of society based on their needs, preferences, and abilities. There are many current research studies discussing opportunities in this area. Little attention, however, is given to cultural aspects and to the engagement of older people in cultural activities, especially those that include the use of advanced technologies such as virtual reality.

The topic and issue are recognized, but there are still few projects working with the target group to include them in cultural activities. There are initiatives in Germany to include older people in social life through advanced technologies, but there are still no projects that focus on supporting the creativity of older people in the context of new technologies and digital creativity. Older people in the Netherlands are involved in different art activities as a non-formal learning process and they have the possibility to express themselves in different art workshops, and associations and actively participate in cultural activities. However, the Covid-19 pandemic revealed that virtual reality services are not developed enough.

The future of digital CCI's is exciting through digital galleries and we can blend practices through Digital transformation. Companies need to stop fearing the unknown and that senior citizens will not join the program if it is online. We need to make a push towards the digital world and VR and AR and understand that we can't just upload recordings getting people involved within the project online is where the best work and most benefit comes for the 65+ demographic. Exploring different avenues and pushing the boundaries of each platform and creating safe spaces will slowly change the attitudes of the demographic as time goes by the number of over 65 that understand the internet is going to grow. They are one of the largest parts of our society "indicate that by 2050, it is projected that a fifth of the worldwide population will be aged over 60 years". (Digital Technologies and Social Inclusion (DTSI) Group, 2015) Through the extension of life expectancy and a better standard of living, we do not want to push out a large section of the economic sector

because of a belief they have little to give to CCI. In England, more companies should push towards recognized advanced technologies and fill the gap in the market. There are many companies posting performances online like digital theater and creating zoom performances, but it is time to push further and develop work that isn't a second thought or an outcome of the pandemic but is a viable form of communication of creative and cultural ideas and can be targeted at the Senior Citizen demographic.

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