

LONG LIVE ARTS

Manifesto

Feel the Arts

PRACTICE
RESEARCH
TRAINING
POLICY

WWW.LONGLIVEARTS.EU



Older people & culture

Initiators

Lang Leve Kunst (The Netherlands)

The Baring Foundation
(United Kingdom)

kubia Centre of Competence for Cultural Education in Later Life
(Germany)

Flemish Department of Culture, Youth, Sports and Media
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FOUNDING PARTNERS OF LONG LIVE ARTS

INTRODUCTION

'OLDER PEOPLE AND THE ARTS' IS A TRENDING TOPIC: THE GROWING PRESENCE OF OLDER PEOPLE POSES SOCIETAL CHALLENGES, YET OFFERS INTERESTING OPPORTUNITIES AS WELL. CULTURAL PARTICIPATION IS A PROVEN, POTENT TOOL FOR EXPANDING WELL-BEING AND HEALTH IN OLD AGE. ALTHOUGH PROMISING CREATIVE AGEING INITIATIVES HAVE BEEN DEVELOPED OVER THE YEARS, THERE ARE STILL MANY BRIDGES TO BE CROSSED. THE SECTORS OF ARTS AND CULTURE, AS WELL AS THOSE OF HEALTH CARE AND WELFARE, NEED TO JOIN HANDS AND MAKE STRUCTURAL COMMITMENTS TO CREATE A BROADER FRAMEWORK FOR CULTURAL PARTICIPATION BY OLDER PEOPLE.

Since 2014, the European programme Long Live Arts has been working towards solidifying cultural participation by older people and stimulating a positive intergenerational perspective. The programme will be concluded in April 2016 with the Long Live Arts Manifesto on Cultural Participation by Older People and the publication **Long Live Arts, Feel the Arts.**

In this collection of essays and best practices, international experts examine what these practices tell us about the current state of knowledge and discuss the roles that culture and health care professionals, researchers and policymakers can, and should, play. The focus areas of Long Live Arts – Practice, Research, Training and Policy – are each introduced with an essay and followed by four inspirational cases from The Netherlands, Belgium, United Kingdom and Germany.

Peggy Olislaegers (Maastricht) describes the positive effect of tackling perceptions towards ageing through dance. Pier Luigi Sacco (Milan) underlines the need to establish research programmes, to obtain a new policy perspective for Europe, based on cultural welfare. Almuth Fricke and Theo Hartogh (respectively Remscheid and Vechta) explain the potential of the German education discipline Cultural Geragogy, regarding lifelong learning in the arts. Free De Backer and Dominique Verté (Brussels) explore the concept of an age-friendly cultural policy, illustrating how much there is to gain by generating an inclusive cultural climate.

From these best practices, we need to move to solutions within the domains of policy, practice, research and training, in local, national and European contexts. Let's spread the positive message of creative ageing: improving the quality of life of older people is up to all of us.





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LONG LIVE ARTS MANIFESTO

Towards a Broader Framework for Cultural Participation by Older People.
The European initiative Long Live Arts was founded in 2014 to ensure and enhance cultural participation by older people and to stimulate a positive intergenerational perspective.

Long Live Arts has published this Manifesto as a tool for change. It sets objectives for the creation of a broader framework for cultural participation by older people. The Manifesto is targeted at Members of the European Parliament, policymakers from EU Member States and European culture and health care professionals. We propose a European-wide effort to establish this framework within the domains of policy, practice, research and training.



We want to underline the beneficial impact of arts and culture on the mental, physical and social wellbeing of older people. The European Commission defines healthy ageing as a grand societal challenge. The increasing ageing population indeed poses major macro-economic, budgetary and societal challenges; health in old age being a particularly difficult issue, regarding age-related diseases and disabilities. Research shows that cultural participation is a powerful, positive influence on health that works synergistically on individual, communal and societal levels.

Creative ageing is key to improve the quality of life of older people and their overall wellbeing. We urge the need for solid public investments in creative ageing programmes, directed at the following four target groups:

1. People in need of (mental and/or physical) care;
2. Older people in vulnerable situations (poverty/social isolation) or from ethnic minorities;
3. Older people with a learning need in the field of arts and culture;
4. Older people and younger people combined: intergenerational groups.

The benefits of cultural participation related to older people's wellbeing continue to be generally overlooked in health policy and service provision. The Manifesto presents six principles for future policies and initiatives.

In the long term, this is expected to have significant payoff from the perspectives of health, wellbeing and social inclusion.

1. Create joint energy. Encourage culture and health care professionals to co-create creative ageing programmes.
2. Connect public and private domains. Join forces with public-private partnerships and co-produce cultural programming for older people.
3. Involve Europe. Cooperate with plat forms, pressure groups, media and citizens from all over Europe to form new creative ageing policies and initiatives.
4. Update structures and procedures. Review existing structures and procedures and attune them to the needs of this day and age.
5. Fight ageism. Raise awareness of ageing and promote a more positive image of older people.
6. Support knowledge exchange. Initiate new programmes and facilitate existing ones.

1

CREATE JOINT ENERGY

Encourage culture and health care professionals to co-create creative ageing programmes.

Assemble a diverse group of partners (e.g. artists, health care providers, policymakers, representatives of associations for older people) in search of creative approaches.

Cooperate with public institutions (e.g. schools, community centres, libraries) to bring the arts closer to older people.

Create stimulating programmes and policies that (legally/financially) enable artists to work in (health) care institutions. Provide artists with an acknowledged professional status.

Set up collective studios for older and younger artists.

2

CONNECT PUBLIC AND PRIVATE DOMAINS

Join forces with public-private partnerships and co-produce cultural programming for older people.

Provide artists with basic gerontological education in preparation for their work with older people.

Let major art institutions take the lead in producing cultural programmes for older people, preferably as an integral part of their public mission.

Show and underline the benefits of cultural participation by older people in different domains of society.

Work towards age- and arts-friendly environments, through collaboration between all imaginable policy departments, including unconventional ones (e.g. mobility).

3

INVOLVE EUROPE

Cooperate with platforms, pressure groups, media and citizens from all over Europe to form new creative ageing policies and initiatives.

Create a common European framework for cultural participation by older people, ensuring a unified representation. Use older people's voices in campaigns and public events.

Develop joint (local/national/European) governmental strategies for creative ageing policies. Involve older people and let them act as a sounding board.

Launch intergenerational programmes. Address the immediate social networks of older people and encourage them to participate in arts and culture.

Set up an international scientific research database to record the effects and benefits of cultural participation on the wellbeing of older people. Share the results at European level.

4

UPDATE STRUCTURES AND PROCEDURES

Review existing structures and procedures and attune them to the needs of this day and age.

Explore innovative ways for funding. Align the various subsidiary objectives of different policy departments, to get creative ageing programmes co-financed by several departments.

Review the current system for analysing targets of programmes and projects. Shift the focus from administration and finance, towards a discussion about content.

Set up grants for research on arts and culture related to older people, in order to develop knowledge-based programmes and policies, and to promote international and multidisciplinary collaborations.

Engage competent, professional artists to ensure the quality of programmes and to enhance cultural participation by older people. Explore new ways to appreciate the artistic process in itself, instead of merely focusing on results.

5

FIGHT AGEISM

Raise awareness of ageing and promote a more positive image of older people.

Tackle discrimination of older people, by setting up national and European campaigns against ageism. Promote older people as a dynamic group, that participates in and contributes to society.

Empower older people to advocate their needs and to take control of their life.

Present best practices of cultural participation by older people at European conferences and seminars on both (health) care and arts and culture.

Convince artists who intend to work with older people to discard ageist attitudes and negative assumptions. Instead, point out the promising artistic potential of this new target group.

6

SUPPORT KNOWLEDGE EXCHANGE

Initiate new programmes and facilitate existing ones.

Identify potential: interesting initiatives originate from start-ups and should be acknowledged in order to blossom.

Preserve knowledge and proven methods for future use and encourage the development of adaptive/transferable programmes.

Involve the Department of Health and the Department of Culture in each other's policy development.

Make arts in (health) care settings part of the curriculum of art schools. Develop training programmes for social work and health care, built on successful existing programmes. Stimulate European cooperation for future development.



‘Examine existing images, formats and beliefs – keeping in mind that when we talk about older people, we talk about ourselves as well. Strive towards honest encounters, playful questioning and balanced dialogues.’



ACT YOUR AGE:
HOW DANCE TACKLES PERCEPTIONS TOWARDS AGEING

Peggy Olislaegers

In 2011 The Dutch Dance Festival, together with the Centro per la Scena Contemporanea Bassano del Grappa (Italy) and the Dance House Lemesos (Cyprus), initiated the programme Act Your Age. The international programme aims to reshape existing perceptions towards ageing and old age, with dance as a point of departure.

Several projects were developed: from bringing retired dancers on stage, to engaging older people living in nursing homes in dancing with care-givers and family. Experts from the fields of arts and culture, as well as health and social care are involved, and a growing intergenerational audience is appreciating the different outcomes. In our latest project (Old)Fashion(ed), men and women of 70 and up without any previous dancing experience, collaborate with choreographers, young fashion designers and retired craftsmen. Together they create successful crossovers between fashion shows and dance performances.

In our experience, participants need to be motivated to expand their horizons. When we started our programme, we were surprised to see that potential (professional) partners approached older people as ‘the others’: some sort of exotic specimen that would look great on stage. The fact that everyone ages eventually and will at some point

be faced with the challenges of ageing, seemed to be overlooked. The predominant attitude of professionals was purely to serve older people. We therefore worked towards a collaboration based not merely on one partner facilitating 'the others', but on giving and receiving.

In (Old)Fashion(ed), choreographers, fashion designers and older people all challenge each other. The older participants respond to their younger collaborators' desire to learn, which leaves older people inspired and empowered. The unique contribution to the education of other generations is not only seen, but also highly appreciated. Each participant of (Old)Fashion(ed) is encouraged to let go of his or her familiar practice and to discover new territories. Interestingly enough, our innovative method conflicts with the prevalent presumption that older participants' desires should always come first. This notion actually hinders any form of unprejudiced encounter, as well as any principle for sincere cooperation.

We believe that working and learning together is fundamental

We believe that working and learning together is fundamental. Once we begin to think in intergenerational terms and work towards creating programmes that intertwine personal and professional learning, we are confronted with existing social and political patterns. An inclusive approach to cooperation questions prevailing notions and formats, created over time by artists, governments, scientists, decision makers, and funding institutions. In our opinion, an objective encounter between participants is essential to the process of making art.

However, showing the results of the shared creative process is equally relevant. We have to present our work, in main venues and festivals, in the public space, on the internet – because a growing audience is inspired, touched and sometimes even provoked by our projects. People are hungry for experiences and images that help them to come to terms with their own ageing. Some of the older craftsmen and dancers participating in (Old)Fashion(ed) actually enrolled via their grandchildren: these audience members (in their twenties) had seen our earlier work with older people, and were keen to see more.
At the Dutch Dance Festival our performances – programmed next to choreographies by established professional dance companies – were highly appreciated by the audience and dance critics alike. These performances touch the core of our human existence.





Peggy Olislaegers
has acted as the artistic and general director of The Dutch Dance Festival from 2010 – 2016. She was one of the leading mentors for the European projects Act Your Age and Performing Gender and also works as a dramaturge for Rambert Dance Company, London.



www.strp.nl

Intergenerational groups

STRP SENIOR

MATCHING OLDER PEOPLE'S EXPERTISE WITH NEW TECHNOLOGIES

STRP organises a biennial on art and techno-logy, with STRP SENIOR as programme aimed at older people with a passion for technology. It bridges the gap between their expertise – in electronics, mechanics and engineering – and the creativity of young artists. The programme consists of workshops, in which intergenerational teams exchange knowledge and experiences and take on creative challenges.

STRP brings together people of different age-groups, but with shared interests.

STRP brings together people of different age-groups, but with shared interests. This approach to matchmaking shows that a common passion makes people more eager to learn from each other. The latest technological innovations are combined with traditional professional knowledge. These cooperations lead to surprising new artworks, such as the 'Television Screen Flag'. A television screen shows a moving flag which reacts to actual air, blown by a fan next to the screen. An older participant comments: "I joined the programme because I was hoping to learn technical things about stabilizing television signals. I have a bit of experience in repairing video devices, but not with the techniques used in televisions."

STRP is based in Eindhoven, the Netherlands, and builds on its demography. Many local older people, mostly men, had careers at one of the technology-oriented companies in Eindhoven (e.g. Philips or DAF). STRP identified a wish among older people to work on contemporary projects and an interest among young technological artists to learn more about non-digital, artisanal techniques. STRP SENIOR is fairly male-oriented and thus a hidden gem for this age group, considering that it is usually women who participate in cultural activities. It has been most rewarding to offer older people a smooth introduction to the world of (digital) technology, that they were reluctant to access.



www.sering.be

Intergenerational groups

SERING FIRST LOVE

BUILDING TOOLS FOR GLOBAL CREATIVE COLLABORATION

The social-artistic theatre organisation Sering allows people, regardless of age, ethnic origin or financial situation, to work together on their own productions with professional stage artists. Sering is lead by Mia Grijp, who is one of the driving forces and advocates of social-artistic theatre work in Flanders. She uses theatre as a tool to reintegrate socially excluded individuals.

First Love celebrates older adults' energetic stories of romance and passion with joy and humour.

'Eerste Liefde – First Love – Primer Amor' originated from the international collaboration between older people in The Bronx, New York (United States), Antwerp (Belgium), and Villa el Salvador (Perú). The play combines digital technology, live workshops, performances and multi-lingual exchanges between participants of all three countries. Six older Belgian performers take the audience back in time. Remarkably enough, the actors don't look their age (60, 70 and up) but as if they are in their twenties again. First Love celebrates older adults' energetic stories of romance and passion with joy and humour. Through projected images, older people from Belgium, Peru, South Africa and the United States share positive and negative experiences of their first loves.

First Love is a pilot exploring the potential of The World Carrousel: an international platform of community theatres, using technology to work together on artistic projects. Through the Internet, this methodology links artists, musicians, dancers and directors from underprivileged communities. The World Carrousel operates on three different levels:

- **Creation:** partner organisations realise multimedia projects and theatre works; local partners work together and interact with the participants of the different continents.
- **Education:** emerging artists discover the methodology of The World Carrousel; children and older people learn about new media and creative processes.
- **Interactive projects:** visitors of the website become fellow creators.

United Kingdom



www.liverpoolmuseums.org.uk

Older people in need of care

NATIONAL MUSEUMS LIVERPOOL
HOUSE OF MEMORIES

National Museums Liverpool's pioneering House of Memories programme is a dementia awareness training programme for the health, social care and housing sector. Through partnerships with museums across the United Kingdom, the programme demonstrates how a museum (or by association a library, arts centre, or theatre) can provide practical skills and knowledge to facilitate access to cultural resources; often within their locality.

Great museums enable people to explore and connect their histories...

Great museums enable people to explore and connect their histories, and to engage in relevant and meaningful cultural activity; something that is particularly relevant for those living with dementia. House of Memories is centred on the fantastic objects, archives and stories at the Museum of Liverpool and is delivered through a drama interpretation. An approach to unlock memories and to provide a stimulating and rewarding experience.

The one-day interactive training programme provides participants (care workers, dementia champions, home care workers, agency support workers) with a variety of accessible practical experiences. The training introduces basic knowledge about the various forms of dementia; represents the challenges faced by families of people with early stage and progressive dementia; and introduces memory activity resources linked to the museum experience.

House of Memories also equips participants with several resources to take back into care settings:

- **Memory toolkit:** participants are provided with a 'how to' guide for designing and running memory activities in different settings.
- **Memory suitcase:** local museums run object loan programmes, with suitcases containing objects, memorabilia and photographs to help carers engage with people living with dementia.
- **The My House of Memories app:** a cross-platform, multimedia app that allows older people and carers to virtually browse museum collections, and save objects to personalised memory trees, boxes or timelines.

Germany



www.theatergold.de

Older people with a learning need

THEATERGOLD
FORUM AND PLATFORM FOR THEATRE BY OLDER PEOPLE

Theatergold is a forum and platform for theatre by older people, established in 2011 and funded by the Ministry of Family, Children, Youth, Culture and Sports of North Rhine-Westphalia (Germany). In North Rhine-Westphalia there are about 80 senior and intergenerational theatre groups and dance companies, and their number is steadily increasing. Stepping on stage in older age is both challenging and meaningful: older performers are given new opportunities for learning, personal development and social contact.

Older performers are given new opportunities for learning, personal development and social contact

Theatergold supports this vital movement, by providing opportunities for presentation (festivals and playwright competitions), training (the programme 'CultureCompetence+' for dramaturges and theatre teachers), networking and public relations (a monthly calendar of the performances). Theatergold is part of the Centre of Competence for Cultural Education in Later Life (kubia) at the Institute for Education and Culture in Remscheid.

Amateur theatre groups for older people are often hindered by the lack of appropriate literary material. To meet the particular needs and interest of older performers, the biennial playwright competition 'Ripe to Perform' is held in North Rhine-Westphalia. Professional authors are invited to write new plays that respond in content, cast and length to the target group. The winning play is staged by a senior theatre group.

At the biennial festival 'WILDwest' in Gelsenkirchen, senior theatre groups from North Rhine-Westphalia meet to showcase their recent performances. The festival presents new interpretations of established plays: the production and reading of senior theatre groups results in exciting performances. Dramaturges discuss the future of theatre for older people in workshops, and the festival also invites the audience to join the conversation. These post-show conversations provide the stuff that future theatre productions are made of.



Cultural participation calls for a policy that embraces a life course perspective, thereby recognising the impact of earlier life experiences on the way individuals age.

AGE-FRIENDLY CULTURAL POLICY: GENERATING AN INCLUSIVE CULTURAL CLIMATE

Free De Backer & Dominique Verté

Promoting social, and especially cultural, participation by older people is related to the provided opportunities for activity that enable integration. The Belgian Ageing Studies, a participatory research programme for the development of evidence-based policy planning at a local level, identifies the main policy directions for cultural participation by older people. In line with the increasing international attention for active ageing, the programme aims to counteract negative ageist perceptions: turning a deficit-based approach into a strength-based approach.

A policy for cultural participation, based on the premises of active ageing, should ensure equal opportunities to enjoy culture: initiatives that increase participation need to be designed and implemented and barriers need to be removed. Research shows considerable potential for both active and passive cultural participation by older people. Be that as it may, older people frequently encounter motivational, financial, practical and geographical barriers. Becoming a frequent participant also requires more than just one cultural activity a year. Policy-makers should address these challenges comprehensively.

To increase cultural participation, local policy-makers should reach towards existing (in)formal social networks and encourage older people to develop alternative networks, stressing the benefits to their personal network.

The number of older people who directly participate in arts and culture is limited, as opposed to those who attend cultural events. A social network, good health, marital status and the level of higher education all have the potential to lower thresholds; a membership of an amateur arts organisation is equally determining for the attendance rate.

To increase cultural participation, local policy-makers should reach towards existing (in)formal social networks and encourage older people to develop alternative networks, stressing the benefits to their personal network. Single older people find meaningful support in friends and pensioners' organisations, which enhances their participation within the community. The importance and implications of changing contexts and environments within these networks should not be overlooked.

People of all ages are enriched by mutual cultural experiences.

Cultural participation calls for a policy that embraces a life course perspective, thereby recognising the impact of earlier life experiences on the way individuals age. People of all ages are enriched by mutual cultural experiences. Cultural education should be a major agent in the cultural field, valuing the cultural baggage of older people.

Policy-makers need to generate an attractive and inviting inclusive cultural climate. Seeing older generations actively experience culture, turns out to stimulate passive cultural participation. The role of older people is therefore essential within the chain of cultural participation.

A tailor-made cultural policy for older people as a general target group isn't the key to success, as their needs and habits are highly diverse and each particular subgroup requires considerable attention. As it turns out, increasing cultural participation means more than merely addressing the socio-economic disadvantages. Reinterpreting cultural services and changing ways of attracting older participants are fundamental. The cultural offer on a local level should be made more attractive by adopting an all-inclusive price policy, adjusting the opening hours of events, and taking culture from established institutions into people's neighbourhoods. To achieve such an age-friendly cultural policy, collaborative stakeholders should be sought beyond the immediate cultural constituents.

Policy-makers, organisations and researchers have to approach cultural participation from an integrated perspective and tackle the multiple barriers that older people face in their everyday lives. Herein lies a critical role for older people themselves: they should be included in all developmental phases in order to realise a sense of ownership. Establishing a platform for knowledge exchange should therefore be highly beneficial, both at a European and national level.





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seniorvriendelijkdenhaag.nl

Older people in vulnerable situations

CITY OF THE HAGUE

THE HAGUE AS AGE-FRIENDLY CITY: A MODEL FOR CULTURE CHANGE

The Hague is the first city in the Netherlands to join the World Health Organisation Global Network of Age-friendly Cities and Communities. The Hague wants its growing population of older people to be able to continue to participate as fully and as long as as possible. The city encourages active ageing, by optimizing opportunities for health, participation and security, to enhance the quality of life as people age.

An age-friendly city adapts its structures and amenities to make them accessible to an ageing population with various needs and possibilities

An age-friendly city adapts its structures and amenities to make them accessible to an ageing population with various needs and possibilities. Older people are the actual experts when it comes to being active and determining their required needs. We believe that in order to work towards the desired outcome, older people should be listened to and consulted.

Recent policy has focused on the domains of participation, support and care. The element of participation has been particularly successful: more older people are able to take part in society. Cultural participation is an important factor in strengthening the social networks of older people and providing meaning to their lives. Cultural services should therefore (continue to) be accessible to older people with different needs and limitations. However, the decentralization of care in the Netherlands poses challenges to Dutch municipalities. New opportunities and connections between the social domain and the cultural sector have to be explored.

The Hague involves its older people in the municipal senior committee, organising a senior citizen panel as well as group discussions. The World Health Organisation framework for Age-friendly Cities helps older people formulate the conditions for remaining active. Based on the information provided, the structural programme 'The Hague, city for active senior' citizens is being developed.



www.sint-niklaas.be

Older people in vulnerable situations

SINT NIKLAAS

ANALYSING THE INDICATORS OF AN AGE-FRIENDLY CITY

Over 15,000 people of 65 and older live in Sint-Niklaas (Belgium). With the progressive demographic ageing in mind, the city of Sint Niklaas and the Public Centre for Social Welfare (OCMW) launched the survey 'Old is not Out'. A diverse group of older people was approached, also including those in care homes, from ethnic minorities, with psychiatric diseases and with mental disabilities (in the latter case, their carers filled in the survey). In total 1,396 respondents took part. Among other things, the survey analysis shows that a substantial percentage of older people doesn't take part in cultural activities or visits cultural events, due to the fact that these take place in the evening (37,1 %) or because the costs are too high (38,5 %).

The city has formulated new policy plans for welfare, for arts and culture, and for older people

Sint-Niklaas aims to profile itself as an age-friendly city, by focusing on eight domains: public space and buildings, transport, housing, social participation, respect and social inclusion, citizen participation, communication and information, and age-friendly welfare and care services. The city has formulated new policy plans for welfare, for arts and culture, and for older people. Specific recommendations were made for each of these domains, such as enhancing cultural participation by older people, through funding of the project 'Art springs eternal' (2016-2018).

Sint-Niklaas intends to act as a trailblazer for the Waasland region regarding cultural participation by older people. Volunteers need to be trained and artists will have to close the existing gap in cultural activities for older people. Spreading a dynamic image of older people and a positive attitude towards ageing are also important policy targets. The city council and the OCMW are committed to work on these recommendations in the years to come.

United Kingdom



manchesterculturalpartnership.org

Older people with a learning need

MANCHESTER CITY COUNCIL

VALUING OLDER PEOPLE CULTURAL OFFER

Manchester City Council is one of the few age-friendly cities recognised by the World Health Organisation. Manchester is leading the way in the United Kingdom by seeking to create a city that is liveable for all ages and it has created a network of twelve such cities in Britain, all within the context of the strategy 'Manchester: A Great Place to Grow Older 2010 – 2020'.

A key feature of VOPCO is the Culture Champions scheme.

A central Valuing Older People Unit in the Manchester City Council leads a partnership between the local authority, NHS, voluntary sector and older residents. Since 2004, Manchester has had a specific working group focused on the city's cultural offer to older people: the VOPCO (Valuing Older People Cultural Offer). The working group has nineteen members covering all art forms and representing the city's museums. Its members meet regularly to consider both the individual cultural offer for older people and to exchange good practice, while also considering partnerships and collective responses. VOPCO has attracted around £700,000 for arts and older people from other funders into the city.

A key feature of VOPCO is the Culture Champions scheme. Since late 2011, 80 older people have been recruited and supported as community ambassadors. They use their networks of older residents to encourage them to attend and try out a variety of cultural events happening in the city through the year. This scheme will soon be extended into neighbouring Salford. An evaluation of VOPCO concluded that the partner organisations had benefited through increased knowledge and engagement, skilling arts practitioners working with older people, audience development and audience income, staff pride, new programmes of work and shared guides and resources.

Germany



www.ibk-kubia.de

Older people in need of care & with a learning need

CENTRE OF COMPETENCE FOR CULTURAL EDUCATION IN LATER LIFE (KUBIA)

BUILDING KNOWLEDGE ON ARTS AND OLDER PEOPLE

Artistic activities and cultural education are important stimulants for older people, enhancing social inclusion, quality of life and meaningfulness. Responding to demographic changes, the Ministry of Family, Children, Youth, Culture and Sports of North Rhine-Westphalia (Germany) took the initiative in 2008 to fund a new arts and older people strategy.

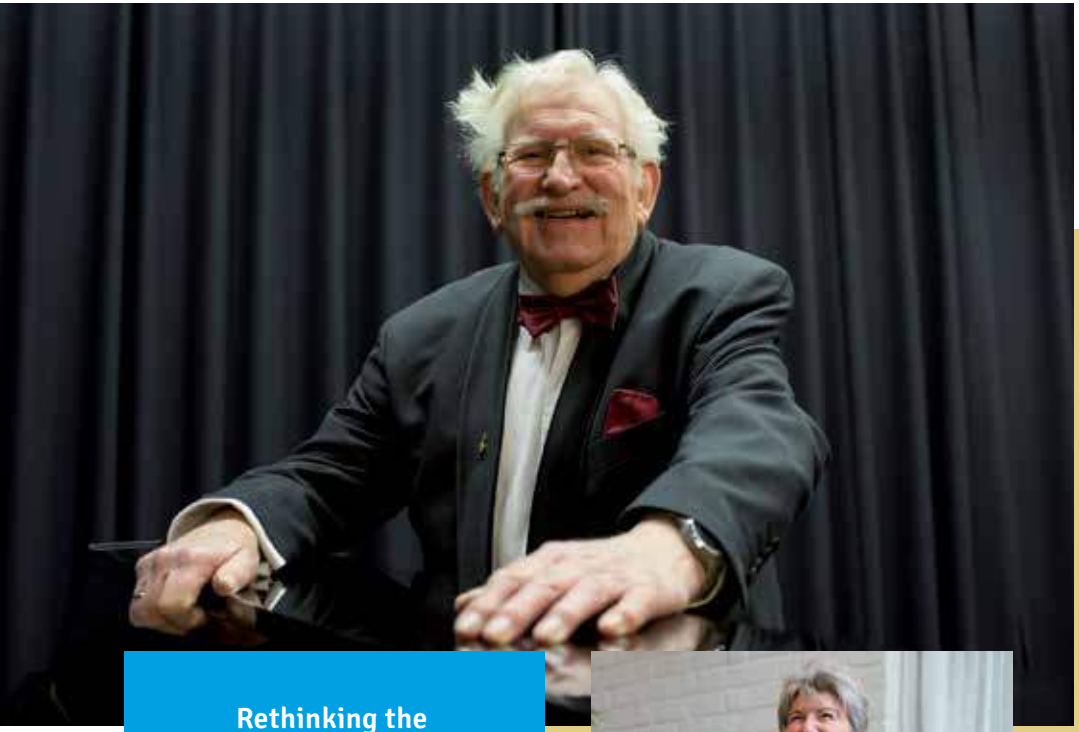
The aim is to raise awareness of the role of cultural participation in older age by developing trend-setting concepts and state-of-the-art models.

kubia – Centre of Competence for Cultural Education in Later Life was established at the Institute for Education and Culture in Remscheid. As a knowledge forum and platform on lifelong learning for older people and the arts, kubia serves artists, arts facilitators, social workers and care professionals, staff members of cultural institutions and local authorities.

kubia offers:

- information on cultural education in later life;
- extensive research through publications on arts and older people;
- education and training programmes ('CultureCompetence+' and 'Cultural Geragogy') and expert meetings;
- coordination of the fund 'Culture & Old Age', advice on funding and concept development of cultural programmes for older people;
- international networking opportunities (partner of Long Live Arts).

The aim is to raise awareness of the important role of cultural participation in older age by developing trend-setting concepts and state-of-the-art models. The fund 'Culture & Old Age' supports 12 to 15 innovative projects, with a yearly total of € 100,000. kubia focuses on professionalising artistic educational practices for older adults and stimulating cultural participation by older people. It promotes intergenerational dialogue through the arts and develops intercultural and inclusive schemes. Furthermore, kubia establishes arts-based programmes for frail older people (with dementia) and takes part in international lifelong learning EU programmes such as 'InCreaSe – Intercultural Creativity of Seniors' and 'Mix@ges – Intergenerational Bonding via New Media'.





Rethinking the conceptual base of welfare by introducing older patients to arts and culture, should result in improvement of treatment and care and in decreased welfare costs.

CULTURAL WELFARE:
RESEARCHING A NEW POLICY PERSPECTIVE FOR EUROPE

Pier Luigi Sacco

Welfare policies for older people are a major cause for concern in Europe, since age-related welfare imposes increasingly burdensome constraints on public budgets. Policy-makers ought to rethink traditional cost containment and turn towards a human-centered approach: active ageing.
A large body of literature shows that in health care for older people clinical conditions (e.g. social isolation, lack of mobility, economic insecurity) are as important as actual medical treatment. Although the paradigm of active ageing aims to address these conditions, its meaning is often too vague to result in effective policy. Active ageing can be referred to as a purposeful strategy for pursuing subjective wellbeing, despite the problems and limitations of old age. However, the benefits of wellbeing aren't equally divided. Ageing dramatically magnifies existing socio-economic inequalities: budget cuts on welfare mainly affect the most deprived, thus further exacerbating the issue.

A large body of literature shows that in health care for older people clinical conditions are as important as actual medical treatment.

This situation calls for innovative, comprehensive public health strategies. So far, the role of culture has been almost completely disregarded. The Lancet published a manifesto on Culture and Health, advocating to include cultural perspectives in health treatment. In the manifesto however, culture is interpreted in the socio-anthropological sense, rather than viewed as a meaningful creative practice.

Current research explores the effect of active and passive cultural participation on active ageing and subjective wellbeing. Arts and culture have proved to profoundly affect life satisfaction, evoke powerful emotional responses and reinforce meaningfulness. Furthermore, cultural participation enhances behavioral flexibility and self-awareness; abilities that are essential to successfully adapting to the new challenges and conditions of old age.

These implications are revolutionary for EU welfare and culture policies...

To what extent can such ample and converging evidence contribute to a new welfare approach? Older people – living independently or in (health) care institutions, individually or as a group – should be persuaded to become actively involved in creative activities and practices. Analysing the evidence is crucial, before a promising body of scientific results can be transformed into a future health care approach.

Implementing arts and culture as a cost reducing policy for welfare has nothing to do with cost containment; it requires a drastic rethinking of the conceptual underpinnings of health care. Clinical evidence shows that cultural participation a) generally benefits the medical condition of older patients, b) has an overall positive effect on their treatment experience and c) has a direct effect on survival and recovery. Add this to other possible effects that are still under investigation and the potentially major impact of arts and culture on welfare policy becomes obvious.

Yet the effect of the medical cost ratio for older patients who are culturally engaged on the measurement of saving, is currently unknown. This calls for the urgent launch of a clinical study, preferably carried out by numerous EU countries.

A technical rationalisation of the production system or cutting costs won't be the answer to welfare improvement. Rethinking the conceptual base on the other hand, should result in actual improvement of treatment and care. Introducing older patients to arts and culture would imply a decrease in welfare costs (increased subjective wellbeing leads to less drug consumption and hospitalizations) and more effective treatments for selected illnesses. These implications are revolutionary for EU welfare and culture policies, including the EU programme Creative Europe (2014-2020).

It is of paramount importance that these prospects will be expanded and systematically supported by research. The payoff could be tremendous for older people, European taxpayers and, last but not least, artists and cultural professionals.





Pier Luigi Sacco

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www.healthyageing.net

Older people in need of care

www.belgianageingstudies.be

Older people with a learning need



HANZE UNIVERSITY OF APPLIED SCIENCES HEALTHY AGEING THROUGH MUSIC AND THE ARTS

Healthy Ageing is a major theme in the North of the Netherlands. Stakeholders from the health and care sector, education, research and the business world cooperate intensively to find new solutions to the societal challenges of our ageing society. They have united in the Healthy Ageing Network Northern Netherlands, HANNN.

Art as an agentfor change is approached from three perspectives: regional, local, and institutional

Hanze University of Applied Sciences in Groningen runs the Centre of Expertise Healthy Ageing (a cooperation of 150 partners) and is responsible for project development, networking, knowledge exchange and the distribution of grants. The aim is to build a lasting public-private collaboration, regarding both financial and content matters.

The Centre of Expertise Healthy Ageing consists of 25 innovation labs: testing grounds in which researchers, teachers, students, businesses and institutions for health and care are looking for joint solutions to the problems they encounter on a daily basis. A specific innovation lab has been dedicated to the theme of Healthy Ageing through Music and the Arts.

Partners from the arts (Keunstwurk, Kunst & Cultuur Drenthe), health care (ZINN, Dignis-Lentis/Blauwbörgje) and higher arts education and research (Hanze Research Art & Society) have set up innovative projects. These projects promote active cultural participation by older people (with dementia) in residential homes and in health care institutions. Art as an agent for change is approached from three perspectives: regional (Centre of Expertise Healthy Ageing), local (like the City of Emmen, which has embraced the arts and older people programme 'Coloured Grey') and institutional (e.g. Care Home ZINN, which is permanently working with artists in its care programme). In the innovation lab, the results of these projects are taken up and developed further, focusing on innovative themes, cross-sectoral cooperation and sustainability.

FREE UNIVERSITY BRUSSELS READY? ACTION! ENCOURAGING CULTURAL PARTICIPATION BY OLDER PEOPLE

The fact that people over 60 often have a lot of leisure time, might imply that older people as a group are culturally engaged. Verifying this assumption requires a body of scientific evidence on the topic of cultural participation by older people. Until recently, such research data wasn't available in Flanders. Researchers at the Free University of Brussels and University College Ghent therefore developed the Belgian Ageing Studies project (BAS).

...who is actively participating in arts and culture, and – perhaps even more pressing – who isn't?

The research project aims to:

- assess and measure the living conditions and quality of life of older people in Belgium;
- provide input for inclusive policy programmes;
- promote evidence-based policy at a local level;
- actively involve older people in the development of local policy plans.

BAS-researchers, in cooperation with the Provinces of East Flanders, West Flanders, Limburg and Flemish Brabant, held a comprehensive needs assessment, with 44.431 older people taking part in the survey. The respondents (living independently, spread over 90 municipalities) had a median age of 71 years (range 60-107), 72,1% had only lower secondary education and 63,7% had an average household income lower than € 1499 per month.

The quantitative research data was statistically analysed and the results were published in 'Ready? Action!'. This indispensable book about older people's needs and wants answers questions like: who is actively participating in arts and culture, and – perhaps even more pressing – who isn't? Are older people interested in taking part at all? What factors are essential in cultural participation by older people? And are the preconditions met? 'Ready? Action!' also serves as a manual for actively engaging older people in the organisation, operation and even policy of culture in their local community.

United Kingdom



www.connected-communities.org

Older people with a learning need

Older people in need of care

www.lehmbruckmuseum.de



Germany

NEWCASTLE UNIVERSITY

CREATIVE INTERVENTIONS DEVELOP CONNECTIVITY AND RESILIENCE FOR OLDER PEOPLE

In an Arts and Humanities Research Council-funded project, academics, practitioners and older people critically reflect on outcomes from a range of research projects (exploring everyday participation, cultural intermediation, the built environment, lifelong learning, theatre and visual arts interventions, digital media and product design) to re-conceptualise thinking about resilience. The project gathers participants from a varying range of expertise, who consider how active cultural participation may contribute towards individual and communal resilience.

The project also involves pairing a group of older people actively engaged in cultural projects, with a group that is not currently engaged, for a visit to a museum

Anna Goulding, project leader, is a Research Associate at the International Centre for Cultural and Heritage Studies, Newcastle University. She has been using qualitative methods to research arts in relation to older people since 2009, with a particular focus on contemporary visual art.

When looking at factors that contribute towards resilience, there tends to be an overemphasis on people's personal qualities such as hardiness or humour. Instead, the project group conceptualises resilience as a combination of environmental and individual factors and views, developing it as a negotiated process. Unlike research that focuses on mitigating risk factors, this projects looks at the ways in which older people thrive in spite of, and even at times because of, experiencing difficulties.

The project also involves pairing a group of older people actively engaged in cultural projects, with a group that is not currently engaged, for a visit to a museum. Afterwards, both groups take part in a cultural animation workshop where participants articulate ideas about what resilience means to them and how everyday creativity feeds into this. Finally, qualitative interviews are conducted with a group of older people. Juxtaposing the conclusions from different projects will result in innovative ways of thinking about resilience throughout the life course.

MEDICAL SCHOOL HAMBURG AND LEHMBRUCK MUSEUM DUISBURG

A MODEL FOR SOCIAL PARTICIPATION IN ART MUSEUMS FOR PEOPLE WITH DEMENTIA

The International Institute for Subjective Experience and Research (ISER) at the Medical School Hamburg (MSH) and the Lehmbruck Museum Duisburg jointly developed a model for social participation in art museums for people with dementia. The research project (2012 - 2015) was funded by the German Federal Ministry of Education and Research.

The overall aim of the project was to encourage people with geriatric diseases to continue to take part in social life...

Researchers investigated in what way museums could contribute to the social and cultural participation by people with dementia, by offering them individual and collective experiences, responding to their needs and remaining potential. The overall aim of the project was to encourage people with geriatric diseases to continue to take part in social life and thereby to improve their quality of life, their action competence and their social inclusion. Subsequently the project intended to fight impending isolation and loneliness.

First the determining factors for a participatory museum and its conditions had to be analysed, in order to develop the markers for a model for social participation in museums for people with dementia. The focus was placed on the didactical, methodical and communication skills required for facilitating these kinds of art programmes. What was the competence within perception of these groups of older visitors? Which artworks should be selected, and how should they be positioned and presented throughout the museum? Where lie the didactical opportunities in visiting a museum?

Thirteen guided visits were evaluated through video analysis and interviews with older visitors with dementia and their carers after visiting the museum. Based on this qualitative evaluation, a training programme was developed. The programme has been implemented in eleven art museums all over Germany, supporting the educational staff in creating their own programmes for the target group.





Their love of culture makes older people very driven and possibly even critical when it comes to cultural programmes. They demand to know how it will benefit them, indicating that mere pastime won't suffice.

CULTURAL GERAGOGY:
MEETING OLDER PEOPLE'S EDUCATIONAL NEEDS

Almuth Fricke and Theo Hartogh

The artistic potential of older people often unfolds at a point in their lives where professional obligations or family affairs are no longer their main concern. Older people have accumulated a growing reservoir of experience, which is a rich resource for learning. They are most often motivated intrinsically, as there is no workplace anymore that requires particular learned skills or knowledge.

Our current older generation is fascinated by culture, which creates wonderful opportunities for lifelong learning. Being creative, together with peers or individually, contributes to remaining active, healthy and socially engaged; it broadens horizons and leverages age-related challenges. However, this same love of culture makes older people very driven and possibly even critical when it comes to cultural programmes. They demand to know why they should learn something and how it will benefit them, indicating that mere pastime won't suffice. In order to develop challenging cultural programmes, we need to look for innovation in lifelong learning in the arts, new methodological and didactic concepts included.

Taking cultural participation by older people to the next level, means developing a targeted educational approach for this age group: one that provides the essential conditions for shaping cultural processes in old age. Let's also not forget that continuing education is not a luxury, but a pre-requisite for social participation. The European Society for Research on the Education of Adults states that the central didactic demand on educational programmes for older people is, besides connecting to the learner's previous knowledge, the imbedding of learning processes within a social group. Joint learning and social contact with other learners is very important, especially for older learners. But how are we to meet the artistic needs of our current older generation?

In 2011 the Münster University of Applied Sciences launched a one-year training course in Cultural Geragogy. This new discipline originates from gerontology and educational sciences, combined with the field of arts and culture. Cultural Geragogy deals with teaching and learning in later life: in music, theatre, dance, literature, visual arts, new media, and museum/gallery practice. It focuses on the diverse needs of older people and comprises the social, psychological, cognitive, and biological aspects of ageing. The curriculum also entails knowledge on reminiscence, intergenerational dialogue, diversity aspects, vulnerability and/or dementia. Finally, participants learn how to handle the financial and logistical aspects of projects, in lessons on project management, fundraising and networking.

Older people have every right to engage in cutting-edge cultural programmes: one is never too old to learn!

The comprehensive discipline is intended for professionals working with older adults, from the sectors of arts and culture, social work and care. The training course comprises of one week and seven weekends of study, and is certified by the university. We aim to establish wide-spread, accessible artistic learning opportunities for older people. On the other hand, we also contribute to the workforce and career development of artists, arts teachers, social workers and carers. As for the future, the Münster University of Applied Sciences is exploring the possibilities of a part-time Master's degree programme on Cultural Gerogagy.

Older people have every right to engage in cutting-edge cultural programmes: one is never too old to learn! Participants in Cultural Gerogagy are therefore trained to create and implement high-quality cultural work for older people. Remarkably, not only older people themselves benefit from unfolding their artistic potential. The positive effect on their wellbeing and the alternative ways of communication, brought forth by the use of artistic means, extend to their carers and family as well.





Almuth Fricke
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www.mv1d.nl

Older people in need of care & with a learning need

www.muziekendementie.be

Older people in need of care



FOUNDATION MUSEUM FOR 1 DAY
ENERGETIC OLDER PEOPLE AS MUSEUM TEACHERS

Museum for 1 Day (MV1D) brings museum collections and their stories to nursing homes and care institutions. Angela Manders and Marlies Juffermans established the Foundation Museum for 1 Day in 2013. Their concept demonstrates how museum collections continue to be relevant and accessible to frail older people. Intriguing objects provide residents with opportunities to recognise and reminisce about the familiar and the past, but also expose them to new experiences and trigger them to think outside the box.

The current generation of energetic older people has had opportunities for higher education and prefers to be intellectually and culturally challenged

Museum for 1 Day shows that access to art and cultural heritage stimulates lifelong learning for anybody, regardless of their limitations. The concept works with two groups of older people:

- Frail older people, who can no longer visit museums due to age-related (physical and/or mental) limitations or disabilities.
- Active older people, who act as storytellers and ambassadors.

The current generation of energetic older people has had opportunities for higher education and prefers to be intellectually and culturally challenged. Museum for 1 Day fulfils this need: active older people continue to enjoy art and culture, by acting as storytellers and experts on museum collections.
The volunteers receive training about a particular collection and also work on their presentation and teaching skills. A storyteller not only has to be able to tell a good story, he or she is also responsible for creating dialogues and involving all participating individuals, respecting their personal needs and abilities. Museum for 1 Day offers special meetings, which help to increase the skill set of the storytellers and offer them the opportunity to share knowledge and exchange ideas with each other. Ultimately, the overall experience is memorable for both residents and storytellers.

HOUSE OF MUSIC
CONNECTING THROUGH MUSIC WITH THE MANIMELO METHOD

Music can play an important role in the lives of both older people living with dementia and their families and carers. All people suffering from dementia, regardless of the type and/or stage of their disease, respond to music. Personal memories are embedded, to some extent, in music. This is especially true for songs they learned and songs they sang. Therefore music has the powerful capacity to change their world and that of their community.

...music has the powerful capacity to change their world and that of their community.

Hanne Deneire, founder and artistic director of House of Music, wanted to trigger the creativity of older people and engage them through music. She developed her own music methodology and created a unique method called ManiMelo. As a creative tool, ManiMelo is simple to use and to implement. The method involves synchronized reading and playing, without the traditionally required music skills: students don't have to start by learning the basic principles of notation first.

For the past ten years, House of Music has been cooperating with the health care sector to initiate music projects for older people suffering from dementia. Projects range from passive musical participation (concerts), to active musical participation (direct engagement) and intergenerational projects (cooperations between service centres, students and the local community). Hanne Demeire was the project leader for a national singing project for people with dementia, 'The Voice of our Memory', through the auspices of the Flemish Dementia Expertise Centre, Choir & Voice and House of Music.

Furthermore, House of Music exchanges knowledge of and expertise on community art, by offering workshops for (musical) therapists, carers, teachers and other interested parties. Training, compositions and methodology are spread throughout Belgium, as well as on a European level.

United Kingdom



www.greencandledance.com

Older people in need of care & with a learning need

GREEN CANDLE DANCE COMPANY
OLDER MEN MOVING

This project is unusual in engaging older men – the hardest demographic to reach with cultural activity – and in being directed towards specific ethnic minority communities

Based in London's East End, Green Candle Dance Company has been working with dance and older people for 28 years. The company runs projects for both active older people (with relatively high levels of fitness) as well as for frail older people (e.g. seated dance workshops). The project Older Men Moving engages older men of Somali and Bengali origin (ages 50-95) in weekly workshops.

The objects of the workshops are as follows:

- lessen the risk of falling, by developing co-ordination, balance, motor skills, and body and spatial awareness;
- improve fitness through greater flexibility in tendons and joints, better cardiac functioning, muscle strength, resistance to osteoporosis and reducing joint and muscle pain;
- improve emotional well-being and combat isolation, by socialising and finding new means of self-expression;
- improve mental capacity through demands on memory, decision-taking and problem-solving;
- increase participants' knowledge and awareness of each other's cultures;
- contribute to the psychological well-being of older participants through growth in self-esteem generated by the practice of dance and movement in a supportive environment.

This project is unusual in engaging older men – the hardest demographic to reach with cultural activity – and in being directed towards specific ethnic minority communities. The physical, social and creative aspects of dance (whether seated or standing) have a critical effect on the participants, regarding both the physical benefits and the impact on improving their self-esteem and reducing social isolation."This is why I come to Mayfield on a Wednesday. I am 89 years old and the exercises are suitable for my age. This is the only exercise I get apart from prayers." – Participant of Older Men Moving.

Germany



www.musikgeragogik.de

Older people in need of care & with a learning need

MUENSTER UNIVERSITY OF APPLIED SCIENCES
MUSIC GERAGOGY: FACILITATING MUSICAL SKILLS IN LATER LIFE

The evidence of the positive effects of musical activities on the cognitive capacities of older people, with or without any form of dementia, is accumulating. Music brings people together, forges friendships and fosters wellbeing. The discipline Music Geragogy combines old age and older people, subjective wellbeing, cognition and expansive and transformative learning. This fusion of musical pedagogy and gerontology thus facilitates the transfer and acquisition of musical skills in later life.

This fusion of musical pedagogy and gerontology thus facilitates the transfer and acquisition of musical skills in later life

Significant findings in the field of Music Geragogy originate from associated disciplines such as health and social care, psychology of ageing, gerontology and therapeutic pedagogy. Muenster University of Applied Sciences has developed a music geragogical approach, based on:

- a holistic view of human beings;
- targeted levels of playing and singing;
- knowledge of the participants' life stories and their competences;
- dialogue and validation;
- an intergenerational and multicultural orientation.

In contrast to working with children or young adults, older people require a different approach. Facilitating older people's interests in music, their musical talents and their cognitive and physical abilities to enjoy music, calls for intergenerational and cultural sensitivity. This then needs to be considered within the context of each individual's life experiences and related to their personal abilities.

Music Geragogy aims to guide older people in learning to play a musical instrument or in a broader sense, to be musically engaged. With the right approach, older people enhance their cognitive skills, or at least, are spared a decrease in cognitive ability, and subsequently increase instead of decrease their (subjective) wellbeing. Music geragogists are active in institutions such as conservatories and schools of music, academies for senior citizens and long-term care facilities.



Colophon

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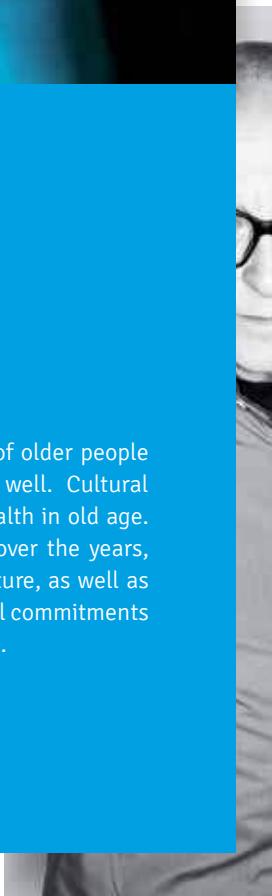
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Long Live Arts, April 2016







LANG LEVE Kunst

'Older people and the arts' is a trending topic: the growing presence of older people poses societal challenges, yet offers interesting opportunities as well. Cultural participation is a proven, potent tool for expanding well-being and health in old age. Although promising creative ageing initiatives have been developed over the years, there are still many bridges to be crossed. The sectors of arts and culture, as well as those of health care and welfare, need to join hands and make structural commitments to create a broader framework for cultural participation by older people.

WWW.LONGLIVEARTS.EU