



Outside the Box: Exploring Determinants for Participation in a Digitally Enhanced Remote Museum Visit for Older Adults

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Abstract: Cultural activities bear well-being benefits that are suitable for older adults who have an increased need to socialize and remain active. With an exploratory qualitative approach, the study aimed to investigate participants' behavioural intention to attend a remote, digitally enhanced cultural event, which involves both the appreciation of art and social exchange. Opinions of 18 participants (age range: 60- 86) from four European countries (Austria, Germany, Italy, Spain) were assessed through semi-structured interviews. The paper presents deductive themes based on the theory of planned behaviour as well as emerged inductive themes which comprise general recommendations for such an event. The findings highlight a positive perception and strong behavioural intention for participating in a cultural event like this, offering insights for museum organizations and designers, and emphasizing the importance of user-friendly technology and inclusive design.

1 INTRODUCTION

Older adults could benefit considerably from well-being aspects of cultural activities as these events leverage widespread age-related issues such as later-life depression and loneliness while promoting cognitive stimulation (Cloosterman et al., 2013; Pinquart and Sorensen, 2001). The significant rise in the global population of people over 60 highlights the need for tailored activities for older adults, who typically have more free time and an increased interest in interactive activities (WHO, 2022; James et al., 2011). Understanding the diverse interests and requirements of older adults is crucial for designing effective cultural programs, as their needs differ from those of younger generations (Chatterjee and Noble, 2016).


2 BACKGROUND


According to the motivational theory of lifespan development "successful ageing" is defined as the maximization of control over a variety of life domains and for an extended period - despite constraints such as


age-related cognitive and physical limitations (Schulz and Heckhausen, 1996; Heckhausen et al., 2010). In older age, maximizing control shifts from physical action to positive attitude and motivation. This compensates for progressive declines in various skills, enabling focus on meaningful and reachable goals (Heckhausen, 1997; Heckhausen, 2005).

In addressing cultural opportunities for the elderly, physical, biological and social constraints should be minimized and opportunities for creating positive attitudes and emotions should be focused on. In this way, older adults' abilities are strengthened and may help them cope with life challenges.

The explicit motivations of older adults to participate in cultural activities are multiple as reflected by the variety of museum programs tailored to older audiences. As part of a review museum program modalities offered for older generations are classified into reminiscence, object-oriented, art, storytelling and lectures with reminiscence as the most common program. These reminiscence activities sometimes happened directly in a care home and involved a discussion of personal memories, occasionally with loaned boxes of museum objects (Smiraglia, 2016). Among the reported outcomes of these programs were mood improvement, increased socialization, enhanced cognitive functioning and improved well-being (Smiraglia, 2016).

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Similar to reminiscence programs, (Todd et al., 2017) researched social prescribing interventions and determined specific elements and processes involved in creating a social and physical environment that stimulates the psychological well-being of older adults. These major components are (1) the museum as an enabler of new and positive experiences creating an outgoing and encouraging environment, (2) the individuals on a personal journey connecting to something within themselves and experiencing emotions, (3) relational processes of judging other participants and their behaviour which creates mutual influences (Todd et al., 2017). As there is still little research about it, for future investigations, the authors (Todd et al., 2017) advise considering individual life stories, characteristics and experiences of attachment and loss as well as how these factors influence aspects of the cultural program development. Another study on designing participatory digital cultural activities for older adults carried out during the COVID-19 pandemic highlighted the importance of establishing joining conditions that foster familiarity, trust, and comfort. Tailoring events to participants' preferences while maintaining flexible and adaptable safe spaces turned out to be another crucial aspect (Kist, 2021). In fact, despite the reported positive outcomes of such social and cultural interventions, it remains challenging to animate people so that they 'open themselves up' during a cultural group activity. Thus, from a user-centered perspective thoughtful and well-reflected program development is required to sensitively adhere to variations of human differences (Camic and Chatterjee, 2013).

This sensitivity in developing programs is even more important when programs are digitally enhanced as it becomes challenging to create a trustful and friendly environment where intimate topics can be treated safely. Nonetheless, digitally enhanced cultural offers are needed for older adults with mobility issues or for the ones living far from cultural sites (Hilton et al., 2019).

The perceptions of cultural offers may also depend on the cultural origin of the attending older adults as one determinant of human aesthetic processing and aesthetic appreciation concerns culture and social pressures (Jacobsen, 2010). Studies suggested a relation between aesthetic preferences and the concept of context and communication (Hall, 1976; Hall and Hall, 1990). More specifically, individuals in low-context cultures like Germany are shown to exhibit less personal contact and need detailed and explicit communication. Formal information is commonly conveyed directly, often through written texts. In contrast, individuals in high-context cultures such as

Spain or Italy maintain closer and more familiar contact, preferring informal and indirect modes of communication. Related to remote museum visits these cultural differences need to be taken into account, as well-toned social interaction is essential, and events may involve museums from various countries, potentially needing adaptation to local cultural contexts.

2.1 State of the Art

In sum, cultural programs for older adults emerge as a trend to combine healthcare with cultural experiences, particularly through reminiscence and social prescription programs aimed at supporting psychological well-being. These increasingly digital-supported programs foster personal reflection on sensitive life experiences, ultimately strengthening a sense of belonging. Careful planning and further research are necessary to ensure a comfortable environment for these experiences. This paper aims to investigate older adults' motivations for potential attendance at a digitally enhanced remote museum visit which focuses on reflections and discussions about personal life.

A suitable theoretical framework is the theory of planned behaviour (Ajzen, 1991) with its objective to predict and understand human behaviour including technology acceptance (e.g., (Venkatesh et al., 2003)). Behavioural intention is a core concept of the theory and defined as an "indication of a person's readiness to perform a given behaviour" (Ajzen, 1991). Here, the given behaviour is attendance at the previously described cultural event. According to theory, the behavioural intention is the most important predictor of the actual behaviour and is dependent on the unfolding of (1) attitude (i.e., either positive or negative evaluations of the behaviour), (2) subjective norm (i.e., subjective normative pressures from others regarding the behaviour) as well as (3) the perceived behavioural control (i.e., degree to which a person believes being able to perform a given behaviour). An overall goal in the context of the study would be comfortable attendance in cultural experiences, ideally benefitting well-being.

2.1.1 Research Question

Given these theoretical arguments and underpinnings, the following research question has emerged:

- What are the determinants and influences contributing to the behavioural intention to participate in a remote museum visit?

3 MATERIALS AND METHODS

This section outlines the study's empirical approach. It covers the characteristics of semi-structured interviews and their data analysis, describes the interview guidelines and procedure, including the example of an inclusive cultural experience, and presents the characteristics of the study participants.

3.1 Semi-Structured Interviews and Data Analysis

The interview was developed following the guidelines described in (Döring and Bortz, 2016). Participants were interviewed for about 40 - 60 minutes (mostly) in pairs to enhance the exchange of opinions (Flick et al., 2000). The interviews were audio-taped and transcribed verbatim. The theoretical basis of the qualitative analysis was the thematic qualitative text analysis described by (Kuckartz, 2014). This comprised the usage of pre-defined deductive themes based on the interview questions as the first step of the analysis and subsequent inductive analysis of the text to identify emerging themes. As part of the assessment of demographics and measures of well-being, items were rated on a six-point Likert scale (e.g., "Over past two weeks I felt comfortable", 1 = never to 6 = always).

3.2 Interview Procedure

Before starting the interview participants were given a short screening questionnaire which started with the agreement to the data protection. The questionnaire contained questions regarding demographics, health conditions, assessments of loneliness (Hughes et al., 2004) and mental well-being (Tennant et al., 2007). Afterwards, participants were welcomed with a general introduction to the topic. Subsequently, the example of an inclusive cultural experience with pictures and a video clip of the procedure of the event was shown (see section 3.2.1). After this presentation participants were asked about their impression of such an event and were encouraged to name positive and negative aspects likewise. Then questions regarding behavioural control about the course of the event and participants' perceptions of how such events are received by the general population (i.e., subjective norm) were posed. Other aspects regarding participants' perceptions of control and well-being during such an event were posed after an interactive part which will not be further reported at this point. Conditions for comfortableness were assessed which included participants' preferences with whom they

would like to share such an event and whether the conversations could be registered. As a last question, the behavioural intention to attend such an event was assessed including participants' willingness to pay for it. The interview finished with an informal talk.

3.2.1 Example of Cultural Experience

The European Project (BeauCoup, 2021) aims to create ways for older adults to better explore and interact with cultural heritage. Within this project, cultural experience is reached with the support of multi-sensory and inclusive technologies making use of digital and analogue tools. For this study, the prototype called "The Box" was used as a reference (see Figure 1), more information and the video shown to participants can be found on the project website. The box was explained with this description:

Attendees of the event gather at a table with moderators leading. The moderators welcome everyone and initiate an icebreaker game for introductions. Subsequently, the art-themed "The Box" is introduced, containing multi-sensory objects (e.g., 3D prints, pictures, portable museum objects, a tablet app (Regal et al., 2023) and attendees are encouraged to explore it. As a second important part of the event and to promote exchange and social interaction among the individual attendees, the moderators ask the attendees to share their feelings and their own experiences on a topic related to the content of the box. Care is taken that each attendee has the same opportunity to share something from their own life leading to discussions guided and concluded by the moderators.

3.3 Participants

The qualitative study was carried out in autumn 2023 with semi-standardized interviews either in person or through video calls. The volunteering participants were over the age of 60, interested in cultural activities and were recruited from the private and professional networks of the researchers. As the BeauCoup Project operates on a European scale, it was not only possible but also reasonable to gather perspectives from participants coming from diverse European countries. Recognizing that appreciation and social interaction with art are influenced by cultural contexts, the decision was made to include viewpoints from Austria (n=4), Germany (n=5), Italy (n=4), and Spain (n=5).

Participants' age ranged from 60 to 86 (N=18, M=70.31, SD=8.44, two persons did not disclose exact age) with slightly more females (n=11, 61.1%) than males (n=7, 38.9%). When asked for participants' highest educational degree, 11.1% (n=2) indicated not having any educational degree, 16.7%

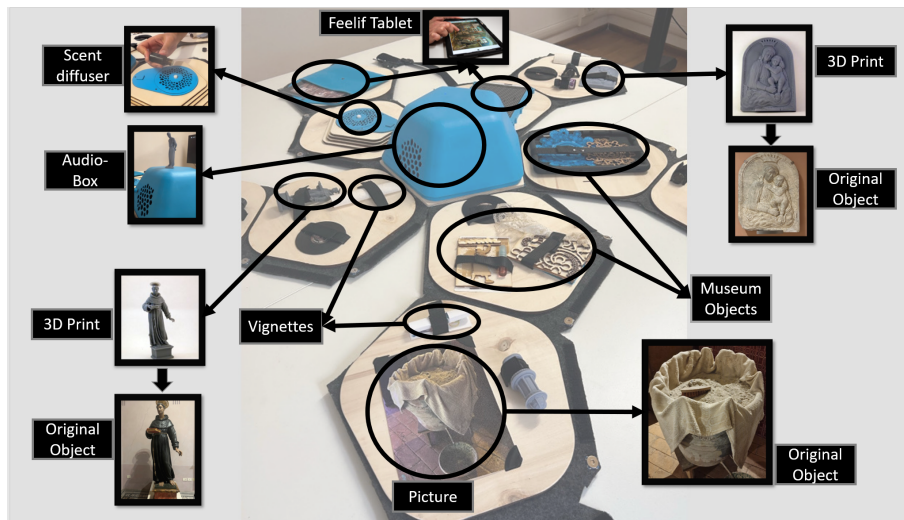


Figure 1: Exemplary Box used to explain the concept.

($n=3$) indicated having a primary or secondary degree, 11.1% ($n=2$) indicated having a high school diploma and 55.6% ($n=10$) stated having obtained a university degree (One abstained). Participants assessed themselves as feeling well health-wise ($M=5.06$, $SD=0.64$) with only 33.1% ($n=6$) suffering from a chronic illness (i.e., rheum, cognitive decline, cardiac arrhythmia). Some mentioned their disabilities which were visual impairment ($n=4$) and hearing impairment ($n=2$). Participants specified not being lonely (3 items, $M=1.53$, $SD=0.72$, $\alpha=.88$) and psychologically well (14 items, $M=4.25$, $SD=0.49$, $\alpha=.92$). Half of the participants ($n=9$, 50%) pointed out having private and/or professional care experience.

4 RESULTS

Results from the thematic analysis were grouped into three major topics "Intentional, Subjective and Attitudinal Aspects", "Control Related Aspects" and "Emerged general Recommendations" and further divided into several major deductive categories from which several inductive subcategories emerged (see Figure 2).

4.1 Intentional, Subjective and Attitudinal Aspects

These categories relate to participants' readiness to attend the proposed event (**Behavioural Intention**) and their views on existing societal opinions (**Subjective Norm**). The categories further involve evaluations of the exemplary inclusive cultural event presented during the interview (**Positive/Negative Attitude**).

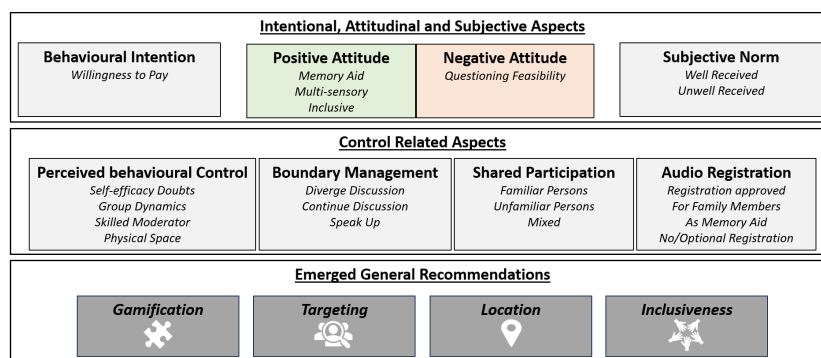
Behavioural Intention. Within this category participants' readiness to visit such an event including their willingness to pay for it is reported (Ajzen, 1991). Overall the majority of participants ($n=13$) expressed their readiness to participate stating to be "curious" (P7), "excited" (P13) and gathering with other people would be a "source of life energy" (P13, P16). The remaining participants ($n=5$) were not against participation, however, they would only go "depending on the circumstances" (P6, P5) and "if it matches my interest" (P4) or "in a couple of years" (P17, P18).

Willingness to Pay. Participants' answers were roughly twofold even though many agreed that the price should be adjusted for seniors. One part of the participants was in favour of paying for it themselves honoring the organizing staff and comparing it to gymnastic classes or normal museum visits. Indeed, one idea (P18) was to organize these types of events as alternatives and alongside physical museum exhibitions.

"I propose a parallel and collateral event that somehow allows people, who would gladly attend but can't due to structural or mobility issues, to benefit from the content of this exhibition.[...] Instead of buying a ticket to attend the exhibition in person, you buy a ticket, and the exhibition comes to your care home for example." (P18)

The other participants preferred external funding especially when this event would take place outside of a museum in a care facility (P15, P17).

Positive Attitude. This and the subsequent category comprise participants' first impressions but also their elaborate evaluation when confronted with the cultural event presented during the interview (Ajzen, 1991). Many participants had a positive impression and mentioned more positive than negative thoughts

Figure 2: Illustration of Categories (inductive categories in *italics*).

on the proposed event. Participants valued it as an “*original idea*” (P3, P11) and as something “*you can enjoy while sitting comfortably at the table*” (P18). P16 specifically liked that it “*has a surprise factor*”. More concrete thoughts could be allocated into the subsequent three categories.

Memory Aid. Four participants (P9, P10, P11, P12) believed that expressing feelings and sharing experiences through sensory stimuli, such as objects, lights, and smells, could help older adults recall positive memories and generate bonds with others.

Multi-Sensory. Participants appreciated the multi-sensory set-up and thought it was especially suitable and beneficial for people with special needs (P12, P16).

Inclusive. Another highlight for many participants was the inclusiveness that this event offered, not only because of the multi-sensory design. They saw it as both, a way to connect people and a possibility for personal creative expression, independent from health status or disability. The box in the middle of the table was seen as a large support.

“A big box [...] is an added value to create a great sense of community. You encourage people through such things to give something from themselves and it’s a good exchange. You learn a lot from others [...] and maybe you can combine that with your own experience. It can help you. When you see that others have had similar experiences.” (P3)

Negative Attitude. Rather than purely negative comments, participants mentioned the following doubts.

Questioning Feasibility. This regarded doubts about how to reach participants who are very withdrawn and are not a member of any organisation (P3) and doubts about how to manage logistics and the transport of older adults with motor difficulties (P17).

Subjective Norm. This category summarizes participants’ normative beliefs which means how they believe their peers and society at large would think about such an event (Ajzen, 1991). Mostly, participants estimated that the larger society including people

they know personally would appreciate such an event. Only a few mentioned some doubts providing reasons why such an event might not be successful. Therefore, the answers could be grouped into two distinct subcategories.

Well Received. Participants thought that such an event would capture the interest of a larger public including that it would have the potential to receive positive media attention (e.g., P15) as an age-friendly event for everybody.

“Everyone can take part, not just people who have some kind of deficit. And that’s why it’s inclusive. That’s what it’s supposed to be, isn’t it? It doesn’t marginalize people.” (P5)

Unwell Received. Participants expressed the difficulty of connecting with elderly individuals, especially the ones living in a care home. They were sceptical that the ones that are isolated could be reached through traditional methods such as announcements. One participant (P3) even suggested a medical order in these cases.

4.2 Control Related Aspects

The categories that are part of this topic relate to internal and external factors that participants would consider as either facilitating or hindering attendance at the proposed cultural event. This includes participants’ subjective assessments of whether and how these factors are controllable (**Perceived Behavioural Control, Boundary Management**) and their preferences regarding **Shared Participation** and **Audio Registration**.

Perceived Behavioural Control. This category deals with answers regarding the ease or difficulty with which participants would estimate to be able to participate in such an event (Ajzen, 1991). Generally, participants believed to be able to maintain a level of control over themselves and the situation, even when facing problems. However, participants also identified

several factors on which this ability would depend and these are summarized into the following four subcategories.

Self-Efficacy Doubts. Some participants were concerned that they would not be able to deal with the device containing the art and especially with the technical aspects of it and therefore strongly suggested a straightforward design to avoid excluding technology-unsavvy persons.

Group Dynamics. Participants felt that their feeling of control was dependent on the other people and the resulting dynamics. Two participants even stated that the maximum number should be reduced to six (P11) or eight (P12). Besides, according to participants, the entire group in such an event has to be motivated to be there and somehow get along with each other.

Participants feared that only a few would draw attention to themselves and hinder a harmonious flow of the conversation.

"That has to be well managed in a way that one person doesn't get the upper hand and becomes the leader of the whole troop and the others then no longer come to share their opinion or are overrun." (P3)

Similarly, the content of the event was also mentioned to play a role and participants expressed preferences in having intellectual conversations with like-minded people (P3, P15).

"The ideal would be that individuals are somewhat aligned in terms of the conversational basis[...] the intellectual level, if I may say so, could indeed influence or hinder the dynamics of the group or somehow not favour them, especially if very different people participate in this event." (P15)

Skilled Moderator. Participants oftentimes highlighted the importance of a skilled moderator to mitigate unbalanced group dynamics and steer the conversation which requires preparation.

"Moderators have to find out beforehand what kind of people we have here at the table, and what deficits they may have so that they can respond well to them. And depending on that, they have to moderate more or take a step back." (P5)

Another requirement was the responsiveness of the moderator during the event, in terms of facial expression, emotional availability and management of dynamics. Participants honored this work a lot and one participant (P5) even recommended that two people would lead the event. One participant (P2) compared the work of the moderator to the one from a psychologist.

Physical Space. The location was important for participants to feel at ease with the event. Indeed, participants said that the room where the event would take

place had to be comfortable, pleasurable and tailored to older adults' needs.

"First of all, the environment should be [...] a bit cosy. For people of a certain age, it shouldn't be noisy or particularly loud, with no people passing by or leaving to avoid distractions." (P18)

"The colours of the room, chairs with armrests, overall the furniture should be comfortable." (P17)

Boundary Management. This category includes participants' strategies mentioned for dealing with moments of discomfort when topics and feelings come up that cross their boundaries. The strategies that participants reported seem to be rooted in different core beliefs and underlying values and can therefore be grouped into three distinct subcategories.

Diverge Discussion. When confronted with an unwanted topic, several participants preferred responding vaguely or redirecting the conversation to avoid potential conflicts. They described that this approach would involve the use of both, verbal and non-verbal cues.

"It's not a strategy per se, but to get to the point where you might see there's a conflict I would try to mediate, calm down, relax, using words, even non-verbal language, like to steer away from this and if not, it's better to step back or change the entire subject, whatever works." (P12)

Continue Discussion. Another part of participants would prefer to continue the discussion, despite uncomfortable feelings and confrontations. As reasons participants named idealistic motives grounded in personal values and standards.

"Once you've started, it's also good to continue. You have to continue; you can't say no. You know it will touch you more, but you'll try to make it through, I don't know, with some change in attitudes, words, saying things lighter." (P2)

"I want to value my opinion as well. Because before, I would not say anything and let it pass, but even if it's a bit late I'm learning to say what I think." (P16)

Speak Up. Other participants expressed their preferences for addressing the uncomfortable feeling directly by verbally telling the others with clear verbal signals of unwillingness to go any further with the topic (e.g., P13, P7).

Shared Participation. This category involves participants' preferences with whom they would like to share such an event from which three subcategories emerged.

Familiar Persons. Some participants chose to enjoy the experience with friends and family. They regarded this event as a leisure activity, aiming for a fun and comfortable (P4) atmosphere with a natural flow.

"Older people are more cautious about making new friends, they're not as open, right? [...] Easier among people who know each other, in my opinion, more natural than among people who have no relationships, who have never seen each other." (P18)

Unfamiliar Persons. Contrarily, other participants preferred events with unfamiliar people for positive surprises, excitement, and mutual enrichment. They view these encounters as opportunities for gaining diverse perspectives, new ideas, and reflection on aspects of life not apparent within familiar circles.

"With people you know, you already discuss your views on different things, but with people you don't know, it's great to open up and discuss things. I don't think I'm right about everything, it's important to reflect on things that maybe you hadn't realized in your life." (P16)

Mixed. Certain participants opted for a version that included both familiar and unfamiliar individuals, believing that this choice would enhance the overall diversity and make the mix more intriguing (P7, P12).

Audio Registration. In this category participants' thoughts on registering the conversations of the event through audio registering are gathered and divided into four subcategories.

Registration Approved. One part of the participants did not question the purpose of registering or the later use of the material but agreed upon it right away, saying for instance, it is *"not a big deal."* (P13).

For Family Members. Some participants agreed to register the conversations during the event with the restriction of using it as a memory piece for family members. One participant (P12) even suggested not only registering the audio but also recording a short video of the event which could be appreciated by both, the family members and the ones attending.

"So that the grandchildren, when they are older, can hear what Grandpa said or what he told about himself from the past. Then I find it like in an album, right? In that context, it could be offered, but otherwise, I don't think it's good." (P5)

As Memory Aid. Especially among the participants over the age of 70, registration as a personal memory aid was welcomed, considered useful and even important. They drew comparisons to photography and saw it as a way to conserve the experience.

No/Optional Registration. The remaining participants did not like the audio registration and were not convinced by the various purposes and objectives of the registration. Despite disagreeing with the registration, two participants (P15, P17) eventually did not want to reject the option entirely and proposed either a professional recording aligned with an exhibition or a retelling of a salient moment upon consensual agreement for registration.

4.3 Emerged General Recommendations

Throughout the entire interview process, several recommendations inductively emerged. These results are summarized in Table 1.

5 DISCUSSION

The paper presented a qualitative exploration of older adults' behavioural intention to attend a remote and digitally enhanced cultural event that is composed of both, the exploration of art and the social exchange among fellows. Participants responded positively to the event, showing keen interest and curiosity. While feasibility was questioned, there were no direct negative reactions to the idea. Overall, there was a strong intention to participate, highlighting a clear demand for similar cultural offerings.

In line with the literature (e.g., (Chatterjee and Noble, 2016)), the proposed event in the study was considered as supporting well-being, creative expression and cognitive stimulation such as memory training. Particularly, the multi-sensory experience was considered a great driver for inclusiveness providing means for persons with disabilities to participate and express themselves by being able to fall back on their functioning senses. This attempt to reduce constraints can be seen as ultimate support for developing control strategies for successful ageing (Schulz and Heckhausen, 1996).

Results identified three key elements: organizers, participants, and relational processes, as in (Todd et al., 2017). The event moderator's role was crucial, requiring both soft and hard skills to manage dynamics and respond empathetically, especially to unexpected situations. Participants felt comfortable in their role and believed they could maintain control, expressing readiness to manage discomfort (e.g., not speaking about a certain topic) if necessary. Overall, participants didn't express strong concerns, possibly due to their characteristics that favour perceptions of control such as feeling healthy, rather independent and not lonely. Relational processes were emphasized, focusing on harmonious interactions without dominance.

Some cultural differences could be observed in line with previous cross-cultural findings (Hall and Hall, 1990; Hall, 1976). More in detail, participants living in Spain, a country tending towards collectivism and high-context (more familiar contact, informal and indirect modes of communication) strongly highlighted the suitability of the event for

Table 1: Emerged Recommendations.

<i>Category</i>	<i>Description</i>
<i>Gamification</i>	Create curiosity and fascination with playful elements (e.g., games, quizzes) that can be explored. Use interactive features where individuals continuously open or uncover things. For paintings, use puzzles to assemble angles or use brushes and oil colours.
<i>Targeting</i>	Tailor experiences based on interests (e.g., natural sciences, sculptures, etc.), considering the influence of the setting (museum vs. care home). In care homes there is more focus on socialization, in museums more on multi-sensory experience.
<i>Location</i>	Choose a convenient location accessible by public transport. Consider hosting events outside care home settings so that older adults can enjoy a change of scenery.
<i>Inclusiveness</i>	Consider it as an event to strengthen family bonds across generations using objects as mediators for relationships and memories. Provide technology learning opportunities with user-friendly interfaces. Ensure accessibility for individuals with age-related sensory impairments (e.g., appropriate text contrast, font size, and audio device suitability for individuals with age-related hearing loss (presbycusis)).

families, friends and intergenerational exchange. Perhaps somewhat related were the preferences of participants from Austria, a country where individualism and low-context communication (less personal contact, detailed, explicit and formal communication) prevail. Interestingly, Austrian participants in specific valued intellectually engaging conversations, ideally grounded in a shared conversational basis. It is noteworthy that Austrians almost exclusively and independently from each other mentioned their preference regarding an explicit and rather formal type of conversation whereas Spanish participants referred to opportunities for strengthening ties within families and peers. Combined with participants' assumption that socialization can be more emphasized in care homes compared to external settings in the museum, a tentative prediction would be that starting to organize these kinds of events within care homes might be more successful in Spain whereas such a cultural experience happening in the museum itself would resonate more successfully with an Austrian or German public.

Overall, the findings can guide museum organizations and technical designers in developing remote setups. Design considerations should prioritize straightforward technology and playful elements that stimulate personal conversations so that not all the social stimulations are initiated by the moderator. Additionally, ensuring an appealing and inclusive physical space for each target user group is essential. Based on participant responses, collaboration with care facilities is recommended to understand specific needs and coordinate logistics for attendees from care homes.

5.1 Limitations and Future Work

The current work presents some limitations which should be addressed in future investigations. The present qualitative assessment was based on a ver-

bal description and pictures and videos of the event. Neither "The Box", a prototype itself nor the event was experienced directly by the participants. As the study was exploratory the descriptions of the event did not refer to a specific topic (e.g., rural life in the past century, paintings dealing with mental disorders) and therefore overall left a lot to the imagination. While all these aspects helped explore the diversity of opinions, future work should study pre- and post-assessments of an actual event to attain more specific insights. More concretely, for example, wizard-of-oz experiments could be conducted with technical devices such as the tablet or audio box to increase usability. Further, gamification of the experience was considered important for participants. The question of how to implement these playful elements within the time and resource frame of such an event for people with disabilities remains open and needs to be investigated through, for instance, focus groups with those affected. Another future research focus should regard audio registration as a memory aid, specifically mentioned by participants over 70. Longitudinal case studies of actual participants could be one approach to conceptualize an adequate design for such memory pieces.

The study was conducted in four European countries which contributed to a more representative sample overall but cultural differences could only be looked at superficially because only a few individuals were interviewed per country. This has to do with the exploratory qualitative method, not allowing any generalisation and the fact that the sample was not entirely homogeneous. Nonetheless, different tendencies could be observed in answers from participants from different countries. These are in line with cultural differences on the country level and emphasise the importance of contextually targeting these cultural events. However, these tendencies should not

be overrated here, instead, future research should use a more homogeneous and larger sample per country for a more informative cross-cultural comparison.

6 CONCLUSIONS

This paper provided a cross-European qualitative exploration of older adults' behavioural intention to engage in a remote, digitally enhanced cultural event that combined art exploration and social exchange. The findings offer practical guidance for developing such events tailored to the preferences and requirements of older adults.

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