



**Connecting Schiedam's
elderly through heritage**
*a programme for Stedelijk
Museum Schiedam*

Master thesis by
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Colophon

Wijken Welkom Groenord
at Stedelijk Museum Schiedam
photographed by Aad Hoogendoorn



*Stedelijk Museum Schiedam
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Preface

Dear reader,

Welcome to my graduation project!

During this project, I immersed myself in the world of the elderly in Schiedam. A place I was unfamiliar with, and a group of people whose everyday experiences I wanted to understand, using the knowledge I gained over the past six years at the faculty of Industrial Design Engineering. I chose to collaborate with a museum because museums have always been an interest of mine, especially those that leave a lasting impression and impact. Museums offer a unique venue to blend diverse interests and address important issues, making this project meaningful to me. Alongside this passion, many people guided, inspired and challenged me who I would like to express my gratitude to...

My supervisors **Arnold and Marieke**, I could not have wished for better supervisors. You pushed me with critical questions to get the most out of the project but also helped me navigate personal challenges. Your guidance was invaluable.

Irma and Dorien, learning how Stedelijk Museum Schiedam operates truly inspires me. Your dedication to making a social impact is remarkable. Thank you for taking on this project. Your time, guidance, and collaboration throughout this journey were really appreciated.

Museum staff, thank you for making me feel welcome and for your valuable input. Thank you for showing me the impact you can make in so many different ways by collaborating and listening.

All the interviewees, thank you for opening up to me.

The volunteers throughout Schiedam, who took the time to answer my questions and give feedback during the different phases of this graduation project.

Finally, a thank you to my **family, friends** and all my **fellow students** for supporting, listening, thinking along, comforting and believing in me. I made it!

Renske



Abstract

As the Dutch population ages, a growing number of elderly are experiencing loneliness and social isolation. Loneliness has far-reaching impacts, contributing to mental health issues such as depression and anxiety, as well as physical health problems like sleep issues. It is vital to explore approaches for prevention and intervention to mitigate its impact.

Art, culture and heritage can play a pivotal role in connecting individuals. Stedelijk Museum Schiedam, which focuses on art, heritage and societal engagement, exemplifies innovative approaches to involving citizens in their museum. This positions the museum ideally to investigate how art, culture, and heritage can foster connections among elderly. The museums' dedication to be of relevance to its community further underscores its suitability for this question.

The project follows the double diamond method. Beginning with an exploration of existing literature on the roles museums nowadays take on, how art and heritage can be used as a means to connect elderly, and how loneliness affects the lives of elderly, followed by interviews. The insights of this research phase served as inspiration to define the design goal and design requirements for the next phase.

The chosen design goal was formulated as:

Empower individual elderly residents in Schiedam to connect with each other through heritage by adding personal value, taking into account cultural differences.

Ideas were generated through brainstorming sessions, resulting in a museum programme with the goal to empower elderly to exchange memories and form connections, thereby realising their own value. The programme titled 'Schiedam Vertelt', is structured into five phases: inviting, stimulating, familiarisation, connecting and appreciating. The programme is intended to be repeated over the years. Within the development of the programme, it was included as requirements to adopt a transformative experience approach and to include art and/or heritage. The programme was evaluated and updated through brainstorms, conversations, enactment sessions and user tests. Ultimately, a guide was created to effectively communicate the findings, outlining each phase of the programme and offering guidelines for programme creators, designers and others interested in implementing it. This guide was evaluated by TUDelft IDE master students and a city programmer from Stedelijk Museum Schiedam.

The report concludes that the initial tested phases of the programme, which represent the first steps toward forming connections, hold promise to engage the elderly. However further adaptations and testing are required, detailed in the recommendations.

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Introduction

CHAPTER 1

This chapter serves as an introduction to the elements that initiated the project and to give an understanding of the stakeholders' involvement. Additionally, it outlines the approach taken and provides an overview of the research questions guiding the project, along with corresponding activities to answer these questions.

Chapter overview

1.1 Assignment

1.2 Loneliness in the Netherlands

1.3 Stedelijk Museum Schiedam

1.3.1 Mission

1.3.2 To see and do

1.4 Transformative learning

1.5 Approach

*Wijken Welkom Groenoord
at Stedelijk Museum Schiedam
Photo: Aad Hoogendoorn*

1.1 Assignment

The preliminary assignment at the start of this project set in collaboration with Stedelijk Museum Schiedam and the supervisory team of TUDelft was the following:

Design an intervention to foster the feeling of belonging among elderly in Schiedam in an environment where heritage and art can be experienced.

The project brief can be found in Appendix A.

Research questions within this project are:

What are the needs of elderly in Schiedam?

How does loneliness among elderly affect their lives?

How can we use art and heritage as a means to connect elderly?

How can we use a transformative experience to manifest these connections?



Figure 1 *Wijken Welkom*, Groenord, 2024 photographed by Aad Hoogendoorn

1.2 Loneliness in the Netherlands

Loneliness is a pressing societal concern in the Netherlands (Ministerie van Volkshuisvesting, Ruimtelijke Ordening en Milieubeheer, 2024), particularly in the context of the Netherlands' ageing population, as demographics shift and life expectancies rise. Loneliness has been shown to reduce quality of life, leading to feelings of unhappiness and potentially impacting physical health, such as the immune system (Ministerie van Volksgezondheid, Welzijn en Sport, 2019). Consequently, it is vital to explore approaches for prevention and intervention to mitigate its impact. Several initiatives have been taken to tackle loneliness,

which focus on lowering barriers for elderly to participate in society, e.g. illness, loss of contact with friends. The Dutch government has initiated the programme 'Een tegen eenzaamheid' (one against loneliness) aimed at raising awareness about loneliness, encourages social initiative, and implementing a local approach in all municipalities (Een Tegen Eenzaamheid, 2024). However this approach does not work for everyone. According to Goll et al (2018), there seem to be more underlying factors, mental barriers, including social fears, that need to be addressed in order to participate and feel a sense of belonging.



Figure 2 showing a lone elderly individual (Better Equip The NHS To Tackle Debilitating Loneliness in Older, z.d.)

1.3 Stedelijk Museum Schiedam

Established in 1899, Stedelijk Museum Schiedam has been located in the historic Sint Jacobs Gasthuis, a national monument, since 1941. It is a medium sized museum for art, history and people. Stedelijk Museum Schiedam is committed to play a meaningful role in the lives of Schiedammers.

According to the Landelijk Kennisinstituut Cultuureducatie en Amateurkunst (LKCA, 2024) art, heritage and culture can play a significant role in alleviating loneliness in society by serving as powerful catalysts to form connections. When local governments and stakeholders from culture,

healthcare and the welfare sectors collaborate towards a common goal, sustainable relationships and partnerships emerge. This reinforces the role of art and culture in society, contributing to a healthy cultural environment.

With this graduation project, the museum's resources and expertise can be harnessed to cultivate meaningful experiences that resonate with the people of Schiedam.

1.3.1 Mission

The aim of Stedelijk Museum Schiedam is to create a welcoming environment for a diverse audience. They aspire to be a space where individuals can explore art, draw inspiration, enjoy a cup of coffee, socialise with friends or engage in creative activities. Their establishment is designed to be a destination for those seeking beauty, fresh perspectives, or a moment of relaxation, fostering an inclusive atmosphere that recognizes and appreciates the intrinsic value of each individual.

In doing so, they take an innovative, authentic and people-oriented approach, working together with others as much as possible, among which artists and emerging creative talents. They maintain connections with so-called 'key-figures' within social organisations citywide. Each of these key-figures is in close contact with their own particular network of Schiedam residents. This enables the museum to engage with residents throughout the city (Stedelijk Museum Schiedam, 2024).



Figure 3 the entrance and square of Stedelijk Museum Schiedam photographed by Loes van Duijvendijk



Figure 4 *Wijken Welkom*, Oost, 2024, photographed by Aad Hoogendoorn

1.3.2 To see and do

Stedelijk Museum Schiedam showcases a combination of semi-permanent and temporary exhibitions. While the permanent exhibitions may undergo changes over time, they are generally on display for extended periods. Panorama Schiedam is one of the permanent exhibitions about the history of the city, shown in Figure 5. Additionally, in the staircases of the museum, contributions from six contemporary artists are featured.



Figure 5 *Panorama Schiedam* photographed by Aad Hoogendoorn

Furthermore, alongside these semi-permanent installations, the museum regularly showcases temporary exhibitions covering a diverse range of subjects. The temporary exhibitions presented in Stedelijk Museum Schiedam are structured in diverse ways. While some exclusively feature artworks, others integrate both art and history, and some are solely centred around history. Related to these presentations, the museum offers a variety of activities, including workshops and art classes held in the atelier (shown in Figure 8), guided tours, and additional activities associated with the exhibition on view. For instance an iftar in connection to the 'Spiritual Urgency' exhibition.

Downstairs in the city gallery, shown in Figure 6, exhibitions are constantly curated in collaboration with the local communities. Schiedammers actively contribute to showcasing what they find important. These exhibitions can be the initiative of the museum, the city or a socially engaged artist. The collaborative exhibitions are approached without predefined plans, the exhibition concept evolves as the collaboration unfolds. Each collaboration requires a unique approach and demands flexibility from the museum employees and confidence in the process from both the museum and the partners.

In the entrance hall, the chapel depicted in Figure 7, there is the possibility to get together for a cup of coffee, pay-as-you-like lunch or an activity. The ambience is dynamic, creating a vibrant atmosphere that transforms the museum into a lively centre of cultural energy, encouraging exploration and creativity among its visitors.



Figure 6 Exhibition *Buurtplaatjes* in the city gallery photographed by Aad Hoogendoorn



Figure 7 The chapel of Stedelijk Museum Schiedam photographed by Aad Hoogendoorn



Figure 8 Walk-in Atelier of Stedelijk Museum Schiedam photographed by Aad Hoogendoorn

1.4 Transformative learning

Museums are evolving into platforms for reflection, discussion and transformation in society. Jack Mezirow formulated the transformative learning theory, conceptualising it as the mechanism for instigating change within a frame of reference (Mezirow, 1997). This theory can be used when designing experiences to be a catalyst for shifting worldviews which can in turn instigate action, an example is depicted in Figure 9. Utilising this theory, transformative learning can challenge and reshape perceptions of lonely elderly individuals.

Throughout the design process, the principles of this theory were taken into consideration. More information on this theory can be found in 2.4

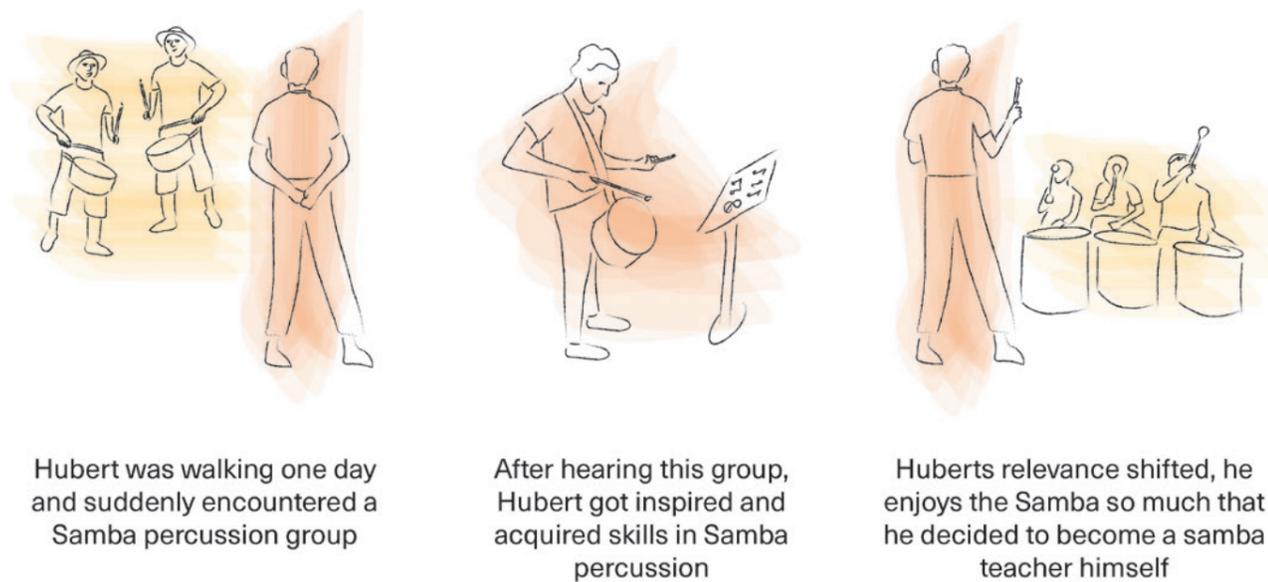


Figure 9 example of transformative experience described by Nohl (2014)

1.5 Approach

During this project, the double diamond, presented in Figure 10, is followed as a general approach. The first diamond is focused on research, the second on designing. Within the diamonds, diverging and converging takes place in order to include a broad scope and enabling exploration before going into a specific direction. In the first diamond a literature review and field research in the form of interviews will be conducted. Within the design phase an iterative process is adopted whereby ideas are evaluated and refined until a final design is presented.

Within the project, the theory of transformative learning will be incorporated, adjusted to suit the specific context of the project. The next two pages present which activities were performed in order to answer research questions in the discovery phase, and which design activities were performed in the define, develop and deliver phase.

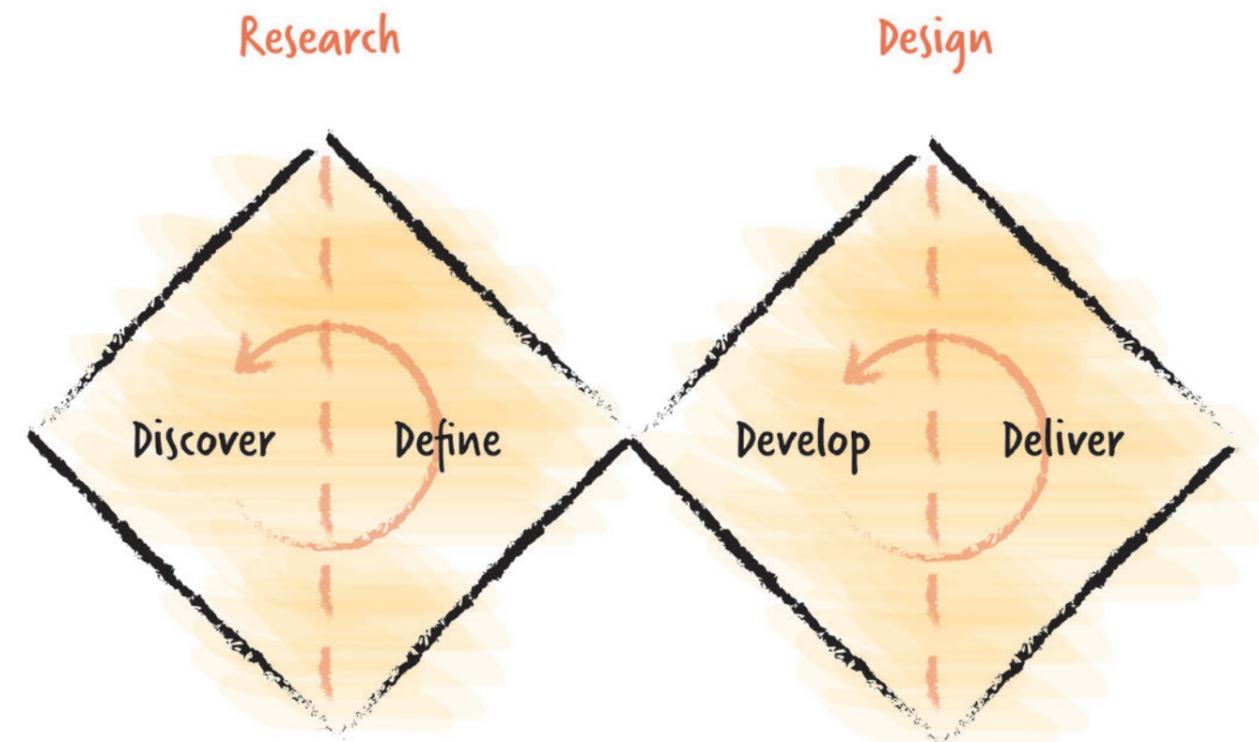


Figure 10 Double diamond approach

Research questions

What roles do museums nowadays take on?

How do they fulfil these roles?
How does Stedelijk Museum Schiedam fit into this?

How does loneliness effect the lives of elderly?

What is loneliness?
What are the causes for loneliness among elderly?
What are the effects of loneliness?
What are characteristics of existing interventions?

How can we use art and heritage as a means to connect elderly?

How can we use a transformative experience to manifest these connections?

What are the needs of elderly in Schiedam?

What are the social and emotional needs of elderly in relation to people around them?
What does the daily life of elderly in Schiedam look like?
How do they occupy their time?
What are their interests?
What are common challenges faced by elderly individuals in Schiedam?
What is the role of art and heritage in the lives of elderly in Schiedam?

Discover activities

- 1 Desk research on the roles and activities on museums
- 2 Conversation with employee from Kunstmuseum Den Haag

- 3 Desk research on loneliness and the concept of belonging in the form of literature study

- 4 Desk research on transformative experiences and existing activities including art and heritage

- 5 Observations at activities for elderly
- 6 Semi structured interviews with 4 volunteers of community centres
- 7 Semi structured interview with expert on welfare of citizens in Schiedam
- 8 Structured interviews with 8 elderly

Chapter

2.1.1

2.1.2

2.3.1

2.3.2

2.3.3

Appendix D

2.5

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3.2

Defining activities

- 1 Analysis of interviews with data-information-knowledge-wisdom model
- 2 Problem statement

Developing activities

- 1 Storyboard
- 2 Two brainstorm with IDE students
- 3 Individual brainstorm sessions

Evaluating activities

- 1 Conversation with museum volunteers on programme
- 2 Two conversations with volunteers from two different community centres on programme
- 3 Conversation with founder of 'Verhalenhuis Belvedere' on programme
- 4 Two enactment sessions on programme
- 5 Two in context user tests on first two phases of programme
- 6 Evaluation session with TUDelft IDE master students on guide
- 7 Evaluation session with city programmer on guide

Chapter

3.2

4.1

5

Appendix K

Appendix K

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Discover part one: Literature Research

To understand the context, the project started with an exploration of existing literature. This literature research, along with interviews detailed in the next chapter, helped establish requirements to explore possible design directions. The literature research included the roles museums nowadays take on, how loneliness affects the lives of elderly, and transformative learning and how it can be used in the context of this project. Each section concludes with its own distinct conclusions and implications on the project.

Chapter overview

2.1 Museums as social innovators

- 2.1.1 Definition of museums
- 2.1.2 Examples of social impact initiatives
- 2.1.3 Social impact in Stedelijk Museum Schiedam

2.2 Conclusion

2.3 Loneliness

- 2.3.1 What is loneliness?
- 2.3.2 What are the effects of loneliness?
- 2.3.3 Causes of loneliness among elderly
- 2.3.4 Loneliness cycle
- 2.3.5 Loneliness in Schiedam
- 2.3.6 Positive reframing: Belonging

2.4 Conclusion

2.5 Transformative learning

- 2.5.1 Theory
- 2.5.2 Different views

2.6 Conclusion



Figure 11: Elderly participant in Zomerschool at Kunstmuseum Den Haag (Kunstmuseum Den Haag 2021)

2.1 Museums as social innovators

To design in collaboration with Stedelijk Museum Schiedam, it was necessary to understand the role of museums in today's society and what activities are conducted to fulfil these roles. Additionally, understanding the specific identity and objectives of Stedelijk Museum Schiedam itself was crucial: who they are, what they do, what they aim to be for Schiedammers, how they relate to the other museums, and what their strengths are. Additional to literature research, conversations with employees from both Stedelijk Museum Schiedam and Kunstmuseum Den Haag provided a more comprehensive insight into the current role of museums in general, and specifically Stedelijk Museum Schiedam.

2.1.1 Definition of museums

Museums are undergoing continual evolution, particularly in their transition from privately curated collections to more publicly accessible space, a trend that has been amplified with recent advancements in technology. This shift towards greater public engagement has transformed museums into dynamic arenas for interaction, participation and community involvement (Carlsson 2023).

In 2018 Nina Simon initiated the organisation OF/BY/FOR ALL. This initiative originated at the Museum of Art & History (MAH) in Santa Cruz where Simon, in her role as museum director, aimed to engage a broader audience. Her efforts resulted in the successful transformation of the museum into an inclusive space designed by and for all members of the community. Subsequently, in 2018 and 2019 OF/BY/FOR ALL evolved into an independent organisation, serving as a catalyst for museums and other entities to embrace principles of inclusivity and community participation. Participating in the first wave of the pilot program, the initial international group of organisations selected to take part in OF/BY/FOR ALL, Stedelijk Museum Schiedam aimed to enhance community involvement. This led to a shift in their approach towards

organising events with a focus on community interest which is in line with the museum's previously stated mission (Story — OF/BY/FOR ALL, n.d.).

In 2022 the International Council of Museums (ICOM), adopted a new international museum definition:
"A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing." (Museum Definition - ICOM Nederland, n.d.)

The adoption of the new definition marks a significant advancement, as elements such as sustainability, inclusiveness and community collaboration are now included in the wording in addition to core missions. This indicates a shift in the museum's role towards embracing a more socially innovative approach, aiming to facilitate and incorporate broader societal involvement.

2.1.2 Examples of social impact initiatives

To understand how museums strive to create social impact, various examples were researched. This section presents current museum activities in the Netherlands that align with the ICOM definition. While these examples do not encompass all initiatives, they offer insights into the scope of activities being pursued.

Van Gogh Museum

The van Gogh museum in Amsterdam focuses on enhancing its relevance to a diverse audience through co-creation initiatives with artists, educators, students, and young adults to foster an inclusive environment (Over Van Gogh Verbindt, n.d.). An example of a successful project 'Van Gogh ontmoet' (Van Gogh meets), includes museum visits and activities for the elderly, as well as workshops in care facilities and community centres. Instructors travel with a mobile workshop, offering insights into Van Gogh's life and work (Museum-bezoek Met Activiteiten (70+), n.d.-b).

Kunsthal Rotterdam

Kunsthal Rotterdam organises KunstKoppels a few times a year. During this event, participants explore an exhibition with someone they have not yet met, someone from a different generation, background or lifestyle. This promotes knowledge sharing and holds significance by fostering connections between individuals from diverse backgrounds (KunstKoppels - Kunsthal, n.d.). Figures 12 and 13 display images of this event to provide an impression.



Figure 12 KunstKoppels October 2023 (KunstKoppels - Kunsthal, n.d.)



Figure 13 KunstKoppels October 2023 (KunstKoppels - Kunsthal, n.d.)



Figure 14 Stadsdeelavonden in Kunstmuseum Den Haag (Record Aantal Bezoekers Stad Naar Het Museum, 2019)

Kunstmuseum Den Haag

Kunstmuseum Den Haag, an art museum located in The Hague, promotes participation through its 'stad naar het museum' (city to the museum) programme, offering activities tailored for The Hague's citizens. Initiatives like 'stadsdeel avonden' (neighbourhood evenings, depicted in Figure 14), engage specific neighbourhoods, fostering connections with local organisations. A programme coordinator at the museum noted that this initiative has been a longstanding practice, allowing the museum to refine its approach

and develop strong connections with local organisations. These connections enable the museum to maintain ongoing communication with influential community members, known as 'key figures', who play pivotal roles in their neighbourhoods. The museum also enhances elderly accessibility and combats loneliness with the 'Zomerschool' (Summerschool) programme, where elderly partake in workshops for five weeks during summer. This programme fosters enjoyable, new friendships, increased self-reliance, and a sense of connection among participants and museum staff (Kunstmuseum Den Haag, 2021).

2.1.3 Social impact in Stedelijk Museum Schiedam

According to Dorien Theuns, city programmer at Stedelijk Museum Schiedam, the museum initiated city collaboration efforts even prior to previously mentioned involvement with OF/BY/FOR ALL. In late 2018, they established the 'Mijn Schiedam' societal program line, focusing on participation and co-creation. Initially, the team comprised one city programmer, later expanding to include a second. Collaboration with the city, particularly concerning socially oriented programmes, has thus become an integral aspect of the museum's identity. 'Mijn Schiedam' serves as a platform for ideas originating from both the museum and the city, occasionally involving artists. Programmes within this framework vary widely, from community-specific collaborations to city-wide initiatives, encompassing activities and exhibitions alike.

"In 'Mijn Schiedam', residents determine how the collection, is curated and programmed. They also share their perspectives and stories. The various programmes focus primarily on creating connections: between the people of Schiedam and their heritage, as well as among the residents themselves. This way, heritage contributes to achieving social goals" (Ministerie van Onderwijs, Cultuur en Wetenschap, 2022).

Dorien further emphasises that the overarching objective of 'Mijn Schiedam' is to cultivate a sense of belonging among a diverse spectrum of Schiedammers within the museum, achieved through what they observe, what they can do, and how they are welcomed. Only through collaboration can the museum learn how to be of relevance for Schiedammers.



Figure 15 *Wijken Welkom*, Groenord, 2024 photographed by Aad Hoogendoorn

An example of engaging a diverse audience from the Schiedam community involves 'Wijken Welkom', shown in Figure 15 on the previous page, inspired by the concept of the 'stadsdeelavonden'. These events involve extending invitations to residents, offering them an evening to appreciate art and partake in festivities within the museum's premises and providing transportation if needed (Stedelijk Museum Schiedam, 2022). Through these evenings, the museum aspires to attract residents who have never been there before.

Stedelijk Museum Schiedam delves even further into engaging citizens in their programme, aiming to have a genuine impact on the citizens of Schiedam. An example of how they accomplish this is the exhibition 'Out of Poverty' (on display 27 January - 9 June 2024) shown in Figure X. For this exhibition, the museum collaborated with 11 experience experts who have firsthand experience with poverty, actively listening to their stories and working together to authentically convey the stories within the exhibition space. Figure 16 illustrates a collaborative session involving the experience experts and museum employees. The exhibition makes the experience of poverty recognizable and

empathetic for everyone. Additionally, it shows the power and potential from people for whom this is reality. It shows you are not alone and encourages others to talk about their experiences. The exhibition is not only meaningful for the experience experts, who say they now feel stronger and at home at the museum, naturally evolving into ambassadors for the museum. It is also of relevance for all of Schiedam that visits the exhibition. It encourages reflection and challenges preconceptions among all visitors. This meaningful engagement generates social impact by fostering understanding and empathy within the community (Stedelijk Museum Schiedam Maakt Samen Met Inwoners Tentoonstelling Over Armoede, 2024). According to Dorien, the impact extends even beyond Schiedam itself. Through paired guided tours, featuring a museum educator alongside an experience expert, groups from ministries, the judiciary, policymakers, and decision-makers, local housing corporations, and others, have the opportunity to hear directly from the experience experts. Following the tours, in reflective discussions these groups express the profound impact of the narratives and discuss how they intend to integrate these insights into their professions.



Figure 16 collaborative session between experience experts and museum employees photographed by Aad Hoogendoorn

ZELFREDZAAMHEID, CREATIVITEIT EN KRACHT

SELF-RELIANCE,
CREATIVITY AND STRENGTH



Figure 17 Out of Poverty exhibition photographed by Aad Hoogendoorn

2.2 Conclusion

This chapter aimed to understand the roles of museums nowadays, how these roles are fulfilled and how Stedelijk Museum Schiedam relates to this.

What roles do museums nowadays take on?

Museums nowadays take on roles beyond mere curation and display of artefacts. They function as dynamic sites for interaction, participation and community involvement. Moreover, museums serve as conduits for social innovation, advocating principles of inclusivity, diversity and sustainability. Their evolving mission includes educational goals, providing various opportunities that support learning reflection and the sharing of knowledge.

How do they fulfil these roles?

Museums fulfil these roles through proactive community engagement and a commitment to inclusivity and participatory practices. They curate events and programmes that resonate with diverse audience interests, facilitated by collaborative partnerships with local stakeholders. The events and programmes vary in their level of engagement. Some, like KunstKoppels and 'stadsdeel avonden', are recurring events that can serve as an introduction to the museum and have significant impact by connecting citizens and making them feel welcome in the museums. Others such as the 'Zomerschool', are designed for long-term participation to create impact. Additionally, exhibitions like 'Out of Poverty' are more layered, offering visitors a brief experience while the experience experts maintain a longer-term relationship with the museum. Where for both visitors and the experience experts, the experience is meaningful.

How does Stedelijk Museum Schiedam fit into this?

Stedelijk Museum Schiedam actively involves the citizens of Schiedam and therefore fosters community cohesion and cultural participation. The museum distinguishes itself through collaborative activities and exhibits that authentically reflect experiences of its community, thereby fostering empathy, understanding and dialogue. The museum's mission aligns with broader shifts in the museum sector towards inclusivity and social impact.

Implications

Inclusivity

Stedelijk Museum Schiedam has a clear desire to serve as a meaningful institution for the citizens of Schiedam and this should be reflected in the final design. The museum's commitment to inclusivity and community participation should be prioritised by ensuring that everyone from the target group feels welcome and represented.

Beyond museum boundaries

The role of museums nowadays extends beyond mere displaying artefacts and artworks; they now play an active role in engaging with and reaching out to communities. This shift allows for innovative approaches to envision this project that transcend beyond the museum's physical boundaries. For this project it is therefore possible to explore ways to design an experience outside of traditional settings of the museum.

Connecting with communities

Collaborating with citizens, among which key figures, has proven to be an effective strategy for Stedelijk Museum Schiedam and Kunstmuseum Den Haag. Within this project, it would be beneficial to connect with key figures to gain a deeper understanding of the community's needs and preferences. These key figures can provide valuable perspectives and help establish connections with other residents.

Lasting relationship

A challenge emerges in maintaining lasting connections with citizens, rather than allowing interactions to be merely temporary. While a singular event may hold significance, a more substantial impact can be achieved through sustained engagement, actively involving citizens with the museum. In the context of the 'Out of Poverty' exhibition, the experience experts, as far as they are personally willing to, remain deeply involved with the museum for an extended period. This exemplifies a meaningful and enduring relationship with the museum.

2.3 Loneliness

To design an intervention to alleviate loneliness, it is important to first understand what loneliness is, along with its causes, and its effects. Given the project's focus on Schiedam, existing initiatives and challenges in the area were examined to gain insight into the current situation. Additionally, research was conducted to identify positive aspects that can be emphasised to frame the assignment, with a focus on enhancing well-being. Emotions and related concepts were further explored, all findings were obtained through literature research.

Vier conceptualiserings van eenzaamheid

begrip	evolutionaire eenzaamheid	existentiële eenzaamheid	sociaal-emotionele eenzaamheid	'solitude'; 'privacy'
definitie	<i>loneliness is characterized by feelings of social pain and isolation and has both heritable and unshared environmental underpinnings</i>	<i>intolerable emptiness, sadness, and longing, that results from the awareness of one's fundamental separateness as a human being</i>	situatie die door de betrokkene wordt ervaren als één van een onplezierig of ontoelaatbaar gemis aan (kwaliteit van) bepaalde sociale relaties	<i>solitude: a positive experience of isolation, i.e., a constructive way of being separated from others in order to be by and with oneself</i> privacy: vrij zijn van sociale contacten wanneer deze contacten niet gewenst worden
bron	Cacioppo et al. (2006, 2014)	Ettema et al. (2010: 142)	De Jong Gierveld (1984)	Ettema et al. (2010: 143); De Jong Gierveld (1984: 35)
meetinstrument oorzaak	geen algemeen geaccepteerde gekoppeld aan de ontwikkeling van de mensheid	geen algemeen geaccepteerde inherent aan menselijk bestaan; noodzakelijk in proces van innerlijke groei	11 item gemis-intensiteitsschaal overkomen situatie: gebreken in relaties (samenhangend met maatschappelijke en persoonlijke factoren, en persoonlijkheid)	onbekend gezochte situatie
beleving	negatief en onveilig, maar ook beschermende signaalfunctie	negatief, getransformeerd naar positief	negatief; soms achteraf positief (bv. 'sterker geworden')	positief
aanpak	niet wenselijk, behalve bij individu gericht op veiligheid	niet mogelijk	verbeteren relaties; wegnemen achterliggende belemmeringen	niet nodig

Figure 18 systematic representation of the four conceptualizations of loneliness (Van Campen et al. 2018)

2.3.1 What is loneliness?

Loneliness is a serious problem worldwide, also in the Netherlands (Ministerie van Volkshuisvesting, Ruimtelijke Ordening en Milieubeheer, 2024). Loneliness is a very complex subject. It is a feeling, it is different for everyone. It has been defined as a discrepancy between one's desired and achieved levels of social relations (Perlman & Peplau, 1980) & (Sermat, 1978). It is not necessarily about being alone, you can feel lonely in a group and be happy when you are alone. In a research initiative commissioned by the Sociaal en Cultureel Planbureau from the Dutch government, van Campen et al. (2018) provided a systematic representation of the four conceptualizations of loneliness shown in Figure 18. Evident in the overview is a particular category of undesirable loneliness, which is susceptible to targeted intervention. This concerns the third category; social-emotional loneliness, as described in the cognitive discrepancy approach, which posits that loneliness results from the evaluation of the perceived discrepancy between actual and desired social relationships. Loneliness is understood as "that situation which is experienced by the individual as one of an unpleasant or intolerable lack of (quality of) certain social relationships" (De Jong-Gierveld, 1984). Social-emotional loneliness can be characterised by two dimensions. Social loneliness pertains to the lack of contact

with people who share a certain common characteristic, such as friends, colleagues, or acquaintances, while emotional loneliness occurs when a person lacks a close, intimate bond with another person, usually a life partner (Wat Is Eenzaamheid, n.d.). This concurs with sociologist Weiss's depiction of the two dimensions of loneliness in his research, wherein social loneliness is defined as the absence of an acceptable social network, a wider circle of friends that can provide a sense of belonging, companionship, and of being a member of a community, whereas emotional loneliness refers to the absence of an attachment figure in someone's life, someone to turn to (Weiss, 1973).

In the social-emotional loneliness approach, specific types of relationships are associated with specific forms of loneliness, showcasing the nuanced and non-interchangeable nature of various relationships (Dykstra & Fokkema, 2007). Additionally, Anja Machielse, associate professor of social resilience of the elderly, emphasises the critical role of internal factors. She suggests that individuals may struggle with feelings of not quite fitting in or belonging, a sentiment intertwined with the disconnect between desired and actual relationships, aligning with the discrepancy approach (Eenzaamheid, 2020).

2.3.2 What are the effects of loneliness?

Feelings of loneliness don't always need to be problematic, episodes of loneliness are part of life and can even have some utility. However, prolonged, strong feelings of loneliness can lead to poor health, withdrawal from society, and a low quality of life (Van Campen et al., 2018). The Netherlands has an ageing population, and the proportion of older people in the total population is increasing. As of 2022, 49% of the adult population in the Netherlands reported experiencing loneliness, with even higher rates observed among the elderly. Specifically, 54% of individuals aged 75 and above, and 63% of those above 85 acknowledged experiencing feelings of loneliness, as illustrated in Figure 19 on the next page. (Eenzaamheid | Leeftijd En Geslacht, n.d.).

The ramifications of loneliness have been subject to examination, with Crewdson (2016) providing a comprehensive review of its effects on the elderly population. Figure 20 on the next page presents a condensed summary of the findings detailed by Crewdson regarding the impact of loneliness. While the model does not include the interactive dynamics among the various factors, it nonetheless offers an overview of the harmful effects that loneliness can exert.

2.3.3 Causes for loneliness among elderly



Figure 19 Loneliness according to age in 2022 (Eenzaamheid | Leeftijd En Geslacht, n.d.)

Loneliness among the elderly is influenced by various factors, including the death of a partner or other peers, limited mobility, and a decline in physical and mental functioning. These causes can be classified into three categories: first, individual causes, encompassing lack of social skills or health problems; second, changes in social networks or life events, including moving, retirement, or divorce; and lastly societal issues such as negative perception of the elderly ("Wat Werkt-dossier: Wat Werkt Bij De Aanpak Van Eenzaamheid," 2016). Figure 21 illustrates the three identified categories. The various causes are depicted within three layers, with the understanding that mutual influences exist, resulting in non-linear boundaries between them.

Machielse expands on these factors and identifies two profound emotional states the elderly experience: a sense of perceived insignificance, characterised by feeling unneeded and inconsequential, and an existential contemplation involving a realisation that life is approaching its conclusion. In this reflective phase, individuals assess the life they have lived and the nature of their retrospection (Eenzaamheid, 2020). Weiss (1973) also suggests that emotional loneliness may be characterised by feelings of isolation and anxiety, while social loneliness may be characterised by feelings of boredom, aimlessness, and marginality.

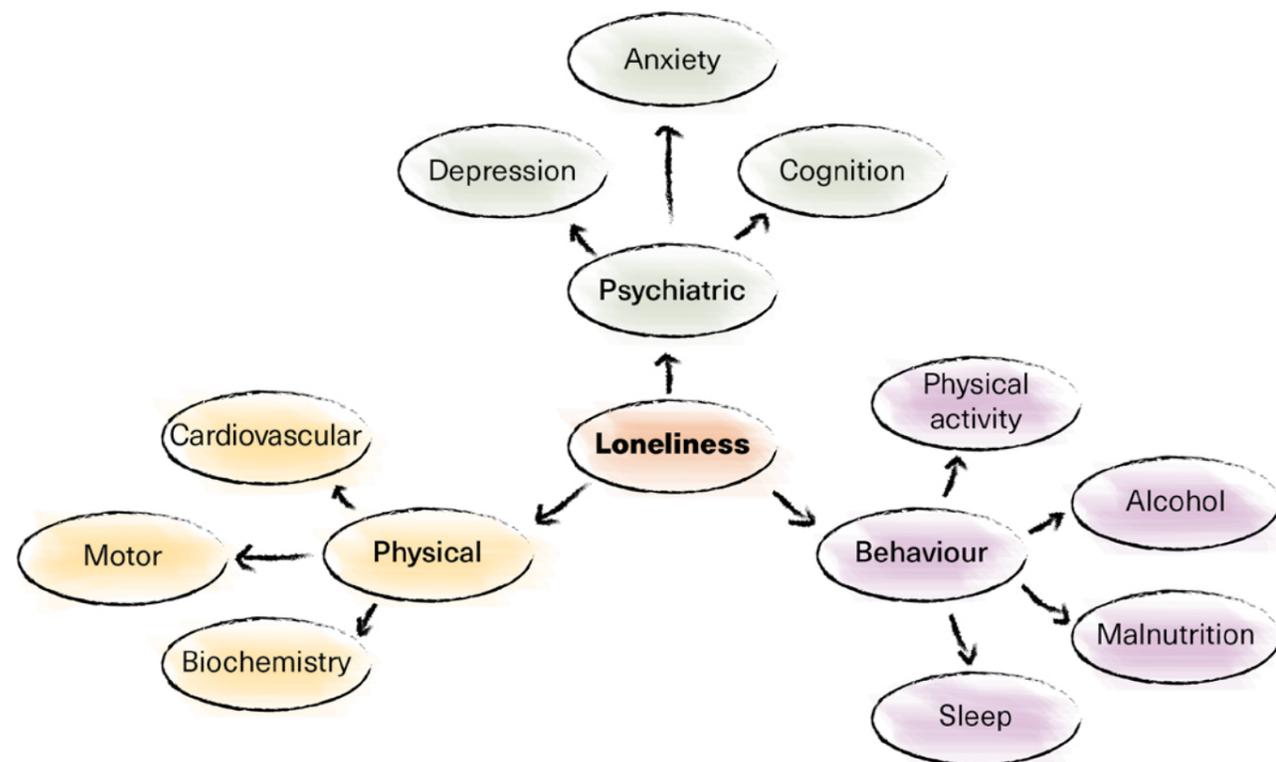


Figure 20 a condensed summary of ramifications of loneliness on the elderly population (Crewdson, 2016)

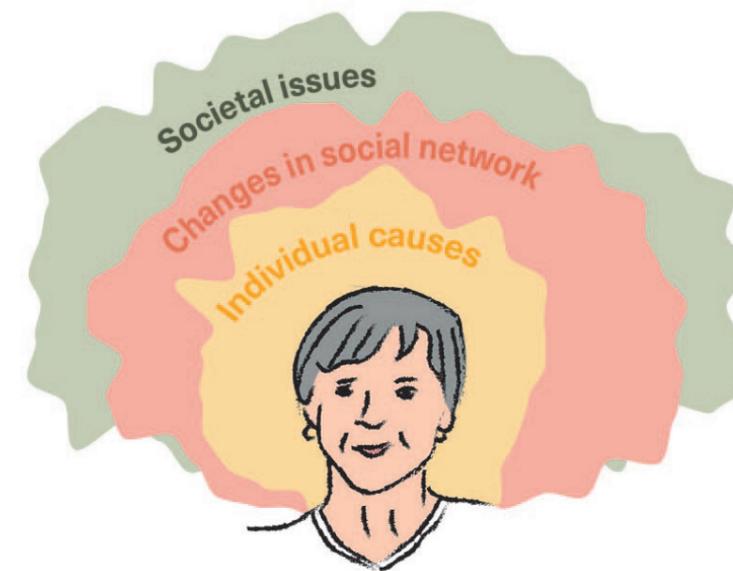


Figure 21 three identified categories of causes for loneliness among elderly

- Negative view on elderly
- Individualistic society
- Moving
- Retiring
- Death of contacts
- Financial restraints
- Social skills
- Lack of mobility
- Sickness
- Fear of rejection

2.3.4 Loneliness cycle

Loneliness is often described as a relentless cycle and is examined through various psychological lenses. Hawkley and Cacioppo (2010) posit that lonely individuals perceive the social world as threatening, expect more negative social interactions, and remember more negative social information. This pessimistic outlook triggers behaviours from others that align with the lonely person's expectations, initiating a self-perpetuating cycle where individuals actively distance themselves from potential social partners. This loneliness loop

is accompanied by feelings of hostility, stress, anxiety, and low self-esteem. Building on this, Goll et al. (2018) found that lonely elderly have fears about engaging in social participation. They find that fears lead to avoidance of social opportunities and negative perceptions of such activities, driven by fear of rejection. To enhance social participation among this group, Goll et al. advocate for addressing beliefs, fears, and identities that hinder engagement.

2.3.5 Loneliness in Schiedam

In the context of Schiedam, it has been observed that individuals experience loneliness. Figure 22 illustrates that the percentage of lonely individuals in comparison to the entire Dutch population is elevated.

There has been notable progress in the domain of loneliness prevention in Schiedam, particularly through the approach of engaging the elderly. A key objective is to ensure that the elderly in Schiedam have access to a diverse array of opportunities and initiatives. Locations of initiatives aimed at reducing loneliness can be found in Appendix B. It's essential to consider that for many elderly individuals, taking the step into unfamiliar territory is perceived as a significant challenge, even when the meeting space is conveniently located and they possess the vitality to participate. Addressing this challenge involves a combination of attraction and support, exemplified by initiatives like 'Welzijn op recept'. Additional support may be provided by family members, neighbours, volunteers, or welfare advisors who accompany them during their initial involvement ("Ouder Worden in Schiedam; Handvatten Voor De Gemeenteraad," 2019).

The Dutch government aims to enable the elderly to continue residing in their own homes (Ministerie

van Algemene Zaken, 2023). Primarily motivated by the objective to alleviate the strain on healthcare services. While this approach is advantageous for some elderly individuals who can remain in familiar surroundings with a supportive network, it proves less beneficial for those living alone without family or a network to fall back on. Particularly when vulnerability arises due to health or financial challenges for instance. This subgroup appears to be overlooked within the government's programme (Blijker, 2023). Only when health challenges, physical and mental, severely progress and require continued care, elderly individuals may transition to a nursing home, where they can receive the necessary support. More details regarding elderly demographics and specifically Schiedam's demographics can be found in Appendix C.

Eenzaamheid	
53,1%	48,6%
Schiedam	Nederland

Figure 22 percentage of lonely people in Schiedam is higher than average in the Netherlands (Home - Waarstaatjegemeente.nl - Cijfers En Statistieken Van Gemeenten, 2024)

2.3.6 Positive reframing: belonging

The formulation of a positive goal is essential, emphasising a proactive orientation towards a desired outcome rather than a reactive response to undesirable states. Loneliness, as depicted in literature, is intricately associated with unfulfilled emotional states and needs. Literature asserts that these needs encompass a sense of belonging (Baumeister and Leary 1995), the experience of being valued (Chippendale, 2013) and the perception of personal significance, the feeling of mattering as posited by Machielse (Eenzaamheid, 2020) and Prilleltensky (2019). Notably, the concept of feeling valued is multifaceted, encompassing both the recognition of one's value and the capacity to contribute value to others. Concurrently, the construct of belonging has been identified as inherently tied to the perception of being valued.

According to Hagerty et al. (1992) a sense of belonging arises when people feel like they are part of a system or environment. They propose two characteristics that define a sense of belonging. 1. Valued involvement: someone's perception of being valued, needed, or important in terms of

other people, groups, objects, organisations, environments, or spiritual dimensions. 2. Fit: an individual's feeling that they fit. Both characteristics highlight that belongingness is subjective and unique to the individual in a specific context.

Allen et al. (2021) investigated the concept of belonging and formulated a comprehensive framework. In this framework the four components: opportunities, competencies, perceptions, and motivations dynamically interact and influence one another, shifting, evolving, and adapting as an individual traverses temporal, social, and environmental contexts and experiences see Figure 23.

Notably, the report highlights a deficiency in motivation may stem from recurrent rejection, leading to a learned helplessness response that manifests as a reduced motivation to belong. This observation resonates with the negative cycles previously examined as causative factors or sustainers of loneliness in Chapter 2.3.4, suggesting alignment with the notion that rejection can initiate or perpetuate such cycles. In a parallel vein, Masi et al., having

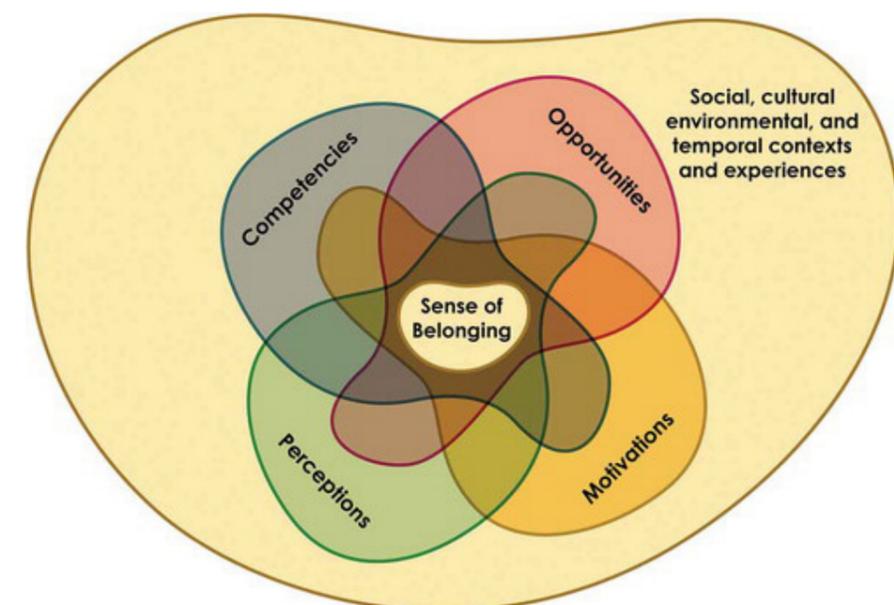


Figure 23 framework for sense of belonging (Allen et al., 2021)

2.4 Conclusion

established their loneliness model where the cycle of negativity assumes a pivotal role, concluded 'that interventions that reduce perceptions of negativity in interactions or affect have the potential to break the cycle of negativity that people experience when lonely.'

Examining the aforementioned concepts associated with feelings related to loneliness – mattering, belonging and feeling valued– it becomes apparent that the elderly as central figures, occupy different positions within groups when it comes to these sentiments. Figure 24 visually represents this alignment. On the left, the internalised sense of mattering originates from within the individual. In the middle, the sense of belonging is intricately

linked to relationships with others, involving contributions from both the individual and those in their social circle. Finally, on the right, the feeling of being valued pertains to the affirmation received from others, contributing to the individual's perception of being valued. A recurring element across all is the notion of 'value', whether it pertains to feeling valued or contributing value.

Available initiatives have been examined by evaluating their foundations through the belonging framework introduced in this chapter and the previously established concepts related to loneliness; mattering, belonging and feeling valued. This analysis can be found in Appendix D.

This chapter delves into the complicated facets of loneliness with the objective of fostering an understanding of the concept, its underlying causes and considerations for the next phases of the project.

What is loneliness?

The cognitive discrepancy approach towards loneliness is introduced, highlighting social-emotional loneliness, where an evaluation of the perceived gap between actual and desired social relationships is central.

Implication: social emotional

In the remainder of the project, the focus will be on social emotional loneliness as this type of loneliness is susceptible to intervention. Field research will identify the specific needs of the elderly in Schiedam pertaining to this aspect.

What are the effects of loneliness?

Persistent loneliness can lead to adverse health effects, social withdrawal, and diminished quality of life.

What are specific causes for loneliness among elderly?

Causes of loneliness among the elderly can be categorised into individual, changes in social network and societal factors. The chapter examines the relentless cycle of loneliness, illustrating how negative expectations and behaviours perpetuate loneliness. It is important to address beliefs, fears and identities to enhance social participation among the elderly.

Implication: focus in field research

Additional field research will explore the beliefs and fears that exist among the elderly in Schiedam.

Implication: considering existing perceptions
Elderly individuals experiencing loneliness often face negative associations. To actively engage them, the added value of the design must be substantial enough for them to overcome or alter these feelings. This will be taken into account when forming the problem statement and design goal.

How does loneliness play a role in Schiedam compared to the whole of the Netherlands?

In Schiedam, there is a significant incidence of loneliness, surpassing the national average. Despite this, the city has made progress in loneliness prevention, particularly by engaging the elderly as active contributors to society. Initiatives like 'Welzijn op recept' exemplify this approach. However, challenges persist for elderly individuals living alone without support, highlighting gaps in the government's strategy to enable ageing at home.

Implication: target group

The upcoming phase of the project will focus on individual elderly living independently at home, as they still possess some physical capacity to engage with others and do not experience severe mental challenges (at present). The age of this group starts at 65, with the majority of those living alone in their 80s. Despite this ability, there is something that prevents them from forming connections, or leaves them feeling unsatisfied with the connections they currently have. Exploring this aspect will be the focus of the upcoming field research.



Figure 24 different positions of elderly associated with different feelings

An assumption made in this case is that these challenges they experience may be influenced by factors that can be addressed, unlike the circumstances faced by elderly individuals in nursing homes, where feelings of loneliness may be less influenced by personal choices.

Addressing the significant challenge of stepping into unfamiliar territory involves a combination of attraction and support, which should be considered for the final design.

What kind of emotions or concepts can be addressed to mitigate loneliness?

Positive reframing, focusing on the need for belonging, mattering and feeling valued shifts the focus to a desired outcome. These concepts are intricately interconnected and share common underlying needs and principles. A recurring element across all is the notion of 'value', whether it pertains to feeling valued or contributing value.

Implication: design opportunities

The concepts of belonging, mattering and feeling or contributing value present opportunities to design for in the continuation of the project and will be considered to form a design goal. The belonging framework offers four areas of exploration: opportunities, competencies, motivations, and perceptions. The following chapter will examine how this framework can be applied to the project.

2.5 Transformative learning

The transformative learning theory can be used to design a transformative experience which can be a catalyst for shifting worldviews which can in turn instigate action. What is this theory exactly and how can we use transformative learning within the context of this project? This chapter introduces the concept of transformative learning along with various perspectives from different researchers.

2.5.1 Theory

Jack Mezirow formulated the transformative learning theory, conceptualising it as the mechanism for instigating change within a frame of reference. Adults, having acquired a coherent body of experiences, possess frames of reference that define their life world. These frames of reference function as the structures of assumptions that shape and confine expectations, perceptions, cognition and emotions. Thereby establishing a line of action. Once set, we automatically move from one specific activity (mental or behavioural) to another (Mezirow, 1997). Mezirow's framework outlines ten steps, which can be categorised into

four phases, depicted in Figure 25 on the next page. It is important to note that these steps do not need to unfold linearly, given the uniqueness of each learning experience. Furthermore, the duration for individuals to traverse this process can vary, extending over decades. Notably, not every individual necessarily completes this transformative learning process. The steps on the left side of Figure 25 are very detailed, whereas the four phases outlined on the right can be used as guidelines to design. As a result, a transformative experience will be designed.

2.5.2 Different views

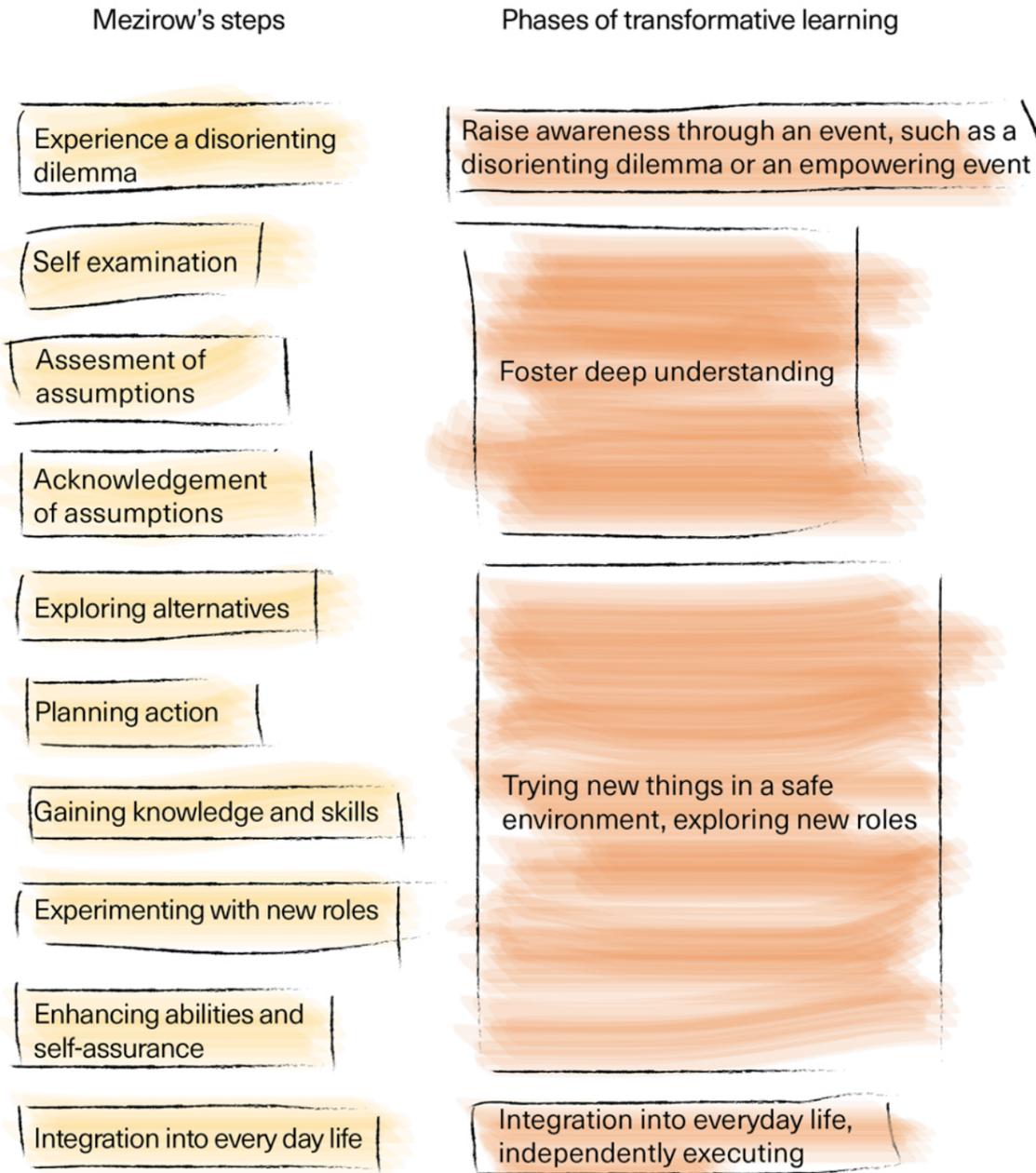


Figure 25 different positions of elderly associated with different feelings

According to Taylor (2000), various theorists in adult education have broadened the scope of transformative learning theory beyond Mezirow's psycho-critical perspective. These expansions include psych developmental (Daloz, 1986), psycho-analytic (Boyd, 1991), social-emancipatory (Freire, 1970), cultural-spiritual (Tisdell, 2003), race-centric (Johnson-Bailey&Alfred, 2006), and planetary (O'Sullivan, Morell, O'Connor, 2022). Each perspective addresses individual and/or socio-cultural transformation. Despite these diverse approaches, there is a consensus that some form of experience or event is essential for the occurrence of transformative learning. Nohl's research also asserts that transformative learning doesn't invariably commence with a disorienting dilemma, rather, it can initiate subtly, incidentally, or casually, such as when incorporating a new practice alongside existing habits (Nohl, 2014). Examining Moon's research (2010), one might say that transformative learning can either be intentionally induced or spontaneously occur in response to a situation. In this study, the elderly experienced transformative learning following the death of their partner, marking the event as a catalyst for transformative learning.

Cranton (1994) emphasises the significance of empowerment, highlighting its role in instigating self-reflection and fostering transformation. Empowerment may manifest through empowering events such as intergenerational programs that

involve participants in social interaction through the interpretation of artworks or hands-on art activities, potentially leading to individual and collective transformation (Lawton 2014). The occurrence of such an empowering event can vary based on individual factors, life cycle stage, and the environment. Sharing knowledge, life experiences, and engaging in collaborative hands-on activities serve as a catalyst for the emergence of an empowering event. These collaborative art experiences may unfold in formal settings like museums and educational institutions or in more informal settings, such as community centres (Lawton 2014).

Another perspective is to link the transformative learning framework with the belonging framework from Figure 23. This connection is demonstrated in a new figure, Figure 26, on the next page, where the phases of transformative learning correspond to the four segments of the belonging framework, collectively fostering a sense of belonging. However, this project ultimately focuses solely on the transformative learning framework. While the belonging framework offers additional insight into the factors contributing to a sense of belonging and can be aligned with the transformative learning framework, it does not provide extra guidance on applying these factors in design. A more detailed explanation of the alignment between these frameworks can be found in Appendix E.

2.6 Conclusion

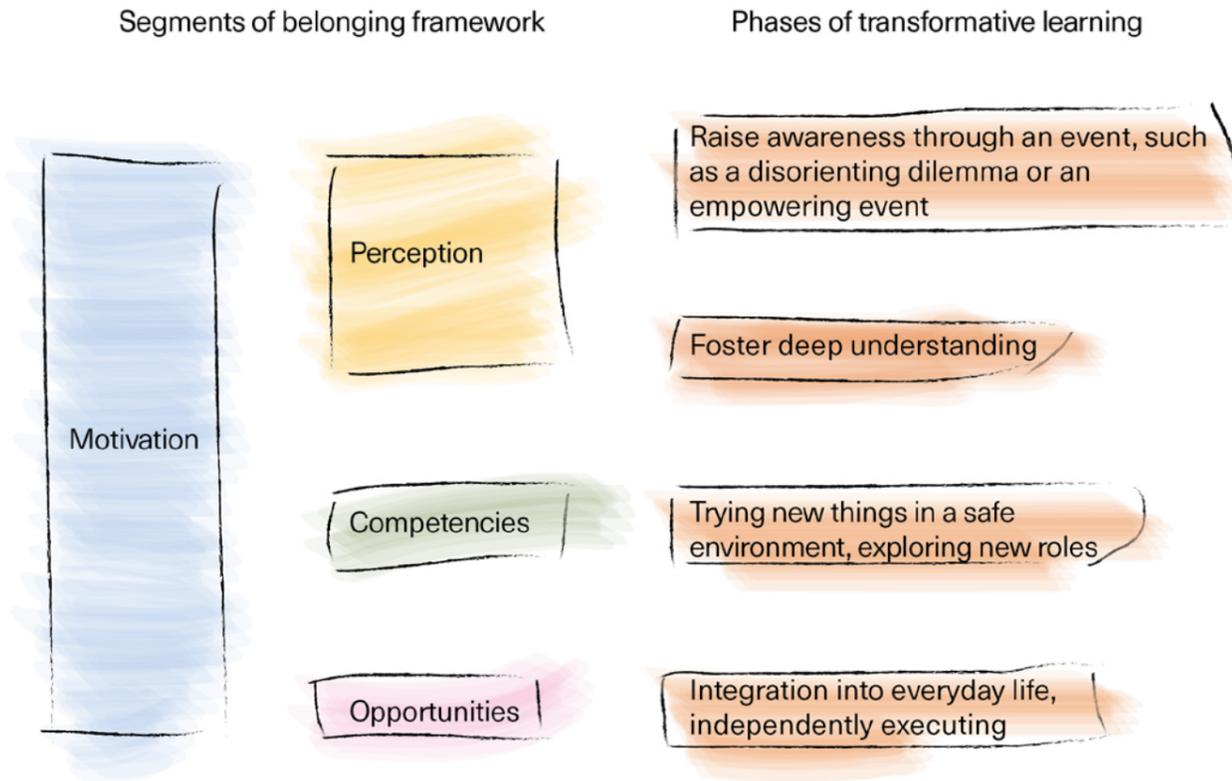


Figure 26 phases from transformative learning process combined with belonging framework

This Chapter aimed to understand the transformative learning theory and how it can be used in this project

What is transformative learning?

Jack Mezirow's transformative learning theory outlines ten steps which can be distributed across four phases, recognizing the non-linear and varied duration of this process among individuals. The four phases can serve as guidelines for designing a transformative experience. Various perspectives have expanded Mezirow's theory, emphasising the role of experience or events in transformative learning. Empowerment, highlighted by Cranton, can instigate self-reflection and transformation as well as a disorienting dilemma. Empowering events, such as intergenerational programs involving art interpretation, contribute to individual and collective transformation. Supported by Nohl's and Moon's views on transformative learning highlighting that transformative learning does not have to be induced by a disorienting dilemma but can also initiate subtly.

Implication: How can we use transformative learning within the context of this project?

The transformative learning theory can be applied to design a transformative experience that changes perceptions and motivates action. As established in Chapter 2.3.4 and 2.3.6, elderly can have preconceptions and negative associations based on their own or based on past experiences when it comes to participating in society. This provides an opportunity to alter these perceptions through a transformative experience to achieve the design goal of fostering belonging. The four phases of transformative learning can be used as guidelines to design. Field research will determine whether focusing on a particular phase is advisable and identify suitable triggers for initiating the process.

Discover part two: Field Research

To be able to create a design that fits the lives of elderly in Schiedam, it is needed to better understand their daily lives. What experiences are important to them? What challenges do they encounter? What are their social and emotional needs? Additionally, it is important to explore the significance of art and heritage in their lives to determine how Stedelijk Museum Schiedam can play a role.

Through ten interviews with elderly participants, along with discussion with volunteers and a welfare consultant, insights into experiences and challenges of the elderly in Schiedam are explored. These insights have led to the identification of nine different themes for further exploration in the project.

Chapter overview

3.1 Set up

3.2 Insights

- 3.2.1 Solidarity and trust in society
- 3.2.2 Resilience
- 3.2.3 (in)dependency
- 3.2.4 Daily activities
- 3.2.5 Feeling invited
- 3.2.6 Home sweet home
- 3.2.7 Being there for someone else
- 3.2.8 Being among people
- 3.2.9 The role of art and heritage

3.3 Connections between insights

3.4 Discussion

3.5 Conclusion



Figure 27: Observations at community centre

3.1 Set up

To address the research questions, ten interviews with elderly individuals were conducted. Recruitment was facilitated through key figures from four different organisations that coordinate various activities for the elderly in Schiedam. Prior literature indicated the necessity of exploring the beliefs and fears that prevent individuals from forming connections or leave them feeling unsatisfied with their existing connections. Consequently, it was essential to include interviewees who have not yet engaged in community activities. One of the interviewees, a family member from Waddinxveen, was included to gain more insights, as she does not yet participate in activities at a community centre. As a result, two out of ten interviewees do not visit community centres, while eight do.

A sensitising booklet consisting of four questions, as shown in Figure 28, was initially used as a preparatory exercise before the interviews. The booklet was distributed a few days before the interviews were scheduled. It was tested beforehand with two family members, aged 76, residing in Waddinxveen, who were distinct from the interviewees. Minor adjustments were made to the question sequence, as the booklet effectively fulfilled its role as a warm-up exercise. An example of one participant's use of the booklet is shown in Figure 29.

What is a work of art that speaks to you that exudes connection? This can be anything, a painting, a poem, a song, a building and so on.

What did your day look like today? (with a timeline)

What words do you think fit today? You may also add words of your own (with different words across to page to pick from)

What would the day of your dreams be like?

Figure 28 Questions from booklet

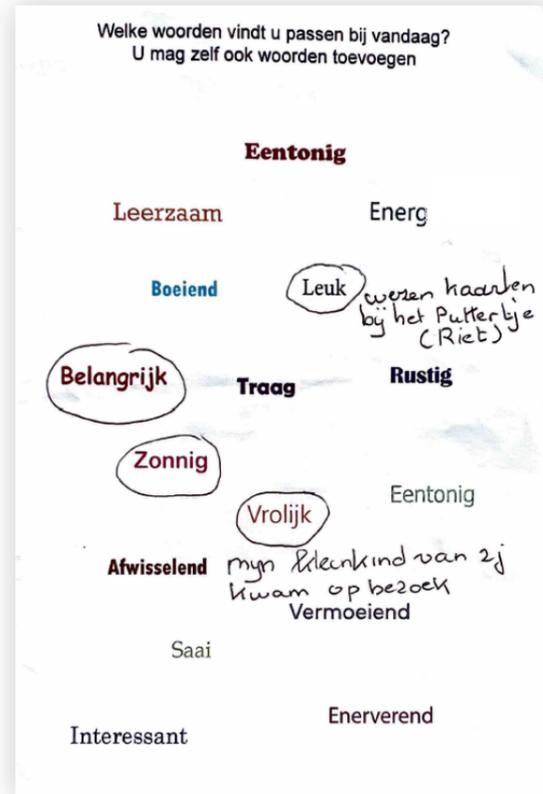


Figure 29 Filled in booklet page

However not all interviewees were able to complete the booklet due to difficulties with reading, writing, unsteady hands or forgetfulness. Therefore only two of the interviewees were able to fill out the booklet in advance. With the other participants, the questions from the booklet were verbally discussed. There was no significant difference observed in the results between verbal discussions and written responses.

The interviewees comprised two men and six women, aged between 77 and 88 years. Four participants live in the Zuid neighbourhood, two in Nieuwland, and two in Groenord. All participants live independently, except for one who resides with her husband. All interviewees are Dutch-speaking and white, with six having been raised in Schiedam.

3.2 Insights

In this section the results of the interviews will be presented. The interviews were recorded and transcribed. From the transcription, relevant data, such as quotes were selected and put onto an online whiteboard tool. According to the data, information, knowledge and wisdom model (DIKW), which can be seen in Figure 30, these elements represent data. By placing this data on the whiteboard, statement cards could be formed. Statement cards consist of two parts; a quote and a paraphrase. The paraphrase is a statement, an interpretation of the quote. An example of a statement card can be found in Figure 31. The interpretation of the quote lets us move up from the data layer of the DIKW model to the Information layer. (Sanders & Stappers, 2019). Once these statement cards were made, they were clustered to identify themes and relations. These clusters were each given a name, which aligns with the subchapter titles on this section. The first insights (3.2.1 until 3.2.4) are summarised briefly, with more detailed descriptions available in Appendix F for 3.2.1. From section 3.2.5 onwards,

detailed insights are presented, as these insights fueled the later phases of the design project. In Chapter 3.3, the names of the clusters are used to illustrate the connections between them in an overview. The full analysis of the interviews can be found in Appendix G.

All quotes presented in this chapter were translated from Dutch.

The activity doesn't matter so much, it's about the people

"I'm not much of a boardgame person, but I went anyway, and once I'm there, I really enjoy the company"

Figure 31 Example of a statement card, on the orange post-it a quote (data) from an interview, on the gray post-it the interpretation (information).

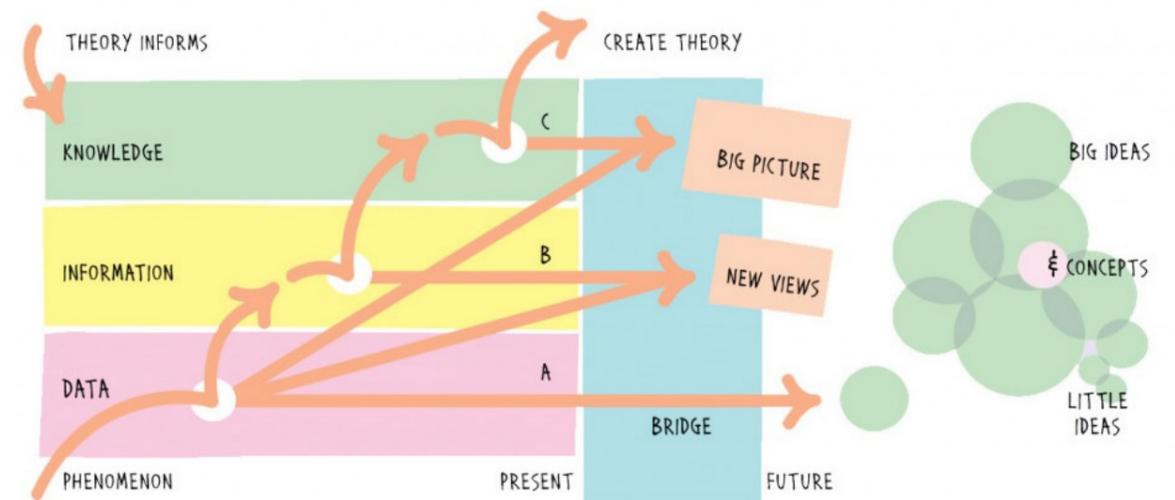


Figure 30 DIKW model from Sanders and Stappers (2019)

3.2.1 Solidarity and trust in society

The sense of solidarity and trust among the elderly is influenced by generational gaps, trust issues, and rising individualism, yet these factors have minimal impact on their sense of belonging in their neighbourhood.

Generation Gap

Elderly individuals often feel disrespected by the younger generation, highlighting generational differences.

"How some children talk to adults, then I think how dare you?" ~ Annie

Trust Issues

Elderly are cautious about strangers at their door due to rising criminal incidents targeting them.

"You can't trust everyone who comes to your door." ~ Truus

3.2.2 Resilience

The elderly experience various forms of loss, including loss of friends and family and declines in abilities such as mobility, fine motor skills for arts & crafts, reduced energy levels, and challenges with maintaining balance causing them to give up gardening. Additionally, the decision to no longer drive or limitations in walking long distances contribute to this loss. Acceptance of these losses varies among individuals.

"But I don't mind it. I accept it. Yes it can't be helped, unfortunately. I'll accept it, luckily, because otherwise you'll end up sitting there with such a sulky face and I don't want that either." ~ Annie

Individualism

The rise of individualism contrasts with their communal upbringing, frequently cited as a societal factor contributing to feelings of loneliness.

"There is so much hatred and envy in the world." ~ Riet

Neighbourhood

Despite these concerns, they feel a strong sense of belonging due to long-term residence and established social connections.

"I feel like this is my neighbourhood as well." ~ Annie

How the elderly cope with these losses is influenced by their resilience. Those with a more optimistic outlook tend to seek alternative sources of joy in life and remain engaged in various activities. In contrast, some individuals predominantly focus on the negative aspects and may become somewhat discouraged.

"You have to find something, otherwise you will soon have nothing at all?" ~ Sjaan

"When I go for a walk I have no goal so I don't do that anymore" ~ Jan

3.2.3 (In)dependency

Two out of eight of the interviewees expressed reluctance in seeking help, as they are hesitant to burden others. They value their independence and derive satisfaction from being self-sufficient, as it fosters a sense of empowerment and control.

"When my son-in-law comes to visit he asks if he can help or do something but then I offer a cup of coffee first, he travelled so far, I don't want to give chores right away" ~ Truus

3.2.4 Daily activities

The elderly engage in various activities depicted in Figure 32, such as feeding birds, playing bridge online, card-making, puzzles, reading, and watching TV to occupy their time and distract themselves from 'a lack of future prospects'. However, some activities have become challenging due to physical limitations like shaky hands. Most prefer not to plan too far ahead, choosing to take life one day at a time.

"Mostly I'm watching TV, because you have to have distractions right?" ~ Aad

"As you get older you no longer have a prospect of what you are living toward." ~ Riet

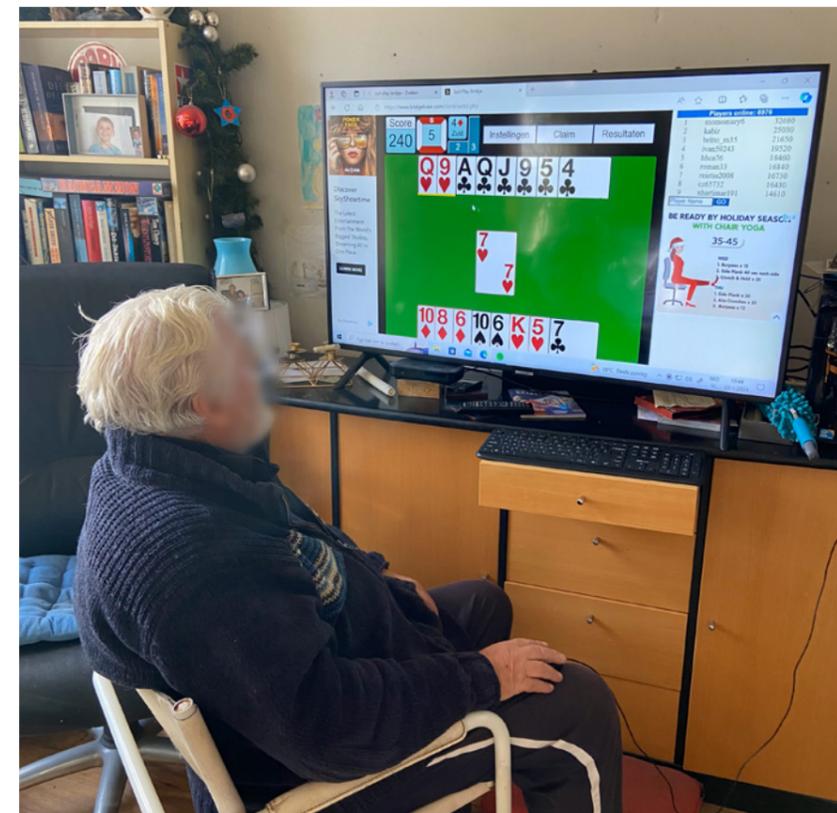


Figure 32 - Images depicting daily activities of interviewees

3.2.5 Feeling invited

For elderly to feel invited, several aspects can be helpful such as reassurance, creating a welcoming environment and being aware of activities.

Reassurance

When talking to volunteers from various organisations hosting activities, it became evident that elderly individuals are not inclined to attend activities solely based on invitations received by mail. They often require personalised guidance and value personal connections to feel motivated to participate. Reassurance that they will be welcomed and included, and establishing trust through personal contact, is crucial for their engagement. Once they establish a sense of trust, they are more likely to attend and continue participating. A welfare consultant at 'senioren welzijn' also confirmed this observation.

"People often find it scary to take the first step themselves. Introducing them to an activity is super important. If you don't feel welcome, it's unfortunate, because you can't always control if they go to another organisation. Sometimes it also fails, then it is still too scary or too much to go out the door" ~ Welfare consultant

"They often say they don't know what it will be like, what do I have to do, what is going to happen, who will be there? Are questions they have" ~ Volunteers at community centre.

"Once people visited and are inside, they keep coming" ~ Riet

Welcoming environment

One of the interviewees mentioned feeling people-shy for a significant period, believing she wouldn't fit in with others at the local initiative and consequently kept her distance. Additionally, during the interviews, it was noted that in certain groups, individuals can be unkind, creating an unwelcoming atmosphere.

"I did not feel included at the group I previously visited" ~ Paulina

Moreover, individuals often form assumptions about an activity without having experienced it firsthand. It was also mentioned by an interviewee that with age, one becomes more insecure which can influence decisions regarding participation in activities.

"I don't think I would have anything in common with those people" ~ Marijke

"As you get older, you become more insecure" ~ Riet

Awareness

Awareness significantly contributes to the inviting atmosphere of activities for elderly participants. Many activities are promoted online, through platforms like wijkconnect and various websites, but the interviewed elderly don't always know where to look, or they do not use digital platforms at all. Volunteers indicated that word-of-mouth advertising is typically more effective, yet even this approach has limitations, as the elderly might forget about upcoming activities or remain uncertain about what to expect.

"I didn't even know they were there. I passed by it a hundred times, but yeah, you see things standing there all the time but, you don't really notice." ~ Aad

3.2.6 Home sweet home

In the familiarity of their own homes, the interviewees experience a sense of security and autonomy, enabling them to engage in activities according to their preferences. Nonetheless, they occasionally encounter difficulty in sharing this space, expressing reservations about hosting others.

"I prefer being at home, just relaxing in my own house, comfortable." ~ Truus

"It's difficult to host those people at home, where would I put them? I can't have them here." ~ Aad

"At home I am never bored, I can do whatever I want." ~ Annie

3.2.7 Being there for someone else

The interviewed elderly expressed a fondness for being able to lend a helping hand to others. In reflecting on these experiences, they exhibited a notable sense of pride in their ability to make a positive difference in the lives of others.

"I like to joke around a bit during the coffee mornings. Well, then they're all in stitches, laughing their heads off" ~ Aad

"I am not much of a games person, but I know it brings others joy, so I'll do it anyway." ~ Riet

"The man has dementia, they have many concerns because he sometimes wanders off, and then there was no shuffleboard, well, he just wanted to go outside, he wanted out, so I said to the wife, come over to my place for coffee, because I don't do that so often. But then they came here and they were very happy. that was nice". ~ Truus

3.2.8 Being among people

The elderly express a strong desire for social interaction, emphasising the importance of being connected with others. They long to engage in conversations and share their life experiences, particularly reminiscing about their youth.

"My friends from the past are no longer here, which I find sad. Because you do miss them, because they also knew me when I was young. I don't have that anymore." ~ Annie

"If you have been somewhere, you want to tell someone, but then no one is there when you get home and that is sometimes difficult." ~ Truus

3.2.9 The role of art and heritage

When asked about their interest in art and museums, the interviewed elderly did not express significant enthusiasm. It seems that the question posed was too broad. However, when asked about specific paintings or ornaments displayed in their living rooms, they exhibited a greater level of engagement. They elaborated on the ambiance and feeling evoked by certain artworks, describing them as cozy for example. Additionally, they mentioned not having visited museums in quite some time. However, if they were aware of a specific exhibition on display, they found it easier to decide whether or not they would want to visit. One interviewee noted their interest in an exhibition showcasing dresses

for instance. Furthermore, they emphasised the importance of having someone to accompany them to museums, as they were unlikely to go alone. Having a companion who shares their interest makes the experience more enjoyable and accessible for them.

“If you know what is currently being displayed it is more likely you would visit” ~ Riet

“If you have no one to go with I find it boring” ~ Truus

3.3 Connections between insights

In this section, the clustered insights from 3.2 are presented in relation to each other. This step represents the transition from the information layer to the knowledge layer in the DIKW model. Figure 33 on the next page provides an overview of how the different themes can influence one another. The yellow boxes represent the themes discussed in 3.2, while the blue boxes represent the subthemes. This overview helps understand the full scope of the interview results.

The theme of feeling invited is interconnected with other themes through its subthemes and is therefore encircled. From feeling invited, the other themes radiate outward, emphasising its crucial role in influencing social integration. Various factors subsequently affect how individuals perceive themselves as being invited. Due to the project's scope, not all themes can be explored in depth. Thus, the sub themes of reassurance, a welcoming environment, and awareness will be incorporated into the design phase as design requirements and are encircled in green and explained below. Most of the further-extended themes will not be addressed. The need to be among people, identified from the overviews, is also encircled.

Enhancing awareness

Many activities are promoted online, but the interviewed elderly don't always know where to look, or they do not use digital platforms at all. Enhancing awareness can contribute to engaging elderly.

Reassurance for hesitation

Older adults tend to have many questions before deciding to join a group activity, such as: “What is it?”, “Who is attending?”, “What do I have to do?”, “Am I capable of this?”. These uncertainties create hesitation, keeping them from attending. This pattern emerged from interviews with elderly and discussions with volunteers at various community centres. This is why having a familiar, welcoming person during introductions can be so helpful. When elderly have someone they trust to accompany them, it reduces their anxiety and gives them confidence that the experience will be positive. This point is supported literature (“Ouder Worden in Schiedam; Handvatten Voor De Gemeenteraad,” 2019) and conversation with a welfare consultant and volunteers.

Creating a welcoming environment

Due to insecurities, assumptions, and past experiences, certain elderly individuals fear they may not fit in with organised activities. Establishing environments where they feel genuinely appreciated and welcomed can alleviate these concerns as stated previously in this section, focusing on the need to feel valued. The value of participation and the value the elderly possess themselves should be emphasised, encouraging enthusiastic involvement from the target group.

Based on the need to be among the people and the significant theme of feeling invited, a detailed overview was created, shown in Figure 34 on the page after the next. This overview further zooms in on the subthemes identified as design opportunities, featuring additional inspirational quotes and focusing on selected themes to provide clearer guidance in choosing a design goal. The yellow boxes correlate with the themes from 3.2, the blue boxes represent new subthemes, and the green boxes indicate design opportunities. The need to be among people was prioritised and placed at the top, with quotes that inspired me aligned with this need. The overview builds up to this need, with the related (sub)themes as potential pathways to address it.

Besides these overviews, personas were created to vividly represent the insights, which can be found in Appendix H.

In the next chapter, a design direction will be extracted from this overview.

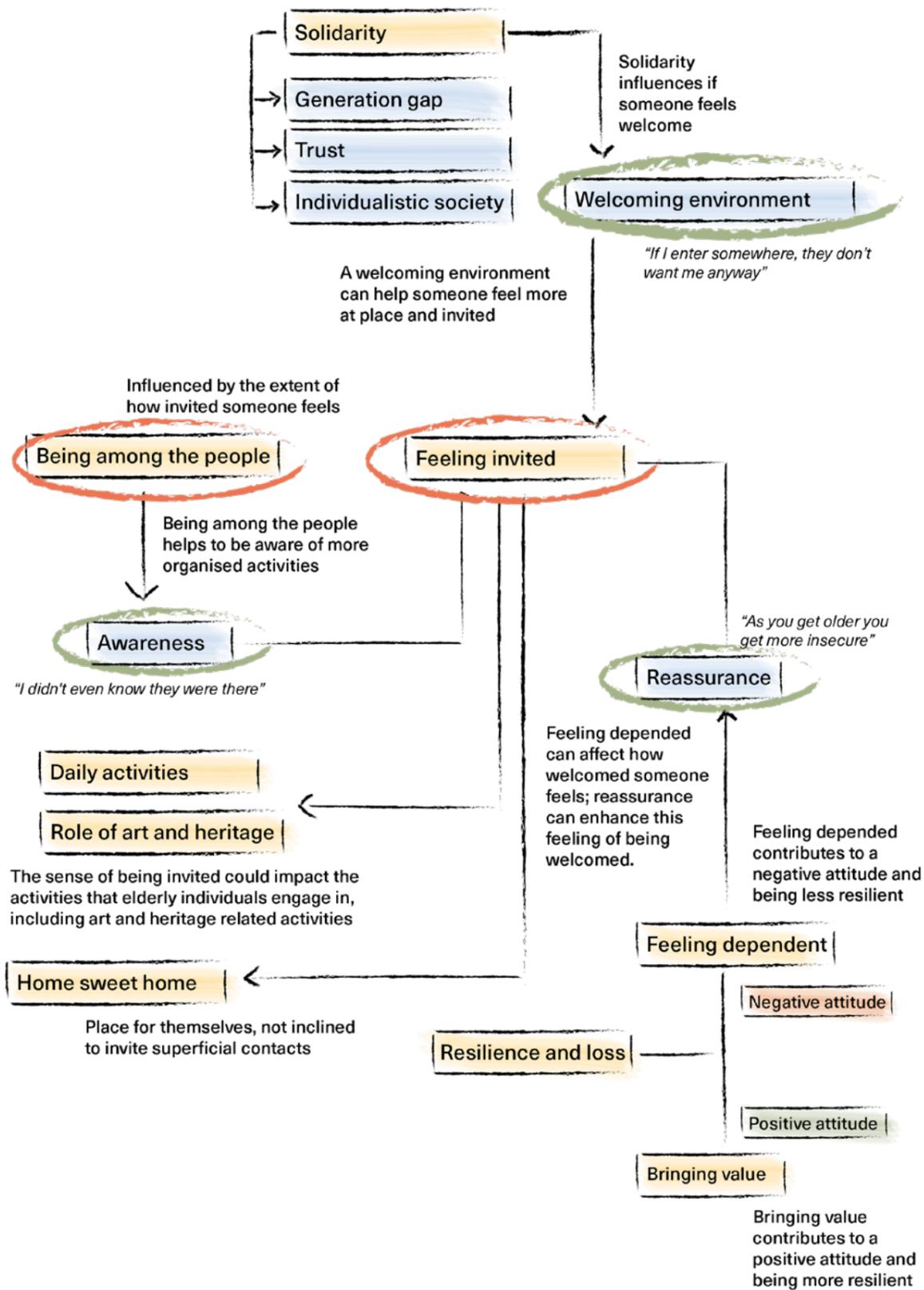


Figure 33 Overview of all themes and subthemes in relation to each other

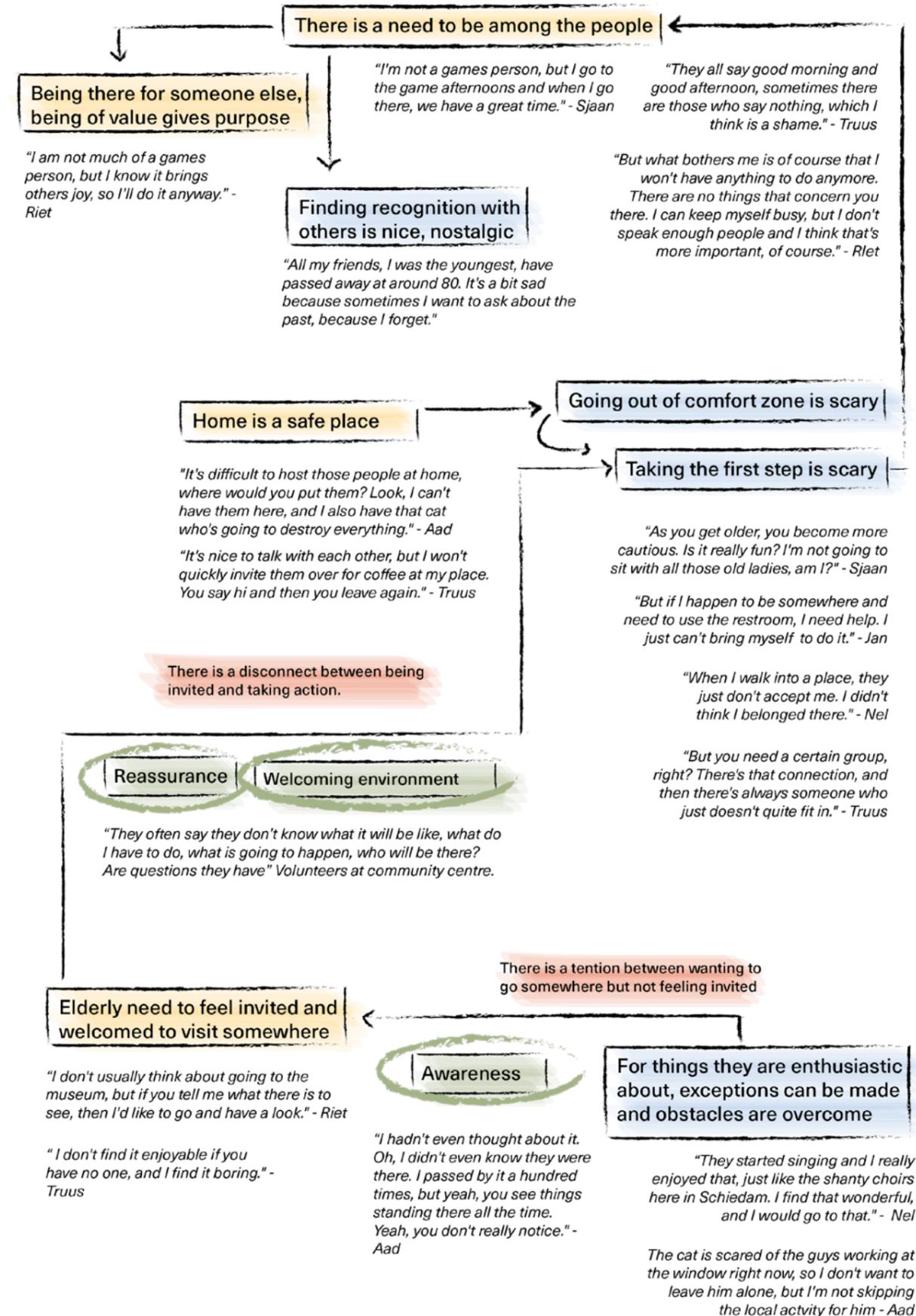


Figure 34 Overview of themes continued with in the project, including identified need and design opportunities

3.4 Discussion

Several factors from the research may have influenced the outcome, these factors are listed below.

Nine out of ten interviewees were of Caucasian (white) descent and from the Netherlands, which may result in a restricted perspective on the broader elderly population of Schiedam, given the municipality's diversity. Moving forward with the project, it is essential to recognize that the proposed outcomes may only be applicable to individuals of Caucasian background. This limitation is not aligned with Schiedam's cultural diversity. Therefore, during the evaluation phase, efforts should be made to include a diverse range of participants from various backgrounds.

The interviewees were recruited through organisations, indicating they were already on the radar of these organisations. Consequently, I engaged with only two elderly individuals who are not participating in activities, as they are challenging to locate. The other eight interviewed elderly however did go through the experience of having to take the first step to participate at these organisations and talked about their needs which provided valuable results. The designs that are going to be based on these results should also be evaluated with elderly who are not yet participating in weekly local activities, to determine whether the final design is working.

3.5 Conclusion

This Chapter aimed to understand the daily lives of elderly in Schiedam, resulting in nine themes. The following section addresses the research questions set at the beginning of the chapter and highlights the implications of the interview findings on design and the process.

What does the daily life of elderly in Schiedam look like?

The interviewed elderly residents in Schiedam have varying hobbies they spent their time on at home. These can be creative activities or things like reading and watching TV. They view these hobbies as means of distraction, helping them to pass the time and stay occupied. Additionally, they participate in social activities organised by local organisations, which adds a bit of structure to their week. The majority of the interviewees (7 out of 10) indicate a preference for living day by day without extensive planning. Their homes are their safe spaces where they feel like they can do however they wish.

What are common challenges faced by elderly individuals in Schiedam?

The world of elderly keeps getting smaller, they have to continuously deal with losses. Losses of people around them but also loss of freedom because of inability to drive, inability to walk long distances. They have to be very resilient to bounce back and continue life with their head held high. Some elderly exhibit a greater ability to maintain a positive attitude than others.

Additionally, the individualistic nature of society presents challenges for them, as they must rely on their own capabilities to establish and maintain social connections, which can be hindered by limited social skills, social fears and lack of confidence.

Elderly often require personalised invitations and value personal connections to feel motivated to attend activities, highlighting the importance of reassurance and trust-building through direct contact. Once trust is established, their engagement increases significantly. Concerns about fitting in and uncertainties about activity details are common challenges addressed in creating a welcoming environment. Awareness of activities remains a hurdle, with digital platforms and word-of-mouth both having limitations in reaching elderly individuals effectively.

What are the social and emotional needs of elderly in relation to people around them?

The interviewed elderly express a desire for social interaction. Not aiming at an intense bond but someone to talk to. They want to stay among the people. The interviewed elderly take pride in their ability to make a positive difference in the lives of others.

What is the role of art and heritage in the lives of elderly in Schiedam?

In every home there is some form of art to be found, yet elderly are not consciously thinking about art and heritage or visiting museums. However, if they are aware of the exhibits and have a companion to accompany them, visiting a museum becomes something they would like to do.

Implications

Shifting towards social inclusion

The interviewed elderly expressed a need to be among the people not aiming at an intense bond. The preliminary assignment stated in the introduction was focussed on fostering the feeling of belonging. While the interviews did touch upon the need to fit in and belong, it was framed more as a hurdle to overcome in order to eventually integrate into a larger social sphere and participate among others. The focus lies on the need for social inclusion, indicating a shift in the assignment's objectives which will be implemented in the next chapter.

Accessible interaction

Intricate manual tasks may not be suitable for individuals experiencing shaky hands, reading difficulties, and memory challenges. Therefore, simplifying tasks to accommodate these limitations is crucial in the further progress of designing.

Limited mobility

The world of most elderly individuals is quite limited, they rarely venture far from home on their own. Occasionally, they may extend their range with the help of arranged transportation or family members. When designing, it is important to consider their limited mobility. Designs should be easily accessible from their homes, or transportation should be provided. Otherwise, the elderly may be less likely to engage

Heritage approach

During the interviews the elderly were keen to talk about life experiences, relating to their upbringing and personal history. While their engagement with art varied among individuals and was less prominent overall, it appears that their collective wealth of memories and experiences lends itself more fittingly to a focus on heritage rather than art in the continuation of the project.

Elderly often relay stories and talk about the past as a social activity (Chonody & Wang, 2013), with storytelling as a foundational aspect of fostering friendships (Murphy, 2021). Moreover, the act of sharing stories, whether orally or in written form, is believed to offer significant benefits for elderly, serving as both a means of personal exploration and a pathway to social interaction (Chonody & Wang, 2013).

Target group

It became evident that among the interviewed elderly who eventually integrated into the local initiatives, significant persuasion was required by volunteers to encourage their participation. Moreover, there remains a notable portion of elderly individuals who still hesitate to take that initial step toward involvement in these initiatives according to volunteers at the community centres. The primary target group for the project's outcome will be individuals within this group, who encounter obstacles when attempting to engage in activities and forge connections.

Design opportunities

Three design opportunities have been identified to address to enhance engagement listed below.

Enhancing awareness: Many activities are promoted online, but the elderly often do not know where to look or do not use digital platforms. Improving awareness can help engage the elderly.

Reassurance for hesitation: Older adults have many questions before joining group activities, leading to hesitation. Interviews and discussions highlight the importance of having a familiar, welcoming person to reduce anxiety and increase confidence.

Creating a welcoming environment: Some elderly individuals fear they may not fit in due to insecurities and past experiences. Establishing environments where they feel valued and appreciated can alleviate these concerns and encourage enthusiastic participation.

In the next chapter a design direction will be extracted from the overview presented in Figure 34. The field research will be integrated with the literature review, leading to a problem statement and decisions on the project's direction.

Define

The field and literature research discussed in previous chapters have clarified the challenges to be addressed and the design requirements. Moving forward, a design goal will be established to guide the ideation phase, along with outlining the requirements identified in earlier chapters.

Chapter overview

4.1 Problem statement

4.2 Design goal

4.2.1 Elements of the design goal

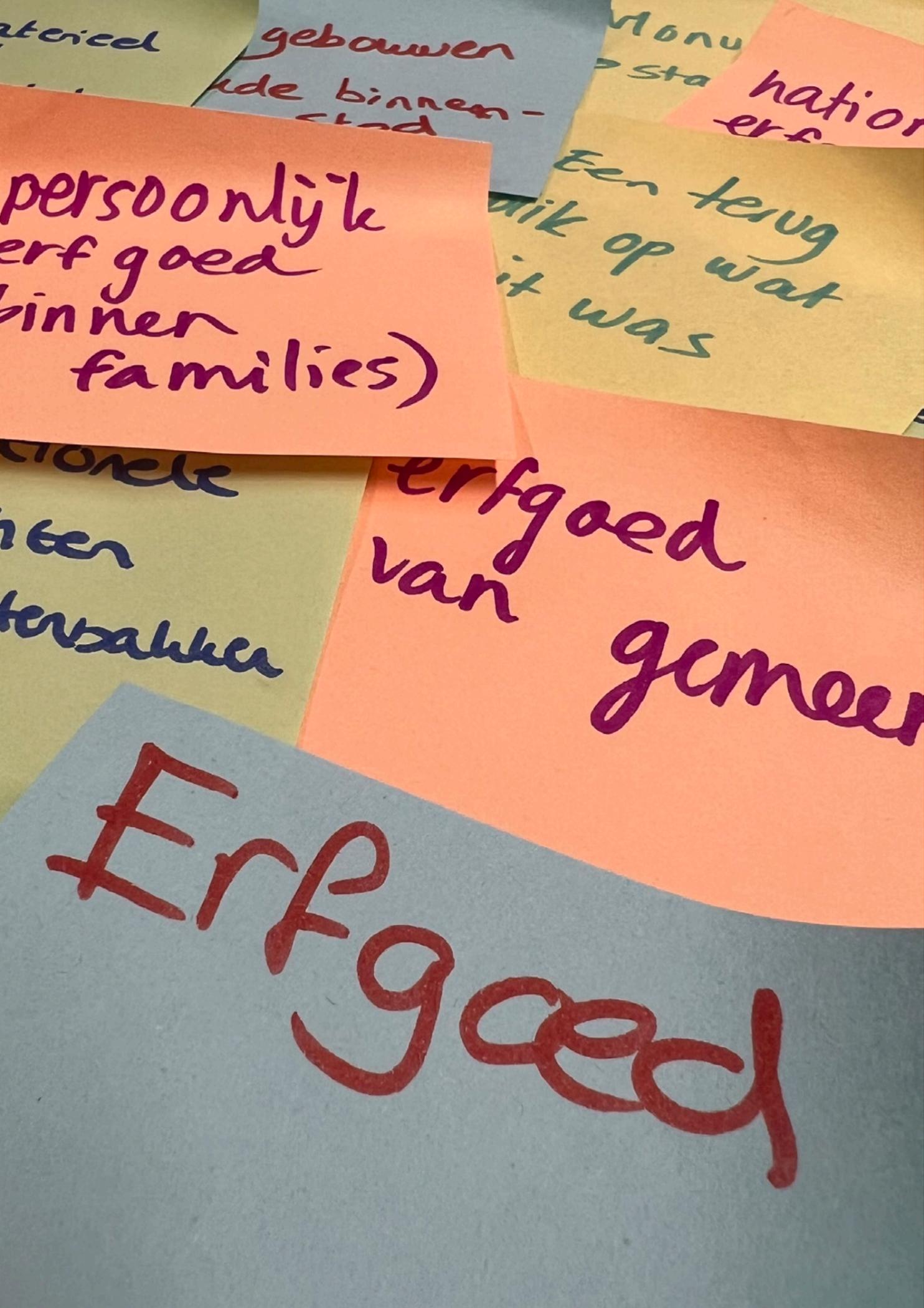
4.3 Requirements

4.3.1 Including transformative learning

4.3.2 Including art and heritage

4.3.3 Enhancing engagement

4.4 Conclusion



4.1 Problem statement

This section describes the problem statement derived from the results of the literature- and field research. The most important details are marked in orange.

As established in Chapter 2.3.5, to mitigate loneliness, concepts like belonging, mattering and contributing value are pivotal. These concepts suggest a positive reframing of social participation, focusing on the need to feel valued and contribute value. In interviews with elderly, participants expressed that having someone to support or engage with, gave them a sense of purpose and fulfilment. The concepts of belonging, mattering and contributing value are closely related, with overlapping themes.

Field research also revealed a complex landscape of social needs among the elderly in Schiedam, with a strong desire for social inclusion but without intense personal bonds. This aligns with the preliminary assignments aimed to foster belonging. However, interviews suggest that belonging is framed as an obstacle to overcome rather than an immediate goal, **with the ultimate goal being broader social integration.**

A common theme among the elderly is the desire to share life experiences and personal history, suggesting that **a heritage-based approach may be more suitable than an art-centred one.**

Despite the willingness to share stories, many elderly individuals struggle to integrate into community activities. The project's primary target group are these individuals who struggle when considering and engaging in social activities. **Three main opportunities can be identified to design for to enhance engagement** which were explained in 3.3 and listed below.

Enhancing awareness: Many activities are promoted online, but the elderly often do not know where to look or do not use digital platforms. Improving awareness can help engage the elderly.

Reassurance for hesitation: Older adults have many questions before joining group activities, leading to hesitation. Interviews and discussions highlight the importance of having a familiar, welcoming person to reduce anxiety and increase confidence.

Creating a welcoming environment: Some elderly individuals fear they may not fit in due to insecurities and past experiences. Establishing environments where they feel valued and appreciated can alleviate these concerns and encourage enthusiastic participation.

4.2 Design goal

This section outlines the design goal and explains its elements, providing direction for the ideation phase.

The preliminary set design goal from the project brief at the start of the project was: Design an intervention to foster the feeling of belonging among elderly in Schiedam in an environment where heritage and art can be experienced.

Based on the previously described problem statement, the design goal has now become:

Empower individual elderly residents in Schiedam to form lasting connections among each other through heritage by adding personal value, taking into account cultural differences.

The design goal lets us move up from the knowledge layer of the DIKW model to the wisdom layer, the final insight of the research.

In Chapter 2, the interviews revealed that the elderly generally prefer not to host social gatherings at home. Therefore, it is essential to select a neutral venue to facilitate social connections. The community centres involved in the field research of Chapter 3 demonstrate a strong commitment to serving individuals who seek to contribute to society. While Stedelijk Museum Schiedam could serve as a meeting place, its availability is limited compared to local community centres in terms of location. Thus, the primary objective is to encourage elderly individuals to engage with the community centres in Schiedam. However, this is not an easy task, as the interviews indicated that elderly individuals encounter various barriers and it is not intrinsic for them to participate when not specifically invited.

Section 4.2.1 will explain the elements of the design goal in detail.

4.2.1 Elements of the design goal

Empower

Empower was selected due to its relevance in fostering independence which was a result of the interviews, elderly find it important to be independent. While they often cherish being self-sufficient, occasional support or encouragement can serve as valuable assistance, facilitating autonomy. Furthermore, another insight from the interviews in the previous chapter emphasised the importance of recognizing the elderly as valuable contributors. Empowering them represents a step in this direction, acknowledging their worth and facilitating their active participation in society. Lastly, as stated in Chapter 2.5, sharing knowledge, life experiences, and engaging in collaborative hands-on activities serve as a catalyst for the emergence of an empowering event which can instigate the transformative process.

Individual elderly in Schiedam

As established in Chapter 2.4, the project will focus on individual elderly living independently at home, as they still possess some physical capacity to engage with others and do not experience severe mental challenges (at present). However, despite this ability, they experience barriers which prevents them from forming connections or leaves them feeling unsatisfied with the connections they currently have.

Forming lasting connections among each other

As stated in chapter 3.5, the elderly express a desire to be among the people. The objective of this design project is to facilitate connections among elderly

individuals who share this desire. Interviews revealed that once elderly participants attend organised activities, they tend to continue participating. However, the main challenge is encouraging them to take the initial step. This is the area where the design will concentrate its efforts.

Through heritage

As established in chapter 3.5, the focus of the project shall be on heritage. While the engagement with art varied among individuals and was less prominent overall, it appears that the collective wealth of memories and experiences lends itself more fittingly to a focus on connecting through heritage rather than art.

By adding personal value

The integration of personal value emerged through a collaborative ideation session with fellow TUDelft IDE master students shown in Figure 35. The session focused on clarifying earlier design goals, with particular attention to the concept of empowerment. Upon revisiting the literature and field research, this correlation resonates with findings highlighting the positive ramifications of feeling valued. This is also reflected in the overview from Figure 34, which shows that bringing value could influence the need to be among the people in the results of the field research. Coupled with my own affinity towards this outcome as a designer, personal value was incorporated in the design goal.

Taking into account cultural differences

Schiedam is a culturally diverse municipality with a rich set of ethnic backgrounds. It is home to communities with Turkish, Moroccan, Antillean, and Surinamese roots among others. This cultural variety brings unique traditions, values, and perspectives. It is essential to consider this cultural diversity to ensure that the design is inclusive and resonates with the varied backgrounds of the residents. This also promotes broader participation, as people feel recognized and valued for their unique heritage.

Figure 35 Brainstorm with TUDelft IDE master students on design goal



4.3 Requirements

In addition to achieving the design goal, several considerations must be addressed during the ideation phase. At the project's start, it was determined that a transformative learning approach would be adopted and that art and/or heritage would be incorporated. Furthermore, several design opportunities have been identified to enhance engagement. The incorporation of these aspects is detailed below with the most important details marked in orange again.

4.3.1 Including transformative learning

Chapter 2.5 went into the details of how transformative learning could potentially be used as guidelines when designing. It also stated that field research would determine whether a specific phase should be targeted. **The transformative learning phases outlined to the right in Figure 36 do not necessarily have to occur in the presented linear sequence.** In this context the third phase, trying new things in a safe environment might need to happen first in order to experience an empowering event which in turn fosters understanding that the benefits of attending organised activities and being among the people can outweigh the fears and prejudices associated with the activities. Ultimately, this understanding can develop integration in everyday life, encompassing all phases of transformative learning. While some phases may be explored more deeply than others, **there are no fixed constraints for beginning the design process.**

To initiate the transformative experience, presenting a disorienting dilemma may not be advisable in this context. Confronting the elderly with perceived shortcomings could potentially deter them from engaging in the process. As highlighted in the literature review, empowering events can act as catalysts for transformative learning. Therefore,

activities such as knowledge sharing, exchanging life experiences, and collaborative hands-on tasks are more favourable to triggering transformative learning experiences in this context.

Raise awareness through an event, such as a disorienting dilemma or an empowering event

Foster deep understanding

Trying new things in a safe environment, exploring new roles

Integration into everyday life, independently executing

Figure 36 Transformative learning phases

4.3.2 Including art and heritage

Initially, the focus is not solely on persuading the elderly to visit the museum. Rather, it involves **planting a seed to ignite interest, with an ultimate objective of encouraging their participation in museum activities and visiting the museum.** The museum strives to establish a meaningful and lasting relationship with the elderly and be of value to them. In Chapter 2.2 it was highlighted that sustained engagement can foster a more substantial impact. This consideration will be incorporated into the design phase to **ensure the museum can maintain a lasting relationship with the elderly.**

Art and heritage serve as avenues for fostering connections. As established in Chapter X, the engagement with art varied among individuals and was less prominent overall. However, it appears that **their collective wealth of memories and experiences lends itself more fittingly to a focus on heritage** rather than art in the continuation of the project. In the project, heritage can be used to trigger these memories and stories and use this as base to form connections.

4.3.3 Enhancing engagement

The identified challenges experienced by elderly can be seen as opportunities for design aimed at enhancing engagement. These opportunities, detailed in the problem statement presented earlier, are summarised as follows:

Providing reassurance and clear and comprehensive information to address uncertainties.

Include new approaches to engagement to enhance awareness of activities.

Emphasising the value of participation and self-worth to encourage enthusiastic involvement and a welcoming environment.

4.4 Conclusion

In this chapter a design goal was established that will guide the next phase of the development of the design. With defining this design goal and other requirements for transformative learning, the inclusion of heritage and the opportunities to enhance engagement, the first diamond of the double diamond process has been closed. Another stage of converging begins in the next chapter to establish a design solution, this position is visualised in Figure 37.

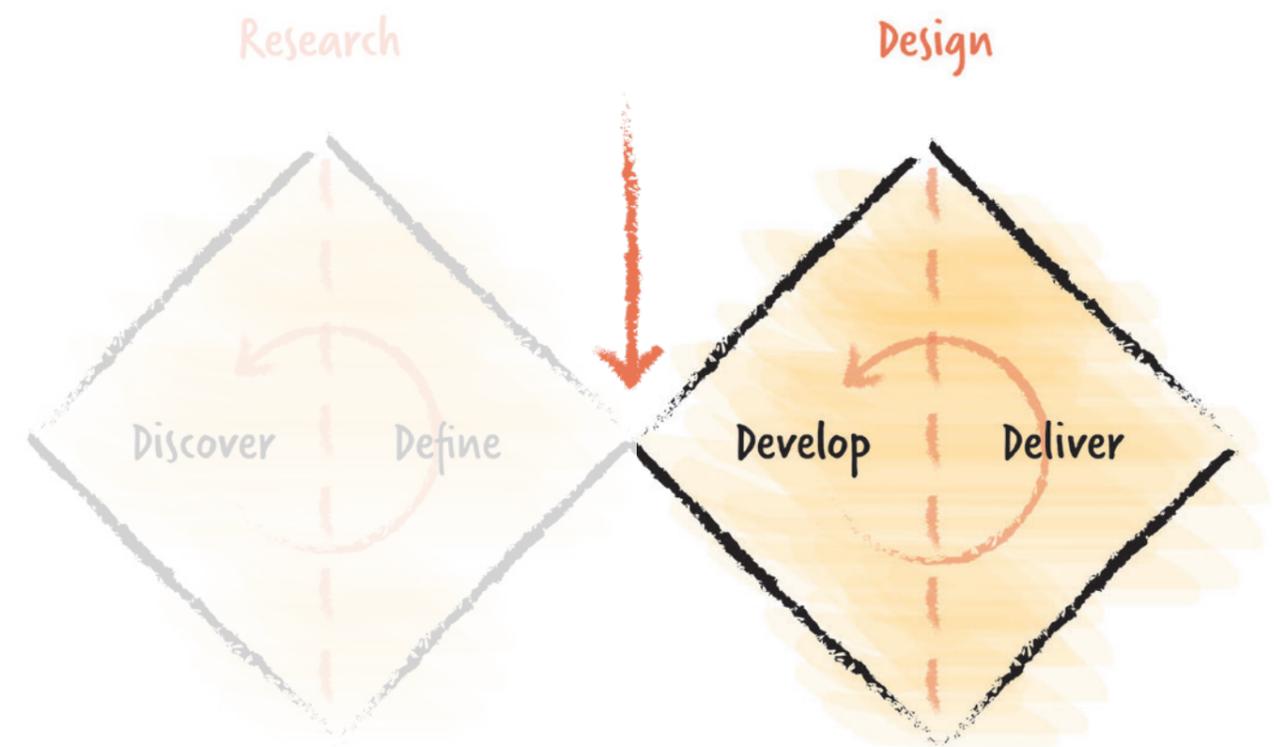


Figure 37 Where we are in the double diamond approach

Develop

To achieve the previously established design goal, it was examined how to encourage the target group to visit activities by adding personal value, the necessary steps for the target group to form lasting connections, and how heritage can be used to form connections and enhance engagement. During the design process, different steps came to light on how to effectively engage elderly. Eventually, combining these steps resulted in the final design: a yearly programme for Stedelijk Museum Schiedam titled 'Schiedam Vertelt'. This chapter outlines the programme's objectives, the reasoning behind its structure, and the transformative learning steps incorporated. Furthermore, this chapter details the development and evaluation of an implementation example for the programme. The evaluation process is explained, highlighting its influence on the final deliverable: a guide for implementing the programme, which is presented in Chapter 6.

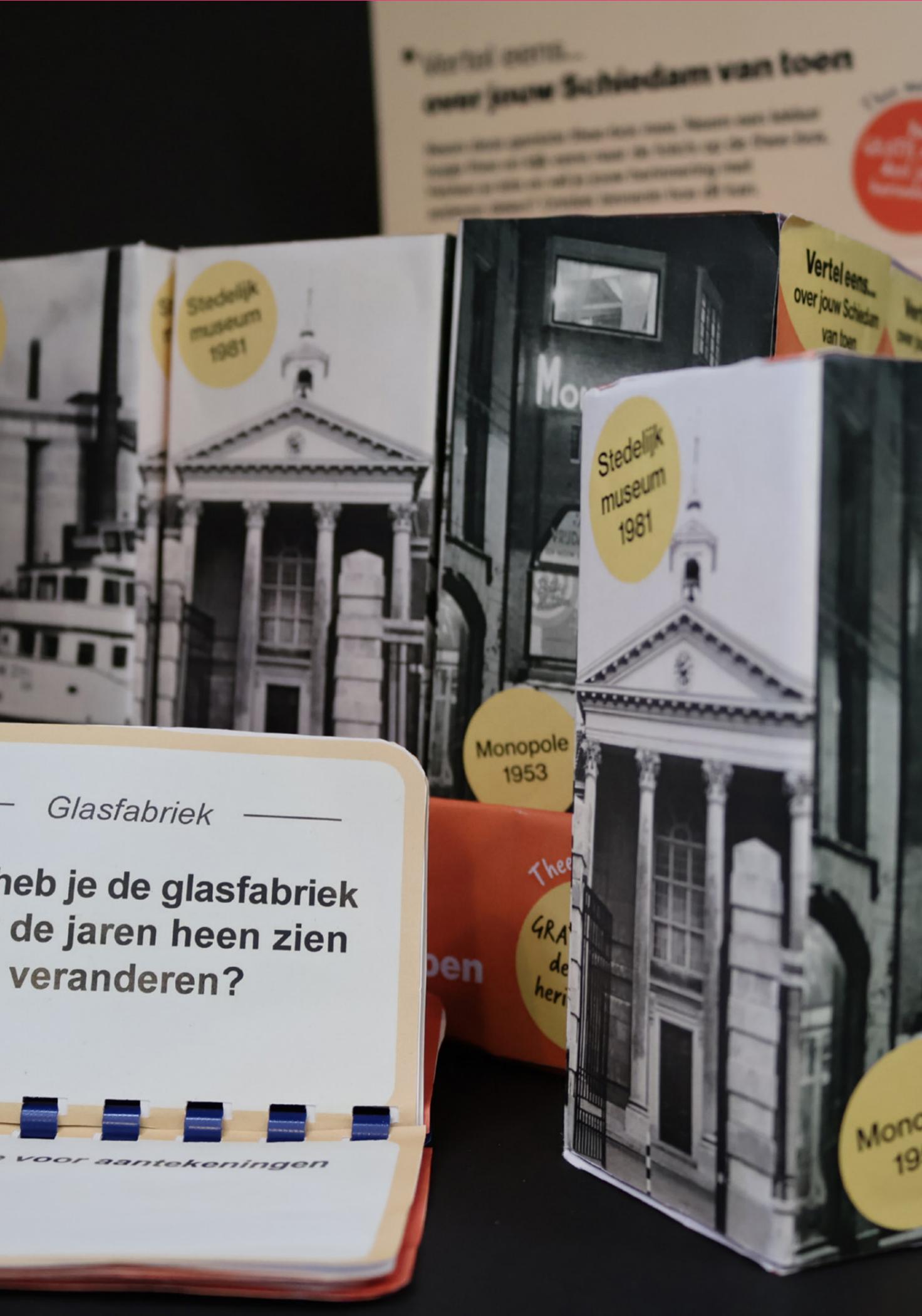
Chapter overview

5.1 Programme: Schiedam Vertelt

- 5.1.1 Inviting
- 5.1.2 Stimulating
- 5.1.3 Familiarising
- 5.1.4 Connecting
- 5.1.5 Appreciating
- 5.1.6 Complete programme

5.2 Example

- 5.2.1 Purple puzzle piece: Invitational object
 - 5.2.1.1 Developing example
 - 5.2.1.2 Evaluating example
- 5.2.2 Conclusion
- 5.2.3 Green puzzle piece: Stimulating object
 - 5.2.3.1 Developing example
 - 5.2.3.2 Evaluating example
- 5.2.4 Conclusion
- 5.2.5 Yellow puzzle piece: Tangible memories
 - 5.2.5.1 Developing example
 - 5.2.5.2 Evaluating example
- 5.2.6 Conclusion



5.1 Programme: Schiedam Vertelt

During the design process, different steps came to light on how to effectively engage elderly. Eventually, combining these steps resulted in the final design: a yearly programme for Stedelijk Museum Schiedam titled 'Schiedam Vertelt'. In this chapter 'Schiedam Vertelt' will be explained in segments. The overarching goal of the programme is to use heritage to add personal value by exchanging memories, thereby forming lasting connections. This is done by inviting elderly to their local community centre, and facilitating memory exchange there. The programme unfolds in five phases, illustrated in Figure 38 on the next page. The larger circle in the images depicts the overall setting, while the smaller circle highlights the key action.

The puzzle pieces symbolise physical objects. As this programme is intended to be repeated over the years, the physical objects can vary with each implementation of the programme, making the puzzle pieces a flexible representation of a yet-to-be designed object to visualise the desired interaction. These objects can be redesigned each time the programme is implemented. Throughout the programme, these puzzle pieces get a different meaning for the participant when they interact with the objects and add their personal touch, indicated by changes in shape and colour, as shown in Figure 39 below. During each phase of the programme, the elderly receive additional information to help guide them to the next phase.

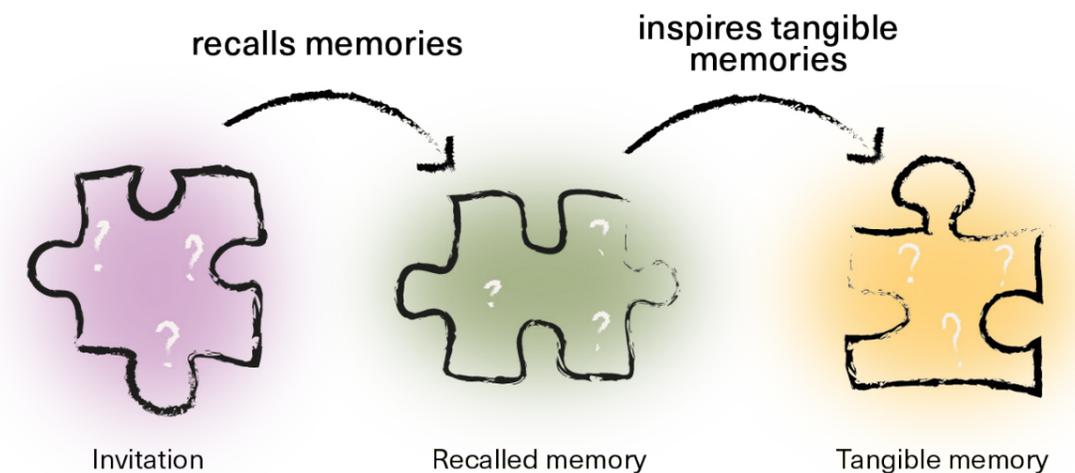


Figure 39 Puzzle pieces representing flexible representations of objects throughout the programme

The background and the goal of each phase will be described in this chapter. The presented phases are:

- 1 Inviting - introducing the possibility of exchanging memories through an object to bridge awareness gaps
- 2 Stimulating - informing the individual of the details of the possibility and sparking excitement by recalling memories
- 3 Familiarizing - extending a personal invitation and having contact with a key figure to address remaining uncertainties
- 4 Connecting - forming connections through the exchange of memories and finding recognition, optionally making memories tangible to strengthen bonds
- 5 Appreciating - looking back on the experience and realising the steps taken. Reinforce perspective change through a reflective conversation

A visualisation of the programme is presented below in Figure, along with a timeline.

The programme has the potential to be recurrent over the years, allowing for incorporation of different themes per occasion, potentially attracting a diverse audience. Appendix I contains some ideas for themes.

The programme outlined in this chapter has been evaluated in conversations with museum volunteers, community centre volunteers, a museum educator and one of the co-founders of Verhalenhuis Belvédère in Rotterdam. Additionally, several enactment sessions were conducted. This all resulted in the final programme presented in this chapter.

To communicate the set up of the programme and the findings effectively to programme creators and designers who want to implement it, a guide is presented in Chapter 6. Figure 40 shows where we are in the of the development of the guide.

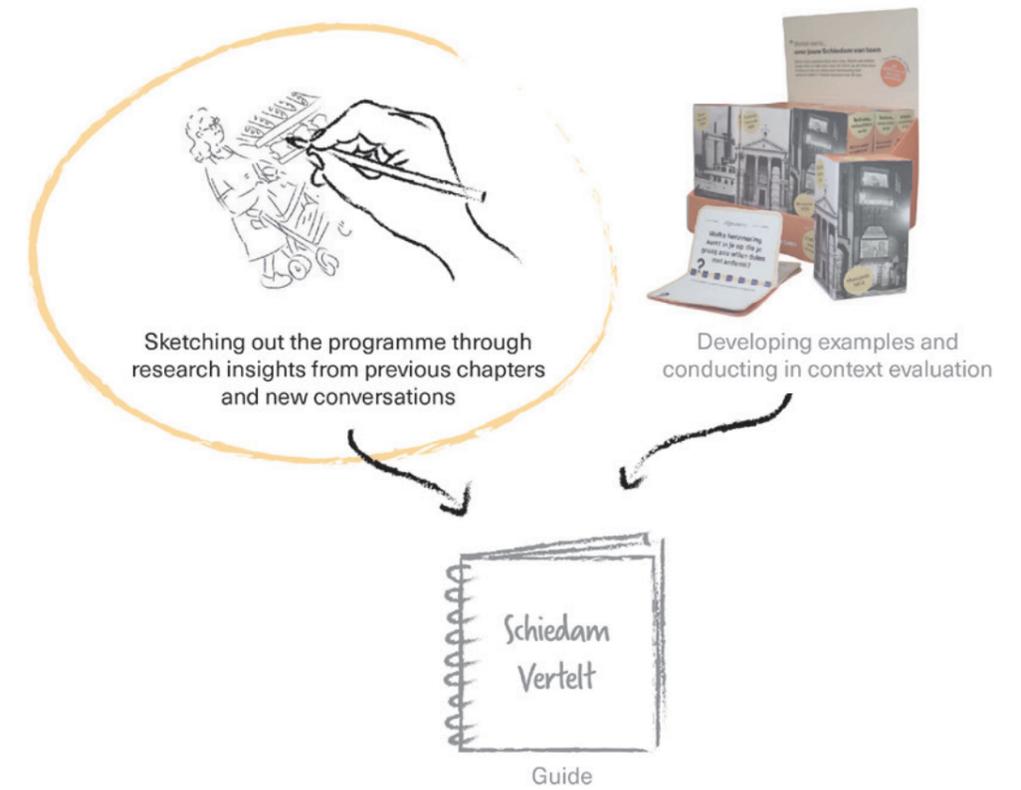


Figure 40 Where we are in the process of developing the final guide

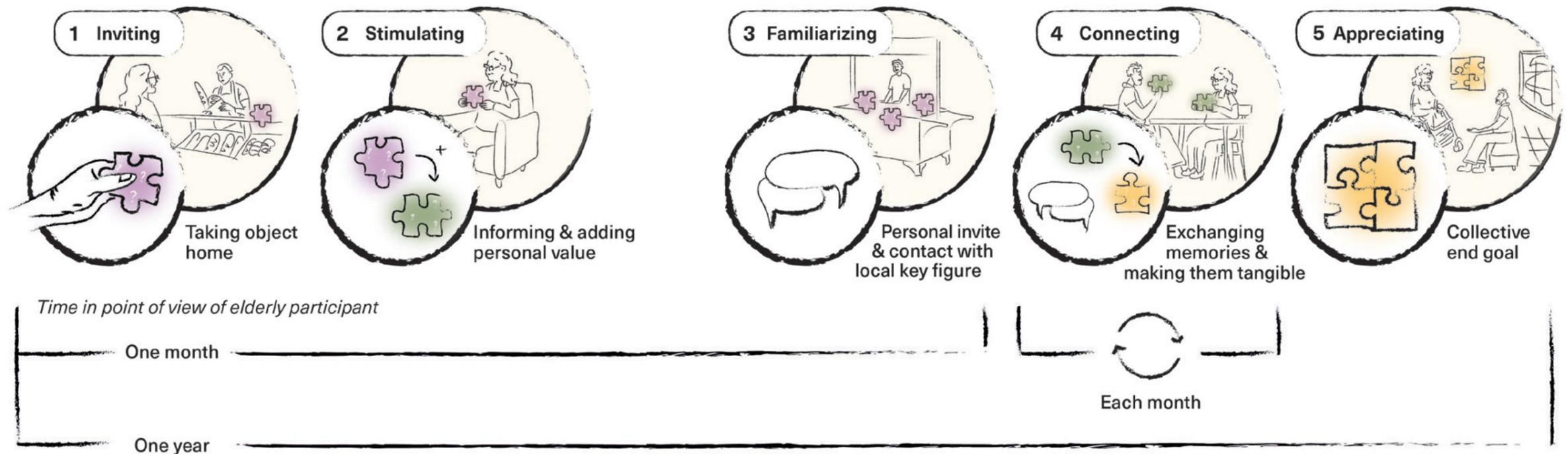


Figure 38 Visualisation of the programme's phases along with the timeline.

5.1.1 Inviting

Fundamentals of the phase

In Schiedam, there are numerous community centres catering to the elderly, as detailed in Appendix B. These centres reach out to the elderly through various channels such as online advertisements, door-to-door flyering, and word-of-mouth, which volunteers find to be particularly effective due to its personal touch. However, effective outreach relies heavily on knowing the whereabouts of the target group, a task sometimes facilitated by observant neighbours or community members. Nonetheless, not everyone benefits from such close-knit communities as depicted in Figure 41. The question that initiated this phase was: how can we reach this target group?

Answering this question leads us to the initial phase of the programme. A significant portion of the elderly population views grocery shopping as an opportunity to go outdoors, a perspective confirmed during the interviews in this project. Interactions with store staff may be their only social interaction of the day. There is a potential to engage with the target group during these shopping moments. Conversations with employees at four stores in Spaland and one in the city centre revealed that smaller establishments like bakeries, fishmongers, cheese shops, local supermarkets, and butchers offer more favourable environments

for personal interactions compared to larger supermarkets. Local businesses like gift stores, although visited less frequently, also present opportunities for engagement.

The first step in the proposed programme is to engage with the elderly through these stores. These brief encounters can serve as opportunities to extend invitations to the target group. The purple puzzle piece in Figure 42 symbolises a product that could serve as this invitation, it illustrates the desired interaction at this stage of the process. Since the elderly will be doing their groceries, something quickly recognizable that resonates with them should be visually presented on this invitation object to grab their attention. Because the objective is to foster connections through heritage, this visual aspect should be something recognizable from Schiedam that can trigger memories. The object can then be taken home for free from the store. Choosing an object that can have repeated use to function as an invitational object can ensure that it is not discarded but more frequently looked at. In the store environment, it is advisable to employ the 3-30-3 rule. This principle, established in marketing, suggests that attention should be grabbed within 3 seconds, engagement maintained for 30 seconds and the core message conveyed within 3 minutes (Menzies, 2023).

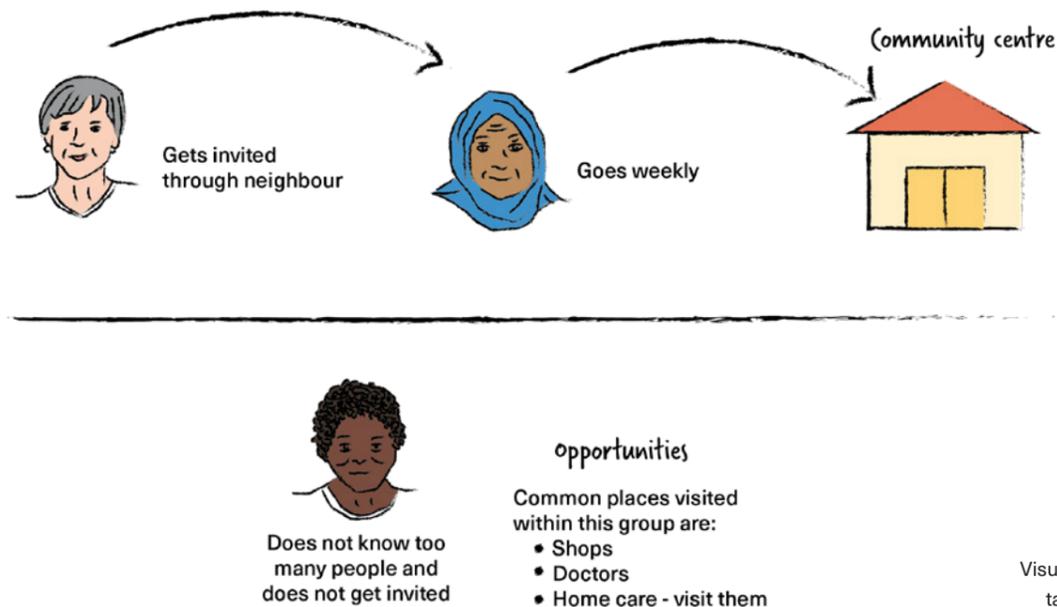


Figure 41
Visualisation of target group

In this context, attention should be grabbed within 3 seconds by something recognizable, in 30 seconds the message of exchanging memories should be clear and within 3 minutes, it should be clear that the object can be taken home, serving as an invitation. When repeating the programme throughout the years, varying products can replace the purple puzzle piece from Figure 42 per cycle.

In this phase, the lack of awareness of available activities is confronted by introducing the elderly to a new option in a new way. The bar in Figure 43 visualises which information the elderly gain in this phase. Additionally, this approach partially addresses the challenge of uncertainty regarding personal

preferences by empowering individuals to choose an activity that aligns with their interest. Importantly, the exchange of memories as an activity stands out in its ability to form connections, it fosters a sense of shared identity, thereby enhancing social cohesion among participants (Guan & Wang, 2022).

Transformative learning

There is not yet any part of a transformative experience set in motion in this phase.



Figure 43 Knowledge gained by elderly in this phase

Figure 42
Desired interaction in inviting phase

5.1.2 Stimulating

Fundamentals of the phase

Upon bringing the invitation object home, the next phase begins. At home, the invitation reveals more specific details about the activity such as location and time. Alongside engaging stimuli meant to evoke vivid memories, ideally sparking excitement and prompting the target group to share their memories.

According to Fogg's behaviour model, behaviour is driven by the alignment of three elements (Fogg, 2007). In this instance, the desired behaviour is engagement with the invitation object brought home. The three elements are motivation, ability and trigger. When a task is challenging, a higher level of motivation is necessary for the trigger to effectively activate the behaviour, as illustrated in Figure 44.

Given the assumption that the target group, elderly individuals experiencing challenges to participate, may lack motivation to interact with the object, it is essential for the interaction to be easy and understandable. Figure 45 illustrates purple and green puzzle pieces symbolising

potential stimulative objects that exemplify the desired interaction in this phase. The purple puzzle piece gets a different meaning for the individual in the scenario by adding their personal memories, which can be as simple as recalling them without requiring a physical addition. This is the first phase where personal value is added, aligning with the design goal. The goal is to help elderly individuals recognize the significance of their memories, encouraging their participation in memory exchange. When repeating the programme throughout the years, varying products can replace the purple and green puzzle pieces per cycle.

In this phase, reassurance and clear and comprehensive information are provided to address uncertainties. Furthermore, the emphasis is on encouraging discovering value. The bar in Figure 45 visualises which information the elderly gain in this phase.

Transformative learning

There is not yet any part of a transformative experience set in motion in this phase.

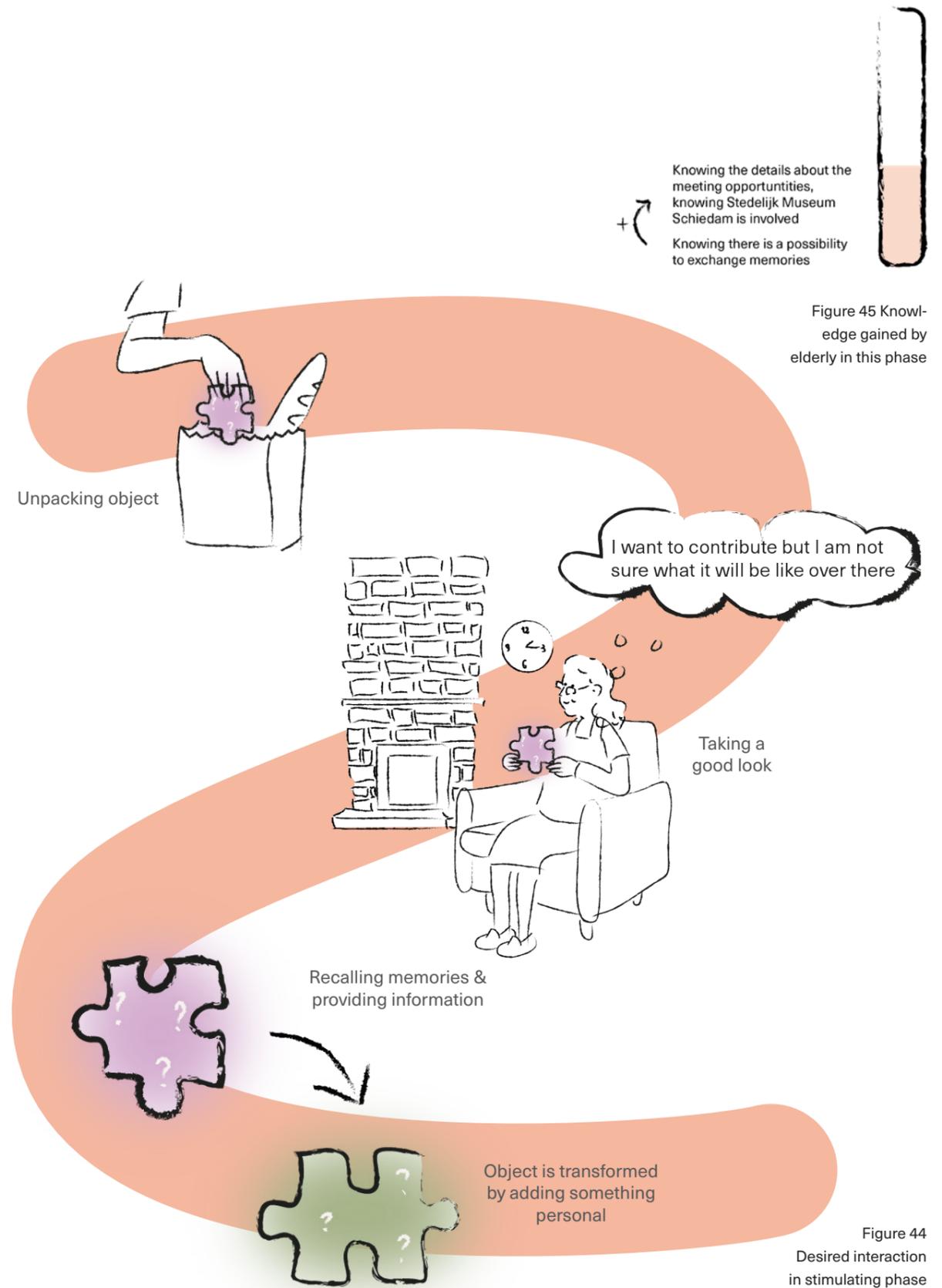


Figure 45 Knowledge gained by elderly in this phase

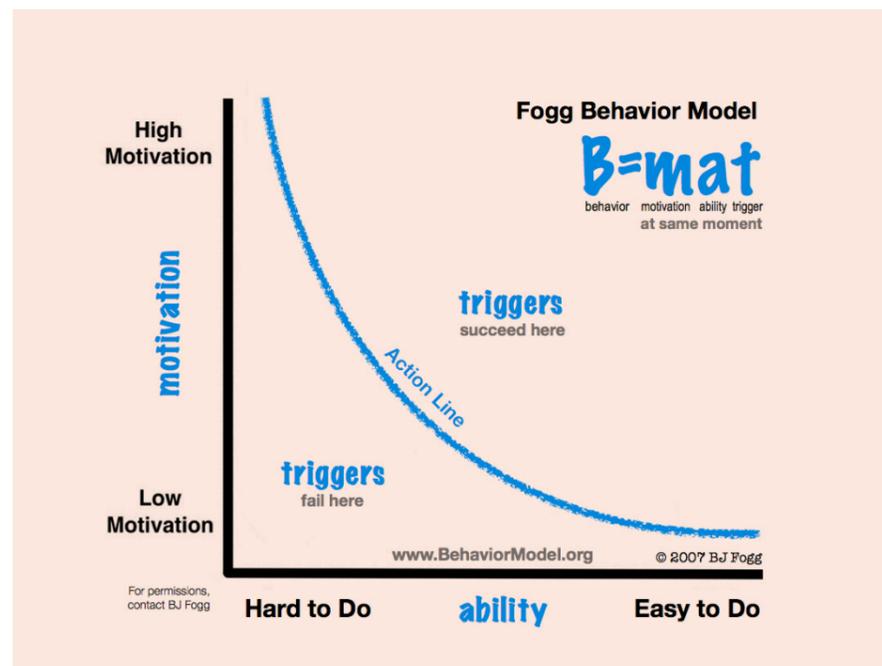


Figure 45 model to trigger behaviour by Fogg (2007)

Figure 44 Desired interaction in stimulating phase

5.1.3 Familiarization

Fundamentals of the phase

Once the information is received, elderly might still experience a threshold to take the step towards the activity. As previously established, personal invitations prove most effective in persuading individuals to participate. Therefore the next phase is introduced, during which a key figure from the neighbourhood, who will also be at the activity, extends a personal invitation. This aims to establish familiarity and mitigate any feelings of unease or hesitation associated with joining the activity. Furthermore, this phase provides an opportunity for the elderly to have their questions addressed. A physical setting is needed to provide the interaction as desired, depicted in Figure 46. In this physical setting, the elderly should have the opportunity to freely consider engaging in conversation, thereby granting them autonomy in the situation. The purple puzzle piece can be used in this setting to ensure the physical environment is clearly associated with the programme and as a conversation starter. During interactions with the elderly in this phase, obtaining their contact information can be beneficial when they are interested, as they might forget details such as activity times and would benefit from reminders.

In this phase, again reassurance and clear and comprehensive information are provided to address uncertainties. This is further strengthened by being introduced to someone that will be at the activity. The bar in Figure 47 visualises which information the elderly gain in this phase. Furthermore, this interaction provides an opportunity to emphasise the value of participation and self-worth to encourage enthusiastic involvement and a welcoming environment.

Transformative learning

In this phase, one of the stages of transformative learning is initiated. The elderly are encouraged to take the first steps toward participating in an activity within a safe environment where they maintain autonomy. In this context, the emphasis is on exploring and obtaining new information. They are not exploring the effects directly, but instead, they are cautiously assessing the potential implications and what might occur if they participate in the activity. Figure 48 shows all phases of the transformative learning framework and highlights the specific one addressed in the familiarization phase of the programme.



Figure 48 Phases of transformative learning addressed in this phase of the programme

Doing weekly groceries

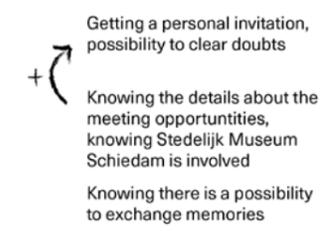
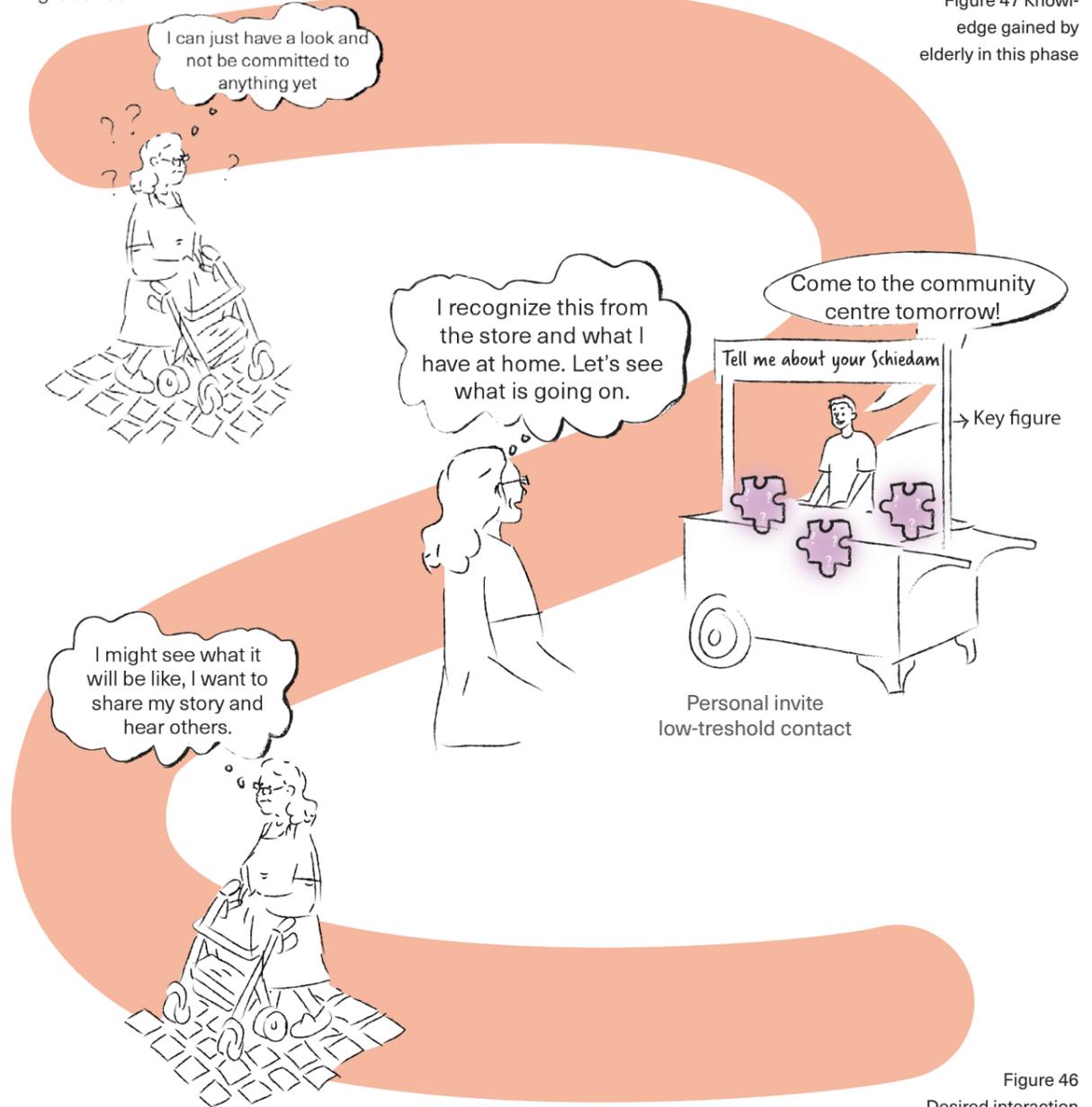


Figure 47 Knowledge gained by elderly in this phase

Figure 46 Desired interaction in familiarization phase

5.1.4 Connecting

Fundamentals of the phase

Once the elderly are convinced to join and respond to the invitation, the next phase takes place at the community centre. The activity at the community centre will consist of the exchange of memories. This is where the design goal of adding personal value continues. Sharing memories and experiencing active listening from others can help the elderly feel valued, reinforcing that their memories and experiences are significant (Ferstad & Rykkje, 2023). This interaction is visualised in Figure 49.

Recalling memories is also referred to as reminiscing. There are different types of reminiscence activities known in literature, given the goal of forming lasting connections through the retrieval and exchange of memories, the simple reminiscence approach is most suitable (Gaggioli et al., 2014). The structure of the activity can be adapted from the "buurtreminscencie" project by Movisie, where different phases are used. Their approach can be found in Appendix J. Within the context of this graduation project, the first phase involves getting to know each other and creating a safe environment which could take place over the first one or two meetings. The second and third phases, facilitated by museum educators, focus on exchanging memories and making them tangible. The second phase involves several meetings dedicated to memory exchange, while the third phase works towards making memories tangible. The third phase then works towards a common end goal, as working towards a shared objective can strengthen group cohesion (Ditzhuijzen et al., 2018). Furthermore, there is no sign-up requirement, as this can form a barrier to participate. The elderly should be able to join as they feel comfortable. It is recommended however to join in the first out of three phases, as this is where the participants get to know each other. The bar in Figure 50 visualises which information the elderly gain in this phase.

Detailed explanations of the second and third phase are provided below. The initial phase of getting to know each other is not elaborated upon, assuming that volunteers from community centres are experienced enough to manage this independently.

Second phase

The museum educators can offer historical insights and link the memories of the elderly to historical artefacts from current or previous exhibitions. When incorporating a heritage theme into the invitation, artefacts related to this theme can be brought to facilitate conversations and trigger memories. While predetermined topics provide structure to the group, participants should also have the option to suggest topics if the predetermined themes are not of interest. The group should be kept to a size that allows each person to share memories and receive individualised attention from the facilitator and the group. Groups up to fifteen participants are recommended (Des-sureault et al., 2024).

A museum educator from Stedelijk Museum Schiedam shared the following thoughts on this setup: 'It is great if we can have an understanding of the basics on the history of Schiedam from the conservators, and along with that, to hear the participants' stories and guide conversations. We as museum educators are good at acquiring knowledge and making connections. In observing, engaging people in observation and guiding conversation'. She also suggested using the Visual Thinking Strategy, which is also used during the museum's guided tours. In this approach, participants collaboratively observe an artwork or object and uncover stories together, drawing from memories and associations. The museum educator acts as the discussion leader. This method is highly engaging, promotes interaction, and enables participants to recognize the value of their own narrative while discovering new insights together.

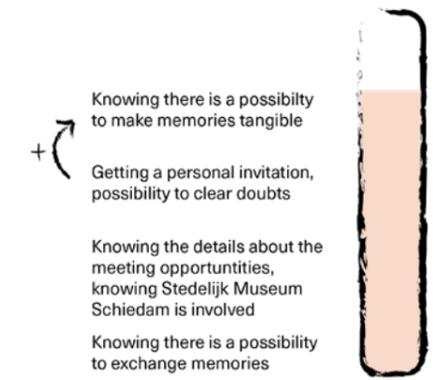


Figure 50 Knowledge gained by elderly in this phase

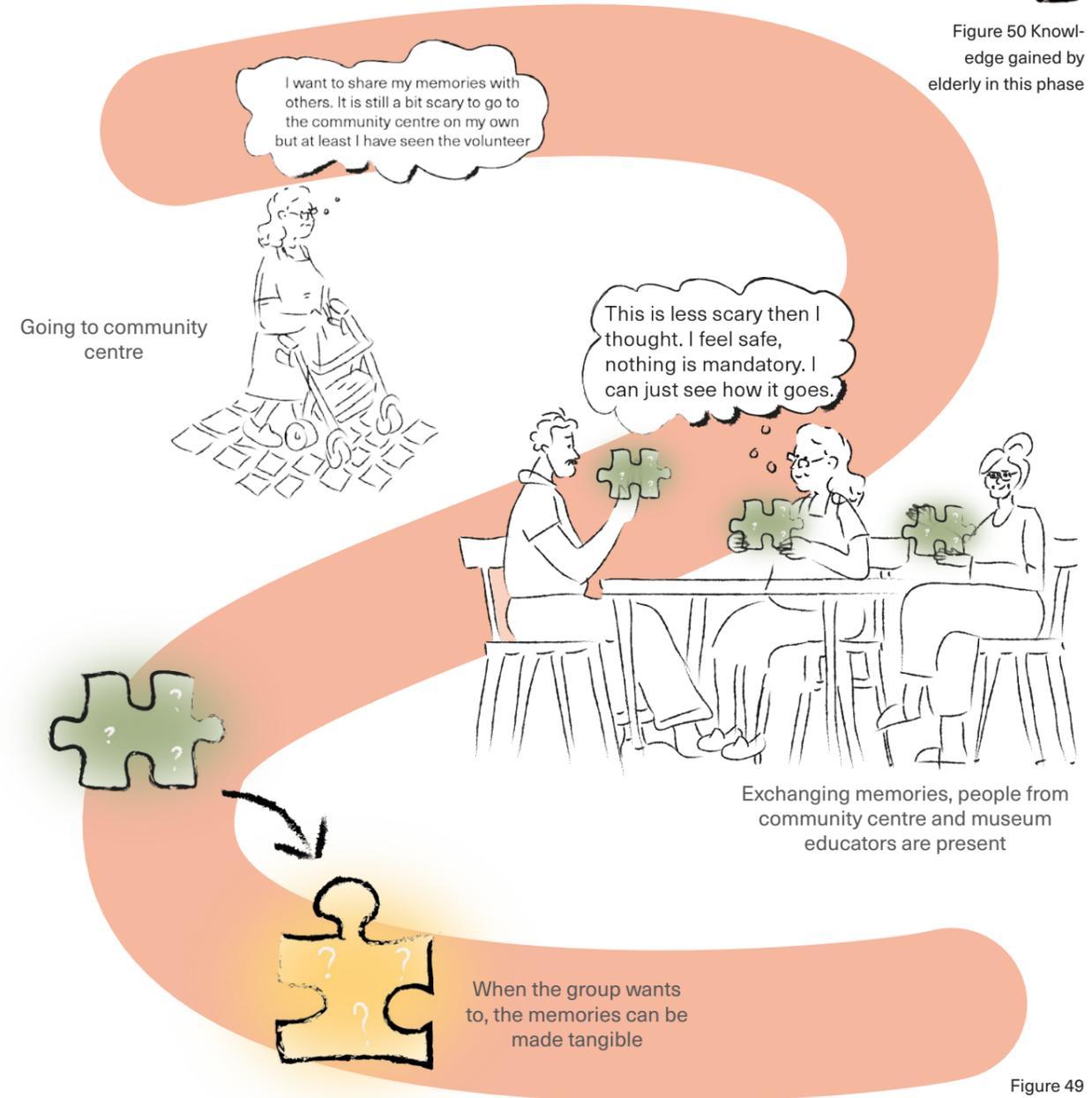


Figure 49 Desired interaction in connecting phase

The involvement of museum educators ensures the elderly become familiar with someone from the museum, fostering a relationship and enhancing its relevance to the elderly in Schiedam.

Third phase

The third phase includes making memories tangible. Elderly participants select a memory they wish to share and create a physical representation of it, either individually or collaboratively as a group. Despite focusing on individual memories, the collective effort involves presenting these tangible memories in a unified manner, because working towards a shared objective can strengthen group cohesion and fosters connections among participants (Ditzhuijzen et al., 2018). Making these memories tangible is facilitated by the museum educators in workshops at the community centres. It is important to emphasise that the primary focus should remain on forming connections. Even while making memories tangible, ongoing conversations and interactions should be encouraged.

Including hands-on-activities to make shared memories tangible could be beneficial, although it might pose an additional challenge for some elderly participants. Therefore, only those interested should engage in these activities. When a group of participants is not keen to engage in hands-on activities at all, the second phase can be extended.

Additionally, the third phase with a common end goal also provides an opportunity to bring the elderly to the museum, which is further detailed in the last phase; appreciating, explained in 5.1.5.

Transformative learning

In this phase, the elderly continue to explore new roles in a safe environment. This phase overlaps with the phase of transformative learning where awareness of the situation is created and set in motion through the empowering event of sharing knowledge and life experiences (Lawton 2014). This empowering event can instigate self-reflection and foster transformation. Understanding may therefore already have begun to develop, the final phase of the programme initiates dialogue to encourage and facilitate deeper understanding.

Furthermore, by introducing the target group to their local community centre, an initial connection is established, thereby enhancing the probability of their integration in other gatherings to maintain connections.

Figure 51 shows all phases of the transformative learning framework and highlights the specific ones addressed in the connecting phase of the programme.

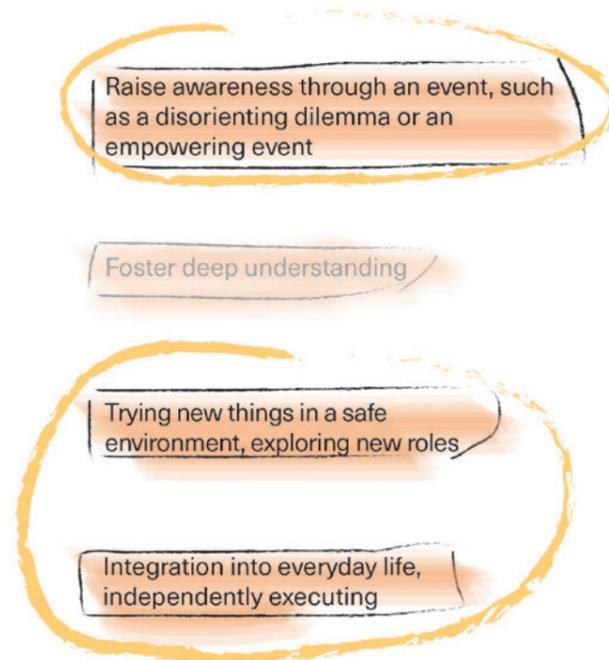


Figure 51 Phases of transformative learning addressed in this phase of the programme



Figure 52 Art class given by museum educator from Stedelijk Museum Schiedam

5.1.5 Appreciating

Fundamentals of the phase

In the last phase, the elderly are invited to the museum to cherish and celebrate their endeavours after completing the connecting phase. This interaction is visualised in Figure 53. There are numerous ways in which the elderly could get invited and involved within the museum. As described earlier, when there is an enthusiastic group interested in making their stories tangible, the museum educators can facilitate workshops to achieve this goal. These tangible items could then be showcased during events like the “Wijken Welkom” evening at the museum, where neighbourhoods host performances and food, creating a fitting context for the presentation of stories from the same neighbourhood. Additionally, in the future, an exhibition featuring these tangible items could be organised as Stedelijk Museum Schiedam as a museum that works together with its citizens.

For groups that did not participate in the creation of tangible memories, a visit to the Panorama Schiedam exhibition could serve as a concluding activity. This exhibition presents a timeline of Schiedam, and can trigger additional memories. Additionally, other exhibitions in the museum could also be visited with the museum educator, using the visual thinking strategy to guide them. While this may offer less of a collective goal to strive towards, it still facilitates meaningful exchanges of memories.

Figure 54 illustrates the information intended to be communicated to the elderly during this phase.

Transformative learning

To foster deep understanding, dialogues are commonly fostered in a transformative experience to understand assumptions someone might have. Following the concluding activity in the museum, facilitating a reflective dialogue about the elderly participants' experiences in the programme could enlighten them about the benefits it has had for them. This process aims to address a shift in perception among those who initially held reservations about the activity, affirming these changes through reflection of their journey. Figure 55 shows all phases of the transformative learning framework and highlights the specific one addressed in the appreciating phase of the programme.



Figure 55 Phases of transformative learning addressed in this phase of the programme

- Realizing and appreciating the steps taken
- Knowing there is a possibility to make memories tangible
- Getting a personal invitation, possibility to clear doubts
- Knowing the details about the meeting opportunities, knowing Stedelijk Museum Schiedam is involved
- Knowing there is a possibility to exchange memories

Figure 54 Knowledge gained by elderly in this phase

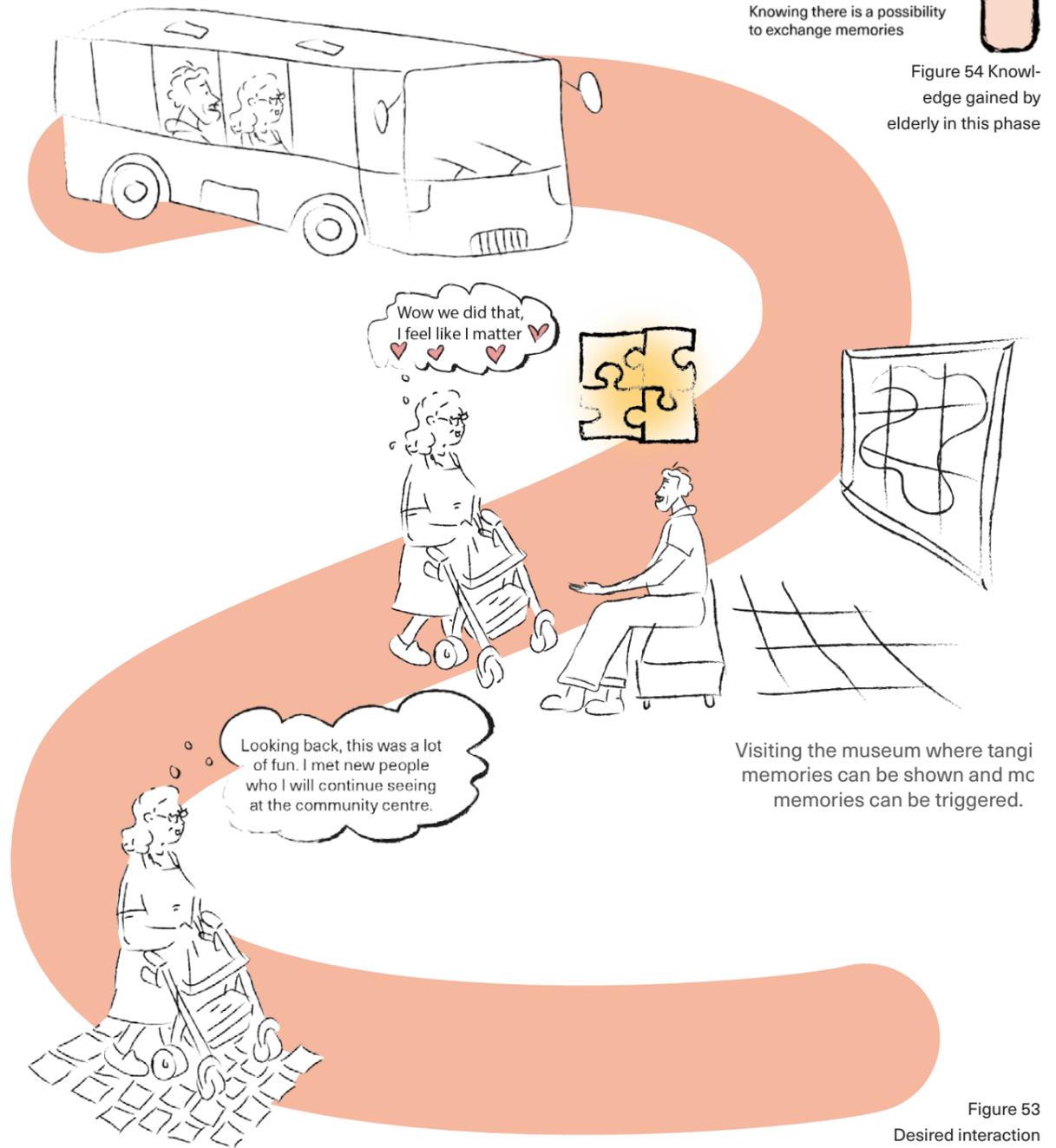


Figure 53 Desired interaction in appreciating phase

5.2 Example

The programme can function with numerous physical objects and possibilities. However, to be able to evaluate the programme's feasibility and to enhance its clarity, this section provides an example of the physical products represented by the puzzle pieces in the programme's explanation.

This section will also detail the research that led to the different examples. Given the project's time-frame, it is not feasible to fully develop and test all phases. The primary focus during the evaluation is on the initial two phases of the programme, inviting and stimulating which contain the purple and green puzzle pieces. The yellow puzzle piece was also evaluated but in a less detailed manner.

To effectively implement this programme, guidelines were developed, as a result of these evaluations. These guidelines are presented in Chapter 6. As long as these guidelines are followed, the puzzle pieces fit together, allowing the process to work effectively. Figure 56 shows where we are in the process of the development of the guide.

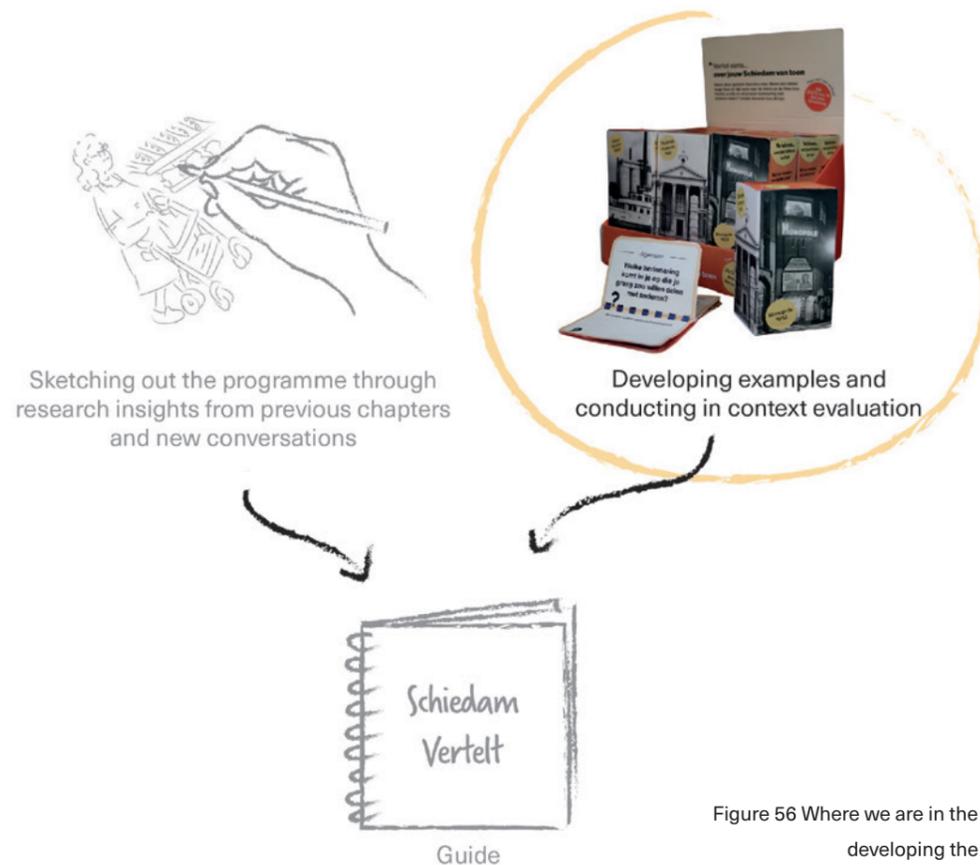


Figure 56 Where we are in the process of developing the final guide

5.2.1 Purple puzzle piece: Invitational object



An example of the purple puzzle piece as shown in the programme's outline was developed and tested, which will be presented in this chapter.

5.2.1.1 Developing example of purple puzzle piece

To determine the types of recognizable items to be visually displayed in the inviting phase, several brief street interviews were conducted. Nine elderly individuals were approached randomly in Schiedam to discuss their favourite places and locations that might evoke memories. These conversations took place in both the city centre and Spaland shopping mall, yet language barriers sometimes hindered communication. Responses varied, with participants citing favourites such as home, Lange Haven, the Poldervaart area, the old city centre, and the Spaland shopping centre. Some individuals struggled to identify specific memory-evoking places due to the perceived vagueness of the question. Members of Schiedam's local historical society suggested entertainment venues as notable sources of nostalgic memories, inspiring thematic considerations outlined in Appendix I. Additionally, a brief desk research identified the Monopole as an exemplary historic building associated with entertainment. Recently, Stedelijk Museum Schiedam acquired the Monopole, a previous cinema in Schiedam, with the intention of repurposing it and expanding exhibition space. This connection served as a key element in determining what to showcase as an example. Figure 57 to the right was presented to individuals on the street to assess their recognition of the building. Remarkably, five out of six people identified the Monopole and some shared anecdotes about its past, expressing nostalgia for the once

vibrant atmosphere of the Hoogstraat. This indicates that the Monopole is a recognizable building that evokes memories.

It was determined that multiple images should be displayed, considering that not everyone may recognize the Monopole or have personal memories associated with it, which could potentially exclude people. Consequently, two additional images were selected: one depicting the glass factory, renowned for its history with Turkish migrant workers who settled in Schiedam after their employment, and another showcasing Stedelijk Museum Schiedam itself. The three pictures can be seen in Figure 58.



Figure 57 Picture used for street interviews (ARD / AtelierRuimDenkers, 2024)

5.2.1.2 Evaluating purple puzzle piece

In this section, the first phase, the invitation as depicted in Figure 60, was tested in a shop in Schiedam. The set up of the test, the results and the conclusion with implications will be presented.

Setup

This first phase of the programme occurs in a store. For this test, Visgilde Schiedam was selected, located in the Spaland shopping centre. More details about the environment of the store can be found in Appendix M.

The prototype consisted of a display, several boxes and question cards. The question cards were introduced only during conversations with customers, not beforehand. Initially, only the display and boxes were visible, as shown in Figure 61 on the next page.

The information provided on the box and display was designed to make customers aware of the opportunity to exchange one's memories about Schiedam. The attention is drawn by the historic pictures of Schiedam.

Research questions

The research questions aimed to be answered for this phase are ranked below in order of importance.

- What kind of reactions and feelings does the object evoke? What is the experience?
- What did the customers take away from the information provided? How much information is needed to understand the intended message about sharing memories? More or less than is provided now? Do they need additional information from the employees?
- How does the object gain attention? Is the object visible to the customers in the context of the store?
- Would the customers want to attend the presented opportunity to exchange memories?
- How do the employees feel about the interaction with the customer and the extra time it takes them?

The specific method with specific questions asked to the customers can be found in Appendix M.



Figure 58 the three chosen pictures to present as recognizable item, from left to right; the glass factory in 1965, Stedelijk Museum Schiedam in 1981 and the Monopole in 1953 collected from beeldbank Schiedam

A brainstorm with IDE students was conducted to decide which physical object to use for this example. The brainstorm results can be found in Appendix K. This resulted in the development of a tea box that customers in stores can take home for free. The tea package may encourage individuals to repeatedly look at the box once it is taken home, as it

can be used to store and access tea on numerous occasions. There have been several iterations with small adaptations based on two enactment sessions, these iterations can be found in Appendix L. The final prototype developed for the evaluation, is shown in Figure 59.



Figure 59 tea boxes as example of purple piece, the boxes contain different images of Schiedam and the invitation to visit the community centre for memory-sharing sessions.

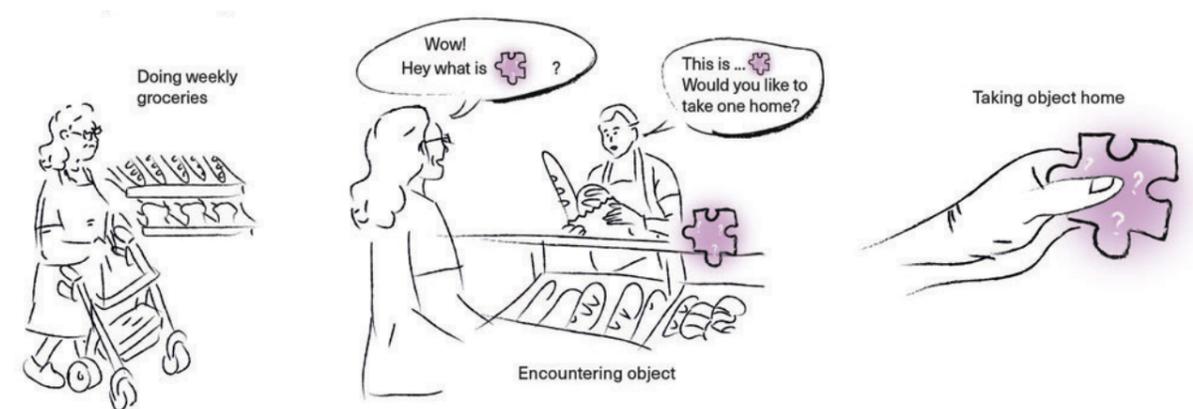


Figure 60 Desired inviting phase

Results

The test took place on a Friday, considered one of the busier days according to the employees. The prototype was stationed at the counter for a duration of four hours. Originally, the plan was to position the prototype near the check out area. However due to the store owner's preference, it was placed to the side instead.



Figure 61 Prototype in user test environment



Figure 62 Question cards

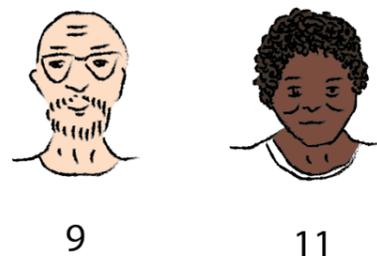


Figure 63, 9 men and 11 women were spoken to during the test

A total of 20 individuals aged 65 and above were engaged with in the store. Out of the 20 customers addressed, nine were men and eleven were women, visualised in Figure 63.

What kind of reactions and feelings does the object evoke? What is the experience?

Overall, the reactions to the object with display were very positive. All of the people talked to recognized the buildings and expressed enthusiasm for the activity concept and the inviting approach.

"This way of inviting is very sympathetic"
"It is a nice way of inviting people"
"Schiedam from back then sounds fun"
"How do I know when this is actually going to take place?"

However, there were also responses suggesting that while they appreciated the initiative, they personally struggled to identify topics for discussion. Despite residing in Schiedam for 30 years, some individuals expressed not being able to contribute. These individuals had no interest in going over the question cards at that moment in the store.

What did the customers take away from the information provided?

How much information is needed to understand the intended message about sharing memories? More or less than is provided now?

The information layered aimed to be transmitted in the store is presented in Figure 64. Among the eight individuals who observed the display, only three understood it was about exchanging memories, and none realised it was an invitation to a local community centre, as this detail was on the side of the box and went unread. When the other twelve individuals, who had not initially seen the display, were asked to interpret it, they made comments like, "Does it have anything to do with art?" and "I did not expect there to be tea inside," without having the chance to read the full information.

To address the subquestion, the primary message about exchanging memories is effectively communicated when the display is read. However, the community centre invitation was not apparent due to its placement on the side of the box. To ensure effective communication, this information should be prominently included on the display itself.

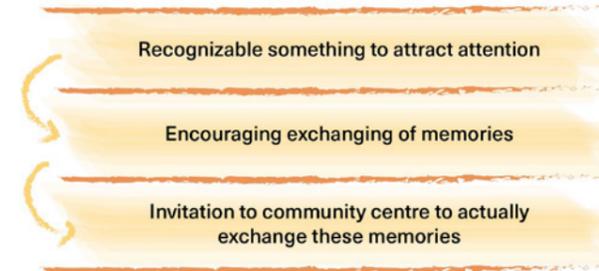


Figure 64 Different layers of information transmitted in the store

Chapter 3.3 highlights the need to raise awareness about participation opportunities, emphasising that clear communication on the display is crucial for transmitting this information.

Do they need additional information from the employees?

There was no interaction between customers and employees regarding the prototype, likely because employees were occupied with tasks such as packing and heating orders, and were not always near the display. Four people took a box, three of whom were spoken to. Five others read some of the text but lost interest and did not take a box or ask employees about the display.

To address the subquestion, customers may require additional information at this stage of the prototype. However, this information should be self-explanatory on the object itself, as employee interaction can feel like an additional effort for the customer, especially considering that employees may not always be readily available.

How does the object gain attention?

Out of 20 customers, eight independently noticed the display. The remaining twelve were either positioned elsewhere in the store, not in close proximity to the display, or briefly glanced over it. Customers waiting near the display initially focused on the employees before directing their attention to the displayed goods.

Of the eight customers who independently noticed the display, all indicated that the pictures were the initial point of attraction. While they recognized the images, not all of them thoroughly read or understood the content, some merely glanced at it.

The recognizable images serve as effective attention-grabbers, directing focus towards the information presented on the display.

Would the customers want to attend the presented opportunity to exchange memories?

Out of the twenty individuals interviewed during the test, ten were given the question cards, while the others either left the conversation early or indicated they were not interested. Some immediately began sharing memories on the spot.

The reactions to the questions varied. Some of the points mentioned included:

"To think of a movie from a while back I would really have to dig into my memories, I can't answer that now"
"The glass factory I know quite well, I worked there when I was younger"

Of the ten individuals, five expressed their interest in participating in the activity. Some elaborated on challenges that would prevent their participation instead of directly addressing their desire to join. Following such responses, it was refrained from asking whether they would be interested if these barriers were removed, as it seemed inappropriate to do so.

"I have a wife at home with MS so I can't really do things like this"
"Oh no I have heart problems and I don't have the energy for such a thing"

Some answers from the people that were not interested were:

"I would have no idea what to talk about, what do I know about Schiedam?"
"I don't think that is something for me"
"I am not originally from here, I have lived here for 30 years now but I'm not from Schiedam"

How do the employees feel about the interaction with the customer and the extra time it takes them?

The employees showed limited engagement with customers regarding the display. When asked for their opinion on having such a display for an extended period, they honestly stated that it did not align with their style for the store. Although they were willing to assist with the graduation project, they preferred not to have such a display stationed on their counter.

Additional insight

The customer-employee interaction observed in this store contrasts with that of supermarkets, where customers typically gather items before proceeding to the checkout. In bakeries, fishmongers, or butcher shops, customers first engage with employees while waiting for service, then turn their attention to the displayed goods when ordering. They subsequently wait for their order to be prepared before paying, using this time to look around and in this case observe the display.

It is important to note that interactions in small supermarkets and gift shops differ, and it is advisable to evaluate whether this interaction style is suitable for the inviting phase.

Limitations of the test

1 When the customers were asked what they thought about the initiative, it was explained to them beforehand that this was part of my graduation project. This knowledge could have influenced the given answers to answer to a more desired response.

2 The counter was clear except for the card payment devices. The store wants to represent itself in a clear manner. Stores throughout Schiedam are very different in terms of layout and what might be on the counters. This may influence the visibility and amount of attention the product gets. Therefore, this test is not representative for the interactions in all stores.

3 The same goes for the way the employees interact with the customers and which customers came along the day of the test.

4 In Chapter 3.4 it was stated that including a culturally diverse range of individuals in the testing phase is necessary. However, in the store environment, I had no control over who visited. Furthermore, questions regarding participants' backgrounds were not made due to potential sensitivities. Therefore, specific details about the backgrounds of those spoken to are unknown. It stands as a recommendation to further test if a design like this is applicable across different cultures and backgrounds.

5.2.2 Conclusion

What kind of reactions and feelings does the object evoke? What is the experience?

Overall, the reactions to the object with display were very positive and the participants experienced this way of inviting very sympathetic.

What did the customers take away from the information provided?

Despite reading the information, only a minority of customers understood the invitation aspect for memory exchange activities. Those who read the information clearly understood the part about exchanging memories.

Implication communication: Clearer communication is needed by displaying key details directly on the display to ensure the intended message is conveyed effectively.

How does the object gain attention?

The display successfully captured the attention of customers, primarily through recognizable images, leading to engagement with the displayed information.

Implication attention capture: To maintain and enhance this engagement, future displays should continue using familiar and recognizable images.

Would the customers want to attend the presented opportunity to exchange memories?

Five participants expressed their interest in participating in the activity. Not everyone perceives themselves as having something to contribute, which could affect engagement with the question cards.

Implication personal contribution: Addressing this issue in the familiarisation phase could help change this perspective. More elaborate conversations about contributions can be facilitated at this stage.

How do the employees feel about the interaction with the customer and the extra time it takes them?

The ability to actively engage employees in promoting the activity was overestimated. Customers did not initiate dialogue with employees before taking the object, potentially influenced by the display's distance from the checkout counter. Implication: The object can be positioned in the store to be taken without engaging in conversation, as this approach was viewed sympathetically and positively by customers.

Implication self-explanatory: A self-explanatory design is necessary to mitigate reliance on employee interaction, especially in settings with limited customer-employee engagement opportunities.

Additional conclusions

Store willingness and display placement

The specific store tested is not inclined to station a permanent display, but other stores expressed willingness to accommodate such displays. When approached, the fishmonger and butcher located in the Gorzen area, along with the cheese shop in the city centre expressed their willingness. Some stores did express concerns about offering complimentary tea, which they feared might compete with their own products. However, this concern is anticipated to be manageable in future implementations, as it represents a relatively uncommon perspective. Additionally, considering that the product may vary each year, with tea being just one potential offering, further mitigates this concern.

Cultural and linguistic considerations

Two versions of the boxes (English and Dutch) were provided to account for Schiedam's diverse culture, but the display's textual content was exclusively in Dutch.

Implication: Future implementations should assess the linguistic needs of neighbourhoods to determine which languages should be included on the display to accommodate non-Dutch speakers.

5.2.3 Green puzzle piece: Stimulating object



An example of the green puzzle piece as shown in the programme's outline and depicted in Figure 65 was developed and tested, which will be presented in this chapter.

5.2.3.1 Developing example of green puzzle piece

The same brainstorming session with IDE students used for the purple puzzle piece was also applied to the green puzzle piece. The task was to develop methods to instil personal value and generate excitement among the target group to share their memories. As discussed in section 5.1.2, the assignment should avoid overwhelming the elderly as their motivation to engage with the object could be low. Simplifying the task can balance their motivation with task complexity, thereby encouraging participation and effective memory recall stimulation (Fogg, 2007). After brainstorming, several iterations with minor adjustments were made based on two enactment sessions. This process resulted in a question booklet designed to prompt memory recall, providing information about the activity in both visual and textual formats. The questions are linked to the images on the tea box. Different versions of the booklet can be found in Appendix L, and the final prototype developed for the evaluation is shown in Figure 66 and 67.

The questions asked in this booklet are:
A question that can be answered even if individuals did not specifically visit the Monpole:

Which movies can you remember which were popular in the past?

A question that can provide answers from individuals with varying degrees of familiarity with the factory:

How did you see the glass factory change over the years?

A question for which you do not specifically have to have knowledge about heritage or art:

Did anything funny happen when you were at Stedelijk Museum Schiedam?

A broader question for situations where the other questions may not specifically evoke memories:

Which other memories would you like to share with others?



Figure 65 Desired interaction in stimulating phase



Figure 66 Question cards version 1



Figure 67 Question cards version 2

5.2.3.2 Evaluating green puzzle piece

The provided information in the booklet contains specific times and an address of the activity. Furthermore, pictures of both the exterior and interior of the location, along with participants are depicted. Two elderly were visited at their home to evaluate the prototype as described, depicted in Figure 68.

Research questions

The research questions aimed to be answered for this phase are ranked below in order of importance.

- How does the use of the cards, which prompts the recalling of memories, influence the target group's willingness to overcome barriers and participate in the reminiscence group activity?
- How do the questions stimulate lively recollections of memories in the target group? What makes that a memory is told or not, are there any factors that hinder this?
- What barriers might still prevent the target group from participating in activities?
- How can these barriers possibly be addressed?
- How does the volume and complexity of the questions presented affect the engagement of the target group?
- How does the target group perceive the information provided to them about activities? In what way does this contribute to feelings of comfort or anxiety?

Results

How does the use of the cards, which prompts the recalling memories, influence the target

group's willingness to overcome barriers and participate in the reminiscence group activity?
The combination of the invitational object and the question cards seemed to have a positive impact on the interviewed elderly. The new way of inviting in combination with a personal invitation and trigger of the third phase, has the potential to persuade them to engage in the reminiscence activity.

Participant two said:

"Sometimes I think, I should and want to go to such an activity. But then I forget again and it never actually happens."

How do the questions stimulate lively recollections of memories in the target group? What makes that a memory is told or not, are there any factors that hinder this?
The first participant, despite residing in Schiedam for the past 30 years, did not fully resonate with the questions. He struggled to recall details when prompted about movies, had no response to the question regarding the glass factory and the museum, and found the final question too broad. Nonetheless, he expressed a desire to discuss sports he used to play.

However, the second participant was immediately engaged by the question about the Monpole where she worked in the past. She enthusiastically recalled specific memories associated with the building. While the question about the glass factory did not resonate with her, she was prompted to recall a painting in the museum that had left an

impression, mistaking it for actual water. The last question: Which other memories would you like to share with others? Was too broad for both participants.

Striking the right balance between specific questions, which may not be universally known, and overly broad questions is essential. Furthermore, as this collaboration is with Stedelijk Museum Schiedam, questions should keep being focussed on Schiedam and its heritage. However, recent memories about Schiedam could also foster engaging discussions. Convincing potential participants that their experiences hold value, regardless of their initial perceptions, poses a significant challenge.

What barriers might still prevent the target group from participating in activities?

How can these barriers possibly be addressed?

One of the interviewed participants indicated reluctance to attend a particular neighbourhood centre due to their requirement for consistent attendance, as he prefers not to be bound by such commitments. In addressing this concern within the programme, the absence of a sign-up rule is emphasised. The other participant mentioned feeling hesitant to enter a location independently. While the getting familiar phase may assist in overcoming this hesitation, its efficacy can not be confirmed at present.

How does the volume and complexity of the questions presented affect the engagement of the target group?

There were no issues encountered with the clarity of the questions, they were comprehensible. It was anticipated that there would be contrast between the two different physical formats in which the questions were presented. However only one participant experienced difficulty with the booklet with the binder, due to challenges with fine motor skills. Notably, there were no indications of overwhelmingness or excessiveness in the presentation of the cards.

How does the target group perceive the information provided to them about activities?

In what way does this contribute to feelings of comfort or anxiety?

The information provided was generally satisfactory, with the first participant expressing an additional

interest in understanding the specifics of the activity. Specifically expressing a reluctance to present but indicating a preference for engaging in table discussions.

Participants expressed appreciation for the inclusion of pictures in the invitation, which helped create a more relaxed atmosphere. One participant remarked:

"This looks like a fun space".

Some feedback was offered regarding the map, which was deemed too small for comfortable reading of street names.



Figure 68 prototype in user test

Limitations

- 1 In such intimate interviews, participants might have been inclined to give answers to questions that were desirable by the researcher.
- 2 In Chapter 3.4 it was stated that including a culturally diverse range of individuals in the testing phase is necessary. However, another requirement for this phase was to engage with individuals who do not yet visit activities at community centres. It was challenging to locate such individuals in Schiedam, as they were not actively connected with volunteer networks or known to me personally in Schiedam, Therefore, a choice was made to find participants within this category, without further differentiation based on background. A recommendation would be to test this type of design with a more culturally diverse group in the future.

5.2.4 Conclusion

How does the use of the cards, which prompts the recalling of memories, influence the target group's willingness to overcome barriers and participate in the reminiscence group activity?

The combination of invitational objects and question cards, along with personalised invitations and triggers from the familiarisation phase, shows promise in persuading elderly individuals to engage in reminiscence activities.

How do the questions stimulate lively recollections of memories in the target group?

Participant responses varied, with some engaging enthusiastically, highlighting the potential of targeted questioning to elicit lively recollections. The tested prototype effectively engages long-term residents who wish to share their memories but may unintentionally exclude newer residents or those who feel they have little to share.

Implication balancing specific and general triggers: Specific triggers can facilitate memory recall, but they may not resonate with everyone. The dilemma lies between effectively recalling memories for some or engaging a broader audience. However, if the triggers are too generalised to evoke memories, the program risks failing to reach anyone effectively. Achieving the right balance between effective memory recall and broader engagement is recommended for further testing, likely requiring a trial-and-error approach.

Implication incusivity: Emphasising that listening is encouraged can help include newer residents. However, the focus on heritage and the expectation that individuals share personal memories may still come across as exclusive, potentially excluding newer residents or those who feel they have little to share.

What barriers might still prevent the target group from participating in activities? How can these barriers possibly be addressed?

Barriers such as consistent attendance requirements and hesitation when entering unfamiliar locations were identified.

Implication reassurance: Removing sign-up rules and introducing a familiarisation phase may help address these concerns, though further exploration is needed to assess their effectiveness.

How does the volume and complexity of the questions presented affect the engagement of the target group?

There were no issues encountered with the complexity or volume of the questions. The prototype in Figure X lends itself more suitable for elderly individuals who have difficulties with fine motor tasks.

Additional conclusion

Exclusivity of the title

The title "Tell me about your Schiedam from back then" may create a sense of exclusivity, making individuals hesitant about the relevance of their experiences.

Implication incusivity: To broaden the appeal and make the title more inclusive, it is recommended to remove the phrase "from back then" and incorporate more recent images. This adjustment is necessary to include individuals who may not have been born and raised in Schiedam but still wish to share their memories and experiences.

5.2.5 Yellow puzzle piece: Tangible memories



An example of the yellow puzzle piece as shown in the programme's outline was developed and tested, which will be presented in this chapter.

5.2.5.1 Developing example of yellow puzzle piece

In an attempt to conceive an example of the yellow puzzle piece, a discussion was initiated with museum volunteers, shown in Figure 69. During this discussion, the programme was explained, and the volunteers gave their feedback. Additionally they were asked to listen to a segment of a podcast (In Schiedam, n.d.) featuring a story about a shop owner's experience in Schiedam. Following this, the volunteers were asked to consider how they would translate this narrative into a tangible form. While the suggestion of a photo collage was put forth, it was acknowledged that they might not fully capture the essence of the story for someone else. This was confirmed in discussion with a museum educator from Stedelijk Museum

Schiedam and a co-founder of verhalenhuis Belvédère in Rotterdam, emphasising the importance of personal preferences in such projects.

To offer a conceptualization of potential tangible representation, the following example is stated:

A collective tangible object could be a memory tree, a sculpture where participants can contribute a leaf symbolising a memory. These leaves could be crafted from various materials and could incorporate written narratives, drawings, objects or photographs among other possibilities. This allows for a collective creation while still accommodating personal preferences.



Figure 69
Brainstorm with
museum volunteers



Figure 70 Desired interaction in connecting phase

5.2.5.2 Evaluation yellow puzzle piece

To evaluate how elderly might want to express their memories, an evaluation session was organised with four elderly who meet each other weekly.

Research questions

The research questions for this session were:

- *What kind of elements appeal to the elderly to start exchanging memories about?*

Approach: Pictures were provided covering different categories such as events, buildings, old advertisements, and one activity, allowing the elderly to engage in conversation and elicit memories.

- *What kind of mediums are they comfortable with to translate these memories into something that can be experienced by others?*

Approach: Different pictures representing various ways to express oneself were handed out, and participants were asked which medium they would prefer to use to transform the shared memories into tangible forms.

- *What kind of questions are they comfortable answering and asking strangers?*

Approach: A deck of question cards was provided, allowing participants to choose which questions they would be comfortable answering and which ones they would be curious to hear answers to from others.

The interaction and the pictures used to recall memories, examples of expressions and question cards can be seen in Figure 71 through Figure 73 in context, all the separate pictures and cards can be found in Appendix N.

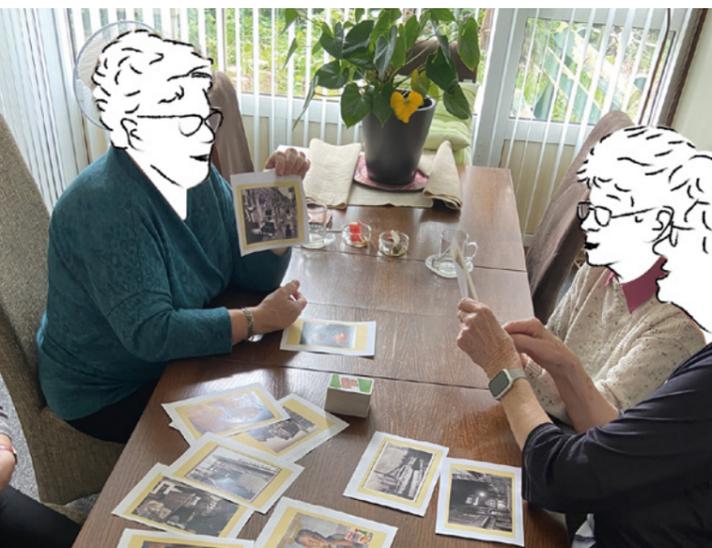


Figure 71 Elderly with picture prompts



Figure 72 Elderly with different mediums



Figure 73 Elderly with questions cards

Results

What kind of elements appeal to elderly to start exchanging memories about?

During the presentation of images depicting buildings, events, advertisements, and an activity, the group initiated discussions regarding the scenes. Participants identified and named the buildings and advertisements. While viewing an image capturing an event, particular objects within it caught attention and prompted recollection of memories associated with a stroller. The group responded to the visual stimuli with positivity and enthusiasm. However, the exchange primarily involved the identification of elements within the images rather than extensive sharing of personal memories.

What kind of mediums are they comfortable with to translate these memories into something so that it can be experienced by others?

Answering this question was quite difficult for the elderly. Responses varied, with the group discussing their past enjoyment of participating in theatre and singing in a choir. Furthermore, there were indications of an appreciation for arts and crafts, although no specific method for conveying memories was explicitly chosen in the end.

“If I would be young, I would want to try to play in a play”

What kind of questions are they comfortable with to answer and to ask strangers?

Participants were tasked with compiling a set of questions they thought intriguing and wished to ask others. Additionally, there was an intention to have them create another stack of questions they would personally like to answer. However, upon initial examination of the question, the participants began formulating responses, resulting in the fusion of the tasks into a singular one.

The questions sparked stories that prompted engagement from others, fostering a broader discussion centred around experiences, such as how individuals met their partners and how they know the same people around Schiedam. Numerous topics emerged, and participants found joy in providing responses. engagement from others, fostering a broader discussion centred around experiences, such as how individuals met their partners and how they know the same people around Schiedam. Numerous topics emerged, and participants found joy in providing responses.

5.2.6 Conclusion

What kind of elements appeal to elderly to start exchanging memories about?

Utilizing prompts like photographs effectively engages individuals in recalling past experiences. Without further facilitation, discussions tended to lean towards identification rather than substantive conversation or sharing of memories.

Implication facilitation: Active facilitation is essential to steer the dialogue towards meaningful exchanges, the museum educators could assist in achieving this with the the Visual Thinking Strategy, outlined in Chapter 5.4.

What kind of mediums are they comfortable with to translate these memories into something so that it can be experienced by others?

The variety and complexity of responses to making memories tangible suggests the activity should cater to different preferences.

Implication facilitation: Facilitators need to offer guidance and support to participants in translating memories into tangible forms, addressing the difficulty some may face in this process.

What kind of questions are they comfortable with to answer and to ask strangers?

Questions aimed at broader life experiences lacked cohesive group dynamics, with participants primarily speaking individually.

Implication group dynamic: To foster a more interactive and inclusive environment, facilitation strategies should be employed to encourage group participation.

Chapter 5 focused on explaining the development and evaluation of the 'Schiedam Vertelt' program. The next chapter, Chapter 6, presents the final deliverable: a guide for implementing the programme.

Deliver

CHAPTER 6

Chapter 5 provided a thorough explanation of the 'Schiedam Vertelt' programme, detailing its structure and foundation. To effectively communicate the findings and provide guidance for future implementation, a guide has been developed and is presented in this chapter. This guide outlines guidelines and offers initial steps for its implementation. The guide serves as a blueprint intended to lead towards the desired outcome of empowering elderly to form lasting connections, through heritage, by adding personal value.

4. Connecting- introduction

Background

Once the elderly are convinced to join and respond to the invitation, the next phase takes place at the community centre. The sessions at the community centre will consist of the exchange of memories, sharing memories and experiencing active listening from others can help the elderly feel valued, reinforcing that their memories and experiences are significant.

The meetings are structured in three phases:

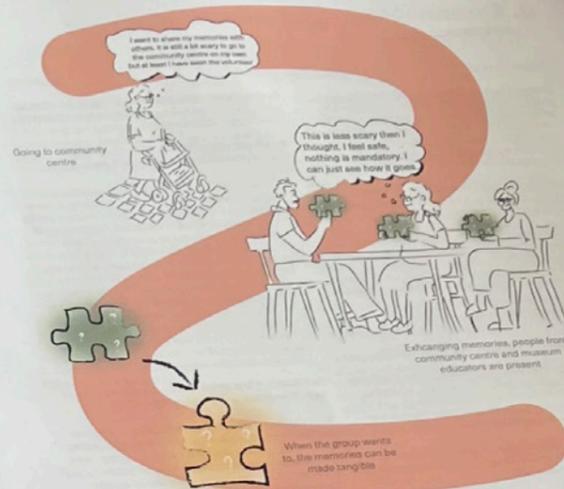
1. Getting to know each other and creating a safe environment.
2. Exchanging personal memories and linking them to historical artifacts using the Visual Thinking Strategy, which is also used during the museum's guided tours. In this approach, participants collaboratively observe an artwork or object and uncover stories together, drawing from memories and associations. The museum educator acts as the discussion leader. This method is highly engaging, promotes interaction, and enables participants to recognize the value of their own narratives to the group.
3. Making memories tangible with hands-on activities. The museum educators can facilitate workshops to make memories into a tangible aspect, hereby working towards a common end goal which can strengthen group cohesion.

Goal of phase

This approach focuses on creating a safe environment where participants can share their memories and experiences. The goal is to build a strong sense of community and support among the elderly participants.

This interaction is supported by the museum educator who acts as a facilitator and provides a safe space for participants to share their memories.

- Knowing there is a possibility to exchange memories
- Getting to know each other and creating a safe environment
- Knowing the details about the Schiedam Museum
- Knowing there is a possibility to exchange memories



6.1 Foundation of the guide

Figure 74 illustrates where we are in the process of the development of the guide. To ascertain whether the guide effectively communicates the findings, an evaluation was conducted. The format and the actionability were tested in two sessions: one involving three TU Delft IDE students unfamiliar with the project, and another with a city programmer from Stedelijk Museum Schiedam. They were asked to review the guide without any prior knowledge to ascertain whether the format; the order, the text, the visuals, and setup, are provided clear enough to understand how the programme can be

implemented. And the actionability; would designers and programme creators find this guide useful in its current presentation? The feedback received from these sessions, together with the evaluations described in Chapter 5.2, resulted in the final version of the guide presented in Chapter 6.2. The changes made after the evaluation sessions are highlighted in Appendix O. These include among other things, adding a drawing of a representation of the puzzle piece and the conclusion. Delivering this guide concludes the second diamond of the double diamond approach, resulting in the final design for this project.

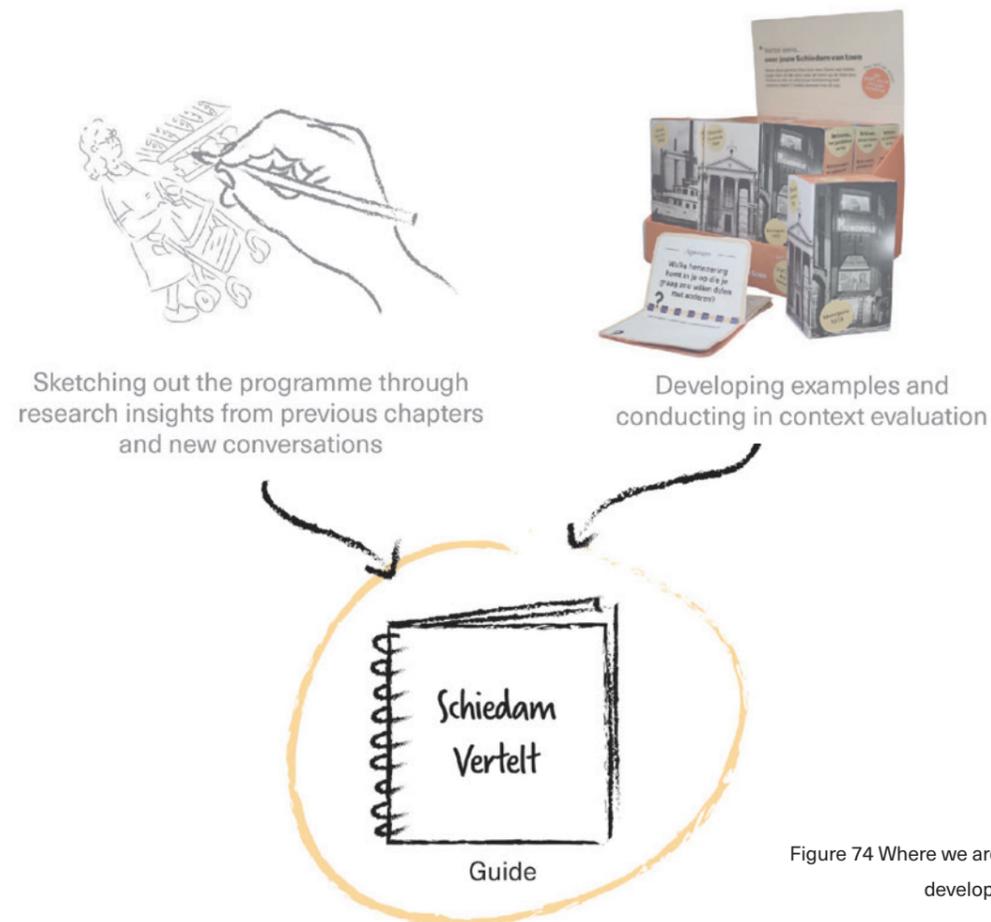
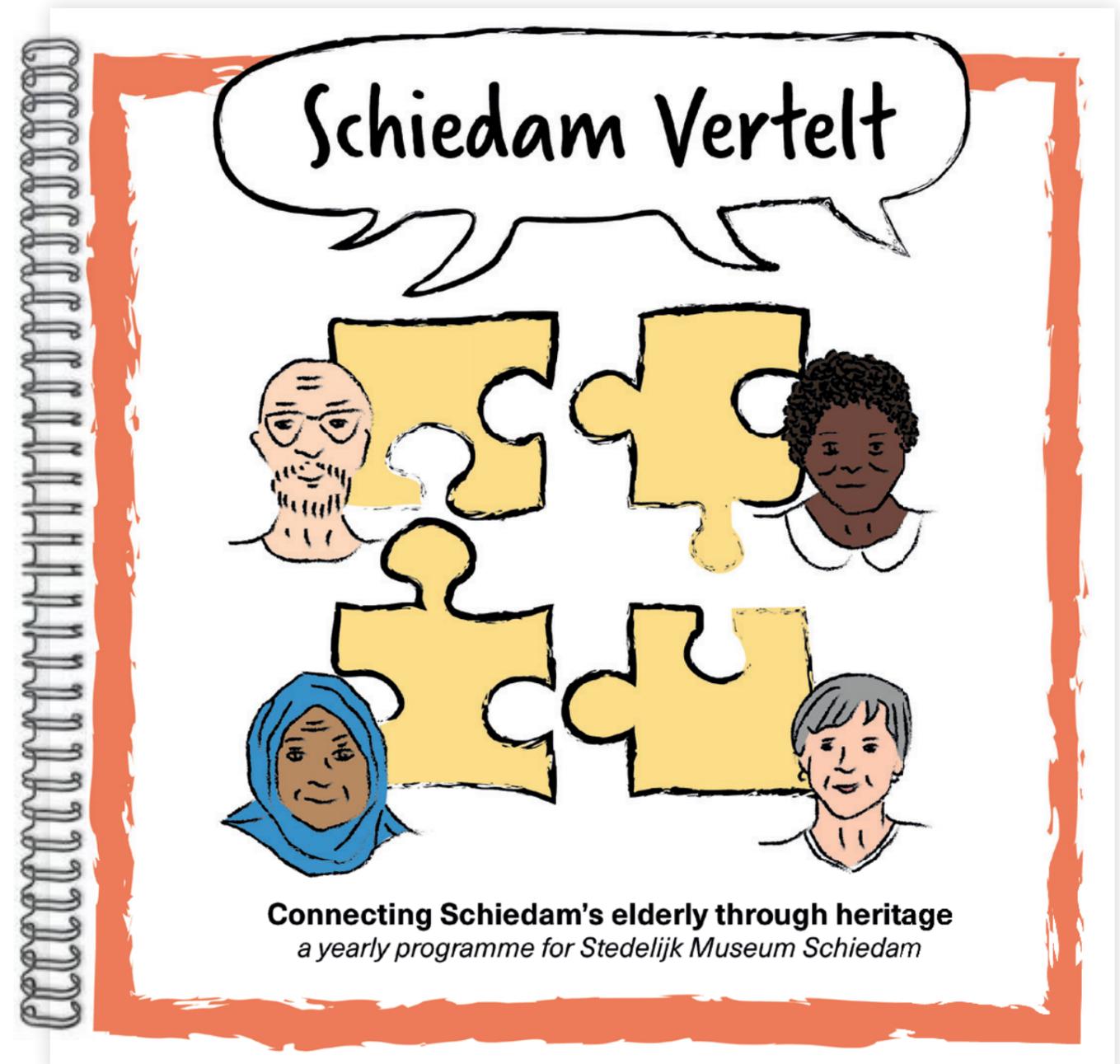


Figure 74 Where we are in the process of developing the final guide

6.2 Elements of the guide

This section will explain the elements of the guide. The information leading to the guidelines has been presented throughout the previous chapters. Therefore, this section will focus on summarising the elements to provide an overview of the guide. The complete guide can be found in Appendix O.



Introduction to the goal and structure of the programme

Visual introduction to the phases of the programme with key actions taken by elderly

Schiedam Vertelt

I can keep myself busy at home but then I don't speak to anyone, staying in touch is important to me
~ interviewee

As the Dutch population ages, a growing number of elderly are experiencing loneliness and social isolation. As they grow older, elderly lose social connections. While they may desire to form new social connections, taking the first steps towards doing so and staying among the people can be challenging.

Stedelijk Museum Schiedam has the potential to address this issue, as it is an innovative museum striving to make social impact by working together with citizens.

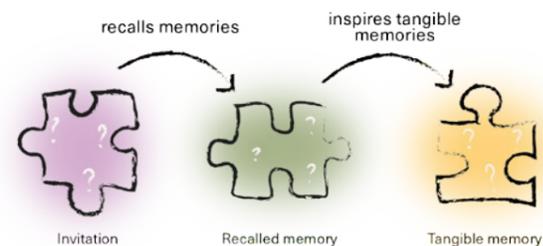
In line with this mission, this guide was created for the implementation of the programme 'Schiedam Vertelt', which connects the elderly of Schiedam among each other and to Stedelijk Museum Schiedam through heritage and the exchange of memories. This guide is intended for programme creators, designers and others interested in implementing this programme. It is part of a graduation thesis, more information and detailed reasoning behind the statements made, can be found in the graduation report titled: *Connecting Schiedam's elderly through heritage: A programme for Stedelijk Museum Schiedam.*

The programme unfolds in five phases, illustrated on the next page. The larger circle in the images depicts the overall setting, while the smaller circle highlights the key action. The puzzle pieces symbolise physical objects. As this programme is intended to be repeated over the years, the physical objects can vary with each cycle, making the puzzle pieces a flexible representation of yet to be designed objects. These objects need to be developed by the one implementing the programme. Throughout the programme, these puzzle pieces get a different meaning for the participant when they interact with the objects and add their personal touch, indicated by changes in shape and color, as shown in the image below.

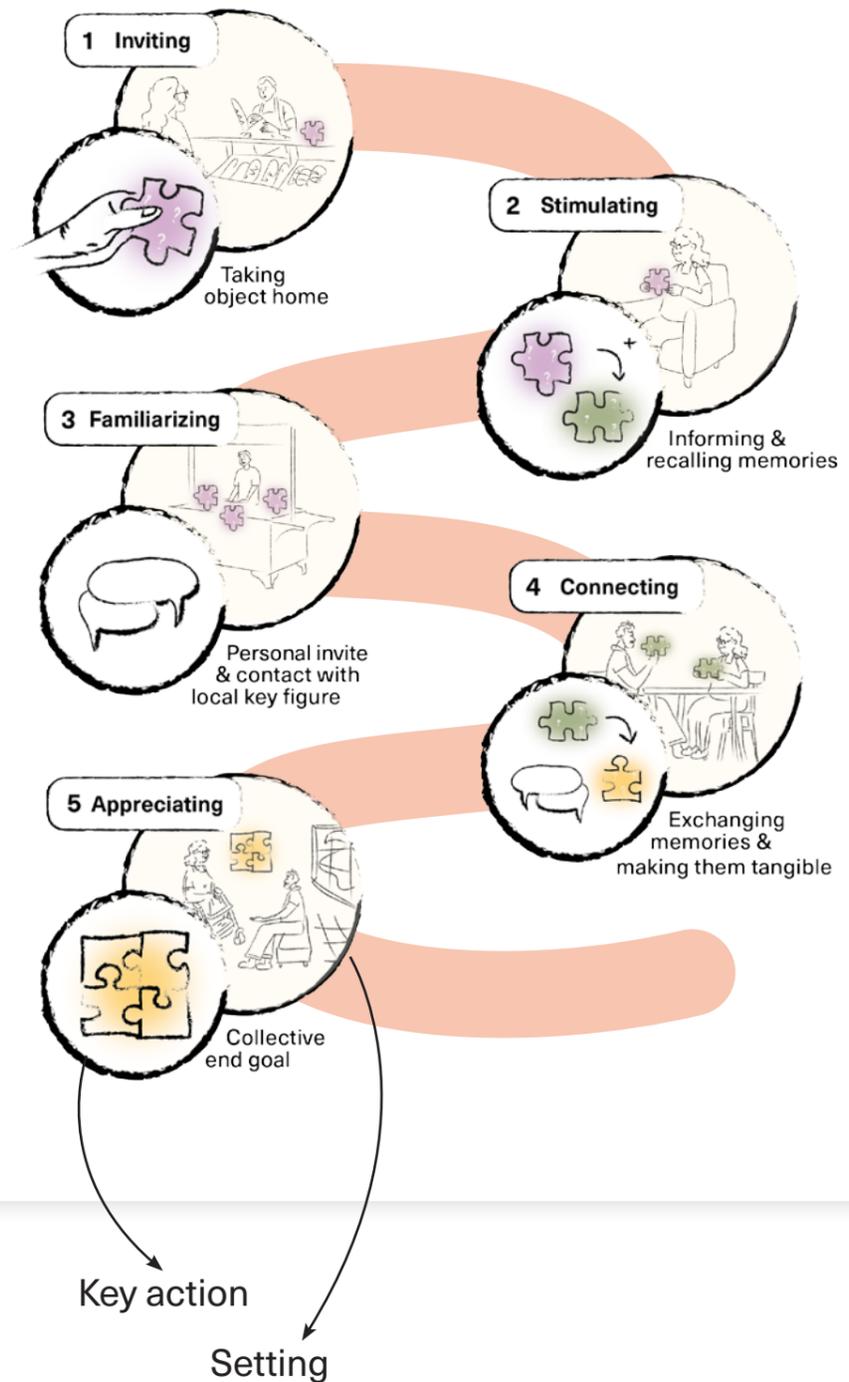
During each phase of the programme, the elderly receive additional information to help guide them to the next phase.

The remainder of this guide explains the five phases in detail and presents guidelines for each phase. These guidelines include directives and matters for future consideration, with the latter being relevant points that were not addressed in the research. As long as these guidelines are followed, the puzzle pieces fit together, allowing the process to work effectively.

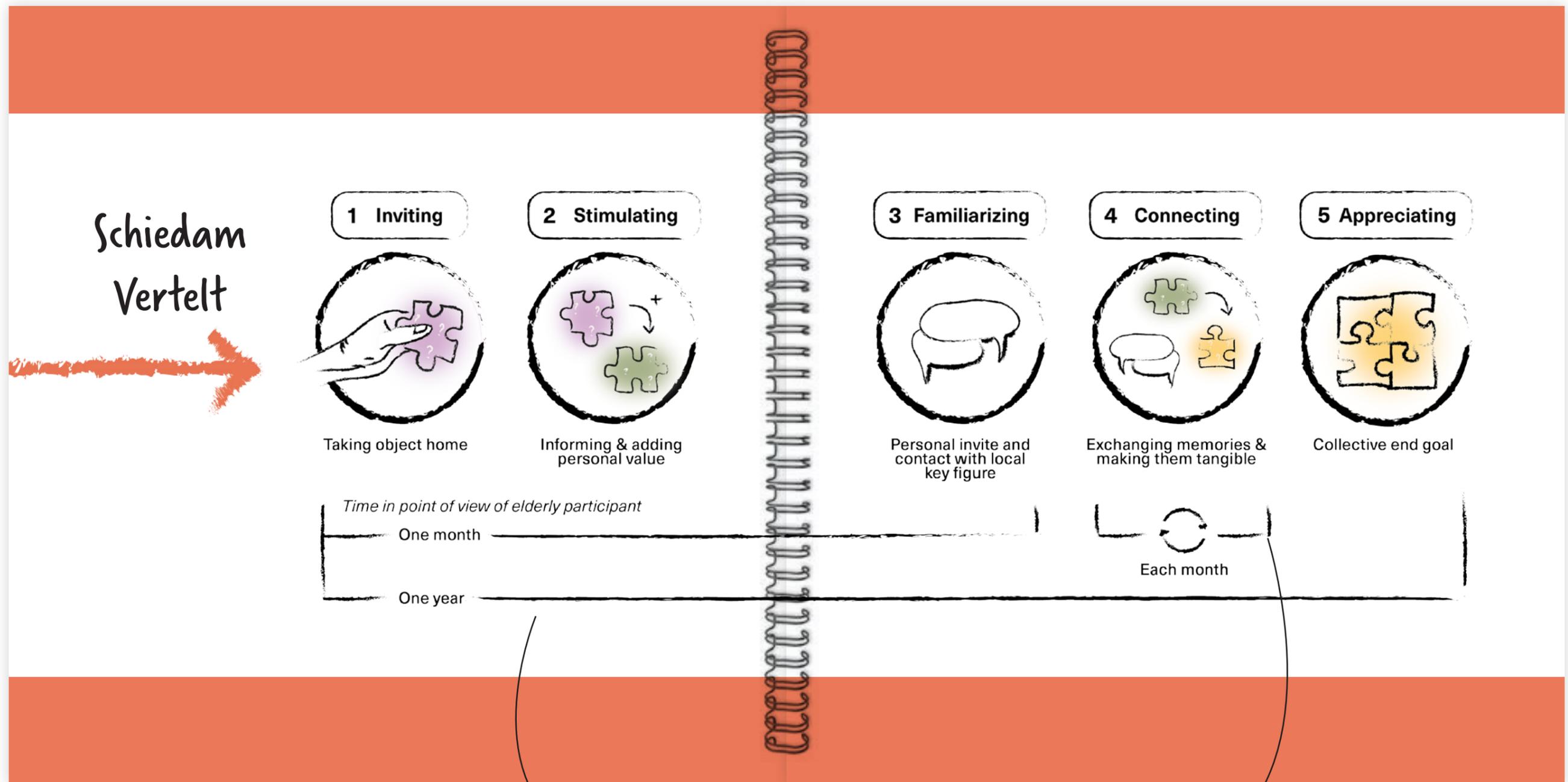
A timeline of the entire programme is presented on the page after the next.



Explanation of changes in puzzle pieces



Envisioned timeline of the programme structured by key actions



Entire programme has a duration of one year

Multiple session to exchange memories and to make them tangible

Background information explaining the rationale behind the phase's structure

Explaining the goal of the phase

Visualisation of the desired interaction

1. Inviting

Taking object home

Background

In Schiedam, numerous community centres already cater to the elderly, reaching out through methods like online ads and word-of-mouth, but for this outreach to be effective, it requires knowing the whereabouts of the elderly. The first phase of the 'Schiedam Vertelt' programme, 'Inviting,' adopts a different approach, targeting individuals who have not yet been reached and inviting them to sessions of exchanging memories at their local community centre. The target group consists of elderly individuals who are relatively mobile and live independently at home. This phase engages elderly individuals during their grocery shopping, seeing this as an opportunity for engagement. Interviews with store staff revealed smaller shops, like fishmongers and bakeries, offer more favourable environments for interaction and extending invitations for community activities.

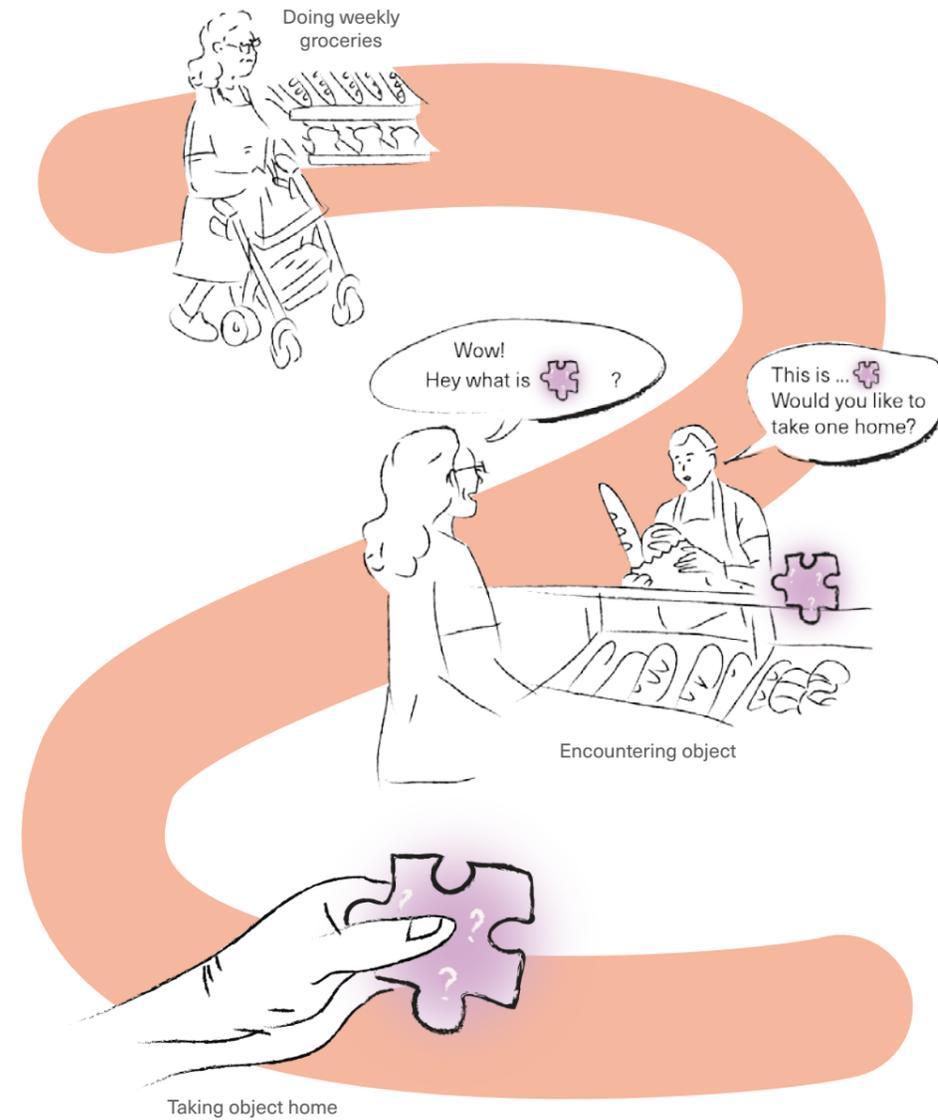
Goal of phase

In this phase, the elderly are introduced to the possibility of sharing memories in their local neighbourhood centre. This is done by placing an object that serves as invitation in stores they frequently visit and can be taken home for free. This way of inviting is engaging and elicits positive associations. The design of this object is the responsibility of the one implementing the programme and can vary with each implementation.

This interaction is visualised on the next page. The bar below shows which information is gained in this phase.



Knowing there is a possibility to exchange memories



2. Stimulating

Informing & recalling memories

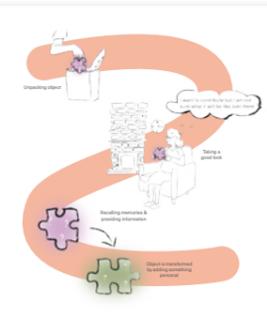
Background

Upon bringing the invitation object home, the next phase begins. The object is used to spark conversation and prompt the elderly to share their memories through interactive engagement. Store staff should be trained to identify the elderly and offer them a challenge with the object itself. Consequently, their intention is to engage with the object on the way. To maximize participation, the interaction must be engaging and simple and easy to understand.

Goal of phase

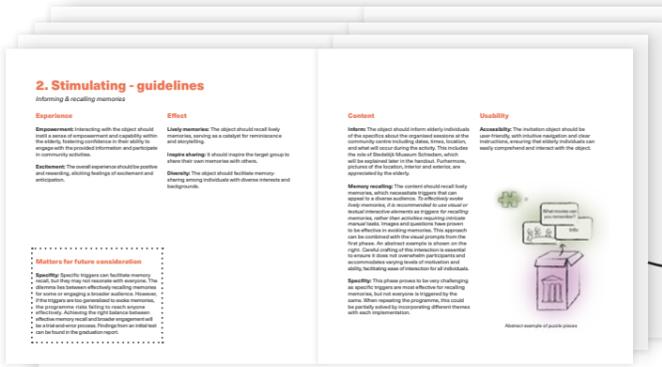
All home, more details are revealed about the available, although simple, objects to use and community, identify specific environment and providing flexibility to share their memories. The design of the object is the responsibility of the one implementing the programme and can vary with each implementation.

This interaction is visualised on the next page. The bar on the right shows which information is gained in this phase.



Explaining the information intended to be communicated to the elderly during this phase

This spread is repeated in the same manner for the next four phases



This spread is repeated in the same manner for the next four phases

Guidelines organised into four categories to give guidance on implementation of the programme: the desired experience for elderly participants, the intended effect of the phase, the content of the product or phase, and considerations for usability tailored to the elderly.

1. Inviting- guidelines

Taking object home

Experience

Curiosity: The wanted experience in this phase involves fostering intrigue and sparking curiosity.

Inviting: The object should be clear and inviting, encouraging the customers to take it home.

Attention: 3-30-3, in 3 seconds attention needs to be grabbed, in 30 seconds the main goal of exchanging memories should be clear and in 3 minutes it should be clear you can take the object home and that it is an invitation.

Recognition: To capture attention, and effectively engage customers, something familiar and easily recognizable from Schiedam must be visually presented. This visual aspect needs to command attention within 3 seconds. For example, these could be historical images of well-known landmarks in Schiedam.

Matters for future consideration

Time span: How long should the invitational object stay in the stores to attract people? A suggestion could be for a month, this provides the opportunity to come across the invitation several times. It could also stay for longer than a month, overlapping with the later phases of the programme.

Quantity: In how many stores should the invitation be placed? As many as feasible and are willing to? Should different stores have different images?

Effect

Taking object: The invitation object should spark interest in order for the customer to take the object home.

Different images have the potential to appeal to a diverse range of people. While focusing on different neighborhoods, this approach could be beneficial for connecting with the residents of each specific area, but it necessitates significant research and design.

Content

Visual prompt: The visual presentation aimed at capturing attention should be appealing to a wide range of people. It's advisable to incorporate multiple images from Schiedam that are visible simultaneously in the stores. These images should evoke associations and memories of the city across different cultures and backgrounds. Using images from various time periods is also suggested since not everyone has the same connection to Schiedam from birth. If feasible within constraints of time and production, the visual prompts could be tailored to the specific targeted neighbourhood. An abstract example of the purple piece is shown at the bottom right of the page.

Repetition: It is recommended to choose an object that will be frequently looked at, such as a package for food or drinks. If these packages are being kept, it could ensure repeated engagement and attention when taken home.

Clarity of purpose: The purpose of the object, which is to encourage the sharing of memories, should be clear. It should also be evident that it serves as an invitation. Both of these aspects need to be clearly communicated in text that is directly visible, for example, on a display.

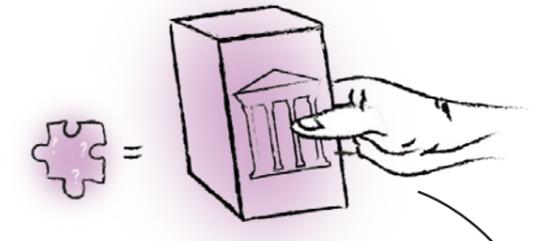
Additional information space: There should be enough room to provide additional information, possibly within the the object itself, to provide further details that may not be readily apparent in the store environment.

Usability

Accessibility: All information presented on the object should be easily readable for elderly individuals. Guidelines on specific fonts, sizes and framing can be found in the resources provided by the National Institute on Aging.

Convenience: The object should be quite small and light, it needs to be easy to take home while doing groceries.

Placement in store: Ideally, the object should be positioned where staff-customer interactions commonly occur, for instance on or near the checkout counter. This placement ensures visibility. However, several store owners expressed that this placements is not ideal for them. It's not overly concerning if the object is not located near the check-out, as a previous test showed that customers still take notice of it. Details of this test are available in the report.



Abstract example of puzzle piece

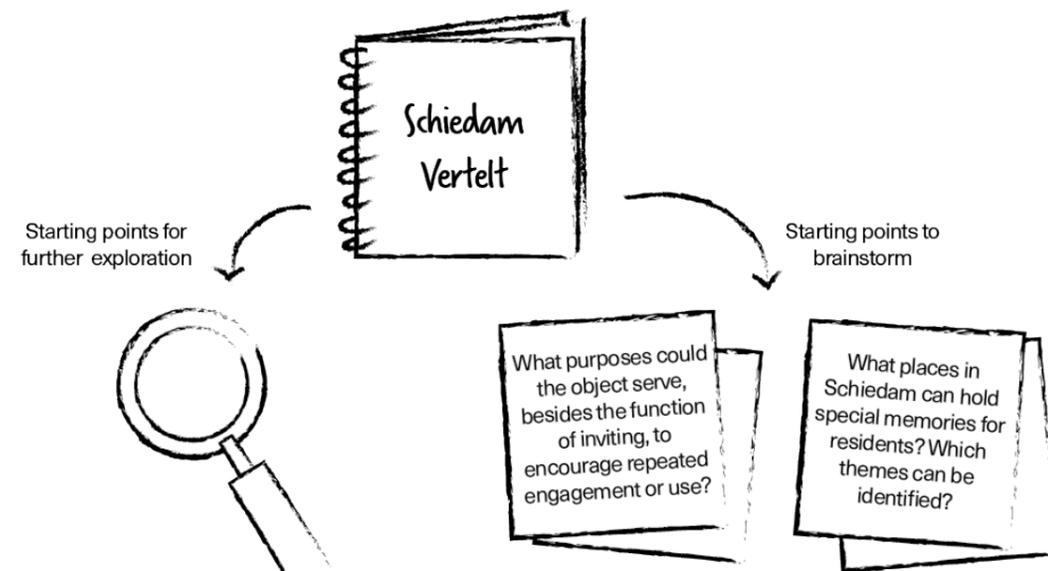
Matters for future consideration contain questions that have not yet been answered within the scope of this graduation project but are important to consider when implementing the programme

Abstract representation of puzzle piece. This is present for the first two phases, as these phases involve the design of an object by the one implementing the programme

Concluding

What now?

This guide can serve as a starting point for exploration on how to implement the programme. Some of the guidelines from the first two phases, which involve designing a physical object, can be used as starting points for brainstorming sessions.



Explaining next steps that can be taken: using the guidelines as starting points to further develop the programme in a research based approach and/or a brainstorm approach

Learning by implementing

As mentioned, some parts of this programme have already been tested on a small scale, with findings detailed in the report: *Connecting Schiedam's elderly though heritage: a programme for Stedelijk Museum Schiedam*. However, the programme has not yet been fully implemented. It is anticipated that through its complete implementation, new insights will be gained, allowing the programme to be adapted through the years based on these findings.



Wijken Welkom Groenord
at Stedelijk Museum Schiedam
Photo: Aad Hoogendoorn

Concluding

CHAPTER 7

This chapter concludes the project. The findings are summarised and a final reflection is outlined to determine whether the design goal and requirements were achieved. Furthermore, limitations are highlighted, along with further recommendations.

Chapter overview

7.1 Findings

7.2 Reflection

7.2.1 Design goal

7.2.2 Including transformative learning

7.2.3 Including art and heritage

7.2.4 Enhancing engagement

7.3 Limitations

7.4 Recommendations

7.4 Personal reflection

7.1 Key findings

This section summarises the findings outlined throughout the report.

This graduation project aimed to investigate how art and/or heritage can foster connections among elderly individuals in Schiedam. Through extensive literature research and interviews with elderly participants and volunteers, the current situation was analysed. Chapter 2 and 3 detail the various factors and challenges elderly encounter in forming connections, including preconceptions, lack of awareness, the need for reassurance, and creating a welcoming environment. An overview of found design opportunities was presented at the end of Chapter 3.

These design opportunities were refined into a specific design goal in Chapter 4. The primary focus of the design is to empower individual elderly residents in Schiedam to form lasting connections among each other through heritage by adding personal value, taking into account cultural differences. This involved a transformative learning approach and opportunities to enhance engagement.

Chapter 5 outlines the development of the programme 'Schiedam Vertelt' for Stedelijk Museum Schiedam, designed to achieve the set goals. The programme centres around the exchange of memories about Schiedam's heritage. It is structured into five phases aimed at gradually engaging elderly. The phases include:

1 **Inviting:** Innovatively inviting elderly individuals through store environments to bridge awareness gaps on meeting opportunities.

2 **Stimulating:** Triggering memory recall and informing participants about memory exchange opportunities at local community centres.

3 **Familiarising:** Personally extending invitations and providing reassurance through direct contact.

4 **Connecting:** Facilitating memory exchange to foster connections within the participant group and making memories tangible to work towards a collective goal.

5 **Appreciating:** Concluding with a visit to Stedelijk Museum Schiedam to appreciate the collective goal, reinforce personal value and perspective change through a reflective conversation.

Throughout the development process, the programme was discussed with museum volunteers, community centre volunteers, a museum educator, and a co-founder of Verhalenhuis Belvédère in Rotterdam. Additionally, several enactment sessions were conducted. The first phases of the programme were evaluated through user tests, showing promising effectiveness.

Finally to effectively communicate these findings, a guide was created for programme creators and designers to implement this programme. The guide was evaluated by three TUDelft IDE master students and a city programmer from Stedelijk Museum Schiedam to ensure clarity and applicability.

7.2 Reflection

In this section, the design goal and requirements are reflected upon.

7.2.1 Design goal

Empower individual elderly residents in Schiedam to form lasting connections among each other through heritage by adding personal value, taking into account cultural differences.

Empower by adding personal value

The aim was to attract elderly to the community centres by adding personal value. In the final programme, the exchange of memories contributes to this goal, enabling individuals to recognize self-worth, thereby empowering them. This exchange of memories serves as the empowering event that initiates the transformative experience.

While the full impact of this approach on participants' feelings was not tested within the project's timeframe, the initial phases of the programme were successful in engaging the elderly. Some participants expressed uncertainty about what personal value they could contribute, which could be partially mitigated by extending personal invitations and reassuring participants that listening is also encouraged. However this was not tested and therefore stands as a recommendation for further research. While extending a personal invitation may not convince everyone from the target group to join, the programme's potential to foster meaningful connections and empowerment remains promising.

Forming lasting connections among each other

While it can not currently be validated whether this programme will facilitate lasting connections, literature suggests that exchanging memories and life stories can lay the foundation for forming such connections. Additionally, working towards a common goal, such as exhibiting tangible memories, can further strengthen these bonds. However, it remains to be proven if these methods will be effective within the context of this project.

Cultural differences

Schiedam is a culturally diverse city, however, the various cultural groups tend to remain within their own communities. This made it challenging to engage participants from different cultures. During the ideation and development stages, it was considered that different cultures value different places within Schiedam and therefore different visual prompts should be included. Nonetheless, it remains uncertain whether diverse cultural groups will respond similarly to the same invitation when the programme is implemented.

I also realised that it's neither necessary nor possible to change the world with a single project. My goal was to make an impact, but this doesn't mean the project has to affect everyone, which also simply is not feasible. While this sounds simple in theory, it can be easy to lose sight of this during the design process.

7.2.2 Including transformative learning

There is a vision for how the transformative learning theory can be applied in the programme to create a transformative experience. However, the assessment of this aspect has been less thorough due to the emphasis placed on the initial stages of the programme.

In the initial familiarisation phase of the programme, participants first explore new activities and roles. They are not directly examining the effects but are instead carefully evaluating the potential implications of joining the activity. Upon participating in the activity, the event of exchanging memories can foster awareness and understanding. This awareness can highlight the benefits of engaging in organised activities and connecting with others, which may outweigh initial fears and preconceptions.

This awareness can facilitate integration into everyday life, harnessing the existing familiarity with the elders' local community centre and its members.

To deepen this understanding, reflective discussions are facilitated to foster deeper insights, thereby encompassing all stages of transformative learning.

This order differs from that presented in Mezirow's initial framework (1997) from the literature research. The changes in the old and new order are shown side by side in Figure 75.

While specific facilitations have not been detailed in this project due to time constraints, the foundational framework for the transformative experience within this programme remains.

7.2.3 Including art and heritage

At the start of the project, it was emphasised that art and heritage can serve as powerful catalysts for forming connections. Through interviews, it was determined that the project would focus on heritage rather than art. This decision was based on the observation that many interviewees, while possessing art at home or occasionally engaging in creative hobbies, exhibited a stronger tendency towards sharing memories.

In the initial phases, heritage serves as an attention grabber for the elderly to find recognition. During the connecting phase, heritage serves as a tool for fostering connections. The museum can leverage its knowledge and collection to enrich these sessions. As the programme is implemented, the selection of heritage themes may vary. Consequently, given the time constraints, the research on heritage for this project remained somewhat preliminary. More comprehensive research is recommended to fully explore and integrate diverse heritage themes.

Upon reflection, prioritising memory sharing initially seemed more inclusive, but it became apparent that not everyone feels compelled to share memories, as discussed in sections 5.2.1 and 5.2.2. Moreover, creating a space centred on exchanging memories from the past inadvertently excludes newcomers. However, engaging a large target group in any project is inherently challenging due to varying individual differences and preferences. Nevertheless, this approach effectively attracts a significant portion of the target group, contributing to the programme's success in engaging the elderly. Moving forward, it should be acknowledged that the programme, while impactful, may be perceived as catering to a somewhat exclusive demographic.

7.2.4 Enhancing engagement

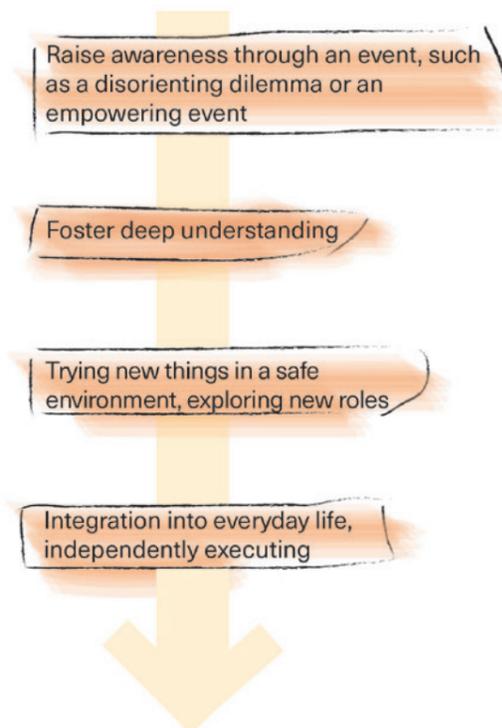
To enhance engagement from the elderly, three subgoals were established as listed below.

- Providing reassurance and clear and comprehensive information to address uncertainties.
- Include new approaches to engagement to enhance awareness of activities.
- Emphasising the value of participation and self-worth to encourage enthusiastic involvement and a welcoming environment

The designed programme 'Schiedam Vertelt' introduces an innovative approach to engaging the elderly. Instead of relying solely on word-of-mouth,

which might not reach everyone, awareness of the activity is raised through invitations distributed in stores they frequently visit. Following this approach, detailed information about the activities, including dates, times, location, pictures of the setting, and what will occur, is provided. Reassurance can then be offered through conversations with a key figure. Throughout the program, efforts are made to emphasise the value the elderly hold themselves, such as making them feel personally invited and concluding with a museum visit to appreciate their endeavours and foster understanding of the steps taken. All of these efforts contribute to enhancing the engagement of the elderly with the programme and the museum.

Order of transformative learning framework as presented in Mezirow (1997)



Order of transformative learning framework as used in the design of the programme

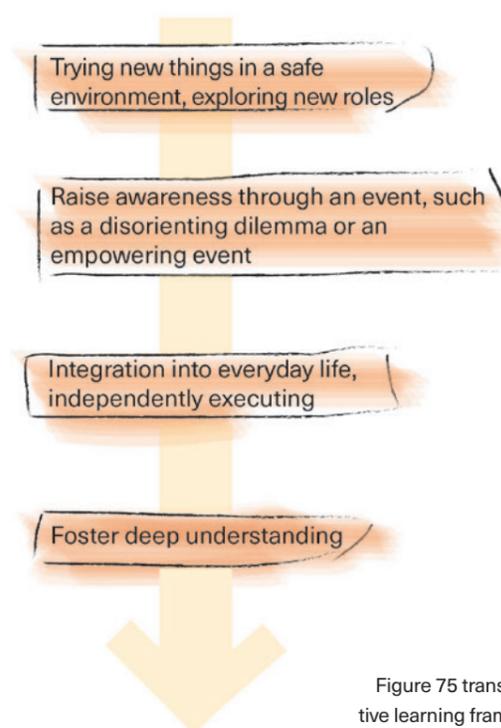


Figure 75 transformative learning framework in order from literature research and final order used in the project

7.3 Limitations

Throughout the duration of the project, several factors may have influenced its outcome. These limitations are listed below.

Cultural diversity

As previously mentioned, the interviews primarily involved individuals from white backgrounds. Recruitment through specific organisations limited exposure to diverse cultures, contributing to a lack of representation from different cultural and religious backgrounds. Language barriers further compounded these challenges. It is essential to note that results of this research do not adequately cover the diversity of cultures and religions that are present in Schiedam.

Qualitative research

Qualitative research fosters a deep understanding and empathy for the target group and can be highly inspiring, though it may not provide statistically representative results.

Finding participants

It would have been valuable to gather more perspectives from elderly individuals who are not currently engaged in community activities regarding their interest in participating in the proposed programme. However, locating these individuals proved challenging, as they are not actively connected with volunteer networks or known to me personally in Schiedam. Despite efforts, only one

interview was secured through a volunteer organisation's outreach from their database, involving an elderly individual who did not participate, being one of the interviewees from 5.2.2. This allowed for some insights to be gathered regarding their perspectives and experiences. Towards the project's conclusion, health organisations were approached, showing willingness to assist, but the time frame did not allow for outreach to new individuals through them.

Long term effects

Due to the limited timeframe of the project, it was not possible to fully develop and conduct pilot tests for the entire programme. Consequently, the long-term effects of the programme have not been determined. While initial components were tested on a small scale, a thorough evaluation of the programme's extended impact remains to be conducted. This presents an opportunity for future research and pilot testing to refine and assess the programme's lasting effects.

7.4 Recommendations

Due to the project's limited duration, further exploration and improvements were not feasible. Specific recommendations for each phase regarding what aspects to consider, are presented along with the guide in Appendix O under 'matters for future consideration'. Further recommendations are listed in this section.

Pilot test

It is advised to conduct a pilot test of the connecting phase on a small scale to assess the effectiveness of facilitation, assess the engagement with different heritage themes, and observe group dynamics. Similarly, for the familiarisation phase, a pilot test could be useful to observe if the elderly initiate contact themselves. In contrast, for the appreciating phase in the museum, a pilot test is deemed less necessary since there is no new initial interaction or tension in that setting. Throughout the program's implementation, it is expected that new insights will be gained, allowing for adaptations based on these findings over the years.

Cultural diversity

As has been stated in the limitations of the tests in Chapter 5, and highlighted in 7.1, efforts were made to design for a culturally diverse audience. However in practice, there was limited engagement with individuals from various backgrounds. Therefore, it is recommended to conduct a pilot test when visual prompts are chosen to determine whether the themes are accessible for diverse cultures and backgrounds.

Expanding outreach

Expanding the invitation beyond stores could be considered. Conversations with healthcare sector employees suggested placing the invitational object at general practitioners' offices or having home care workers bring it during visits to the elderly. Although home carers may have limited time, exploring this interaction could have potential.

Cross-generational exchange

Involving different generations in memory sharing could be valuable, providing both younger and older generations with meaningful experiences. Younger individuals can offer a listening ear to the elderly, while the older generation can share their knowledge and experiences with the youth.

Long term effects

Researching the long-term effects of the program is recommended to determine if connections are sustained, if the elderly continue to engage at the community centres, and whether the transformative experience was effective.

7.5 Personal reflection

The final chapter of the report, after months of hard work the project comes to an end. This section outlines some of the personal challenges I faced and the lessons I have learned.

I had several goals in mind for this project, including the use of co-design and the creation of a high-fidelity prototype.

I've always set high standards for myself. When it comes to prototyping, this results in me not seeming able to do things halfway. In past projects, this tendency often resulted in me waiting to make things more perfect or postponing making anything at all. So, for this project, I aimed to create a high-fidelity prototype. However, with the final design being a programme, this became a bit complicated. While I enjoyed the process of testing the phases, leading to insights for the programme, the process was not really fitting for a high-fidelity prototype, and that's okay.

Regarding co-designing, I didn't take the traditional approach of structured co-design sessions that I've used before because it didn't seem to fit within this project's process. Instead, I let the process guide me to find insights through collaboration with Schiedam's residents, volunteers, and museum employees.

Throughout this project, I had to learn how to balance the work I wanted to do with what was feasible and useful within the timeframe. A design project never feels truly finished, and I could have spent many more months perfecting this project and the programme I designed.

A personal challenge for me was asking for help. I often find it difficult to ask peers for input multiple times because I don't want to burden them. However, when I finally did ask, everyone was more than willing to help, especially since they understand the challenges of the design process.

Another challenge was finding participants within the target group I had in mind. It took longer than expected to reach them, but I'm proud of how I handled it. It can be intimidating to explain your project to stakeholders and ask for their assistance, but everyone I encountered was enthusiastic and willing to help. Successfully pitching the project also gave me a confidence boost.

This challenge aligns with my final goal of remaining open-minded throughout the process and seeing where it led me. Trusting the process was sometimes difficult, but with the effort I put in, I can finally say I'm proud of the end result.

I want to emphasise once more how much Stedelijk Museum Schiedam has inspired me with its approach and the remarkable impact you are achieving.

As I conclude this chapter, I also conclude my time as a student, which still feels surreal. A new chapter awaits, where this will lead me, I don't know yet but my years here at IDE have been wonderful and unforgettable.

Renske

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