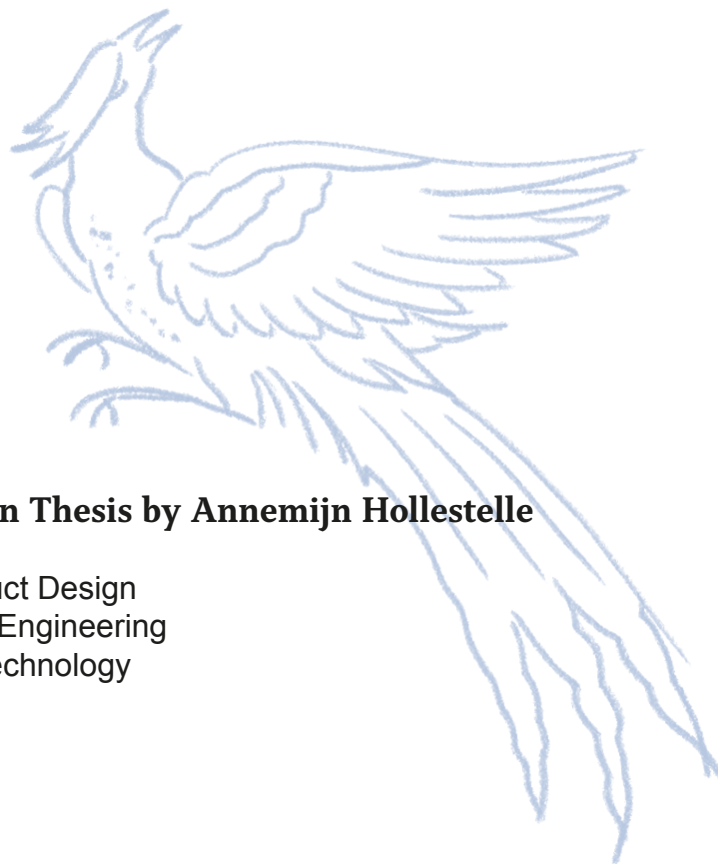


Increasing the attractiveness of
Royal Delft Museum
for domestic visitors



Master Graduation Thesis by Annemijn Hollestelle

MSc Strategic Product Design
Faculty of Industrial Engineering
Delft University of Technology

July 2023

Master Thesis

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Preface

‘ Thank you!’ is what I would like to say to everybody who contributed to this project.

First of all, I would like to thank my supervisors Lise, Sander and Didi!

Thank you for our many inspiring meetings and for standing by my side throughout this whole journey. Thank you for helping me navigating the ups and downs and helping me to the best of your abilities. I am truly proud of what I have accomplished and hope you are too. Thank you for believing in me.

I would like to thank Royal Delft Museum for this wonderful opportunity. Thank you Jolanda for sharing your knowledge and for being a sparring partner whenever I felt stuck.

Thank you to all the employees who made me feel welcome, for all of the small talks and interesting conversations.

Thank you to all of the participants of the interviews and to the amazing IDE girls who participated in the creative session.

Thank you Eshan, for providing me with helpful guidance and for answering all my questions about DDI.

Lastly, thank you to my family and friends, for always being there for me and for offering me help when needed. A special thanks to Lidewij, you helped me a lot with my English grammar. Nadia, thank you for your visual comments and our ‘theetjes’. And to my love, who I could not have done this without.

I hope you enjoy the reading!

Love,

A handwritten signature in black ink, appearing to read 'Anemijn', with a large, stylized initial 'A'.

Abstract

Royal Delft Museum is the museum for Delftware in the Netherlands. It has opened its renovated doors in the midst of the pandemic and is mostly popular among foreign visitors. Recently, they have also expressed their wish to better cater to the interests and needs of the domestic public as well. This sparked the opportunity for this thesis project: increasing the attractiveness of Royal Delft Museum for domestic visitors.

Extensive research has been done and resulted in several design guidelines which can be found at the end of every chapter. These guidelines were used for the final design.

The project started with an initial exploration of the context of Royal Delft Museum and their customer journey. Secondly, a theoretical framework about museum visitors and their reasons for visiting a museum was developed. Additional research has been conducted to discover more about the societal impact museums have and what challenges they want to overcome in the future.

Data has been gathered about the visitors that have been visiting Royal Delft Museum in order to determine which domestic target group proved the most promising to attract, and thus, which people to interview. Interviews were conducted using the contextmapping method and the insights were clustered. Ideas were iteratively developed and two creative sessions were held; one with the museum, the other one with a group of IDE students.

This eventually lead to a strategic roadmap and the final concept Transform. Transform is an open, creative space which can best be described as a combination of an artist-in-residency and a space for future museum development. The main purpose of Transform is to provide a platform which showcases more diverse perspectives and cultural expressions on a variety of topics linked to ceramics. Transform is a space which allows for collaborations between artists and the museum. Through Transform, the museum is able to facilitate a space which is beneficial for the museum as well as artists and visitors. It helps the museum to better understand their visitors and to cater to their needs and beliefs. It gives artists a platform and interactions with visitors.

In the validation phase, the designed meaning of Transform and its desirability were tested through interviews with participants. These were among the same participants who also took part in the contextmapping interviews. The meaning proved to be communicated well; The participants thought Transform was a valuable addition to the museum because it provided a new perspective on the museum experience due to its innovative character. It was found that experimenting with and promoting the events in Transform were crucial for it to be a success.

In the discussion and conclusion the results are reviewed based on the impact Transform could have on attracting visitors. Things to do differently next time are addressed. Finally, recommendations are formulated for future development of Transform by Royal Delft Museum.

List of abbreviations

Abbreviation	Definition
RD	Royal Delft
RDM	Royal Delft Museum
MV	Museumvereniging
DDI	Design-Driven Innovation

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Chapter 1

Introduction

In this chapter the project and design challenge are introduced.

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- 1.1 Project initiation
- 1.2 Problem definition
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Figure 1.
*Proud Mary at the entrance of Royal
Delft Museum.*



1.1 Project initiation

There are over 600 museums in the Netherlands (Centraal Bureau voor de Statistiek, 2021). This is not a coincidence, since museums are indispensable parts within our culture and society. As Gunay Uslu (2022), writes in a letter about culture: “It brings people together, challenges and gives new perspectives. Life is dull without culture. Inspiration, pleasure and connection are missing without culture. Society is standing still without culture”.

Like a lot of sectors, the culture sector, including museums, has had a couple of rough years during the world wide pandemic. Looking at figure 2, which shows the amount of visitors in 2022 (Jorritsma, 2022), it is noticeable that museums are still recovering from the major drops in visitors and that their numbers are still not equal to what they were before in 2019 (with some exceptions).

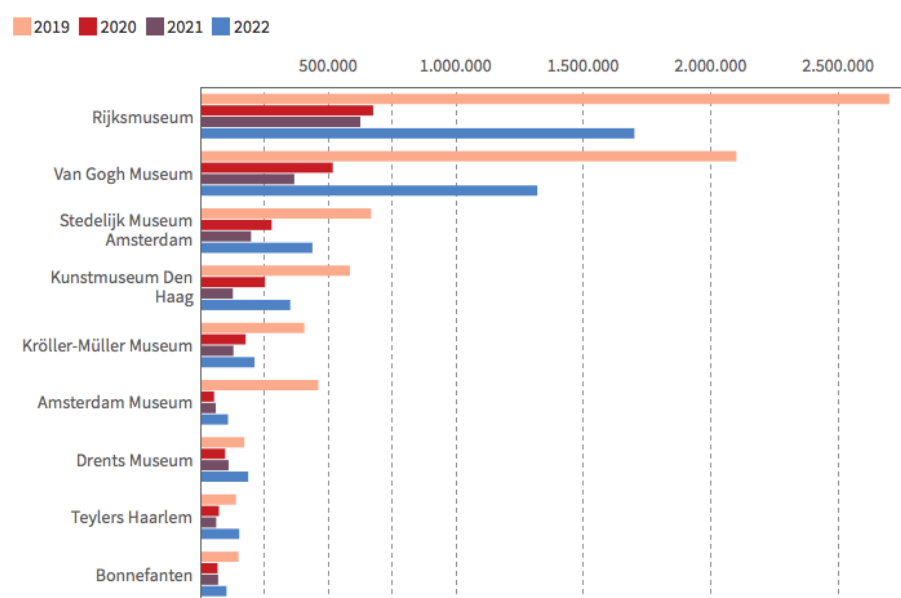
During the period of lockdowns, the Dutch government initiated special financial support, which consisted of 410 million euros, to help the cultural infrastructure. However, since cultural infrastructure encompasses a wide range of institutions, after dividing 410 million, about 6% was available for museums (Jorritsma, 2022). Since the support coming from the government proved not to be sufficient, 43% of the museums in 2021 closed with numbers in red post-pandemic (Museumvereniging, 2021).

In addition, due to the high energy prices, some museums struggle to get by (De Museumvereniging, 2022). On top of that, museums had to deal with high inflation and unfortunately had to let go of quite a few of their employees (Museumvereniging, 2021).

All in all, this shows that the situation is still far from ideal and that museums are up for a challenge to re-gain their initial pre-pandemic visitor numbers, apart from some exceptions. Since support from the outside (like the government funding or patronage) might not always be sufficient for a museum to survive, it is vital that they keep catering to the changing needs of current and possible new visitors and explore new ways to present themselves to the public.

Figure 2
Amount of visitors, per year

Aantal bezoekers, per jaar



Noot: De cijfers van het Van Gogh Museum zijn t/m 21-12-2022, voor alle andere geldt dat het een inschatting is van de musea zelf t/m het einde van het jaar • NRC 020123 / RL

✿ A Flourish chart

Note. From “Bezoekcijfers trekken maar langzaam aan met feestelijke uitzonderingen” by E. Jorritsma, 2022. NRC. Copyright 2022 by NRC.

1.2 Problem definition

This thesis focuses on one of the smaller museums here in the Netherlands, Royal Delft Museum (RDM). The Museum has been opened recently, as a matter of fact, it has been opened in the midst of the pandemic July 1st, 2021. Since the Museum is so young it is still finding its way to its visitors.

Between 2012 and 2021 the Royal Delft factory had an exhibit and this was called the 'Royal Delft Experience', the precursor of the museum. This exhibit focussed on the factory and craftsmanship. The new RDM focuses on the history and collection and presents their story in a chronological way. Also, new spaces were added, for example, two spaces at the beginning of RDM and a temporary exhibition hall. Lastly, the new Museum has had a new look to make it look more like a museum.

During the pandemic, the Dutch visitors proved to be of great importance when foreign visitors were unable to attend RDM. In this moment the importance of the Dutch visitor was sensed by the museum and this is the main reason why the focus in this thesis is on Dutch visitors.

In 2022, RDM was back at around 75% of its visitors (domestic and foreign) pre-Covid and set the goal to reach 200.000 visitors by 2028. At the moment, RDM is doing very well and is approximately at 110-120% of its' visitors compared to 2019 (when people would visit the Royal Delft Experience) (Van Dalen, personal communication, June 2nd, 2023). This thesis is contributing to reach this goal.

Since RDM is relatively young, RDM is still finding out what types of Dutch people are visiting and what they should offer to their Dutch visitors in their customer journey.

Their current customer journey is not targeted at a specific group, neither demographically nor sociographically. Little research has been done on visitors, as RDM has only been open since 2021. Yet, what to offer so people find it interesting to plan a visit? What are their unique selling points?

RDM is also keen on knowing what the best way is to communicate with visitors before, during and after the visit. How can RDM provide people with the right information so they can be convinced to pay a visit? Is what they offer inside their halls the right fit with the Dutch audience? How can RDM reach the visitors after their visit for feedback? And can RDM make visitors come back? In other words, how can RDM connect with the Dutch audience and make it a visitor-centered experience? These questions will be discussed in this thesis.

Attracting an audience to a museum can be quite a challenge. Prentice et al. (1997) found that a lack of time was the main reason people not visited a museum. Other major reasons they found were not having interest, or people would rather spend time on other activities. The idea of 'We can always go another time' (but then in reality never going) also appeared frequently as a reason not to visit.

Another reason why people might not visit a museum is that they think museums are confusing or even intimidating (Samis & Michaelson, 2017). Visitors might not feel comfortable in the space to discuss the art with friends (Simon, 2010). Simon also writes about other reasons not to visit. For example, how some might say that museums have no relevance to their lives. It might be that a visitor wants to participate but does not feel free to express themselves and contribute to the museum. And lastly, there simply might be no reason for a return visit since the museum does not offer anything new.

These reasons illustrate that it is not so straight-forward to attract people and that it starts with gaining basic understanding of the museum visitor and their motivations for (not) visiting a museum.

At the beginning of this thesis the following question was formulated, in collaboration with RDM:

How can Royal Delft Museum increase the attractiveness for domestic visitors to pay a visit?

1.3 Design guidelines

At the end of every chapter, an overview of the relevant design guidelines is included. This is to inform the reader about which insights and learnings were taken into account throughout the process and the final concept design.

In this first chapter, the problem definition was introduced; even though RDM is growing and is having its best year so far since the pandemic, they have the need to increase the attractiveness of their museum for Dutch visitors and to understand them better in order to create more meaningful and tailored museum experiences.

This lead to the following research question:
How can Royal Delft Museum increase the attractiveness for domestic visitors to pay a visit?



Chapter 2

Project approach

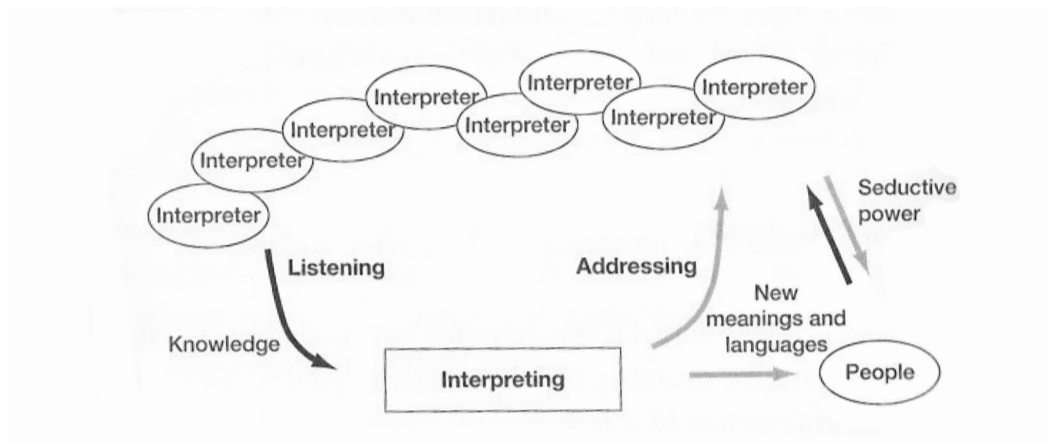
In this chapter an overview is given of the methods that were used throughout the different stages of the project.

Table of content

- 2.1 Design-Driven Innovation method
- 2.2 Design tools & methods
- 2.3 Design guidelines



Figure 4
The process of design-driven innovation



Note. From “Design-Driven Innovation: changing the rules of competition by radically innovating what things mean” by R. Verganti, 2009, p. 134. Boston, MA: Harvard Business School Publishing Corporation. Copyright 2009 by Harvard Business School Publishing Corporation

2.1 Design-Driven Innovation method

Design-Driven Innovation is the innovation process of creating products and services that have a radical new meaning to users. Whereas User-Centered design is more focussed on incremental change, Design-Driven Innovation focuses on radical change. It is a strategy to change existing meanings of products and services in an industry before competitors do (Verganti, 2009).

Design-driven innovation is rooted in three actions.

1. ‘Listening to the design discourse’, which ‘entail accessing knowledge about possible meanings and languages of new products’.
2. ‘Interpreting the knowledge’ and ‘creating your own vision and proposal for a radical new meaning and language’.
3. ‘Addressing the design discourse’, in which ‘you diffuse your vision to interpreters’ (Verganti, 2009).

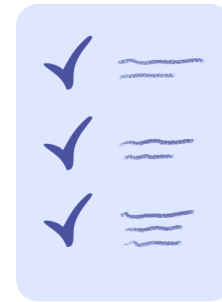
This strategy was at the basis of the project. Throughout this thesis, knowledge was acquired through different sorts of design methods. This knowledge was then interpreted and turned into a tailored vision for RDM. Figure 4 (Verganti, 2009, p. 134) shows an general overview of this process.

2.2 Design tools & methods

Questionnaire with a sample group in the Museum

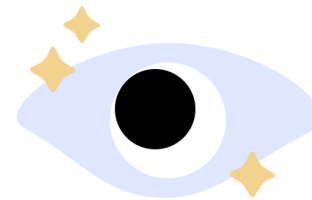
A short questionnaire consisting of 5 questions was created in the preliminary stage of the project with the intention of gaining some first pieces of data about the target group.

The questionnaire was distributed among 64 respondents within RDM. The questionnaire was done in person. By talking to them directly, I was able to ask a little more about their experiences in RDM. This could not have happened if the questionnaire was distributed online only.



Observations and customer journey mapping

A customer journey map is a graphical representation of the different stages a customer goes through when using a product or a service. At each stage, the activities, key concerns and emotions are analyzed and described (van Boeijen et al., 2016). This method was used to gain an insight about the RDM's overall customer journey and to see what parts of the journey I was missing information about. Visitors were observed to create the map.



Visiting Museums

I visited several museums, like the Kunsthal and Boijmans van Beuningen in Rotterdam, Kunstmuseum in The Hague and the Van Abbemuseum in Eindhoven. These museums all sparked my interest to pay a visit because of different reasons; For example, I had not been to the Kunsthal in a long time, but I knew the quality of the exhibition would be high. The Van Abbemuseum was a museum I had never visited before but sparked my interest because of their out-of-the-box ideas on what a museum could be. These visits were held with the main goal to get a feeling of what is trending in museums at the moment and to get inspiration for the ideation phase.

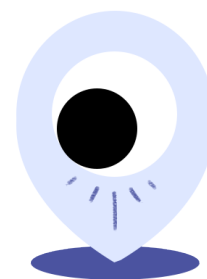
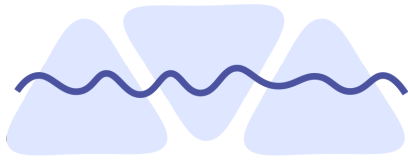
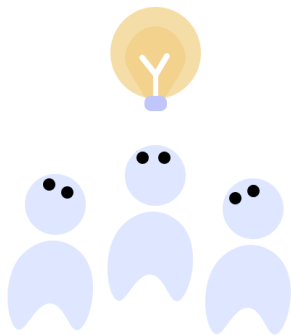


Figure 5-7.
The design tools.



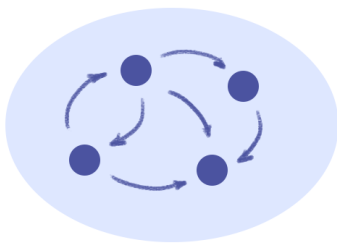
Contextmapping

The third method that was used is the contextmapping method. This method focuses on connecting with people and understanding them on a deeper level and to translate their feelings and dreams into an desired design solution (Sanders & Stappers, 2018). This method was used for user interviews. The idea is to immerse participants in the topic ‘Going to a museum’, the outcomes of the interviews become richer and lead to a more impactful and meaningful design concept. More details about how this method was put into practice can be read in chapter 5.



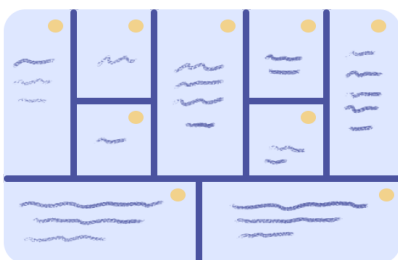
Creative brainstorm

A brainstorm is ‘a specific approach with rules and procedures for generating a large number of ideas’ which is ‘based on the assumption that quantity leads to quality’ (van Boeijen et al., 2016). The brainstorm was held at the start of the ideation phase. two creative brainstorms were held; one with RDM’s marketing manager and one with a group of Industrial Design Master students. Each brainstorm had a specific goal, which will be elaborated on in chapter 6.



Value Flow Model

The Value Flow Model is a tool which ‘visualizes specific interactions in the network to provide a perspective for understanding value-creating roles and relationships, and offers a dynamic view of how both financial and non-financial assets are converted into value’ (Den Ouden & Brankaert, 2013). This tool helped to re-evaluate and specify my concept direction in terms of what value it was providing for my stakeholders in question.



Business Model Canvas

The Business Model Canvas is a tool that helps designers see the added value of a product or service. It encompasses all the factors that are important to the economic relevance and context and can be used in all phases of development (van Boeijen et al., 2016). In this project, the Business Model Canvas was used during the ideation phase, to see what concept would strengthen RDM’s competitive advantage and increase RDM’s profit.

Figure 8-11.
The design tools.

1.3 Design guidelines

The Design-Driven Innovation method was chosen to be the basis of this project. This method is a strategy for radical change in the meaning of products and services which can bring businesses ahead of the competition (Verganti, 2009). I chose this method because I wanted to develop my own vision for RDM and I wanted to reflect on what their museum could mean for future visitors. It is important to state this method was slightly changed to fit my way of working, meaning that in some parts, I did not follow all of the 'traditional' steps of DDI, but made some of my own steps. For example, instead of hosting a session with all stakeholders, I hosted a separate session with RDM and with a group of IDE students.

Several design methods were used in order to gain knowledge and inspiration for the vision. Among these methods, the contextmapping method was the most extensive, because it helped me to gain an understanding of what domestic visitors are looking for in a RDM visit and how they perceive RDM.



Chapter 3

Exploring the context

In this chapter the context of RDM is explored. An impression of the building and exhibition spaces is shown. The mission and core values of RDM are introduced. This chapter ends with most important stakeholders and competitors of RDM.

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- 3.1 Royal Delft
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 - 3.2.2 Mission and image
 - 3.2.3 The core values of RDM
 - 3.2.4 The building
 - 3.2.5 Exhibition spaces
- 3.3 Customer Journey
 - 3.3.1 Visitors
- 3.4 Stakeholder analysis
- 3.5 The museum landscape
- 3.6 Design guidelines

Figure 12.
The different phases of making a vase.



Figure 13. *Painters at work at Royal Delft. (Royal Delft, n.d.)*



3.1 Royal Delft

RDM is quite a special one amongst other museums; It has had a special relationship with the company producing ceramics ('Royal Delft', which used to be 'De Porceleyne Fles'). Royal Delft (RD) is famous for its Delfts Blue ceramics which are made in their factory in the city of Delft. Royal Delft's history goes back to 1653. Figure 13 shows some of the many painters employed by RD. Aside from the pieces painted in the classic blue shades (which are painted with the pigment cobalt oxide), other pieces with multiple colors (polychrome) are also part of their portfolio. RD acquired the title 'Royal' as an appreciation of their work in 1919.



Figure 14. *Examples of classic pieces. (Royal Delft, n.d.)*



RD produces a wide assortment of different ceramics in their factory. It is the combination of high quality and craftsmanship that makes RD so special and beloved by the public.

All pieces are produced by hand from scratch, except for some of the decorations which are done by the transfer technique. Some pieces are more traditional, for example; their (tulip)vases, tiles or plates with classic decorations in various patterns like flowers or birds (see figure 14). Others are more contemporary; For example the 'Peacock Symphony Collection', which can be seen in figure 15. Sometimes pieces are created per request or personalized with text or images.

Figure 15. *Peacock Symphony Collection*. (Royal Delft, n.d.)

3.2 Royal Delft Museum

Between 2012 and 2021, before RDM was founded, RD had an exhibit called the 'Royal Delft Experience'. The initial reason behind the collection of the RD was to create an overview of their technical capabilities (Royal Delft Museum, 2020). In 1985, a big part of the collection was bought by the State and the municipality of Delft with the help of the Vereniging Rembrandt. Around 600 of these objects are stored in the depot in Rijswijk and 100 can be found in the Prinsenhof in Delft (Royal Delft Museum, 2020).

As of July 2021 the Royal Delft Museum foundation was created and all activities regarding the exhibit were passed on to the foundation (Royal Delft Museum, 2021). RDM itself has a collection of 600-1000 objects in-house that are currently been used to show the manufacturing process and all of its facets throughout history. The core collection consists of Delfts Blue from the circa 32 earthenware factories in the 17th century in Delft, the collection by Willem III from the 18th century and RD's own fabricated pieces (Royal Delft Museum, 2020). RDM also showcases more contemporary pieces that have been designed and fabricated by RD like Proud Mary from Glorious Delft Blue (see figure 17), the collection with Miffy (see figure 18) and prototypes of the Royal Tableware (see figure 16).

On November the 7th of 2022, the newly re-build RDM was officially opened by the mayor of Delft. The new set-up of the exhibition takes the visitor on a journey in chronological order through the museums collection and a new hall was introduced for temporary exhibitions (see figure 22-26). Cultural heritage and craftsmanship are the central themes throughout the exhibition.



Figure 16.
*Royal plate made
by Royal Delft.
(Schuth, n.d.)*



Figure 17.
*Proud Mary
Flower Peacock.
(Royal Delft, n.d.)*



Figure 18. *Products Nijntje. (Royal Delft, n.d.)*

3.2.1 The organizational structure of RDM

This paragraph was written to have an overview of the different capabilities which are present in RDM. This information is useful because it allows me to make an estimation if the current team will be able to realize my final idea or if it requires hiring more people.

The museum director is the Head of the museum. The Museum has a Sales & Marketing Manager (who is sometimes supported by the content marketers from RD), an Account Manager and a 'Publiekscoordinator'. The Account Manager manages the tour guides from RDM and the 'Publiekscoordinator' is the head of the RDMs' volunteers.

There are also employees who are partly working for the Museum and partly for RD. There is a 'Collectiebeheerder / kennismanagement function' whose job can best be compared to that of a conservator for RDM. There is also a manager Catering & Events and an employee who takes care of RDMs' bookings.

3.2.2 Mission and image

The mission of RDM is to introduce visitors to its cultural heritage through stories and experiences. Its goal is to become the leading museum for Dutch ceramics in the Netherlands and abroad and inform and inspire all generations (Royal Delft Museum, 2020).

Throughout the years, the exhibition of RD got labeled as a 'touristic attraction' because of the large amounts of foreign visitors they attracted. RDM is looking to move away from this image and become a more inclusive museum, focusing on the domestic market as well. They hope to achieve this goal by tapping into new ways of communicating their craftsmanship and production process (van Dalen, personal communications, November 17th 2022).

3.2.3 The core values of RDM

RDM set a couple of core values (van Dalen, personal communications, November 17th 2022), which can be seen in figure 19.

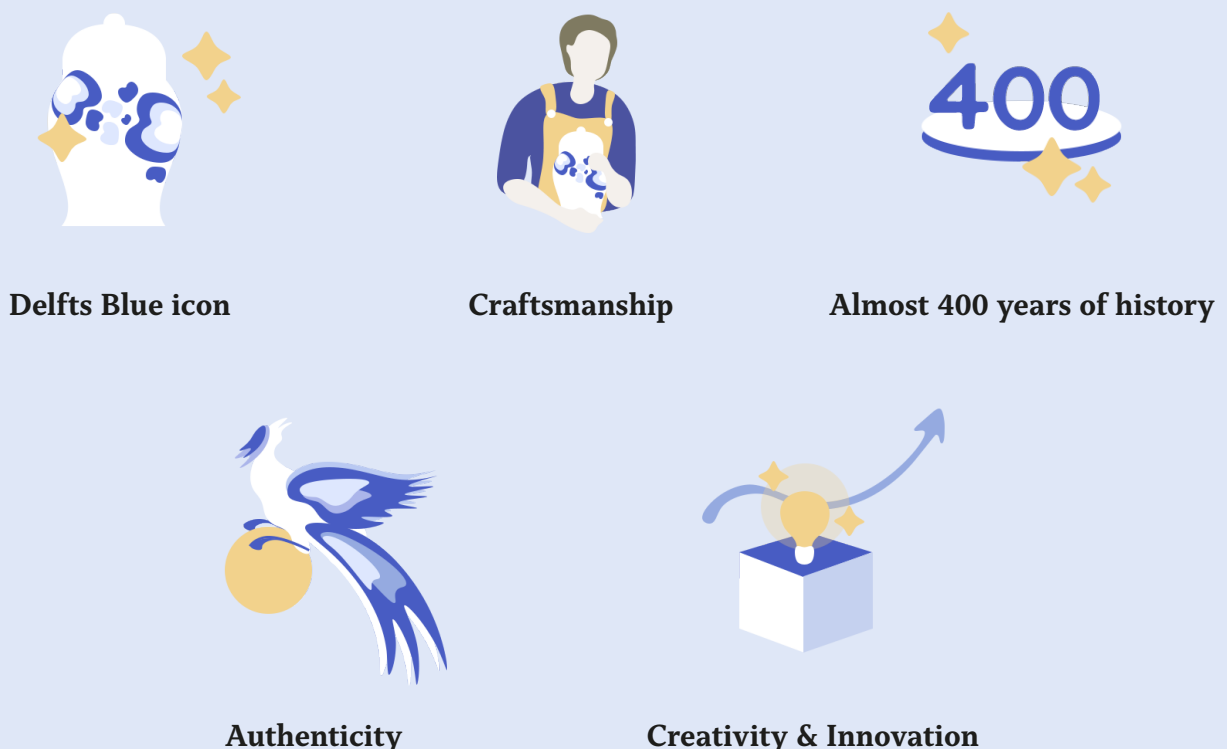


Figure 19. *The values of RDM.*

3.2.4 The building

Before RDM, visitors would visit the exhibition space and factory of RD to see the craftsmanship behind the products. Now, RDM borrows pieces from RD and creates exhibitions around the products that have been manufactured throughout the years. RDM rents the exhibition spaces from RD.

The factory location on which RDM currently resides is situated between the Rotterdamseweg and the Schie. Figure 20 shows the front of the building. In 1930 the factory building and the office building were built from the designs of architect A. Van der Lee. It is a special building in which you can see influences of the 'Late Amsterdamse School' and the 'Nieuwe Zakelijkheid' (Rijksdienst voor het Cultureel Erfgoed, n.d.). In the building itself you can find ceramic tiles, that have been produced by the company itself, at multiple places. The main entrance of the building used to be on the Southside, at a smaller street, instead of on the Rotterdamseweg. When entering through the old entrance doors, visitors would see the grand staircase first, which is an example of where RD has made use of their own ceramics (Rijksdienst voor het Cultureel Erfgoed, n.d.).

Because the building is a 'Rijksmonument', a lot of the historical elements have been preserved including the building ceramics the company used to produce until the 1980's. These features add a nice touch to the experience of craftsmanship the company exudes. For example, the staircase in the former central hall is made out of building ceramics. In the garden (see figure 21) visitors can find multiple pieces of building ceramics, each telling a story. This makes the building itself already worthwhile to visit.

Figure 20. *The front of the building.*



3.2.5 Exhibition spaces

When walking through RDM a visitor can recognize five different types of exhibition halls; There is an introduction movie, a permanent exhibition, a temporary exhibition hall, the paint room and the lastly, the factory.

In the introduction movie called the 'Royal Delft Experience', visitors travel back in time to learn more about the company's history and the history of ceramics. The second part of the movie is about the craftsmanship and the production proces. In total the movie takes 8 minutes.

In the permanent exhibition hall a timeline is visible on the wall which highlights important dates of each time period. Visitors start viewing the eldest pieces which were made with red baking clay before 1840 (see figure 22). In the next hall pieces with white baking clay are shown. Continuing there is the Royal room which holds a collection of Royal plates and the Royal dinnerware. Opposite of this collection, a collection of memorabilia plates is displayed. The biggest piece the museum hold can be viewed in the next room, namely the 'Nachtwacht' in Delfts blue (see figure 23). In this room there is also a collection of various experimental ceramics present and a small collection of newer, more temporary pieces.

The last room of the permanent exhibition is the 'building ceramics' room, as the name of the exhibition suggests, here the visitor will find smaller and larger building ceramics of all sorts (see figure 24).



Figure 21. *The historical garden.*

An impression of the exhibition spaces



Figure 22. *The hall with pieces before 1840.*



Figure 23. *The Nachtwacht in blue*

Only a year after opening, RDM acquired two temporary exhibition halls by remodeling old storage rooms of the factory in the office building. The temporary exhibition halls are the perfect place to showcase special collaborations with artists, to introduce new perspectives on ceramics or to test new ideas with the public. One of these is currently in use, the other is, at the moment, still closed for the public. Figure 25 show the exhibition 'Bloemen in Blauw' in collaboration with photographer Bas Meeuws. This exhibition is currently open to the public.



Figure 25. *Hall with temporary exhibition 'Bloemen in Blauw'.*



Figure 24. *The building ceramics exhibition space.*



Figure 26. *An impression of the factory.*

Lastly the visit ends in the factory; This is where visitors can experience the production process up close, since the factory is still in production (see Figure 26). This is also where some of the painters are working, showing their craft to the public.

3.3 Customer Journey

A customer journey (see figure 27) was created and analyzed to gain an understanding of what the visitor's experience is like and what things that could be improved upon. I gained this information by observing visitors and by organizing tours in RDM; This way I was able to talk to many visitors and presented myself as a guide and a helping hand for further questions. I integrated frequently asked questions in the customer journey. The most important questions are highlighted in yellow.

One of the most important questions asked was, how to navigate towards and into RDM; Many people were unsure how to find RDM, how to enter the central hall prior to the exhibition hall. When in the central hall, they tended to walk straight to the exhibition hall and missed the movie. Visibility and routing is an important thing to take note of, since lacking these qualities can confuses visitors and cost the museum potential customers.

I also noticed people did not quite know what to expect when visiting RDM; This is probably due to a lack of visibility on the outside. Generally speaking, people were happily surprised to see the museum's extensive collection as they did not expect to see as much.

From my personal opinion, I think the way the information is presented is quite formal and static; There is little space for interaction with the collection and could be more inviting. This could be especially valuable towards target groups in a younger age category. I think this feeling is also due to the difference in style and set-up between the permanent and temporary exhibition halls.

From personal experience and observations, I also feel like RDM is not really a place people go unplanned, to just wander around, and see the latest exhibition; For example, the Kunsthal in Rotterdam is a place people visit more often whenever they have a couple hours off and want to relax. RDM does not really emulate this because it feels a little too high class. This kind of vibe could be attractive to achieve, since it attracts many visitors for a second visit

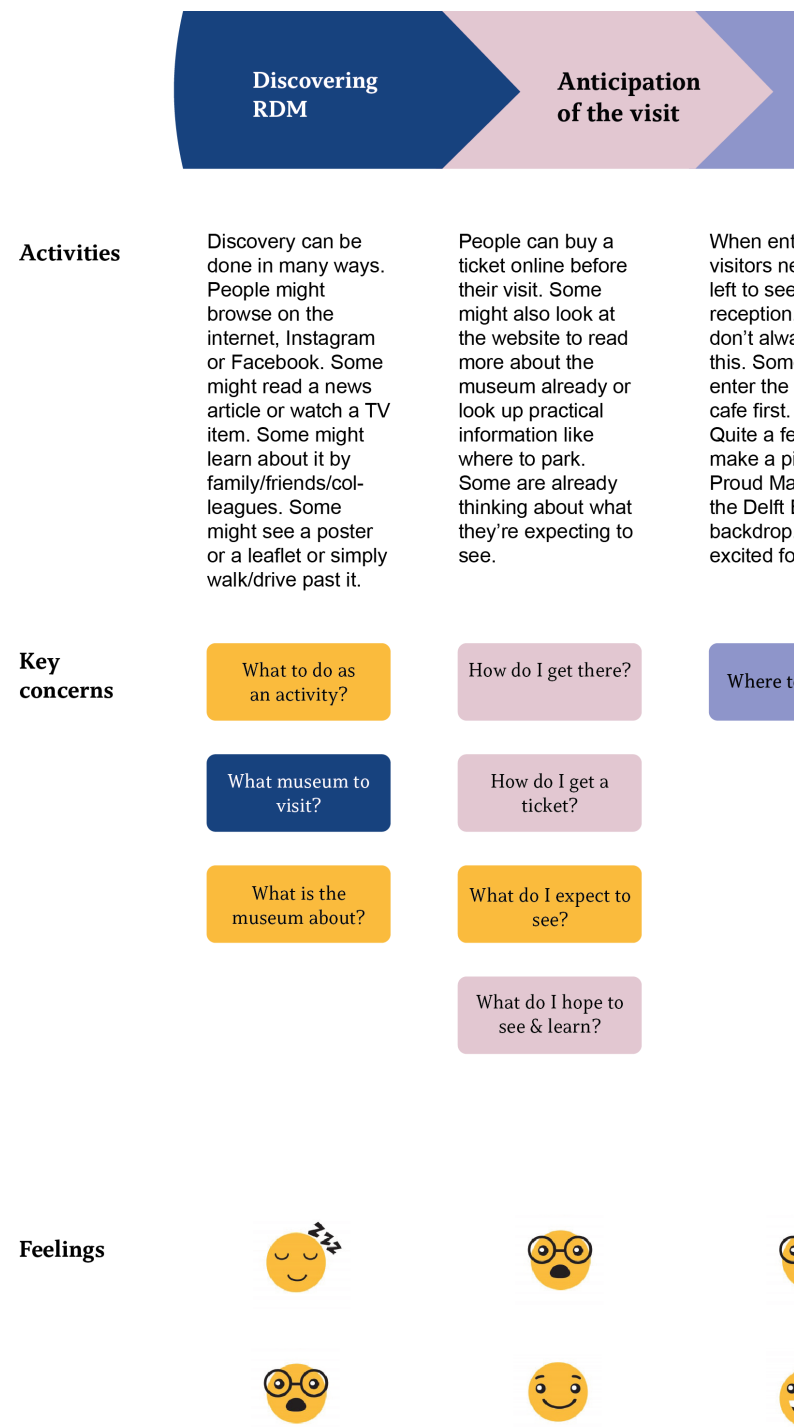
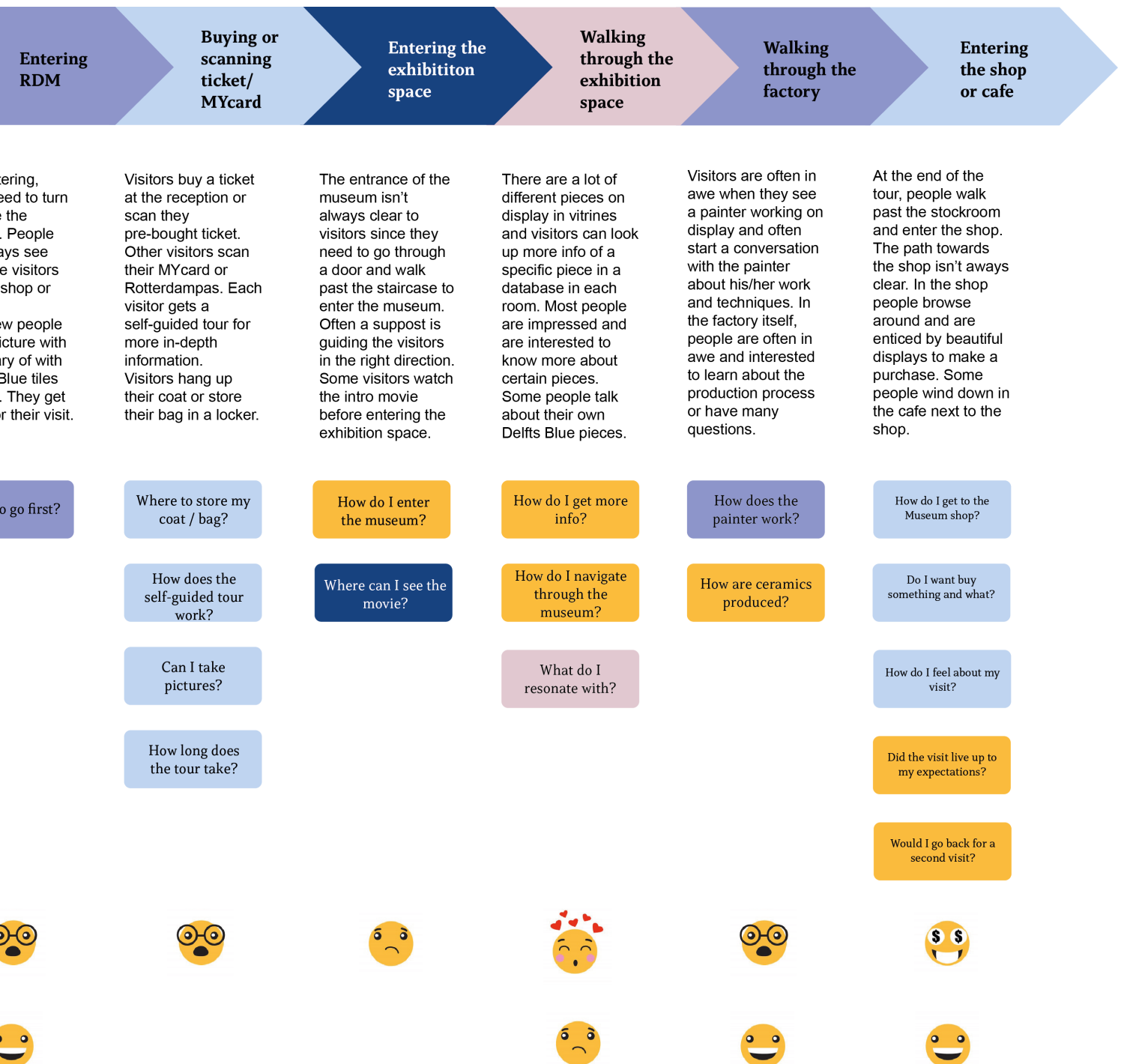


Figure 27. Customer Journey of RDM.



Note. “Triest en blij emoticons ingesteld” by Freepik (n.d.). Only the emoticons are from Freepik. The customer journey is made by me.

3.3.1 Visitors

Traditionally RD has had a strong international focus and has had a lot of foreign visitors finding their way to the factory. Before the COVID-19 pandemic, RD attracted almost 142.000 visitors of which almost 80% were foreign visitors. Now tourism is starting up again and the figures show that foreign visits are still a major part of total visitors. For the period of 21 June 2021 to November 10th 2022 64,8 % were foreign visitors, with an average of $16064/508 * 365 = 11542$ visitors per 12 months (van Dalen, personal communications, November 10th 2022).

During this period the top three most visiting countries were the USA, France and Germany. There are also a lot of visitors from countries like England, Belgium, Italy, Spain, China and Japan. Often these visitors stop in Delft as a part of their program of their organized trip.

Their visit to RDM is relatively short because their itinerary gives them multiple sightings in a short time, they are only in the Netherlands for a few days. In this time they want to see all the highlights of the Netherlands. For example they visit places like 'het Mauritshuis' in The Hague or 'de Keukenhof' in Lisse. These types of tourist are completely different from Dutch visitors.

In the above mentioned period 35,2 % were domestic visitors. The Dutch tourist has generally more time at hand to visit RDM, as they visit Delft as a full day trip. Some visitors treat a visit as an excursion or others see it as an outing with friends. The Dutch tourist spends less time, and money, in the museum-store and would rather go for a high-tea in the lunchroom. They are also more likely to experience a Delfts Blue painting workshop (Van Nieuwenhuijzen, personal communications, November 24th 2022).

3.4 Stakeholder analysis

The main stakeholders in this project are RDM, RD and domestic visitors (see figure 28). RDM and RD are inextricably linked. RDM is depending on RD because it loans pieces from them and the factory is part of the tour of RDM. Domestic visitors are another key player in this project because this group needs to be attracted.

Secondary stakeholders are the City of Delft, other museums that RDM might collaborate with and the company 'Museumkaart'. Visitors can buy a Museumcard from the company 'Museumkaart' which offers unlimited access for one year to a wide range of Museums in the Netherlands. Museums that are connected to the company 'Museumkaart' get compensation for every visitor that enters with their Museumcard. This compensation consists of a percentage of the Museums' original ticket price and differs per museum.

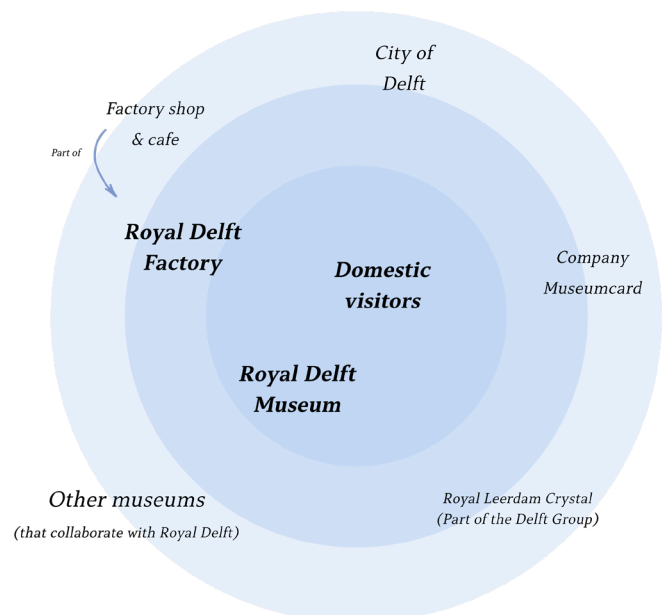


Figure 28. Stakeholders of this project.

3.5 The museum landscape

RDM claims to have a unique position compared to other museums with a ceramic collection because 1) they have a distinct focus on the heritage of Delfts Blue ceramics and 2) have the combination with RD's factory. As can be seen in figure 29, the only other ceramic museum which also has a unique combination with their factory, is Goedewaagen in Nieuw Buinen. However, Goedewaagen does not produce Delft Blue and shows mainly decorative and functional ceramics, tiles and tableaus which stem from the Art Nouveau and Art Deco period (Keramisch Museum Goedewaagen, n.d.).

Keramiekmuseum Princessehof in Leeuwarden is the only museum without a factory that focusses on ceramics. The difference with RDM is that their collection is focussed around ceramics in the East and West (Keramiek Museum Princessehof, n.d.).

Other musea like the Rijksmuseum in Amsterdam or the Prinsenhof in Delft have ceramics in their collection, but is only as a part of their bigger collection of other art pieces.

There are also companies that are partly at competition with RDM. Heinen is one of them, which is a big competitor for RD. Heinen focuses mainly on functional ceramic products/tableware which are for the most part decorated with transfers. Their focus is more on products with a contemporary style as they are not afraid to use color. Heinen does not have the focus on cultural heritage that RD has, because they are much younger. They used to have a factory in Rijswijk, but that has been permanently closed recently. Heinen is competing with RDM with painting workshops (Heinen, n.d.).

Two other companies that also specialize in ceramics are Tichelaar Makkum and Schoonhoven Keramiek. Tichelaar is a factory that is known for ceramic tiles for facade work, but they also produce fine ceramics like vases, cups and saucer plates (Koninklijke Tichelaar Makkum, n.d.).

Schoonhoven Keramiek is a factory that produces different types of customized ceramics. Part of their output is Delfts Blue, but they also do more artsy pieces and collaborate with a variety of artists (Schoonhoven Keramiek, n.d.). These two companies do not have a museum and are therefore no competition for RDM.

However, not having a museum does not imply that an institution is not a competitor for RDM. A competitor might also be a library or theater, like OPEN or Theater de Veste. This is mainly because they provide a space for relaxation and entertainment for their customers.

A final note worth mentioning is that, although museums are somewhat competing with one another, they are also supportive towards each other when one's exhibition is doing well. Next to that, they are open to collaborate and combine forces to create something beautiful together.

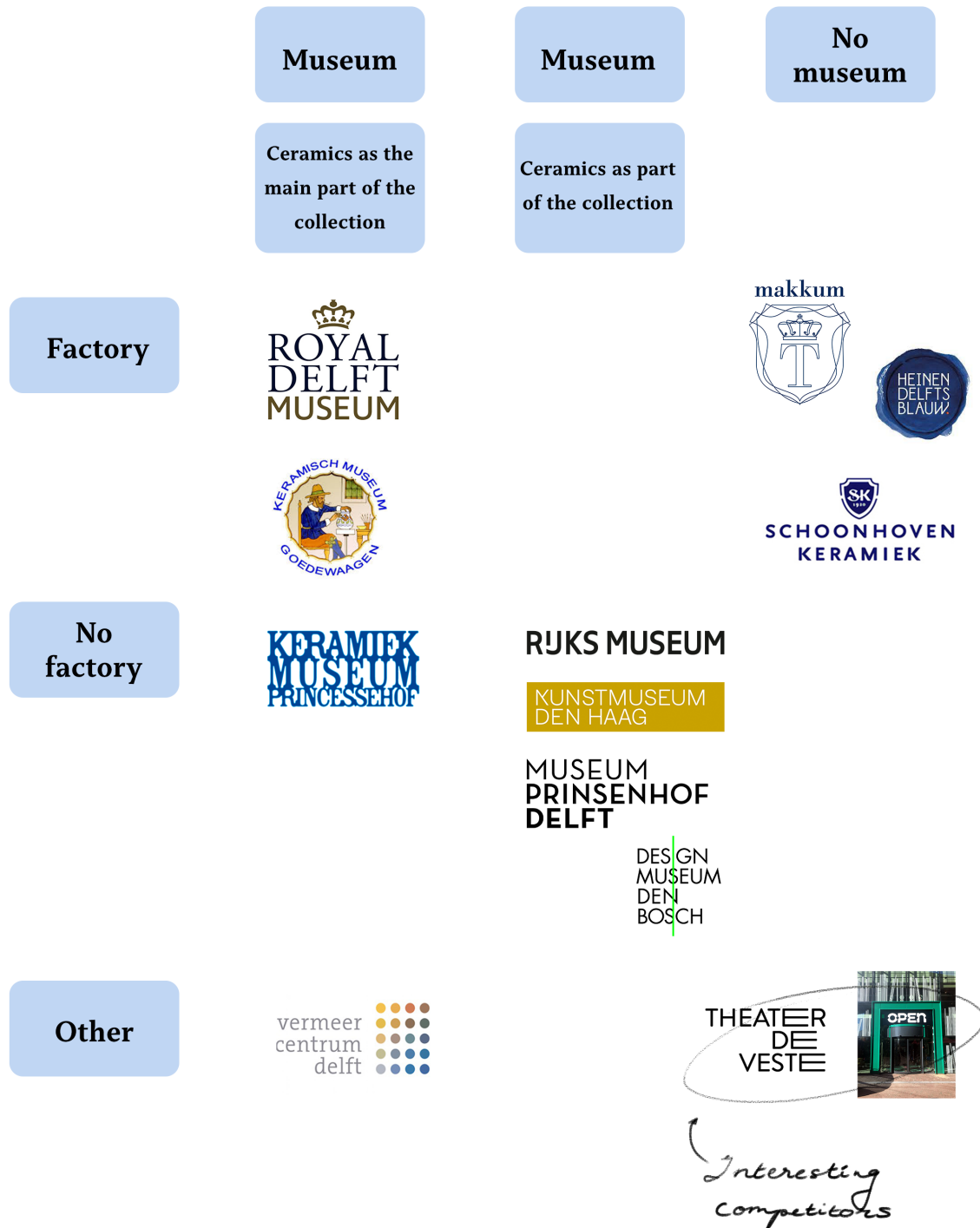


Figure 29. The competitive landscape of RDM.

3.6 Design guidelines

The mission of RDM is to introduce visitors to its cultural heritage through stories and experiences. Its goal is to become the leading museum for Dutch ceramics in the Netherlands and abroad and inform and inspire all generations (Royal Delft Museum, 2020). This mission is important to take into account because RDM expresses they would like to create stories and experiences for all generations. It is an interesting and challenging question on how this goal can be realized, something to consider.

The new exhibition tour takes the visitor in a chronological order through the Delfts Blue history. The set-up of the spaces are quite traditional and all objects are stored behind glass. The information is presented on the walls and in a databank. The new space for temporary exhibitions has a different look and feel; this space is more contemporary and stood out for me because it opens up new possibilities for experimenting with new themes and a new directions for RDM.

Interesting competitors of RDM could be places like the public library OPEN and Theater de Veste. These are places that attract a variety of people with different background and give off a relaxing and entertaining vibe where people do not feel like a consumer. This kind of vibe sparked my interest to further explore.



Chapter 4

Theoretical framework

In this chapter the insights from a literature study about museum visitors and reasons for visiting are presented.

Table of content

- 4.1 A closer look at museum visitors
 - 4.1.1 Perspectives on visitor motivations
 - 4.1.2 Types of museum visitors
- 4.2 The museum of the future?
 - 4.2.1 Future roles of museums
- 4.3 Design guidelines

Figure 30.
A spray booth for glazing the ceramics.



GLASBEEK FINISH BV
WADDINXVEEN - HOLLAND

4.1 A closer look at museum visitors

Museums have existed for a long time. For centuries museums have been only for the elite, but since the 18th century they have been accessible for a wider public (DSP-groep, 2011). The definition and role of a museum in society has been shifting over the last couple of years; Museums used to be places for storing and preserving objects, but have been moving from being 'collection-centered' to 'crowd-centered' and focus on creating meaningful visits to increase visitor involvement (Vermeeren et al., 2018). This visitor-centered focus led to the realization that museums needed to be branded in order to attract new audiences and later on shifted to museums being part of 'large institutional ecosystems' instead of single entities (Vermeeren et al., 2018).

This chapter focuses on some of the questions that are being raised within this debate and shines a light on these questions from multiple perspectives. Why do people visit museums and what are they looking for in a visit? What exactly is a museum today and what does it entail? What role does it have in society?

4.1.1 Perspectives on visitor motivations

Museums are settings that invite visitors to learn (Falk, 2006). Museums provide visitors with a learning experience that is unique and give inspiration (Scott, 2006). By having access to the past, museum visitors have the opportunity to gain new perspectives on the present, as well as to reflect on 'our relationship to ourselves, to others and to the world' (Scott, 2006).

For some, going to a museum equals time to relax, wind-down and talk about interesting art with friends. It is important to understand visitor's motivation to attend museums in order to understand their expectations (Cotter, Fekete & Silvia, 2021).

Museums have made various attempts to understand their visitors by looking at demographic variables like age, education and income (Falk, 2009). However, Falk argues that this information does not provide insight into the visitor's motivation (2009) and that "museum-going is far more complex" (Falk, 2013). He believes that each time someone pays a visit to a museum, the experience is unique and that someone can be a totally different motivation compared to their last visit. Visiting a museum is personal and therefore not so easily designed for (Falk, 2013).

Visitors enter the museum with an entrance narrative which they want to have confirmed at the end of their visit (Doering and Pekarik, 1996). This narrative consists of three components, namely:

1. "A basic framework, i.e. the fundamental way that individuals construe and contemplate the world
2. Information about the given topic, organizes according to that basic framework
3. Personal experiences, emotions, and memories that verify and support this understanding" (Doering and Pekarik, 1996)

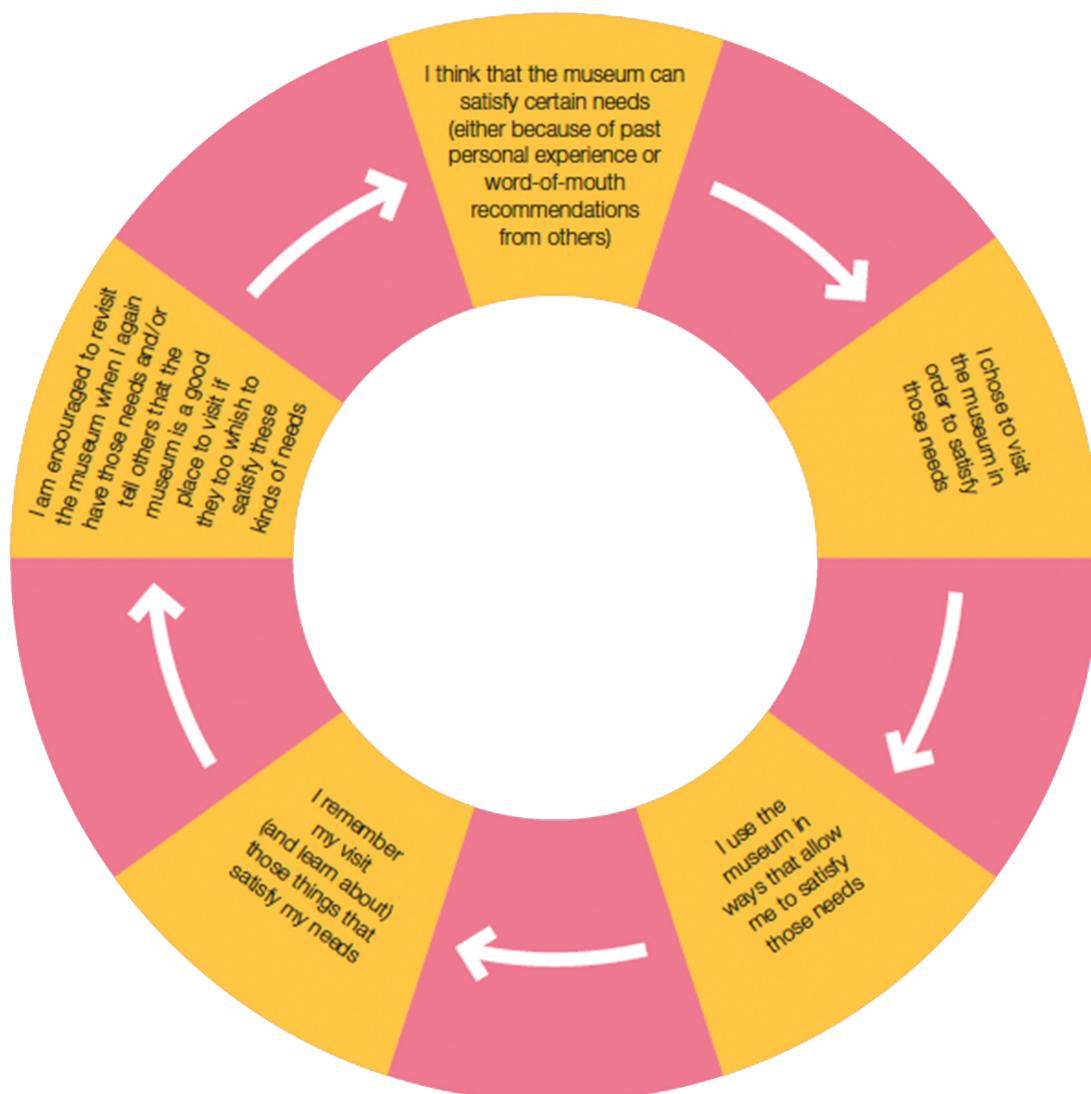
An entrance narrative can basically be interpreted as everything a person knows, feels and thinks about a certain topic. Falk (2013) supports this theory about entrance narratives and was able to discover patterns in them.

Falk (2013) writes that entry narratives seem unique at first glance. However, when looking at the bigger picture, the same basic motivations re-appear. Each story a person tells seems different, but can be described using reoccurring motivations.

To give an example: "I have read / experienced this, which was interesting. Therefore, I will be going to this museum because I believe the museum will satisfy this need." It is a simple motivation.

This cycle is described in figure 31. These entry narratives are self-reinforcing and are like an upwards spiral, adding to your entry narratives. But be aware, the opposite is also true. If the visitor does not get what they expect/need, it is less likely they will revisit the museum or visit similar museums. This theory is important to keep in mind when designing for any museum since it is at its core of understanding museum visits.

Figure 31
Museum Experience Cycle



Note. From “Understanding Museum Visitors’ Motivations and Learning” by J. H. Falk, 2013, p. 120. AAVV, Museums Social Learning and Knowledge Producing Processes, Copenhagen, Danish Agency For Culture. Copyright by J. H. Falk

4.1.2 Types of museum visitors

It is crucial to have a basic idea of what is already known about museum visitors. Falk suggests that although museum visitors are not all alike, they can (generally speaking) be categorized in five different identity related categories (Falk, 2013). Be aware, these are only temporary roles visitors take on in order to satisfy their needs at the moment. These needs can change quickly. The five categories are the following:

Experience Seekers

These people visit museums because they want to cross it off their bucket list. They go to famous museums and are drawn to iconic venues, paintings or objects. This group consists mainly of tourists that want to make memories with friends or family.

Explorers

People in this group visit museums to learn new information and explore things they've not seen before. This is a pretty big group compared to the other four. Explorers are likely to choose a temporary exhibition over a standard exhibition (which the tourist would prefer). Since this group likes to discover things in their own way, a structured visit with an audiotour would be less attractive for them.

Facilitators

Facilitators go with company and want to make sure that the other person's visit goals are met. These could be parents that go with their kids or friends that want to hang out together and catch up (while occasionally looking at the exhibition).

Hobbyists & Professionals

These people visit a museum with a certain goal and questions that they want to have answered before leaving. They visit to learn more about a specific topic or piece. This is a relatively small group compared to the other groups.

Rechargers

The name says it all; these visitors want to relax and not think too much or receive too much information. They would rather give in to what they feel and are a little more dreamy. They treat museums as places where they can escape from reality (Falk, 2013).

When designing, it's beneficial to think about these five different identity motivations and how each need can be satisfied. However, this theory is one way of looking at visitor motivations. Cotter, Fekete & Silvia (2021) suggest to zoom out a bit and to look at the entire museum visit, since they found that what people learned from their experience at the end of the day said more about the visit satisfaction than their visit length.

4.1.2.1 Persona's used by RDM

RDM distinguishes their visitors differently, using customer segments by Delft Marketing (2021). These personas distinguish four types of visitors and describe what they are generally looking for when visiting a city. The difference with the categories defined by Falk (2013) is that these are specifically made about museum visitors, based on years of his research. The Delft Marketing personas are not tailored to museum visits only. It was noticed that the Delft Marketing personas are similar to the visitors that Falk (2013) would describe as 'Explorers'; this is something to keep in mind when defining the target group.

4.2 The museum of the future?

It was previously discussed what motivates visitors to attend a museum and how their motivations can generally be categorized. The goal in this project is to design in a way which attracts future visitors. It is important to have clear view of the future museum trends and be aware of how museums have evolved over time. The current definition of a museum according to the International Council of Museums is:

‘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.’ (International Council of Museums, 2022)

This is a broad definition which can have different interpretations at different museums. The basis is the idea that a museum is a ‘service of society’ which citizens can visit. The museum has the task to conserve the collection and heritage, yet also needs to stay relevant and maintain a connection with their evolving audience. Running a museum is therefore a ‘balancing act’.

Nowadays, museums have a large task of staying relevant because their competitive landscape is extensive. There are numerous types of museums out there in the world, each of them trying to differentiate themselves from the rest. Also, a museum’s competitive landscape can stretch further than museums only, and could include other places for leisure like libraries, theaters and festivals. In order to stand out of the crowd, it is important to identify interesting opportunities for growth and develop a strong future vision for the museum.

4.2.1 Future roles of museums

To ensure RDM’s vision will continue to be relevant, we need a clear view of how the museum landscape will evolve in the future. Could it be possible to give a clear, uniform definition of what a museum is supposed to be in the future? Here’s a few results that were found in the literature study performed to investigate this question.

Participatory museum experiences

In 2010, Simon wrote about how museums should work towards becoming participatory institutions in which content creators, distributors, consumers, critics and collaborators connect and co-create museum experiences together in order to become more socially relevant institutions. By allowing a more diverse group of people to influence exhibition themes and decisions in a museum, the visitor gains a more diversified experience by attending the museum.

Museums should find ways to support this by creating participatory platforms to allow people to share their work in meaningful and attractive ways (Simon, 2010). This vision is still relevant until this day, since, generally speaking, museums are still influencing what people are going to see.

Digitalization in museum experiences

Whereas first information was presented on cards next to an object, museums are now expanding their options by exploring the role technology can play in how information is presented during museum experiences (Vermeeren et al., 2018). As an example, most museums offer an app or audioguide for more information. Some are taking it a step further and utilize technology as ways to open up new possibilities for experiences by allowing users to engage with the collection through applications like interactive displays or projections. The rise of the Internet of Things and DIY technology could lead to new opportunities for museum experiences in the future (Vermeeren et al., 2018).

However, technology is not enough to make museums user-friendly. Technology must be used as an addition to enrich visitor experience (Samis & Michealson, 2017). Therefore, I believe museums should actively research how they could implement technology in such a way the visitors experience is enriched.

Museums are actively shaping the future of education

Rapidly changing societies fuel the need to continue education and adapting our skillset in order to keep up with this ever-changing socio-economic landscape (Sabiescu & Charatzopoulou, 2018). According to the Center for the Future of Museums (2014), museums can act as education providers and as agents who shape future of education whilst preserving & curating collection. This can be accomplished through ecological thinking. Ecological thinking is process of adjusting the museum to societal changes and providing education according to societal wishes. The key here is to evolve along with socio-cultural change and developments (Sabiescu & Charatzopoulou, 2018).

Activist museums as a tool for critical inquiry

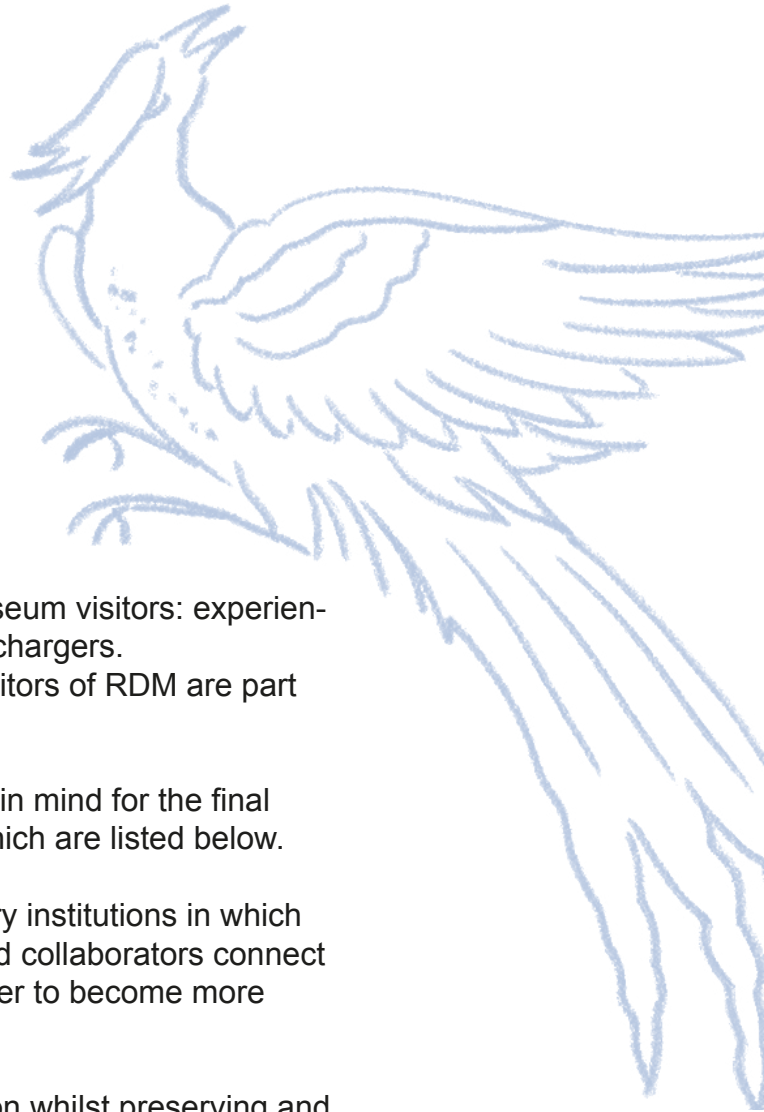
Some progressive museums are already fulfilling their societal role by providing a place of debate. They dare to be critical and stimulate both visitors and themselves to think about relevant themes. For example, the Van Abbemuseum in Eindhoven hosts a meeting place where museum visitors can meet refugees. In this setting, the refugees are hosting small gatherings in which they engage in conversations with the visitors. The key here is to connect two worlds and open up conversations about the refugee crisis (Van Abbemuseum, n.d.).

Diversity and inclusivity in museums

Inclusivity in museums is getting a central role in museums. As an example, recently, director of the Stedelijk Museum Amsterdam Rein Wolfs and his team were filmed for the documentary 'White Balls on Walls' (Van den Engel & Vos, 2022). This documentary showed the challenging process but necessary process the Stedelijk Museum Amsterdam is going through to become more diverse and inclusive to the public. From this documentary, I got a few take-aways which I believe are relevant for all museums:

First of all, museums should review the use of language and communication in and about their museum and make it more inclusive. For example, descriptions about works should not include racist titles, but should give objective information about the person or object that is being portrayed instead.

Secondly, museums' collections should be re-evaluated in which the focus shifts from the aesthetic qualities to the ethical qualities of the art works in museums, and whether they accurately represent the minority portrayed (Van den Engel & Vos, 2022).



4.3 Design guidelines

Falk (2013) has identified five different types of museum visitors: experience seekers, explorers, facilitators, hobbyists and rechargers. It is interesting to look at in which categories the visitors of RDM are part of. This will be done in the next chapter.

The future roles of museums are important to keep in mind for the final design. A couple of these roles stood out for me, which are listed below.

1. Museums working towards becoming participatory institutions in which content creators, distributors, consumers, critics and collaborators connect and co-create museum experiences together in order to become more socially relevant institutions (Simon, 2010).
2. Museums that are shaping the future of education whilst preserving and curating collection through ecological thinking (Center for the Future of Museums, 2014).
3. Museums, like the Van Abbemuseum (n.d.), fulfilling their societal role by providing a place of debate.
4. Museums working towards becoming more diverse and inclusive; museums that are carefully reconsidering how they present themselves, what language they use in and about their museum, who they choose to work with and what art they showcase. An example of a museum is the Stedelijk Museum Amsterdam, which had a central role in the documentary by Van den Engel & Vos (2022).

Chapter 5

Focus

In this chapter different types of museum visitors are considered as possible target groups. The final choice is depending on the target group with the largest potential for RDM to grow.

Table of content

- 5.1 Defining the target group
 - 5.1.1 National or international visitors
 - 5.1.2 Museum subscription or buying a regular ticket
 - 5.1.3 Age
- 5.2 How visitors discover RDM
- 5.3 Empatizing with the targetgroup
- 5.4 Results
- 5.5 Design guidelines



5.1 Defining the target group

In order to find the target group with the biggest potential, different categories of visitor characteristics are taken into account. Firstly, an analysis of the current visitors of RDM is made. These figures are then compared to the annual figures of Museumvereniging (MV) (Museumvereniging & Stichting Museana, 2022) to find the right target group.

The categories are: national or international visitors, museum subscription or not and lastly, age. Since RDM did not have any data on age, a sample (64 people) was taken over a period of three days (Friday, Saturday and Sunday). In addition, other questions regarding their visiting motivations and how they experienced RDM have been asked.

5.1.1 National or international visitors

As was already mentioned before, RDM attracts a large amount of foreign visitors annually. This can also be seen in their figures, which show that 35,2% of the visits have been made by domestic visitors and the rest by foreign visitors. The figures of MV (which accounts for all museums that are a member of this union) show that 88,1% of the museum visits in the Netherlands have been made by domestic visitors.

This shows there is a large group of domestic visitors that are not coming to RDM yet and are therefore an interesting target group to focus on.

5.1.2 Museum subscription or buying a regular ticket

The museum expressed the wish to focus on Museumcard holders in this research. Nevertheless, before deciding on Museumcard holders, the choice has been made to look at the numbers of both groups first.

There are a couple of museum subscriptions available that RDM accepts. These are the Museumcard and the Rotterdampas. 43,9% of the domestic visits to RDM have been made with a Museumcard, compared to 3,1% with a Rotterdampas. Since the percentage of visits with a Rotterdampas is significantly lower than the percentage of visits with a Museumcard, the Rotterdampas group is less interesting to focus on. Also, only people who live or study in Rotterdam can acquire such pas, making it an extra small group.

According to the data from MV, 37,5% of the Dutch visits have been made with a Museumcard. This shows that the percentage of visits to RDM with a Museumcard are comparable for the whole Netherlands (43,9% vs. 37,5%).

Because the numbers are comparable to the Dutch average by MV and the expressed wish from RDM, the focus will be on the Museumcard holders. In addition the following arguments make this an interesting group to focus on.

First of all, it is an interesting group because the threshold for them to pay a visit is lower since they do not have to pay any entrance fees. Another reason is because they have purchased the Museumcard, it can be assumed that this group already has a higher interest in museums (or want to make visiting a museum more of a habit) and are therefore easier to persuade. A third reason is that this group already has a positive attitude towards going to a museum, which is part of their entrance narrative. The odds of them having a positive reaction might be higher compared to someone who does not visit museums frequently. This positive reaction might lead to a positive reinforced museum experience cycle. Note that the experience needs to be good, this will not work when the experience is disappointing.

5.1.3 Age

Per request of RDM, children were not studied for this thesis. They are therefore left out in the age count and are taken out of the equation of MV by using the percentage of the group divided by the sum of the percentage of relevant groups. This sample includes only Museum-card holders.

As can be seen in figure 33, the biggest group from the sample turned out to be between 36-65 years old. The other age groups are less represented. The difference between the numbers of the questionnaire at RDM and the calculated numbers of MV for the group 19 - 35 is interesting. The figures show that they are underrepresented at the moment and are hardly visiting (1/3 of the national average). However, just because the focus is on one age group, does not mean the interests of the other groups can not be considered, see figure 34.

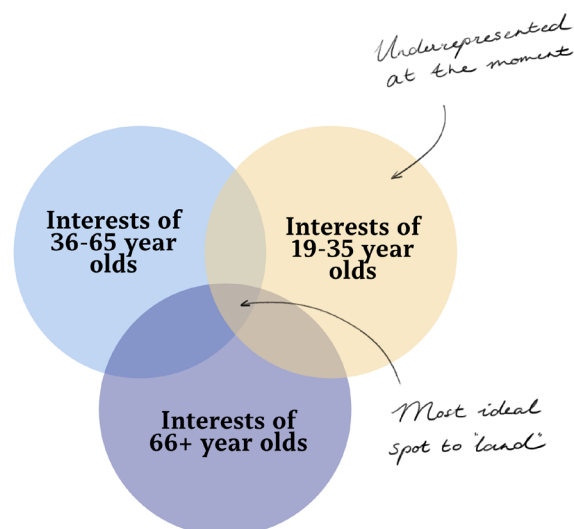


Figure 34. *The three ages groups analyzed.*

Age	% RDM	% MV	%MV Weighed	Difference
0 - 12*	0	12	0	-
13 - 18**	0	2	0	-
19 - 35	4,2	12	13,6	- 9,4
36 - 65	62,5	44	50,0	12,5
66+	33,3	32	36,4	- 3,1
	100	102	100,0	

Figure 33. *The differences in age groups between RDM and MV.*

* Not included in count

** Not included in count

5.2 How visitors discover RDM

The questionnaire shows 31,1% found RDM through the website and 21,9% through family and friends (see figure 35). 6,3% of the visitors find RDM through social media and another 6,3% through flyers. About one third of the visitors find their way through multiple other mediums.

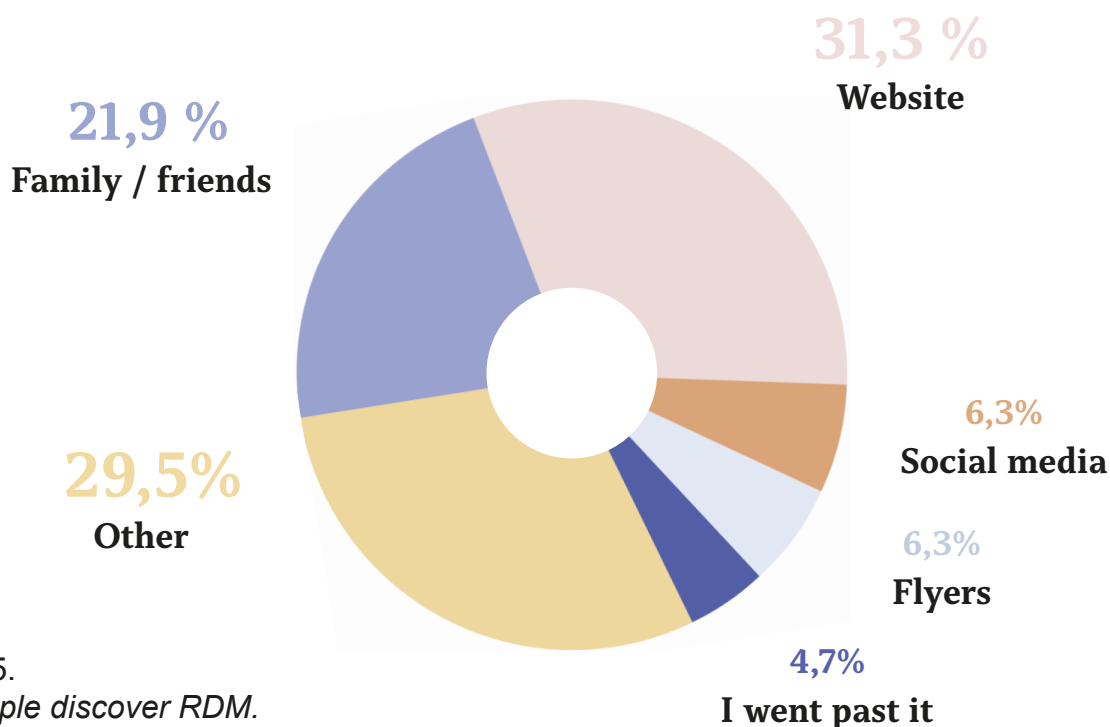


Figure 35.
How people discover RDM.

Reasons to visit RDM

Figure 36 shows 34,4% of the respondents visit RDM to enjoy and to marvel at the collection. 31,3% of the respondents come to have a pleasant day and 15,6% to discover and to learn more about RDM and their collection. A couple of respondents mentioned that their hobby was ceramics and that this was the reason for their visit.

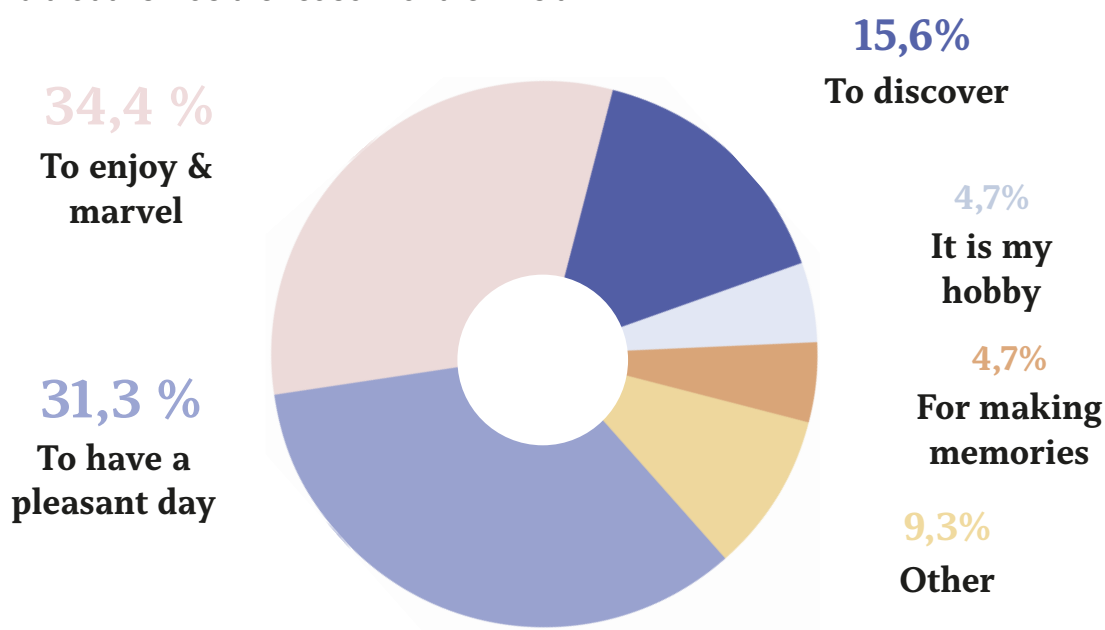


Figure 36.
Reasons for visiting RDM.

5.3 Empatizing with the targetgroup

A sensitizing booklet (see figure 37 / appendix B) was designed to let the participants think about museum-going and their experiences with it, before interviewing them. Each booklet contained a series of small exercises, which each took around 5-10 minutes to complete. There were 5 exercises in total and it was suggested to complete one exercise per day. Each booklet was filled in and sent back to so there was enough time to read through their booklets before each interview.

By analyzing the booklets upfront, it gave the extra advantage of preparing each interview better by having a sense of what topics/themes stood out. It also allowed for developing more specific & tailored questions for the interviewee in question. During the interviews, the booklets were used as talking sheet for the participants. The aim of the interviews was to discover reoccurring thoughts and needs through their museum visit motivations and expectations which could be interesting for RDM.

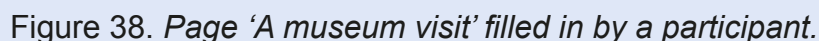
The booklet starts with some basic questions to make the interviewee acquainted with the topic. It starts with questions about the present and their current interests. This is to gain insight into who they are as a person and where their interests lie.

Second of all, the interviewee is asked to describe a timeline about previous museum visits on a visual timeline (see figure 38). By visualizing the timeline, we gain insight in to the choices the interviewee has made prior to the visit and identify their reasons for attending the museum. They were then asked to visualize their experience during the visit to gain insight into what they remembered from their visit and what they enjoyed most about it. Last of all, they were asked whether they shared their experience with others. At this page, stickers were added that the participants could use to highlight certain events.



Figure 37. The sensitizing booklets.

Then, the interviewee was asked about the future; what kind of exhibitions would the interviewee like to attend and why? This will give extra insight into what kind of musea and exhibitions would draw the interviewee's attention and why. This differs from the previous interests, as these exhibitions do not exist yet and therefore has not led to a visit. Last of all, the interviewee was then asked if they have a specific museum they would like to revisit. This is to gain insight into what draws people back to museums.



5.4 Results

In total, 11 interviews were conducted, each lasting around 1 hour. Prior to the interviews, a list of additional, more in-depth questions was formulated for each page of the sensitizing booklets (Appendix B). In some cases, when certain answers were highlighted by the participant, specific questions were added to this list. The interviews were recorded, listened to and the most interesting pieces and quotes were transcribed. The quotes were then clustered. This process took quite some time because there were multiple ways of clustering data. The data was eventually clustered based on which subjects I considered most relevant. The most interesting clusters, and quotes can be found in the next part, the rest in appendix C.

Clusters:

Detaching from the outside world

46:15 Een museum is een fijne plek om te zijn... het is er warm, droog, het is er veilig, het is er schoon, je kunt er iets eten... het zijn plekken waar je je snel thuis voelt. [...] het is een ongedwongen plek om te zijn waar je niet constant iets hoeft te bestellen [zoals op een terrasje] [...] of met andere mensen hoeft te interacteren...

Cluster Summary: A museum is one of the few places you can retreat from the world; It is a nice place to escape to and not have to think about the daily routine. It is a place that can give you new energy.

Getting familiar with something unfamiliar

43:02 Je hebt een bepaald soort nieuwsgierigheid of een drang om dingen mee te maken. Je hebt iets gezien wat je nog niet eerder gezien hebt en dat vormt weer hoe je naar dingen kijkt of over dingen nadenkt.

Cluster Summary: A museum should spark your curiosity; Whether it is using surprising facts, stories or interactive games, visitors like discovering new things.

Experiencing art in playful ways

24:17 Volwassenen willen net als kinderen uitgedaagd worden, dingen kunnen doen. Het is niet dat dat verlangen weggaat als je ouder wordt. Het is alleen dat, vaak mensen uit musea, vinden het een raar idee dat volwassenen iets creatiefs of raars willen doen. [...] we zijn allemaal volwassen kinderen.

A museum should invite the visitor to explore. Interactive elements help to bring the visitor closer to the subject. This can be achieved in different ways, both mentally as physically.

Experiencing art through multiple perspectives

09:30 Ik pak niet zo snel een audiotour, omdat ik die vaak slecht vind. Het is vaak feiten spuwen. Wat ik veel interessanter zou vinden... uit een onderzoek wat ik heb gedaan is het veel interessanter om mensen meningen te geven waartegen je dingen kan afspiegelen. [...] ik vind ze vaak ook te lang, ik vind eigenlijk dat je per schilderij misschien 30 seconden, 40 tot een minuut, zeker als je zoveel schilderijen in een ding hebt hangen, of je kunt kiezen om niet voor elk schilderij een audiotour te doen.

Cluster Summary: A museum should not only offer facts, but should offer the visitor different perspectives to identify themselves with.

Enriching art with context

27:40 (over het alledaagse leven, tentoongesteld in musea) Zo kan ik een beetje uitzoeken, denk ik en mezelf zien of mezelf plaatsen in de tijd waarin wij leven.

Cluster Summary: A museum should depict the subject's context clearly; without context it would be easy to spark confusion or lose the visitor's interest. For example, a visitor might find it interesting to see how an art piece was made, which choices the artist made or what their life was like.

Making memories tangible

43:00 *(Wat ze zich nog kon herinneren van haar bezoek aan de Porceleynse Fles) En dat dat mijn oma en ik een fotootje ergens konden maken, en die werd toen op een soort bonnetje geprint met dan zo een Delfts Tierelantijntje eromheen. Dat heb ik heel lang nog bewaard.*

Cluster Summary: Visitors like to take a little piece of the museum home with them as a reminder or to share with others. A personal, hand made object does the job just right!

Experiencing the same differently

20:00 *(waarom nog een keer naar een vaste collectie) Dat ik het op een andere manier kan beleven, dat mij andere dingen opvallen.*

Cluster Summary: A museum should offer the visitor something new during a second visit, or the exhibition should be extra special.

The following clusters are specifically about RDM, which was part two of the interview. In part 2, each participant was given the task to go to RDM's website and react to it. They were asked what their associations and expectations were with RDM.

Affinity with the City of Delft

1:02:30 *Ik heb er in die zin wel affiniteit mee [met Delfts Blauw] want Delft heeft een speciaal plekje in mijn hart. [...] ik heb veel beleefd in Delft dus in die zin identificeer je dat [Delfts Blauw] toch met de trots van Delft. Als je ergens in de wereld Delfts Blauw tegenkomt, denk je toch van: 'cool, dat is ook mijn stadje'.*

Cluster Summary: RDM can use people's affinity with the city Delft in order to attract more people to the museum.

Visibility RDM

1:25:57 *Het zit wel op een lastige plek [Royal Delft] [...] einde campus, begin bedrijventerrein. Het is niet dat je daar in de loop zit en dat mensen daar zo naar binnen wandelen, dus in die zin denk ik dat dat echt belangrijk is, dat je van buiten duidelijk maakt dat er iets te doen is. [...] dat is was je bij een museum verwacht, dat er een markering is van buiten, zo van: daar moet ik heen. [...] first en foremost, gaat het om zichtbaarheid en laagdrempeligheid [...].*

Cluster Summary: Visibility and accessibility is very important when it comes to attracting new visitors. Multiple interviewees said the outside of RDM was not immediately recognizable to them as a museum. Also, the website did not give clear pointers as to what they could expect to see during a visit. This could be an important gain for RDM.

Expectations RDM

1:10:40 *(Over waarom ze nog niet naar Royal Delft Museum is geweest) Dat het deels te maken heeft met dat ik niet zeker weet of dat ik het interessant genoeg vind. [...] Ik denk dat het super specifiek op porselein is en daardoor denk ik dat ik dan bang ben dat het misschien een beetje eentonig is. Maar dat hoeft totaal niet zo te zijn.*

Cluster Summary: Visitor's expectations about RDM are not always clear. Visitors have different expectations according to interviews. The most common are:

- RDM is mainly focussed on foreign tourists
- RDM is centered around craftsmanship
- RDM has a collection of either porcelain or ceramics
- Visitors expect to see a factory, not a museum
- Delfts Blue is fragile and expensive, and therefore a niche product
- Expectations are unclear



5.5 Design guidelines

Interviews were held to discover interesting visiting motivations and expectations for RDM. The interviews were transcribed and the most important quotes were clustered. The following design principles were derived from the clusters, which were used to develop concepts in the ideation phase (Chapter 6):

1. Some visitors view museums as places to detach themselves from the world
2. Visitors' curiosity can be sparked by familiarizing them with something unfamiliar
3. Adults like to be creative and play too
4. Visitors like experiencing art through multiple perspectives
5. Context adds an extra layer of meaning to a museum experience
6. Visitors like to make memories tangible
7. Visitors are more inclined to come back when they know they can experience something new (compared to last time)

The clusters about the visibility, affinity and associations with RDM are also taken into account during the ideation phase

Chapter 6

Envisioning

In this chapter, my exploration towards meaning is described, including two creative sessions. At the end, the final design guidelines are presented.

Table of content

- 6.1 Exploration towards meaning
 - 6.1.1 Intuition as a guide
 - 6.1.2 First ideas
 - 6.1.3 Creative brainstorm with RDM
 - 6.1.3.1 Insights
 - 6.1.4 Creative brainstorm with IDE students
 - 6.1.4.1 Insights
 - 6.1.4.2 Creative brainstorm take-aways
- 6.2 Final Design guidelines



Deze voorlegging is een reproductie van het origineel dat zich bevindt in de collectie van het Rijksmuseum Amsterdam. Het is niet bedoeld als een exacte kopie, maar als een representatie van het origineel.

Tafelport
De Tafelport is een voorbeeld van de kunst van de 15e eeuw. Het is een reproductie van het origineel dat zich bevindt in de collectie van het Rijksmuseum Amsterdam.

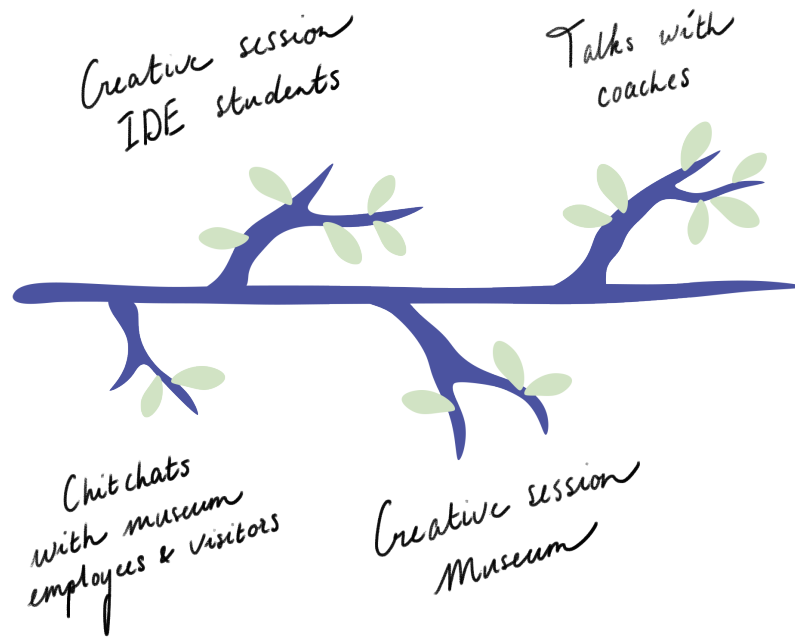


Figure 41. *The steps in my exploration towards meaning.*

6.1 Exploration towards meaning

Before entering this phase, some initial ideas and idea directions had already been generated based on research so far.

Different steps have been taken to explore the ideas and idea directions I had in order to gain a better understanding of what the intended meaning of the final solution should encompass.

The process I went through can best be understood with figure 41. In my search for the right meaning, I explored 4 paths to help me decide where my proposal could best 'land'.

During this process, two creative brainstorm sessions were hosted in which I challenged participants to come up with their own vision and solutions to the challenge. At the end of the challenge, I later on presented my own ideas to them and opened up discussion about them. The process and insights of these sessions are described below.

6.1.1 Intuition as a guide

Intuition had a central role in decision making during this project. The interviews, brainstorm sessions and other research activities gave me a good sense of direction. However, the possibilities of solutions were still extensive. In order to decide on a final solution, I let my personal beliefs and intuition guide me in my choice. Using my intuition, I was able to express what meaning I was after in the end and helped me to order my thoughts into a clear direction.

6.1.2 First ideas

Before the two creative sessions were conducted, I already has different ideas that could have potential to further explore. Here are some sketches of some of those ideas (figure 42). Some of these ideas were presented at the end of the creative sessions to open up discussion about them.

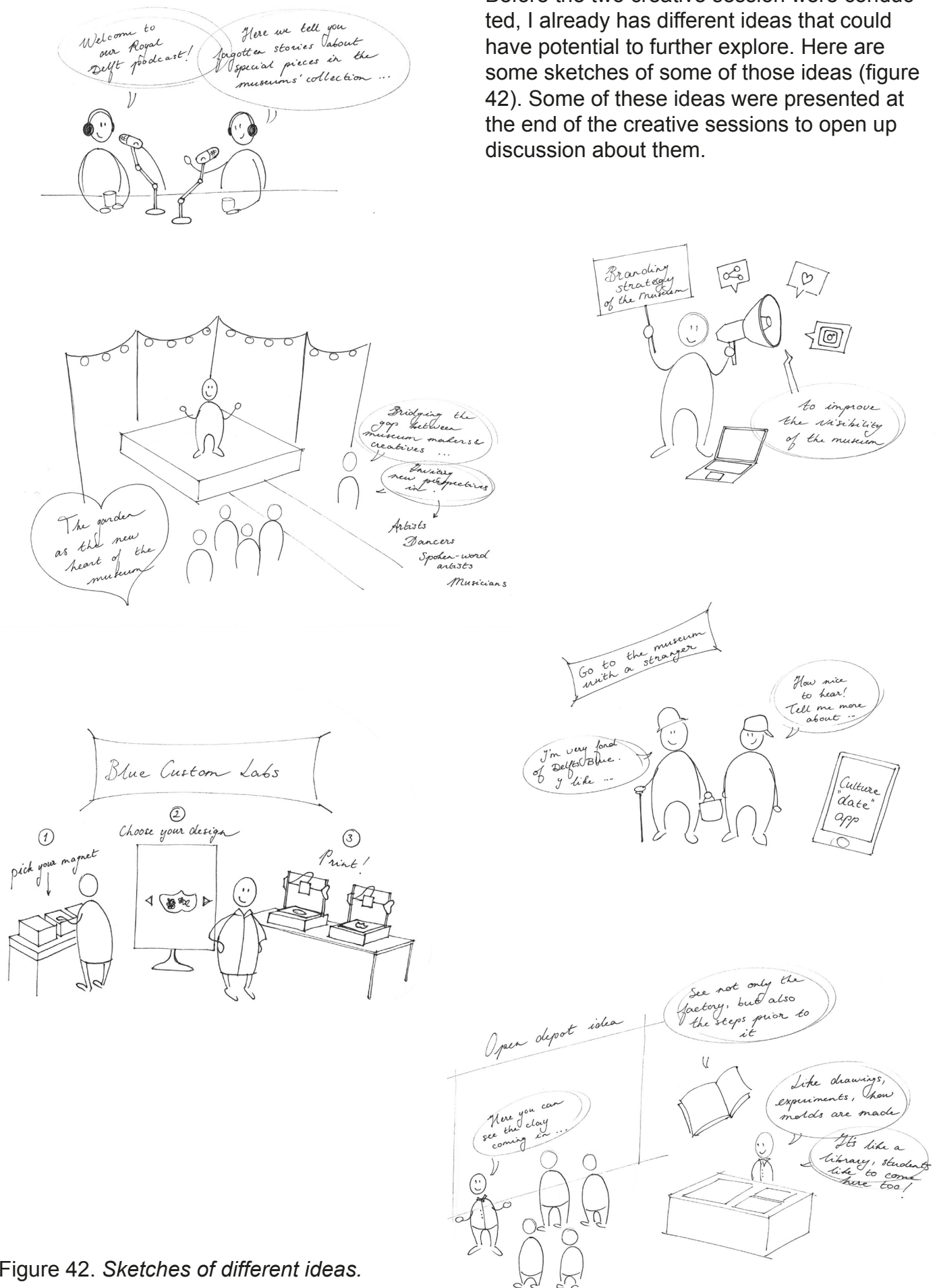


Figure 42. Sketches of different ideas.

6.1.3 Creative brainstorm with RDM

A creative brainstorm session with the RDM Marketing Manager was hosted. The main goal was to discuss where she thought the main opportunities lie for RDM and compare them to my ideas.

Firstly, the insights of the literature research and interviews were presented by me. The Manager was asked to respond to the insights to see whether certain topics stood out or sparked interest. Secondly, she was asked to generate ideas for each of the clusters, which she wrote on post-its and placed on the corresponding cluster (see figure 43). For each cluster, her associations and ideas were discussed. I then presented some of my first ideas. This way, we had an interesting discussion about the cluster's relevance and different ideas.



Figure 43. *The clusters with ideas made by the Marketing Manager.*

6.1.3.1 Insights

Enriching art with context

She talked about what effect she wanted to have the context on a visit. She wishes for visitors to leave with the feeling of being impressed and inspired. She also wishes they have been able to experience the power of Delfts Blue and why it is still relevant today.

She mentioned how the experience of the factory should more present in their marketing and in their main exhibition. She wondered how the target group of RD and RDM match. She thought creating workshops where visitors can experience the creation process of Delfts Blue from start to finish will be a successful way to attract an audience. However, she also mentioned how this can become pretty pricey quickly and she was not sure whether Dutch visitors are willing to pay a higher price for a workshop.

Detaching from the outside world

She mentioned that she really liked the idea of creating a museum for everybody because of its high relevance in today's society. She was not really sure yet how that could be achieved, but was open to hear ideas.

Making memories tangible

She believed giving visitors something to take home from RDM is valuable for the ambassadorship of Delfts Blue. Currently, visitors can buy products from the temporary collection. She liked visitors to have a memory that is part of the RDMs' core collection. She was the most enthusiastic about letting visitors something create themselves which could both be physical and digital.

Experiencing art in playful ways

She thought this cluster was interesting because it focuses on all kinds of target groups. She said it could be combined with the 'Making Memories Tangible' cluster and that an experimental lab could be interesting to explore further.

6.1.4 Creative brainstorm with IDE students

A team consisting of 6 master Industrial Design students participated in a creative brainstorm session at RDM. The group consisted of students from all three masters, IPD, SPD and DFI. Before the session took place, the group went on a tour through the museum to get an understanding of RDM's identity and look & feel. The group also visited the factory and was able to ask multiple questions to the factory workers about the production process.

After the factory visit, it was time to head to the room where the brainstorm took place (see figure 44). There, the students were presented the research in a nutshell so far and the design principles. Then it was time to start the brainstorm. The students divided up into two teams. Each team had flip-over pages and post-its available. Both teams were given the same question first: 'How can RDM attract a younger audience?' Each team had around 20 minutes to come up with ideas. Once the time was over, the flip-over pages were switched and they could see what the other team came up with. They then had 10 minutes to add to the ideas of the other team. The second round followed the same procedure, but with a new question: Develop a future vision for RDM. The session ended with a discussion of the most promising directions that were generated.

6.1.4.1 Insights

The ideas were clustered after the brainstorm session. Here is an overview of the most promising clusters.

Collaborations with young artists

The need for a broader, more current perspective on the RDMs' collection was mentioned a couple of times. Some participants expressed the importance of creating exhibitions that have links with current societal themes. Some mentioned how involving young artists in RDM could lead to more interesting and immersive exhibitions. These creatives could both be ceramic and non-ceramic artists.

One participant talked about how pop culture references and collaborating with musicians that make music which is popular amongst youth could increase the attractiveness of RDM.

Discovering the City of Delft

Multiple participants raised the idea of a scavenger hunt through the City of Delft. It was mentioned that there is a need to include the City more in the promotions of RDM. Someone came with the idea to create a walk with Delfts Blue art along the way.



Figure 44. The IDE students during the creative session.

Another participant introduced the walking route on a tile, which would start at RDM and end at the Vermeer Centrum.

Do It Yourself

The participants expressed that they like to decorate and personalize objects with a Delfts Blue twist. It was said that these objects did not have to be ceramics only, as long as they would be useful and not too expensive (a budget of 20-25 euros). The group came with different DIY ideas. In the end, everyone was enthusiastic about painting a reusable Delfts Blue coffee cup and painting a plant pot.

A Delfts Blue lifestyle

One participant mentioned that she imagined how Delfts Blue could become someone's lifestyle. She gave as an example of a Delfts Blue cooking book, that would include recipes of 'forgotten vegetables'. She described how a dinner could be transformed into a Delfts Blue one, by implementing aspects of how people lived in an historical Delft. In addition, going the influencer and social media route was mentioned. Some participants were enthusiastic about the idea of collaborating with other businesses and started introducing multiple ideas for promotional products like Delfts Blue tompoucen and Delfts Blue weights

One participant mentioned something important for this, namely that she thinks that a younger audience wants to see how Delfts Blue can be of use to them. She said that how it is presented now, it does not feel like she can use it in her lifestyle.

Interactive & playful exhibitions

All participants expressed that they miss interactive elements in the current exhibition.

One participant also wrote she missed catchy headlines at each information point. Some participants liked the idea of drawing digitally on a big wall as if you were drawing Delfts Blue. One participant wrote down the idea of making a creation room, a room where these drawings can be made. Another participant introduced the idea of using VR experiences in RDM.

6.1.4.2 Creative brainstorm take-aways

Concluding, the brainstorm was a good experience to gather perspectives from like-minded design students and to test whether their ideas were similar to the ones that I came up with so far (there was mostly overlap).

Like expected, the ideas that were generated were mainly short term ideas which were relatively quick and easy to implement by RDM. That is not to say that these should be left on the shelf, because they might provide RDM with some new inspiration for smaller projects.

The vision part was difficult for the participants. This led to less concrete visions which consisted most of the time of a couple keywords, expressing a certain 'direction feeling'. This was understandable, given that they only had an afternoon which also included a guided tour through RDM and a presentation from me about my research. Therefore, I decided not to include the second part of the brainstorm in this thesis.

Nevertheless, their contributions were definitely taken into account as inspiration sources for the ideation phase. The session gave me new energy to re-evaluate and iterate on my ideas.



6.2 Final Design Guidelines

The insights from the previous stages of the process resulted in a list of guidelines. I based my choices of what is a must and what is nice to have on a couple of factors namely:

- Returning topics in this research, the interviews and sessions
- What fits the character of RDM
- My intuition and what I see is happening in society

Musts

- The concept should include an informing and inspiring context
- The concept should connect the City of Delft with RDM
- The concept activates RDM to reflect on their societal role and on how they can become more socially relevant
- The concept activates RDM to work towards becoming a participatory institution in which museum experiences are co-created with artists and citizens of Delft
- The concept activates RDM to think about diversity and inclusivity in how they present themselves and in their exhibitions

What I want the concept to be

- Inclusive
- Openminded
- Inspiring
- Creative
- Safe

Nice to Haves

- The concept allows for collaborations with young artists
- The concept allows visitors to take a small product home so they will remember their visit or it can function as a conversation starter
- The concept allows visitors to experience art in playful ways
- The concept activates RDM to reflect on their role in shaping the future of education whilst preserving and curating collections

Chapter 7

Innovation proposal

In this chapter my innovation proposal is introduced. Multiple visualizations, including two roadmaps are presented to elaborate on the final proposal.

Table of content

- 7.1 Strategic roadmap
 - 7.1.1 Horizon 1
 - 7.1.2 Horizon 2
 - 7.1.3 Horizon 3
- 7.2 Transform
 - 7.2.1 A metaphor for Transform
 - 7.2.2 The vibe of Transform
 - 7.2.3 Impression of activities in Transform
- 7.3 Value for stakeholders
- 7.4 Project costs & fundraising
 - 7.4.1 Scenario 1: start-up costs
 - 7.4.2 Scenario 2: start-up costs

Figure 45.
Silk flowers in a classic Delfts Blue tulip vase.



7.1 Innovation proposal

How do you preserve RDM's history whilst staying fresh and relevant for future generations? Change takes courage. It takes trying new things and navigating the unknown. A museum is a reflection of current society and emulates different perspectives whilst taking history into account. By connecting past and present, new affinity can be created in the citizens of Delft and other visitors from elsewhere.

The idea is to keep RDM's focus on history and craftsmanship, but add new perspectives to exhibitions. RDM is inextricably tied to Delft's rich history. Together with the city Delft, RDM can rebuild history into a common ground which everybody can relate to. A strategic roadmap (see figure 46) and a tactical roadmap (see figure 47) was created for RDM and its horizons are described below;

7.1.1 Horizon 1: Exploring the historical connection of RDM and the City

The story of Royal Delft and the city Delft is re-explored. Royal Delft has had an important influence on Delft throughout history by putting it on the map and providing employment for many citizens.

How

By providing a Podwalk through Delft along different places Royal Delft has a connection to, we can link the present to the art seen in the exhibition. For example, where were ceramic factories located in the city and what was their influence on Delft? We can first guide visitors to historical sites in the city and later link these places to information given in RDM. This way, we can show how Delft changed over the years.

Goal

To provide the audience with information about how Royal Delft and the city were connected and give inspiration on how to maintain relevance in present day society.

We can achieve this by promoting the Podwalk on social media and website; The content will be more relevant to today's society.

7.1.2 Horizon 2: Bridging the gap between the history and the future of RDM and the City

Building a program geared towards the future and setting up new learning activities to interact and engage with the collection in new ways.

How

Assembling a debate group which can discuss relevant themes and how these can be implemented in RDM. Overarching themes such as inclusivity, interaction with RDM's collection and accessibility in RDM are important throughout the entire RDM and essential to maintain relevance in present society.

The debate group will also discuss themes that can be developed into temporary exhibitions and provide inspiration for possible events in Transform (which will be introduced in Horizon 3). By embedding diverse learning experiences in RDM's ecosystem, we can provide our visitors with a whole new experience (Sabiescu & Charatzopoulou, 2018).

The debate group will meet periodically in Transform and is composed of people with a diverse set of backgrounds, gender expressions and ages. This group is fluid; Every theme may acquire different experts with a different background. For example, when developing an exhibition aimed at LGBTQI+ people, it is key to include LGBTQI+ people in the debate group. The aim is to strive towards inclusivity and to provide a platform for different perspectives. It may not always be possible to be 100% inclusive but it should always be one of RDM's top priorities. So far, RDM has already attracted a diverse group of visitors from all around the globe; Therefore the aim is to not only strive for diverse visitors but also for a diverse collection of exhibitions. Afterwards, it is important to gain feedback from the target audience in order to see whether the exhibition has reached its intended effect.

Goal

To gain insight into inclusivity in present day society and what this means for assembling future exhibitions.

7.1.3 Horizon 3: A symbiotic relationship between RDM and the City

RDM has a symbiotic relationship with the city by contributing to an inclusive society. By 2028 RDM will be the place to be in Delft for everybody!

How

By introducing Transform: an artist in residency meets Museum Futures lab. In this space, two artists can work separately or together on their art, which is later exhibited in RDMs' temporary exhibition hall. Artists can rent the space for a maximum of six months.

Secondly, the space is used to develop different themes into exhibitions and where events take place that give extra information about the present temporary exhibition. These themes are related to Delfts Blue, and draw a comparison between history and the present.

The idea is to view these themes from different perspectives, and create space to reimagine stories from history. Themes can include for example; the role women played in ceramics, the life of a craftsman/craftswoman, foreign influences on Delfts Blue and collaborations with artists from other cultures. Up-and-coming subjects such as 3D-printing of Delfts Blue and sustainability in museums are also discussed.

In collaboration with Creative Thinkers and Makers and the debate group, RDM can shape themes into exhibitions and events. Creative Thinkers and Makers could include artists, musicians, anthropologists, historians, and craftsmen/craftswomen. These could also include artists that are renting Transform, or people that come from outside. This way RDM can create a broader educational ecosystem from an inclusive point of view (Sabiescu & Charatzopoulou, 2018).

Transform is located on the first floor of the temporary exhibition hall. This concept is intended as a permanent addition to RDM to ensure long term contribution to the Museum's diversity.

A space open to the public

Once the artists in residence have settled and feel like they are ready to show their work to the public (which could be still in progress), the space will open for visitors. This opens up the opportunity for visitors and artists to interact and to talk about their (art)work. Visitors get a closer look into the artists' world and the artist gets visibility and feedback from the public.

Transform is also the place where monthly events are hosted during which visitors can emerge themselves in the exhibitions' current theme. The space can easily be transformed into a place in which lectures, performances and concerts are held (see figures 50 - 53). For example, expert events held by the factory's workers or by the artists in residence. There is also the opportunity for artists who are not in residency at RDM to contribute to the monthly events, in order to ensure a broader selection of events and give artists from outside the opportunity to collaborate with RDM and/or other artists who are connected to RDM.

In the future, it would be interesting to explore collaborations with for example TU Delft, Studium Generale and Theater de Veste; Studium Generale can for example organize a workshop during which students can provide their input about inclusive design solutions for RDM.

Goal

By combining artistic and expert forces, new and more inclusive experiences will be created that bring stories to life.

2025

Rediscovering Royal Delft and City (hi)stories

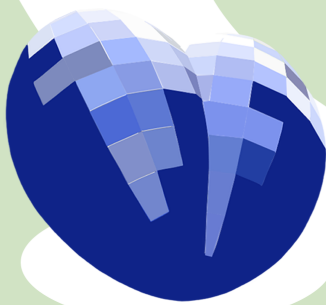
Exploring the historical connection of Royal Delft and the city centre through a podwalk. Discovering how both changed throughout time and how they influenced each other.



2026

Bridging the gap between the history and future of Royal Delft Museum and the City

Setting up an advisory group which is going to think about how themes can be implemented in the Museum from an inclusive point of view. These themes are both relevant for the Museum and today's society.



Increasing affinity with Royal Delft Museum by letting visitors explore how interconnected the City and Museum were and still are.

Towards inclus museum exper



Strategic roadmap for Royal Delft Museum.

Opening doors for new visitors by adopting an **inclusive** approach for creating the Royal Delft Museum experiences of the future.

Shaping Royal Delft Museum becomes a **collective effort**, one where people of **different backgrounds and ethnicities** are centered at the heart of the Museum. The ultimate goal is to make sure everyone can find something in the Museum that they can find **recognition** in.

2028

A symbiotic relationship between Royal Delft Museum and the City

The Museum is actively contributing to the inclusive society by re-imagining stories and looking at them from a modern days' perspective. Artistic forces are combined in order to bring stories to life.

My inspiration

Lucy's ceramic world

Tap to discover my story

Introducing Tranform: an artist-in-residency pop-up where different events take place that allow the visitor to experience an exhibition to the fullest and dig deeper into a topic or theme.

Figure 46. The strategic roadmap for RDM.

TRENDS

Interactive & multisensory experiences

Engaging crowds

Shaping the future of education

Museums as ecosystems

Museums as a tool for critical inquiry

VISITOR VALUE

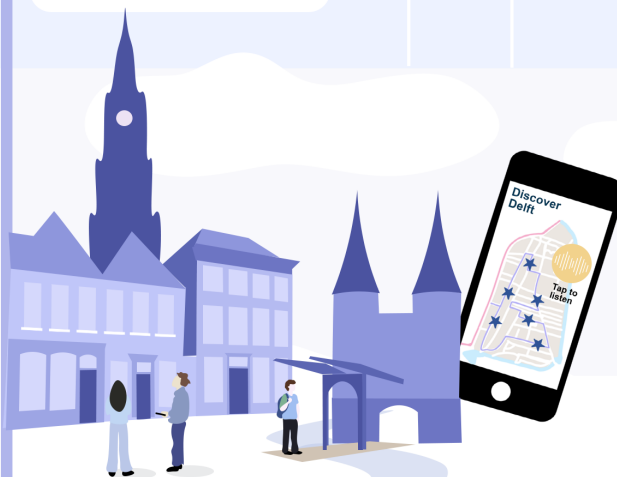
Personalized museum experiences

A sense of belonging

Connection & community building

Contributing to the Museums' future

PRODUCT / SERVICE

**Rediscovering Royal Delft and City (hi)stories**

Exploring the historical connection of Royal Delft and the city centre through a podwalk. Discovering how both changed throughout time and how they influenced each other.

**Bridging the gap between the history and future of Royal Delft Museum and the City**

Setting up an advisory group which is going to think about how themes can be implemented in RDM from an inclusive point of view. These themes are both relevant for RDM and today's society.

RESOURCES

Key resources

Software for app building

Data & stories for the app

Suggested partners

App developer

UI designer

Podwalk creator

Cafes & small businesses in the City

Boat companies who will transport visitors from the City centre to the Museum and back

Marketing tools to recruit citizens

Brainstorm tools

1st floor temporary exhibition hall

Enthusiastic citizens

A Social Connector, someone who is in charge of recruitment

REVENUE

Revenue Streams

Museum entry tickets

Museum yearcard fees

Channels

Museums' website & socials

City marketing

Museum yearcard socials

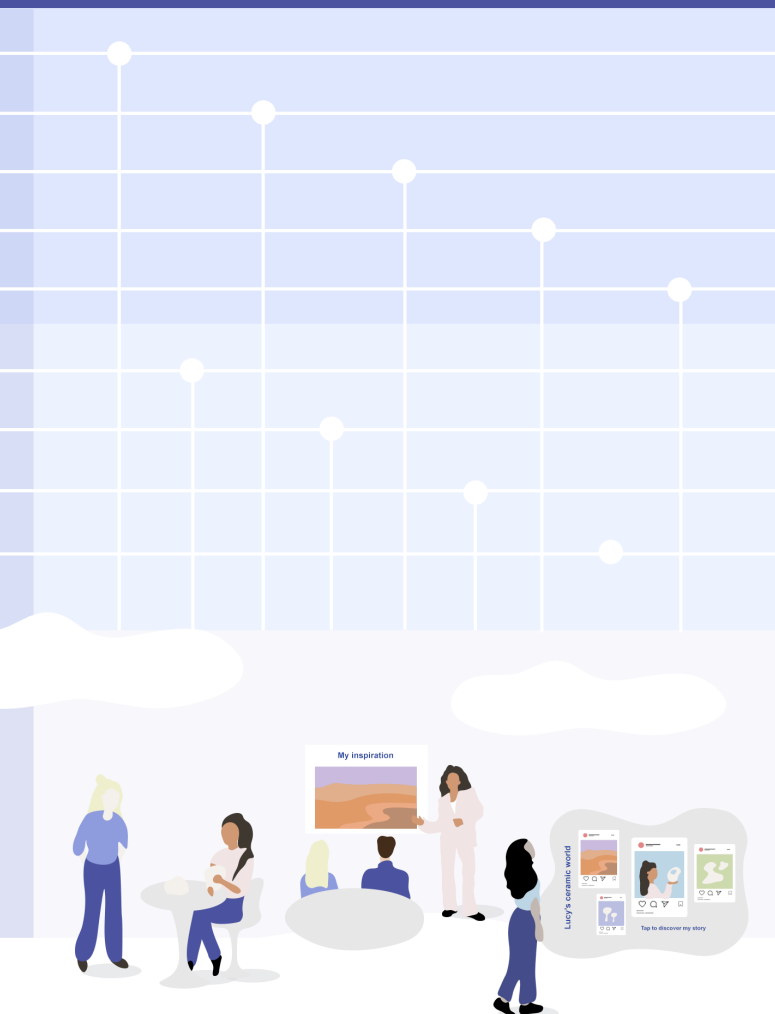
Intangible value: knowledge & recognition

Museums' website & socials

City marketing

2026

2028



A symbiotic relationship between Royal Delft Museum and the City

RDM is actively contributing to the inclusive society by re-imagining stories and looking at them from a modern days' perspective. Artistic forces are combined in order to bring stories to life. Transform is introduced as the creative innovation lab of RDM.



Vision 2028



In 2028, Royal Delft Museum is the place to be that bridges the gap between museum makers, visitors, creative thinkers and -makers by providing a platform for co-creating more inclusive and socially relevant future museum experiences.

1st floor temporary exhibition hall

Furniture for Transform

Enthusiastic citizens

Creative Thinkers & Makers

TU Delft

Innovation Coach, who is in charge of the coordinating, the progress and results of Transform

Income through fundraising

Income 'Vrienden van'

Fees from events hosted at Transform

Museums' website & socials

City marketing

Museumcard socials

Figure 47. *The tactical roadmap for RDM.*

7.2 Transform

7.2.1 A metaphor for Transform

Figure 48 shows a visualization of the chosen metaphor for Transform. Imagine looking a kaleidoscope; When turning the wheel, the image changes. Transform is a space in movement. Artists come in and leave after some time. Visitors come in to explore, to chat with artists or to simply enjoy the latest exhibition.

Figure 48. *The metaphor for Transform.*

Note. Images of the yellow chairs and table by Freepik. Copyright by Freepik.
De collage is made by me.





Amara Hollisbell 2023

7.2.2 The vibe of Transform

Figure 49 shows a visualization of the envisioned vibe of Transform. Transform feels airy, open en full of creativity. Bright light falls in from the open roof, giving the space a heavenly character and making it a place destined for creation.

7.2.3 Impression of activities in Transform

Figures 50-53 show an impression of the different functionalities of Transform. The space is divided into two parts: one part freely accessible to the public, the other part is the atelier of the artists in residence. The debate group has meetings in the space during times when it is not open to the public. In appendix E an additional poster can be found with activities in Transform.



Figure 50. *An impression of the envisioned steel doors.*



Figure 51. *An impression of the space when a lecture is held.*

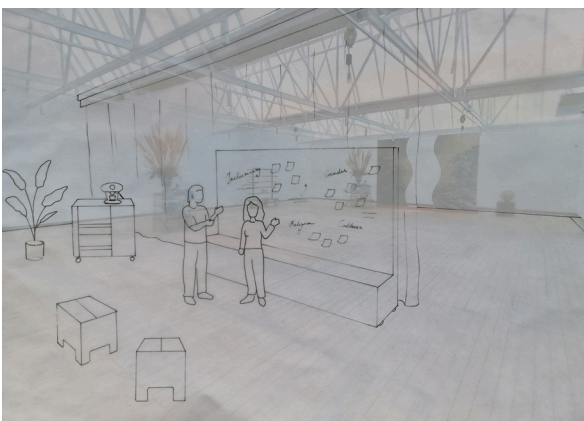
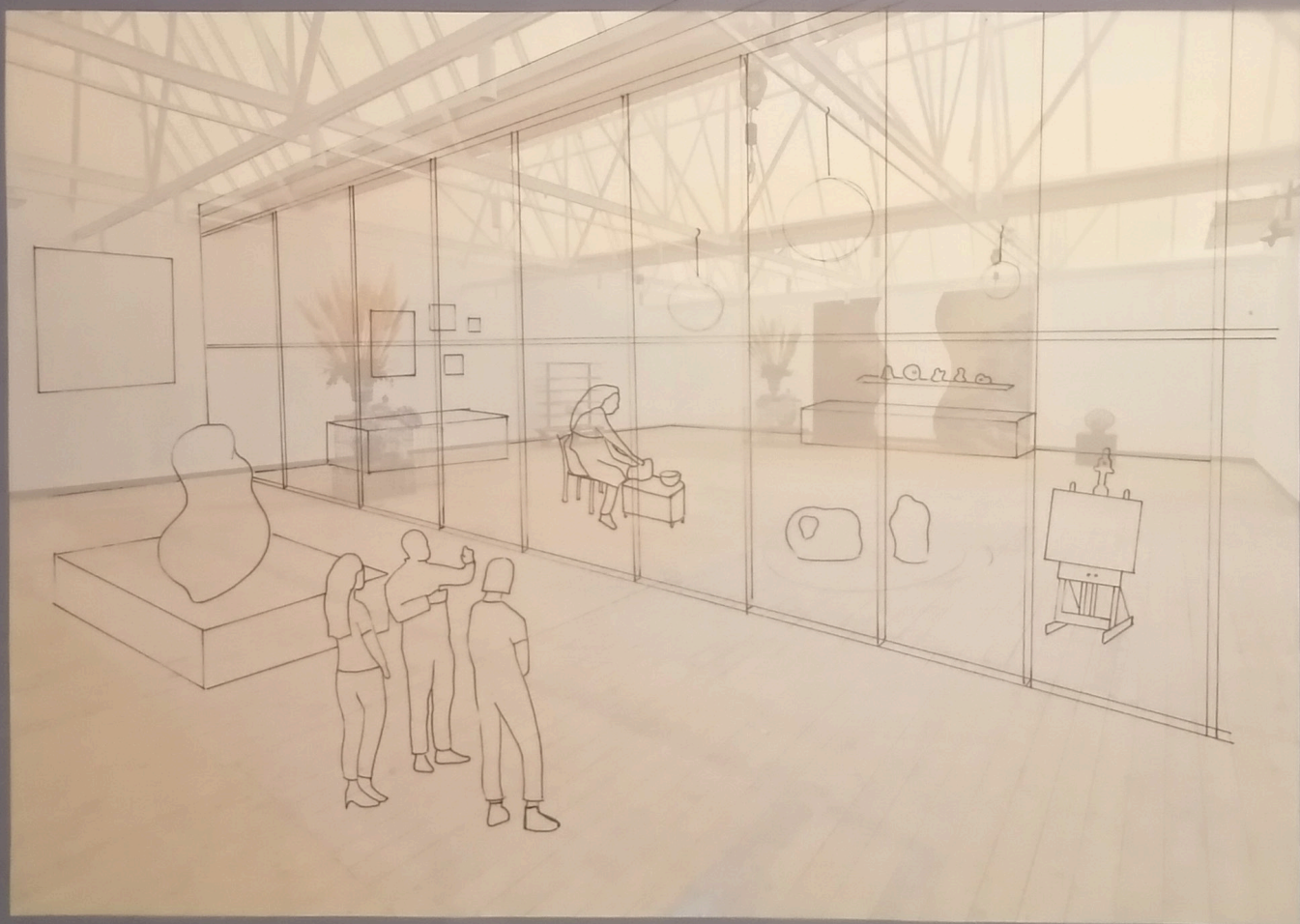
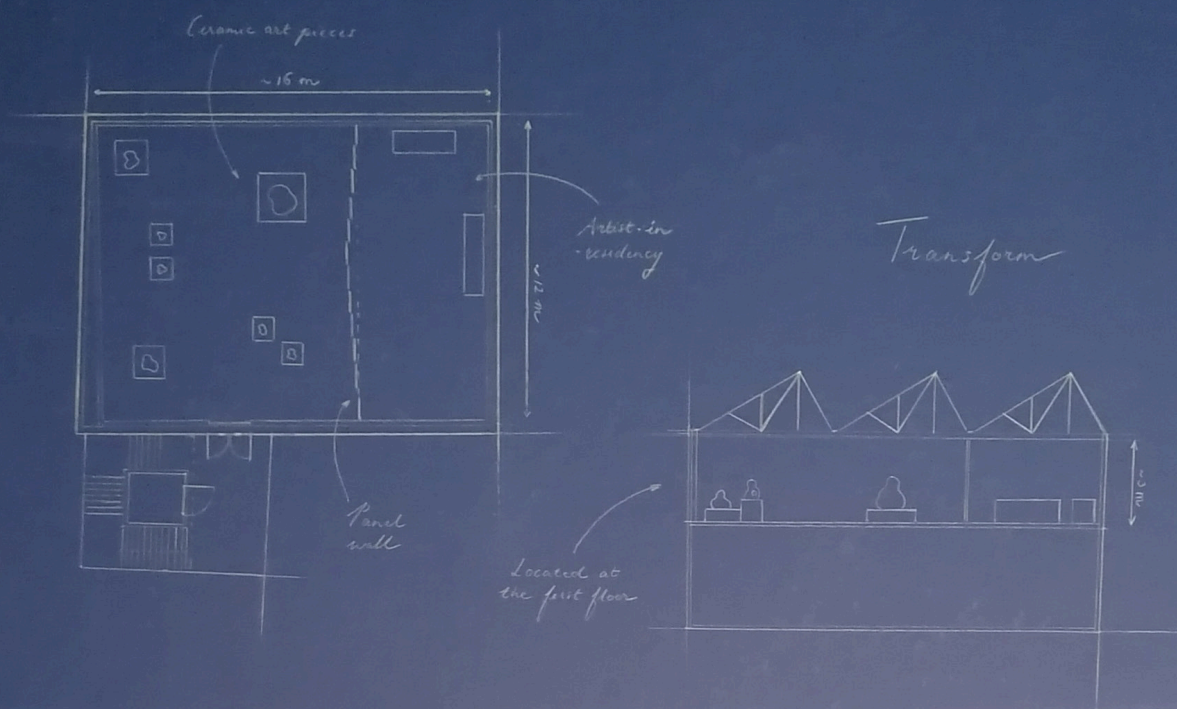


Figure 52. *An impression of the debate group in Transform.*



7.3 Value for stakeholders

Since the value proposition is a collaboration with different stakeholders, a closer look at the total ecosystem was needed in order to investigate the benefits each stakeholder will acquire through the value proposition (Den Ouden & Brankaert, 2013). In figure 54, the roles and specific transactions in the ecosystem are visualized for each stakeholder.

RDM is at the centre of the value proposition.

The direct stakeholders are in the second ring and indirect stakeholders can be seen in the outer ring.

Clear communication and agreements between stakeholders are essential when setting up the value proposition.

Value flow transactions:

-  Goods & Services
-  Money & Credits
-  Information
-  Intangible value

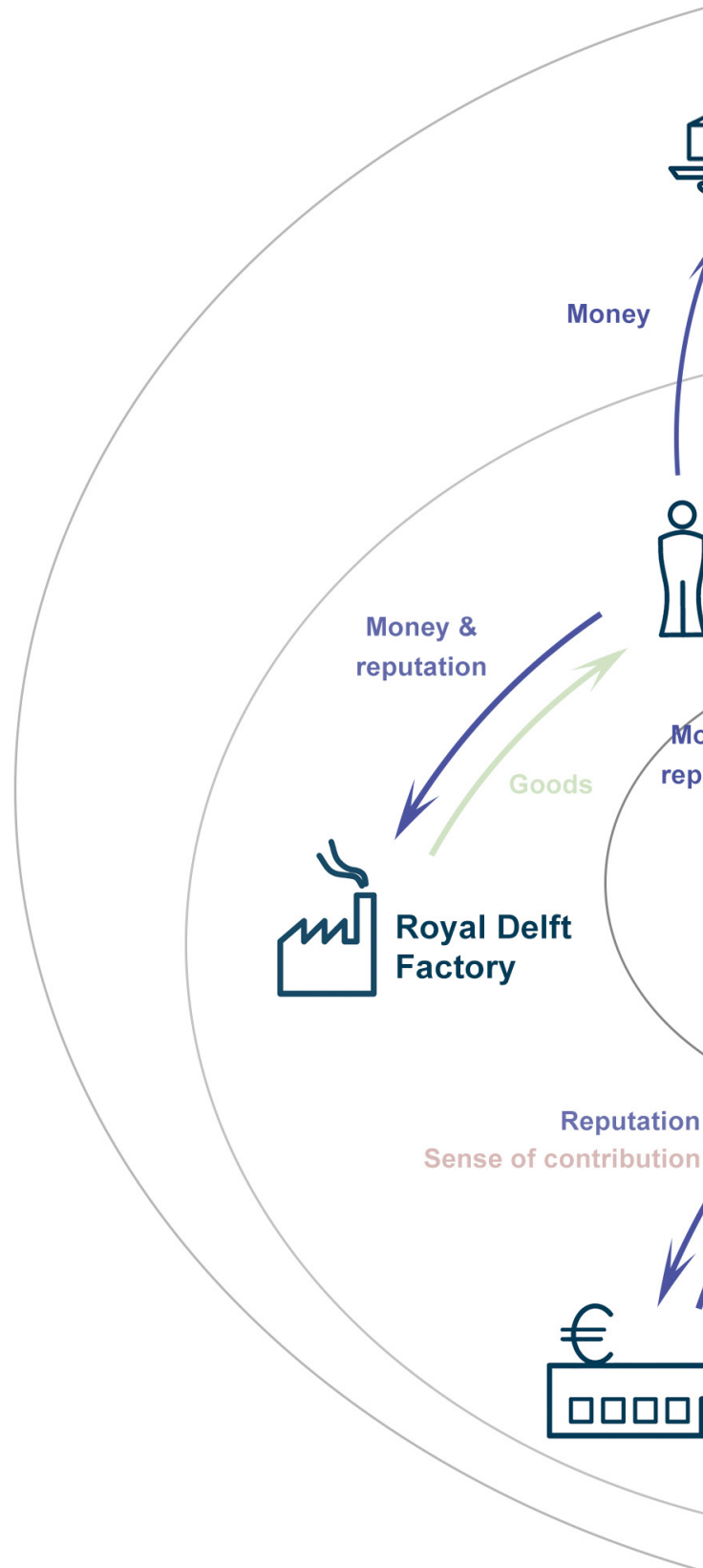
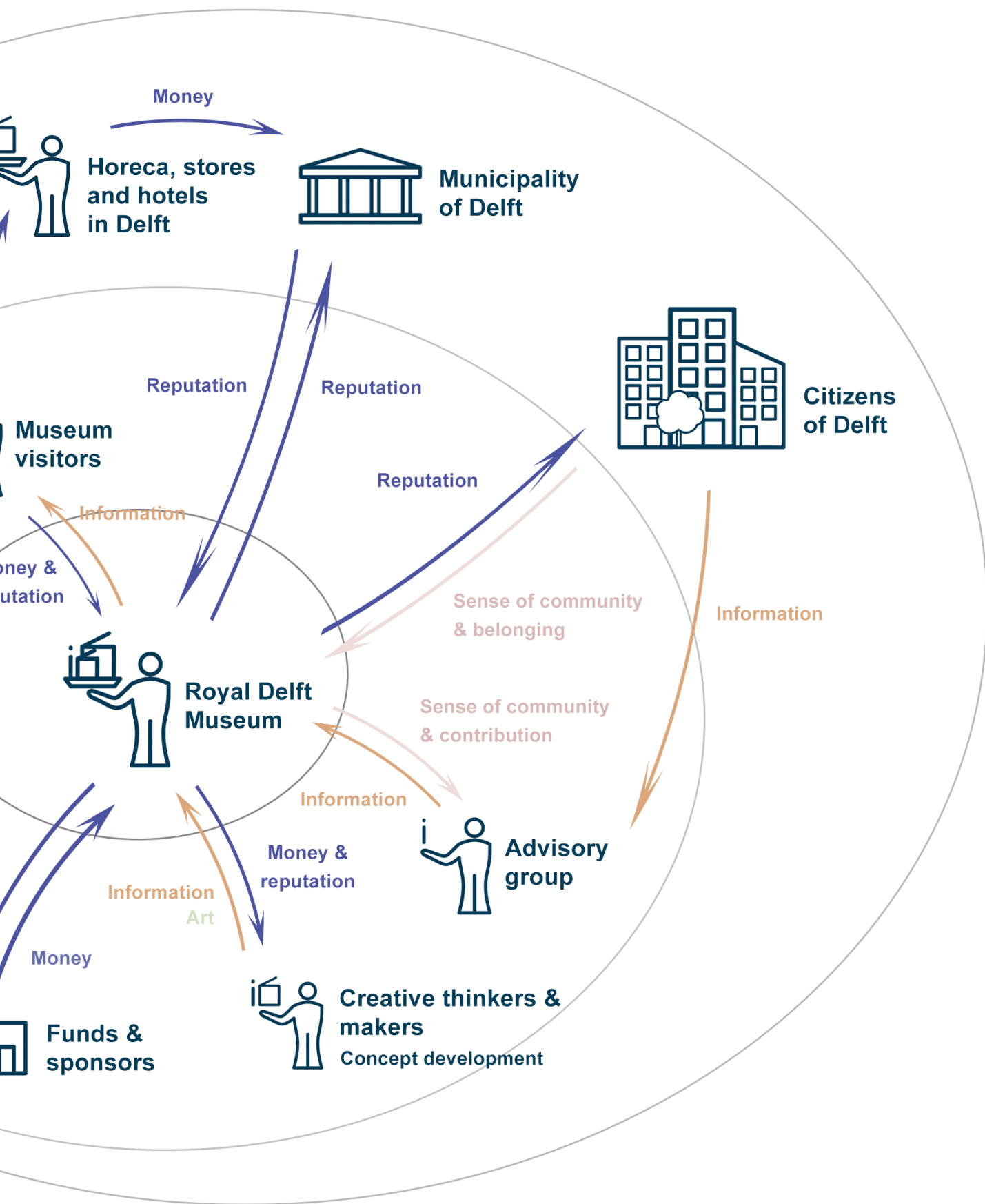


Figure 54. *The Value Flow Map for RDM.*

Note. Icons from “Designing new ecosystems: the value flow model” by C. de Bont, F. Smulders, M.C. van der Voort, R. Schifferstein & E. den Ouden (Eds), 2013, p. 195. Copyright by Den Ouden.
The value flow map was made by me.



7.4 Project costs & fundraising

An estimation of costs and income was created in order to investigate the viability of Transform for RDM. The costs were distinguished in initial set-up costs and operational costs and income, two scenarios are presented; one low-end, easy implementable scenario and one higher-end scenario. A detailed overview with prices can be found in appendix F.

7.4 1 Scenario 1: start-up costs

I recommend RDM to start with scenario 1. The initial set up costs consist of the following parts: remodeling of the space, the furniture, technology, decorations and man-hours to set-up transform. In this scenario, the break-even point for RDM is at 1,69 years, this is without any donations.

Remodeling Transform

For the remodeling of the space, I recommend to divide the space into two parts by curtain panels. The panels are hung up on a sliding rail, which allows for opening the space during an event for example. These panels could be printed with a decoration which suits the current theme of Transform and is a relatively cheap option to change up the vibe of the space for each new theme.

Furnishing

I recommend RDM to look into collaborating with the students from schools like KABK for creating furniture for Transform. A collaboration offers students a chance to develop their skills and interact with an creative institution which they might want to work for in the future. I recommend RDM to find wood or old furniture which could be transformed and recycled into new pieces. The students can design for example chairs and pedestals, or even a small stage.

Another option for one time, big events could be Festival Chairs when regular furniture won't be enough. This option is also interesting from a marketing perspective, since they are customizable and can be taken home as nice reminders of the event. Festival Chairs are chairs made out of cardboard which are super strong, lightweight and easily foldable (Festival Chairs, n.d.).

I envision the following: When buying a ticket to an event, visitors have the opportunity to also buy a Festival Chair. By doing so, they give a small financial contribution to RDM. Visitors can re-use the chairs, for example: they can be used as a chair at a festival or at home as a small table. When someone decides to visit another event at RDM, they are welcome to bring their Festival Chair which they bought last time. It is advised to make a deal with the company Festival Chairs to discuss the possibilities of a collaboration.

Technology

In terms of technology, a beamer is a must to project presentations, movies or artworks. I recommend to invest in a beamer which is suitable for big, light spaces. The projections will be done on the white walls of the space, so no screen is needed.

A simple sound system should be sufficient, one microphone attached to two speakers via an amplifier.

Decorations

Decorations could be kept relatively simple. Big plants can give the space a more homely feel. The idea is that the art made by the artists in residence will gradually fill up the space.

Innovation coach

It is advised to hire an innovation coach who is in charge of the coordinating, the progress and results of Transform. Tasks could for example include: coordinating the debate group and events, recruiting artists and deciding on the creative direction of Transform together with RDM, the debate group and artists. It is estimated this person will work one day a week.

7.4 2 Scenario 2: start-up costs

Scenario 2 is the higher-end option, which includes a more extensive remodeling of Transform. In this scenario, steel doors with glass are customized in order to create two spaces in Transform. The initial investment is much higher than option 1, making that the break-even point lays at 5,28 years, this is with a start donation of €10.000,-. Therefore, this scenario is not advised to start with, but could be realized in the longterm (for example, after 10 years and an estimated €38.213,56 profit from the low-end option.). The other costs of this scenario are the same as scenario 1.

Income

RDM can generate income in multiple ways. First of all, a fixed income is generated through renting out the space to artists. Secondly, income is generated through selling tickets for the events in Transform.

Another way I advise RDM to gain income, is through fundraising. In this case, RDM could set up an 'Friends of RDM' initiative, in which people can become friends of RDM for 20 euros per year. In return, visitors can get benefits like extra information about RDMs' exhibitions, special meet-and-greets with artists or early access to events.

Actively attracting sponsors is also key. There are multiple funds RDM could try to apply for. Applicable funds that support social initiatives with the focus on art and culture are: VSBfonds, Stichting cultuur educatie, Stimuleringsfonds, Fonds 1818 and Fonds 21.

Generally speaking, these funds are interested in initiatives with a societal impact such as initiatives for talent development, educational purposes and initiatives that focus on connecting people. It is up to RDM to decide how they will approach the funding exactly.

Concluding, when looking at scenario 1, the break-even point for the low-end option is at 1,69 years, making it an interesting and accessible option to explore further. In scenario 2, the remodeling is too ambitious for now, but might be interesting to explore in the future.

Chapter 8

Validation

In this chapter the innovation proposal was tested with participants to test the desirability.

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- 8.1 Validation approach
- 8.2 Insights
- 8.3 Recommendations by the participants

Figure 55.
The lab where the pigments are made.



8.1 Validation approach

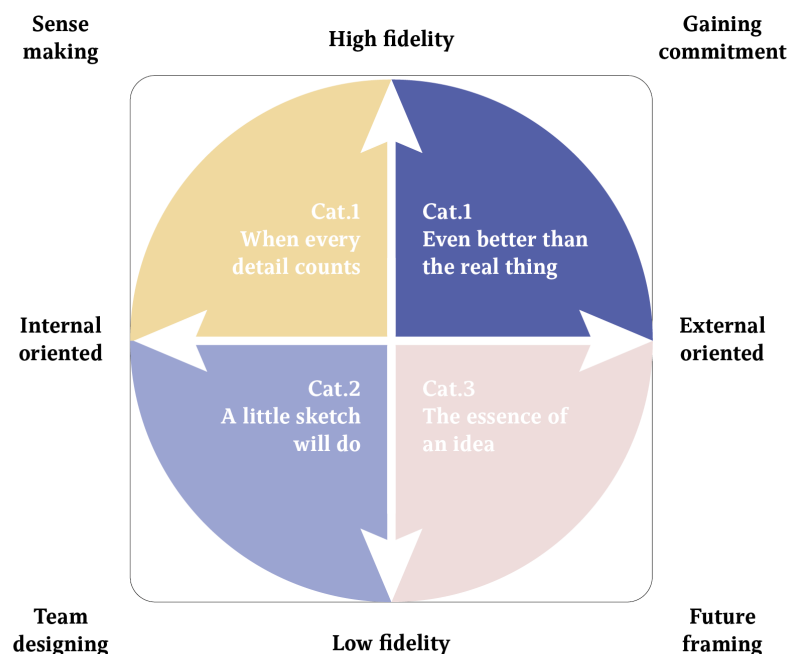
Four participants, who also participated in the interviews in chapter 5, were recruited to give their feedback on the third horizon, which includes the final design concept Transform. These interviews lasted for around twenty to twenty-five minutes. The main goal of these interviews was to test if the intended meaning of the concept was clear to the participants, whether they resonated with the concept and would visit Transform. I also wanted to test the vibe of the space.

Because I was using Future Framing and the concept was still quite abstract, I chose to test the essence of my concept. As can be seen in figure 56 by Stompff and Smulders (2016), this was the right fit for the validation of Transform.

I started with explaining to the participants what Transform entailed without explicitly stating my intentions for Transform. The following questions were asked to the participants:

- How would you describe Transform and how would you describe the vibe of the space?
- Would you pay a visit to Transform?
- What do you resonate with and is there something that you would have done differently or that is unclear?
- In case the participants noted they would do something differently or something was unclear; What would you change about the space?

Figure 56
An organizing framework.



Note. Adapted from “The Right Fidelity: Designerly Representations That Speed up the Innovation Process” by G. Stompff & F. Smulders, 2016, p. 23. Copyright by G. Stompff & F. Smulders.

8.2 Insights

- Two participants expressed they liked the openness of the space in which you could see the artists working in real life. One participant said they associated it with TikTok shorts, in which an artist creates an art piece in a short video. She said she liked to watch artists create art and enjoys watching videos about it on TikTok. The other participant liked it because it allows you to get an insight into the life of an artist. She talked about how she once visited an artist's atelier and saw how the artist had personalized the space with personal objects and how she could see the entire process the artist had gone through to get to a final art piece. She said she thought an artist-in-residence was super intriguing and interesting.
- One participant said she believed the idea of giving lectures and hosting events in Transform helps people to better remember the art and she believed it helps people to emerge themselves in the art.
- One participant talked about how she really liked the idea of the Festival Chairs because it represents a temporary place and it gives visitors a physical memory. She said she had the feeling that when buying a ticket, she actually both bought a physical product and felt like she supported RDM.
- Another participant said he would also buy a Festival Chair and would pay about 15-20 euros for it in case he liked the design, it functioned well and it could fit his interior. He also said he liked that the chairs did not have an orientation so they can easily be rearranged.
- The same participant said she believed Transform is also good for the continuity of RDM because the space can help represent the direction RDM is headed for.
- Another participant said he liked the idea of an artist-in-residency because it deviated from the normal museum format. He also believed a dedicated area for innovation and tests is crucial for the survival of any business.
- She also said she thought the steel doors were a beautiful piece of architecture and a good idea to divide up the space into two parts.
- One participant was struggling to view Transform as concept and said he would mainly be drawn to visit if there was an exhibition he would specifically like. This is a different kind of visitor compared to somebody who would visit to explore and be surprised and inspired by something new.
- Overall, the participants viewed Transform as an open, creative and inspiring space. One participant said the room felt light and airy, and she thought the white curtains gave it a heavenly effect. One participant said it looked like a nice space for an artist to create.
- One participant said she would like to get a notification when an event is taking place in Transform. She thought it is essential to promote Transform and keep people up to date on current events.

8.3 Recommendations by the participants

Concluding; The intention of the space is communicated well to the participants. People thought Transform was a valuable addition to RDM because it gave them a new perspective on the museum experience due to its innovative character. I would improve a couple of things based on their feedback; I would focus on promoting events hosted in Transform on social media by for example posting short videos about the artists. Secondly, I would advise the museum to do a lot of experimenting in the beginning to find the right kind of events that resonate well with a diverse public. It is important for the audience to understand what kind of events are taking place in Transform and this can be achieved through promotion on social media.

Chapter 9

Discussion & conclusion

In this chapter, the projects results are reviewed, the most notable insights are presented and points of improvement are discussed. This chapter ends with final recommendations to RDM and a personal reflection.

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- 9.1 Reflection on attracting visitors through Transform
- 9.2 Reflection on the design challenge & things to do differently
- 9.3 Final recommendations to RDM
- 9.4 Personal reflection



9.1 Reflection on attracting visitors through Transform

During the literature analysis, it was found that attracting museum visitors is quite complex, especially when a museum wants to create a long term connection with their visitors so it is more likely they will come back for more visits. It was also found that the roles of museums are shifting (chapter 4) and with it, their exhibitions and their identities.

Inclusivity and diversity in a museum are becoming increasingly important when it comes to attracting a larger, more diverse public, since the museum landscape is still dominantly white and minorities are underrepresented in museums (Van den Engel & Vos, 2022).

This where Transform comes in; it is a concept designed to invite new people and perspectives into the museum and to challenge RDM to think outside of their 'safe and known' territory. It is set up to spark RDMs' creativity and to imagine what Transform could look like. Transform marks the start of the museum in which it works towards more inclusive, personal museum experiences by offering a safe and creative space in which creatives from the outside are welcomed, develop and showcase their work.

Transform also helps RDM to recognize exclusion sooner in three ways. First of all, through the new creatives who bring in their vision on new exhibitions. Secondly, through the debate groups' input. Lastly, through the increased interaction with visitors during events in Transform.

However, designing for inclusivity is difficult and I believe a museum or exhibition can never be 100% inclusive. I am also fully aware of the fact my concept is not a 100% inclusive. Still, I think it is important to prioritize inclusivity for every museum and will make sure to continually strive towards this.

9.2 Reflection on the design challenge & things to do differently

Looking back to the initial design brief, it can be concluded that Transform has the potential to attract a larger audience to RDM. The validation tests showed positive responses towards the function and meaning of Transform. Overall, the participants believed Transform to be a valuable addition to the museum and expressed their interest in visiting the space. However, there are still parts of the concept that need to be further investigated and defined.

First of all, the interviewees in chapter 5 turned out to be a bit different than the final target group; only people with a Museumcard were interviewed as opposed to people with and without a Museumcard. Transform is meant for both groups so in retrospect, both groups should have been interviewed. However, the realization to focus on both groups came after the interviews had been conducted.

Secondly, the final validation tests were limited; 4 participants took part. In order to get a better picture of the desirability of Transform, more participants had to be tested. However, due to limited time it was chosen to test Transform with a smaller sample.

Lastly, a co-reflection session for the final validation would have generated higher quality insights. In this case, a small pop-up version of Transform would have been created and an actual creative would have been invited in. This way, envisioned interactions could have been tested. However, due to limited time this option was not available and was not really necessary to test the meaning of Transform. A session like this could work when Transform is in the later development stages and RDM wants to test it with an audience.

9.3 Final recommendations to RDM

The exact content of the events hosted in Transform is to be determined RDM itself; My work is really to inspire RDM to think about what Transform could look like and have fun experimenting. It is the job of the creatives and RDM to develop the details and possibilities of the experiences in Transform. The actual experiences will unfold itself during the events hosted in Perform.

I believe it is important for RDM to express clear values and think inclusivity should be one of them. As of right now, the values RDM expresses have little to do with what is going on within society. I believe their values should also be connected to present day society to stay relevant. I encourage them to ask the following questions; What do we find important as a museum? How do we see our role in society? How do we become more inclusive?

Attracting a diverse group of artists is also very important. I imagine a group of young, promising artists can get a spot at RDM to really put themselves on the map. They often struggle to find a platform and launch their career. I would recommend recruiting both more well-known artists and beginners; Well-known artists are generally good at generating a larger audience and beginners might attract a new group of visitors. I would also recommend recruiting artist that are already well-known within their minority groups but might have the opportunity to break through to the general public.

Assembling the debate group should happen carefully; It is crucial this group is a realistic, diverse group with people from all walks of life. I recommend RDM to recruit somebody with a large network so RDM can get in touch with a lot of people.



9.4 Personal reflection

If I had to describe this thesis journey in three words, it would be: challenging, inspiring and exciting. And to think it all started with me working as an enthusiastic tour guide at RDM. I really enjoyed RDM and its people and started wondering how it would be to graduate for there. I never thought, that months later, I would actually be in this position!

The experiences I have had with RDM before starting this thesis gave me a head start. I already had a good insight of how the museum operates and who the general museum audience consisted of. Nevertheless, I knew that this project was going to be a challenge, one I was ready to take on.

In the beginning of my project, I was already faced with the first challenge: where to start? I had already made a planning with a rough overview of the steps I knew I wanted to take. But still, it feels differently if you actually have to do it... and so I started. Embracing uncertainty felt a bit strange in the beginning, but after a while, I grew more comfortable with it. Sometimes you just need to take things as they come and try to navigate the unknown, one step at a time. I have also learned to trust my intuition more when it came to making decisions.

I am happy I challenged myself to take on DDI, even though I had only used it once. The same was for the contextmapping method. I am happy I used this method because it made the interviews a pleasant and insightful experience. In the beginning of the project, I set myself the goal to create a welcoming and safe environment for people. During the interviews I noticed people who I did not know felt comfortable to open up to me. I am truly happy with all of the positive feedback I had gotten from the participants.

A tip I would like to give to others who are starting their graduation: do not be afraid to try new things, you might get surprised of how much you are capable of. Also, do not feel like you have to do everything perfect the first time. I also noticed RDM was not acquainted with any design methodologies. I believe it to be valuable if RDM will adopt some of the design techniques because it can help them improve their strategic positioning and create a more meaningful museum experience.

During the project, I kept on pushing myself and gathered a lot of information. I am glad I had the opportunity to talk to a lot of people during this project. Not only through interviews or creative sessions, but also for example by talking to museum employees or family and friends. I noticed talking to people helped me gain new perspectives. However, at a certain point I pushed myself to far and had to slow down. The only person I did not listen to, was myself. Looking back, I had to be more gentle with myself and set clear boundaries. To me, this is the biggest learning of this thesis.

Fortunately, in the end, I was able to combine everybody's input into my own creative vision for RDM's future. I am proud of the final result and am even more proud of the personal growth I have gone through.



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- Figure 54 Den Ouden, E. & Brankaert, R. (2013). Designing new ecosystems: the value flow model. In C. de Bont, F. Smulders, M.C. van der Voort, R. Schifferstein & E. den Ouden (Eds). *Advanced Design Methods for successful innovation* (pp. 189 - 197). Delft, Netherlands: Design United
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- Figure 56 Adapted from: Stompff, G., Smulders, F. (2016). The Right Fidelity: Representations That Speed Up Innovation Processes. *Design Management Journal*, 10(1): 14-26. <https://doi.org/10.1111/dmj.12019>

Appendices

Appendix A - *Project Brief*

Appendix B - *Sensitizing booklet & interview questions*

Appendix C - *Most promising clusters*

Appendix D - *The Business Model Canvas*

Appendix E - *Fictional poster Women in Ceramics*

Appendix F - *Viability: costs & income*

Appendix G - *How an idea is born*

Appendix A

The brief

DESIGN
FOR our
future



IDE Master Graduation

Project team, Procedural checks and personal Project brief

This document contains the agreements made between student and supervisory team about the student's IDE Master Graduation Project. This document can also include the involvement of an external organisation, however, it does not cover any legal employment relationship that the student and the client (might) agree upon. Next to that, this document facilitates the required procedural checks. In this document:

- The student defines the team, what he/she is going to do/deliver and how that will come about.
- SSC E&SA (Shared Service Center, Education & Student Affairs) reports on the student's registration and study progress.
- IDE's Board of Examiners confirms if the student is allowed to start the Graduation Project.

! USE ADOBE ACROBAT READER TO OPEN, EDIT AND SAVE THIS DOCUMENT

Download again and reopen in case you tried other software, such as Preview (Mac) or a webbrowser.

STUDENT DATA & MASTER PROGRAMME

Save this form according to the format "IDE Master Graduation Project Brief_familyname_firstname_studentnumber_dd-mm-yyyy".

Complete all blue parts of the form and include the approved Project Brief in your Graduation Report as Appendix 1 !



family name	<input type="text" value="Hollestelle"/>	Your master programme (only select the options that apply to you): IDE master(s): <input type="radio"/> IPD <input type="radio"/> Dfl <input checked="" type="radio"/> SPD 2 nd non-IDE master: <input type="text"/> individual programme: <input type="text" value="- -"/> (give date of approval) honours programme: <input type="radio"/> Honours Programme Master specialisation / annotation: <input type="radio"/> Medisign <input type="radio"/> Tech. in Sustainable Design <input type="radio"/> Entrepreneurship
initials	<input type="text" value="A.I."/> given name <input type="text" value="Annemijn"/>	
student number	<input type="text" value="4552865"/>	
street & no.	<input type="text"/>	
zipcode & city	<input type="text"/>	
country	<input type="text"/>	
phone	<input type="text"/>	
email	<input type="text"/>	

SUPERVISORY TEAM **

Fill in the required data for the supervisory team members. Please check the instructions on the right !

** chair	<input type="text" value="Lise Magnier"/>	dept. / section:	<input type="text" value="MCR"/>	Chair should request the IDE Board of Examiners for approval of a non-IDE mentor, including a motivation letter and c.v.. ! Second mentor only applies in case the assignment is hosted by an external organisation. ! Ensure a heterogeneous team. In case you wish to include two team members from the same section, please explain why.
** mentor	<input type="text" value="Sander Mulder"/>	dept. / section:	<input type="text" value="MOD"/>	
2 nd mentor	<input type="text" value="Didi van Dalen"/>			
	organisation: <input type="text" value="Royal Delft Museum"/>			
	city: <input type="text" value="Delft"/>	country:	<input type="text" value="The Netherlands"/>	
comments (optional)	<input type="text"/>			

APPROVAL PROJECT BRIEF

To be filled in by the chair of the supervisory team.

chair Lise Magnier date 07 - 11 - 2022 signature _____

Digitally signed by
Lise Magnier
Date:
2022.11.07
14:55:11
+01'00'

Lise Magnier

CHECK STUDY PROGRESS

To be filled in by the SSC E&SA (Shared Service Center, Education & Student Affairs), after approval of the project brief by the Chair. The study progress will be checked for a 2nd time just before the green light meeting.

Master electives no. of EC accumulated in total: 29 EC

Of which, taking the conditional requirements into account, can be part of the exam programme 29 EC

List of electives obtained before the third semester without approval of the BoE

☒ YES all 1st year master courses passed

☐ NO missing 1st year master courses are:

name C. van der Bunt date 11 - 11 - 2022 signature _____

C. van der Bunt
Digitally signed by C. van der Bunt
Date:
2022.11.11
13:17:03
+01'00'

FORMAL APPROVAL GRADUATION PROJECT

To be filled in by the Board of Examiners of IDE TU Delft. Please check the supervisory team and study the parts of the brief marked **. Next, please assess, (dis)approve and sign this Project Brief, by using the criteria below.

- Does the project fit within the (MSc)-programme of the student (taking into account, if described, the activities done next to the obligatory MSc specific courses)?
- Is the level of the project challenging enough for a MSc IDE graduating student?
- Is the project expected to be doable within 100 working days/20 weeks?
- Does the composition of the supervisory team comply with the regulations and fit the assignment?

Content: ☒ APPROVED ☐ NOT APPROVED

Procedure: ☒ APPROVED ☐ NOT APPROVED

comments

name Monique von Morgen date 28 - 11 - 2022 signature _____

Initials & Name		Student number	
Title of Project			

Increasing the attractiveness of Royal Delft Museum for domestic visi project title

Please state the title of your graduation project (above) and the start date and end date (below). Keep the title compact and simple. Do not use abbreviations. The remainder of this document allows you to define and clarify your graduation project.

start date 31 - 10 - 2022 3 - 4 - 2023 end date

INTRODUCTION **

Please describe, the context of your project, and address the main stakeholders (interests) within this context in a concise yet complete manner. Who are involved, what do they value and how do they currently operate within the given context? What are the main opportunities and limitations you are currently aware of (cultural- and social norms, resources (time, money,...), technology, ...).

Project title: Increasing the attractiveness of Royal Delft Museum for domestic visitors

This project will be done in collaboration with Royal Delft Museum. Ever since it was founded in 1653, the company Royal Delft has grown to become a world-wide known and established producer of ceramics. Every year, visitors from all around the world travel to Delft to learn more about the history and production process and/or to acquire a unique piece of their own. Their international focus is of great importance, however, they expressed that they would also like to attract more Dutch tourists since the interest of these tourists for the museum is limited.

During the Covid pandemic, the amount of visitors that came to pay a visit was very limited. During this time, the domestic visitors proved to be of great importance. Currently, the museum is back at around 75% of its visitors pre-Covid, but they want to grow to approximately 200.000 visitors by 2028 (Van Dalen, personal communication, 2022). Their vision is to become the museum for Delft Blue ceramics for both the Netherlands and internationally (Royal Delft Group, 2022).

At the moment, the museum is working hard to put themselves on the map by opening a brand new exhibition space and tour. With the official opening of the new exhibition space, the museum hopes to attract new visitors, including domestic visitors. Throughout this new exhibition, the visitors will be taken on a journey through the museum where the ceramics are presented in a chronological order, which is from the oldest pieces and history until the current era with modern pieces. At the end of the tour, the visitor can enter the factory with real life workers. This is where more information is presented about the production process and painting technique.

The museum also organizes workshops where people can paint a tile or a platter and learn more about the painting technique. Another way the museum wants to attract domestic visitors is to organize exclusive collaborations with other museums in the Netherlands (Heemelaar, 2022).

Since April 2021, Royal Delft Museum can be found in the same building as the production facility. Since the factory and museum are co-existing, the factory will also be a key stakeholder in this project. Secondary stakeholders will be the city of Delft, the company Museumyearcard and other museums that Royal Delft is working with in a possible future. Since Royal Leerdam Crystal is part also part of the Royal Delft Group, they are also included to complete the overview (see image 1).

space available for images / figures on next page

Initials & Name		Student number	
Title of Project			

Personal Project Brief - IDE Master Graduation

introduction (continued): space for images

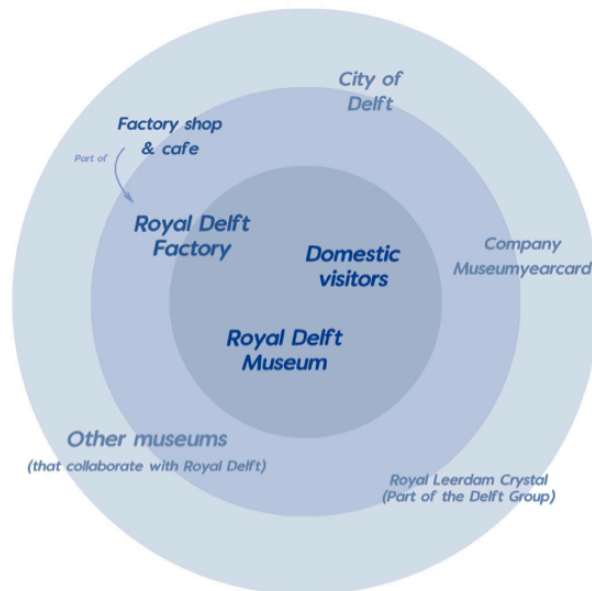


image / figure 1: Involved stakeholders

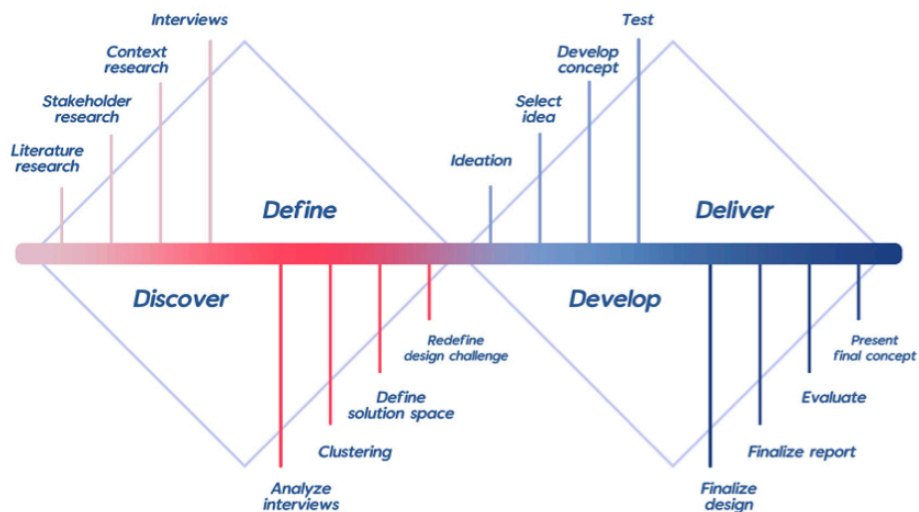


image / figure 2: Double Diamond framework

Initials & Name		Student number	
Title of Project			

MOTIVATION AND PERSONAL AMBITIONS

Explain why you set up this project, what competences you want to prove and learn. For example: acquired competences from your MSc programme, the elective semester, extra-curricular activities (etc.) and point out the competences you have yet developed. Optionally, describe which personal learning ambitions you explicitly want to address in this project, on top of the learning objectives of the Graduation Project, such as: in depth knowledge a on specific subject, broadening your competences or experimenting with a specific tool and/or methodology, Stick to no more than five ambitions.

My personal interest in musea and art is what formed the initial basis to set up this project. I knew that I wanted to do a project for a museum because I'm seriously considering applying for a job in this field once I've graduated. By collaborating with Royal Delft Museum, I get a small preview of what it's like to work within this field. I also liked the idea of collaborating with a company which has such a rich history in Delft. The city will always have a special place in my heart since this is the place where I've spend my studydays and created lots of memories. I believe that, with my background in Strategic Product Design, I can create value for Royal Delft Museum.

Within this project, I want to prove that I'm capable of applying my academic skills in a real context. I believe this is important because it shows that I'm able to individually take on a project and make it my own using the tools from my educational toolkit.

Next to this, I also want to apply my soft skills to make better connections with the stakeholders in my project. Since I have multiple stakeholders in my project, clear communication is key. I will also make sure to put a lot of effort in creating a safe environment where people are feeling comfortable and are willing to share opinions and thoughts.

One of my learning ambitions is to gain more in-depth knowledge about different ways of co-creating and co-reflection. I would like to explore how I can use these methods to my advantage and what works for me and the stakeholders.

Sources used:

Heemelaar, N. (2022, January 27). Met nieuwe directeur wil het Royal Delft Museum ook meer Nederlandse bezoekers gaan trekken. AD.nl. Retrieved October 7, 2022, from <https://www.ad.nl/delft/met-nieuwe-directeur-wil-het-royal-delft-museum-ook-meer-nederlandse-bezoekers-gaan-trekken~a7319240/?referrer=https%3A%2F%2Fwww.google.com%2F>

Royal Delft Group. (2022). Royal Delft Group Jaarverslag 2021. Retrieved October 7, 2022, from <https://group.royaldelft.com/wp-content/uploads>

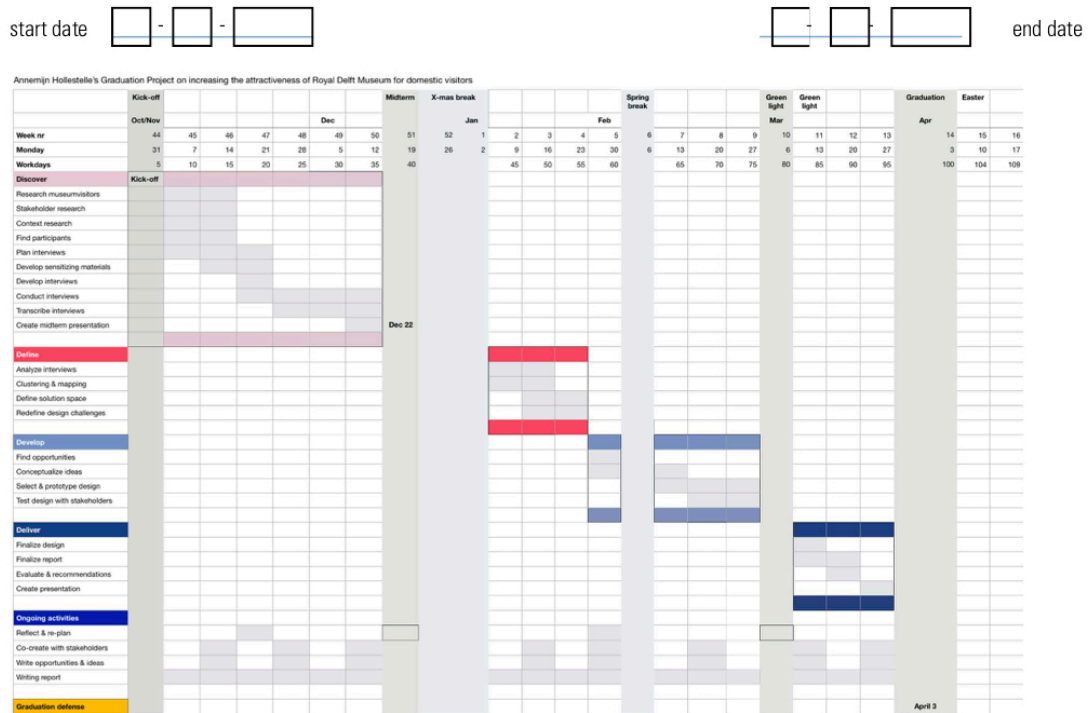
FINAL COMMENTS

In case your project brief needs final comments, please add any information you think is relevant.

Personal Project Brief - IDE Master Graduation

PLANNING AND APPROACH **

Include a Gantt Chart (replace the example below - more examples can be found in Manual 2) that shows the different phases of your project, deliverables you have in mind, meetings, and how you plan to spend your time. Please note that all activities should fit within the given net time of 30 EC = 20 full time weeks or 100 working days, and your planning should include a kick-off meeting, mid-term meeting, green light meeting and graduation ceremony. Illustrate your Gantt Chart by, for instance, explaining your approach, and please indicate periods of part-time activities and/or periods of not spending time on your graduation project, if any, for instance because of holidays or parallel activities.



The project starts at October the 31st 2022 and will take 100 days. The Double Diamond framework is used to set the four stages of the project. The midterm presentation will be held on the 22nd of December.

Initials & Name

Student number

Title of Project

Appendix B

Sensitizing booklet



Noi!

Wat leuk dat je meedoet aan mijn onderzoek!

Voor je ligt het boekje dat je voorafgaand aan het interview gaat invullen. Het is de bedoeling dat je elke dag een pagina invult. In totaal zijn er vijf pagina's.

Dit is jouw boekje. Dat betekent dat je hem ook echt van jezelf mag maken: wil je erin knippen, plakken of klieren? Doe dat dan vooral!

Als je klaar bent met invullen, stuur of geef je hem dan terug naar mij? In dit pakketje vind je ook een retour envelop en postzegel. Stuur dit boekje terug naar:

Mocht je nog vragen hebben, twijfel dan niet me te bereiken via: *Anneke*

Tot snel!

Mijn vrije *tyd*

Hoe besteed jij jouw vrije tijd? Wat voor soort activiteiten doe jij? Vul hier in wat je zoal leuk vindt om te doen en hoeveel tijd dat ongeveer inneemt. Doe dit voor 1 week.

[1 week]

Voorbeeld

Een museum *bezoek*

Denk eens terug aan een museumbezoek dat jij tof vond. Kan je me vertellen hoe dat museumbezoek was? Met wie ging je? Wat gebeurde er voordat je het museum bezocht en wat daarna?

Dit deed ik voor mijn bezoek

Voorbeeld

Dit deed ik na mijn bezoek

Gebruik deze stickers als je bepaalde momenten wil 'highlighten':

Dit vind ik *interessant*

Wat voor onderwerpen / thema's trekken jou aan en zou je graag meer over te weten willen komen in een museum?
Je kunt kiezen uit de onderwerpen lijst maar je mag natuurlijk ook zelf onderwerpen invullen.

Digitalisering	Duurzaamheid	Helden	Vrijheid
Het leven van de kunstenaar	Actuele thema's zoals ...	De zee, het land, de lucht	
Vroeger vs. nu	Ambacht van ...	Ruimte en wetenschap	
Mode	Vrouwen in musea	Muziek	Oorlog & militairen
Design			

Want ...

Want ...

Want ...

Want ...

Mijn museum *kaart*

Wat is de reden dat je een museumkaart heb gekocht? Wat of wie beïnvloedde jouw keuze? En heb je weleens vaker een museumkaart gehad?

Dit is mijn [] ste/de museumkaart

Ik ga naar ± [] musea per jaar

Ik ga dan vaak (met)

Ik kocht een kaart want ...

.....

.....

.....

.....

Mijn bucket *list*

Naar welk museum zou je graag nog naartoe willen? Is er een bepaalde tentoonstelling die je nog op je bucketlist hebt staan? Of wil je misschien op herhaalbezoek bij een museum? Wat trekt je daarbij aan?

[]

[]

Hier wil ik nog een keer terug / ben ik al vaker geweest

Deze musea staan nog op mijn lijstje



Interview questions

PAGINA 0: Vertel iets over jezelf

- Hoe ging het invullen van het boekje? Heb je vragen?
- Is er iets waar je het graag over wilt hebben? Iets dat je opviel tijdens het invullen?
- Vertel wat meer over jezelf

PAGINA 1: Mijn vrije tijd

- Wat doe je graag in je vrije tijd? Waarom?
- Hoeveel geld besteed je dan?

PAGINA 2: Een museumbezoek

- Denk terug aan een museumbezoek. Wat kan je je herinneren van het bezoek?
- Waarom ging je?
- Met wie ging je?
- Wat gebeurde er voor het bezoek en wat daarna?

PAGINA 3: Onderwerpen die ik interessant vind

- Welke onderwerpen spreken je aan?
- Waarom zou je daar naartoe gaan?
- Waar let je op als je opzoek bent naar een museum?

PAGINA 4: Mijn museumkaart

- Hoe vaak ga je naar een museum?
- Met wie? Waarom?
- Waarom kocht je een museumkaart?

PAGINA 5: Mijn museum bucketlist

- Naar welk museum zou je graag nog toe willen gaan? Waarom?
- Naar welk museum zou je nog een keer willen gaan?

VRAGEN ROYAL DELFT

- Ken je Royal Delft?
- Waar ken je ze van? Wat komt er bij je op als je Delfts Blauw hoort?
- Ben je wel eens bij het museum langsgeweest?
- Het museum heeft een nieuwe tentoonstelling en ook een tijdelijke tentoonstelling (filmpje). Als je het museum moet beschrijven in een paar woorden, welke zouden dat zijn?
- Als je dit ziet, zou je dan gaan?
- Waarom wel / waarom niet?
- Wat zou het museum moeten bieden zodat je wel zou gaan?

AFSLUITING

- Aanbeveling aan een vriend/vriendin: als je me een culturele tip zou mogen geven, welke zou dat zijn?
- Is er nog iets dat we niet hebben besproken maar je graag nog zou willen doen?

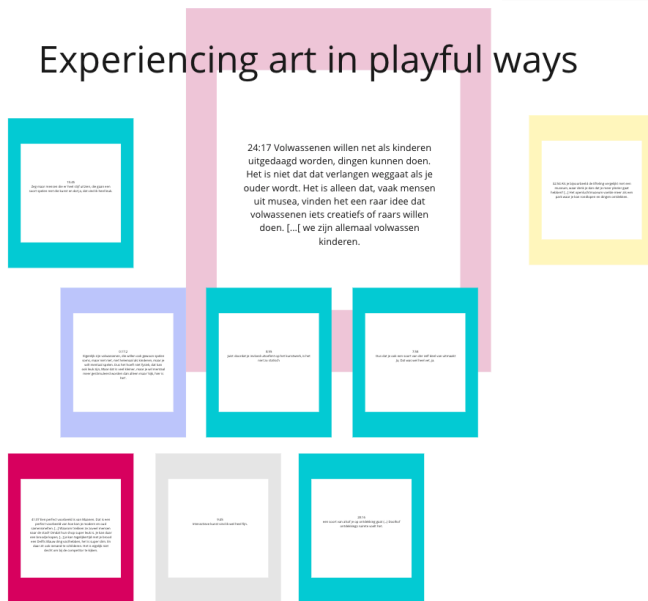
Appendix C

Most promising clusters

Enjoying art 'just as it is'



Experiencing art in playful ways



Leveling with the audience



Enriching art with context



Detaching from the outside world



Getting familiar with something unfamiliar



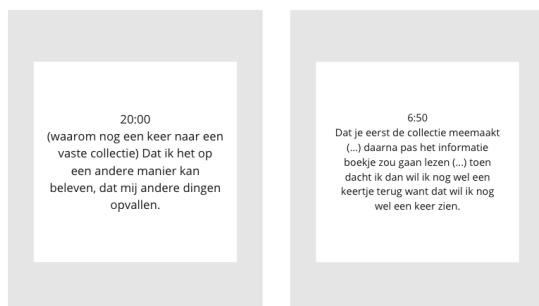
Making memories tangible



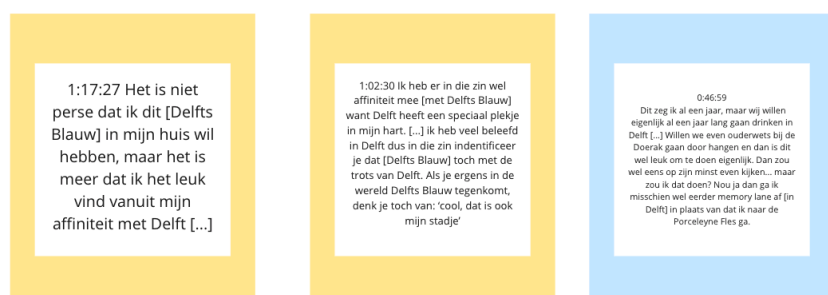
Experiencing art through multiple perspectives



Experiencing the same differently



Affinity with Delft



Visibility Royal Delft Museum

33:45 Het is niet spannend. Het is niet dat ik meteen denk, hier moet ik heen omdat het niet echt lijkt te vertellen waarom dit zo tof is. [...] Er staat ook niks over het museum [op de begin website]. Ik zou niet eens een reden hebben om te denken dat er een museum is. [Ze ontdekt later de knop naar de museum website]

1:25:57 Het zit wel op een lastige plek [Royal Delft] [...] enkele campus, begin bedruivenemans. Het is niet dat je daar in de loop zit en dat mensen daar zo naar komen wandelen, dat in die zin denk ik dat dat echt belangrijk is, dat je van buiten duidelijk maakt dat er iets te doen is. [...] dat is was je bij een museum verwacht, dat er een markering is van buiten, zo van: daar moet ik heen. [...] first en foremost, gaat het om zichtbaarheid en toegankelijkheid [...]

0:47:26 Ik ben een keer bij de Porcelayne Fles geweest. Ik vind het niet denderend. Maar dat is ook een beetje, omdat als je naar de Porcelayne Fles gaat. Het het ligt daar zo na. [...] misschien die situatie nu veranderd hoor... maar het was een beetje een weggevoerd draag van de campus...

0:55:58 Dit is dan een badrijtuigend [aan de linkerkant van het gebouw]. Dit is een ongedefinieerd grijs bruin blok. [...] dat daardoor mis je een beetje de definitie van wat het is.

1:03:04 Het feit dat het een museum is waar je heen kunt, was mij onbekend.

0:53:09 [Blijkbaar het gebouw op Google Maps] Als je toch als Nederlander hier naartoe komt heb je niet dat als je aan komt, je ziet al twee, twee bussen bijhouden hier worden uitgelaten, uit weet ik veel waar. Dat is nou niet dat ik denk van, uh, nou ga ik even naar de Porcelayne Fles.

0:54:42 Nu zijn er even geen bomen [op Google Maps, aan de voorkant van het gebouw]. Dit gebouw valt ongeveer niet op. Het is best een mooi gebouw maar het is ook heel erg bruin en niet gedefinieerd en als die bomen vol in bloei zijn, dan moet je echt weten... Dan zie je Porcelayne Fles niet eens staan en architectonisch heeft het echt wel meevande. Maar het is nu ook gewoon een groot blok bruin.

0:46:26 Maar is, ik weet niet, het gebouw heeft nog niet echt uitgaat een lang aanwijzing voor het gebouw.

0:46:26 Eenmaal in het gebouw, dan zie je ook dat daar het van de kanten door het contrast. [Het is niet zo dat het gebouw is]

1:10:36 [Op een keer zie ik, geeft het de verwachtingen dat er een museum is binnen gekomen]

Expectations Royal Delft Museum

1:10:40 [Over waarom ze nog niet naar Royal Delft is geweest] Dat het deels te maken heeft met dat ik niet zeker weet of dat ik het interessant genoeg vind. [...] Ik denk dat het super specifiek op porcelain is en daardoor denk ik dat ik dan bang ben dat het misschien een beetje eentonig is. Maar dat hoeft totaal niet zo te zijn.

0:17:14 Ik verwacht dat het een museum is dat ik niet zeker weet of dat ik het interessant genoeg vind. [...] Ik denk dat het super specifiek op porcelain is en daardoor denk ik dat ik dan bang ben dat het misschien een beetje eentonig is. Maar dat hoeft totaal niet zo te zijn.

2:08:14 Ik verwacht dat het een museum is dat ik niet zeker weet of dat ik het interessant genoeg vind. [...] Ik denk dat het super specifiek op porcelain is en daardoor denk ik dat ik dan bang ben dat het misschien een beetje eentonig is. Maar dat hoeft totaal niet zo te zijn.

0:46:26 Maar is, ik weet niet, het gebouw heeft nog niet echt uitgaat een lang aanwijzing voor het gebouw.

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2:08:14 Ik verwacht dat het een museum is dat ik niet zeker weet of dat ik het interessant genoeg vind. [...] Ik denk dat het super specifiek op porcelain is en daardoor denk ik dat ik dan bang ben dat het misschien een beetje eentonig is. Maar dat hoeft totaal niet zo te zijn.

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1:10:36 [Op een keer zie ik, geeft het de verwachtingen dat er een museum is binnen gekomen]

The Business Model Canvas

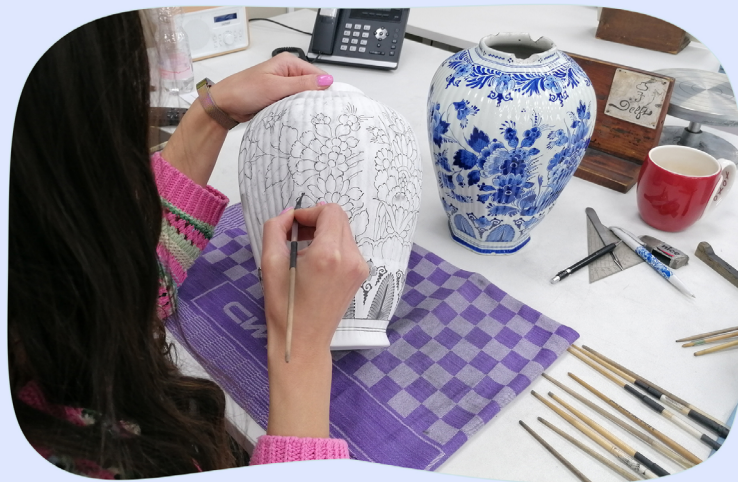
Key partners  Artists: create in collaboration with RDM inclusive exhibitions and experiences. Creative thinkers & makers: inspire RDM and gives insights on relevant themes and topics. Advisory group: inspires RDM and gives insights on relevant themes and topics. Royal Delft Factory: loans exhibition on pieces and spaces to the Museum. Funds & sponsors: provide financial help to improve the activities within RDM.	Key activities  Continuous activities: <ul style="list-style-type: none">- Recruiting artists- Recruiting participants for the advisory group, creative thinkers & makers- Gathering new information and themes for exhibition development- Developing activities for Transform- Marketing of the latest events	Value propositions  Customer value of the museum visitors: <ul style="list-style-type: none">- Personalized Museum experiences- A sense of belonging- Connection and community building- Contribution to the Museums' future vision and collection Customer needs of Museum visitors: <ul style="list-style-type: none">- Gaining new information through different perspectives- Feeling welcomed, heard and understood- Not feeling like a consumerist, but feeling free to explore and having a sense of autonomy	Customer relationships  Transform is all about inviting in new perspectives into RDM. By putting the artists and visitors at the heart of the Museum, new connections are being formed which give the Museum a ton of new information and inspiration on how to improve the inclusivity of the Museum.	Customer segments  Value is created for: <ul style="list-style-type: none">- A diverse group of domestic visitors, with or without a Museum-card. It's of value for the local citizens of Delft, because RDM is making a contribution to a more inclusive future of Delft by becoming a more inclusive museum.- It's of value for visitors from all over the Netherlands, because the Museum will be the place where every visitor can find recognition in the collection and learn something new.- Foreign visitors because they can also contribute in Transform and visit special afternoon or evening programs in Transform.
Key activities  One-time activities: <ul style="list-style-type: none">- Creating the city Podwalk- Setting up the advisory group- Furnishing Transform	Key resources  <ul style="list-style-type: none">- Transform- Innovation coach who will manage the activities in Transform- Artists- Participants of the advisory group- Exhibition designers & materials to build the exhibitions that are being developed- Marketeers, marketing tools & materials	Channels  Creating awareness: <ul style="list-style-type: none">- Social Media- Announcements in the press- Posters and flyers- Mouth-to-mouth Evaluation: <ul style="list-style-type: none">- Input can be given in Transform (e.g. after an event)- Through small questionnaires- E-mail after the visit about visit satisfaction		
Cost structure  In an ideal world, the entrance to any Museum is free. Unfortunately this is impossible at the moment, since the Museums' income is heavily depending on ticket sales and income from funds & sponsors. It is therefore crucial that the Museum is going to focus more on attracting sponsors and funds. Secondly, RDM will gain some income through the events hosted in Transform. An exact overview of the costs and income can be found in appendix F.		Revenue streams  It is up to RDM to decide what a regular entrance ticket costs and how much a ticket costs of an event in Transform. The costs per event might differ, depending on the initial set-up costs, materials, man-hours and compensation for the artists who are contributing to the event. It is advised to test how much visitors are willing to pay for a regular ticket and for additional events.		

Appendix E

Fictional poster Women in Ceramics

WOMEN IN CERAMICS

Upcoming events in Transform



June 9th - Female Pioneers in Ceramics

June 24th - Where Art meets Science:
How Building Ceramics can be implemented in
modern architecture - In collaboration with two
female architects & Studium Generale

July 10th - Workshop: Re-design Proud Marys' dress*

*Who says it needs to be a dress?

August 2nd - Talent Stage: A entertaining evening
with local & upcoming female talent




ROYAL
DELFT
MUSEUM

Appendix F

Viability: costs & income

Initial Costs Low-end option

Categories	What	Amount	Price per piece	Total price	Notes	Source
	holders					paneelhouder-voor-paneelgordijn-wit-50483005/
	Vigda panel curtain rail	8	€ 19,99	€ 159,92		https://www.ikea.com/nl/nl/p/vidga-gordijnrail-3-sporen-plafondbevestigingen-inbegrepen-wit-70492886/
	Fonsterviva panel curtains	24	€ 16,99	€ 407,76	Price excl. printed decorations on curtains	https://www.ikea.com/nl/nl/p/fonsterviva-paneelgordijn-wit-beige-80370506/
Furnituring	Scrapwood furniture	50	€ 25,00	€ 1.250,00	Estimate: With furniture students kabk	https://www.kabk.nl/opleidingen/bachelor/interieurarchitectuur-en-meubelontwerpen
	Scrapwood Pedestels	5	€ 150,00	€ 750,00	Estimate: With furniture students kabk	https://www.kabk.nl/opleidingen/bachelor/interieurarchitectuur-en-meubelontwerpen
Tech	Beamer	1	€ 579,00	€ 579,00		https://www.coolblue.nl/product/875859/optoma-hd146x.html?cml=c_a%2Ccid_16518890853%2Caid_142820792548%2Ctid_pla-338273309262%2Cgn_g%2Cd_c&utm_source=google&utm_medium=cpc&utm_content=shopping&gclid=EAlaQobChMlvuemsclvb_wlVWUj3Ch1e8AF2EAQYAIABEgl1OfD_BwE
	Amplifier	1	€ 301,00	€ 301,00		https://www.bax-shop.nl/versterkers/dap-ca-2300-klasse-d-versterker-2x-200-watt-8-ohm
	Speakers	1	€ 126,00	€ 126,00		https://www.bax-shop.nl/passieve-fulrange/dap-evo-6-passieve-luidspreker-set-zwart
	Microphone	1	€ 45,00	€ 45,00		https://www.bax-shop.nl/dynamische-microfoon/devine-dm-20-dynamische-microfoon
Decoration	Plants + pots	1	€ 1.000,00	€ 1.000,00	Estimate	
Man-hours initial	Initial man-hours to set up Transform	1	€ 3000,00	€ 3.000,00	Estimate, half a a year until opening Transform, based on 1 day a week with an cultural sector salary (bruto)	https://www.nationaleberoepengids.nl/salaris/directeur-cultuur#:~:text=Het%20salaris%20van%20de%20sector%20en%20de%20beroepsgroep&text=Het%20gemiddelde%20loon%20binnen%20de,%202020,000%20bruto%20per%20maand.
Total				€ 7.786,44		

Income

Who	Amount one time	Amount monthly	Amount yearly	Total yearly	Notes	Source
Donation for "Transform"	€ 0,00			€ 0,00		
Monthly contributors (vrienden van)			€ 1.000,00	€ 1.000,00	Based on 50 friend for €20 per year	
Event tickets		€ 300,00		€ 3.600,00	Based on 1 monthly event for 30 people on average €10 per ticket	
Creators rent		€ 600,00		€ 7.200,00	Based on 2 people at €300	Based on funda office space low end.
Man-hours innovation coach		-€ 500,00		-€ 6.000,00	Estimate based on 1 person at 1 day a week with an cultural sector salary (bruto)	https://www.nationaleberoepengids.nl/salaris/directeur-cultuur#:~:text=Het%20salaris%20van%20de%20sector%20en%20de%20beroepsgroep&text=Het%20gemiddelde%20loon%20binnen%20de,%202020,000%20bruto%20per%20maand.
Extra costs: additional artists events and supplies		-€ 100,00		-€ 1.200,00	Based on care for artists €100 per month	
Optional: creators workshop				0		
Income				€ 4.600,00	€ 38.213,56	
Breakeven point museum			"=(costs-dontation)/Total yearly	1,69	Years	
Werknemers uren						
Profit after 10 years		€ 38.213,56				

Initial Costs High-end option

Categories	What	Amount	Price per piece	Total price		Notes	Source
Remodeling	Customized steel doors	13	€ 945,00	€ 12.285,00			https://stalendeurenigant.nl/product/stalen-paneel-2315-cm/
	Panels above doors	13	€ 1.150,00	€ 14.950,00			https://www.homedeaal.nl/kozijnen/stalen-kozijnen/#:-:text=Wat%20kost%20een%20stalen%20kozijn,hel%20glas%20dat%20je%20uitkie%20st.
Furnituring	Scrapwood furniture	50	€ 25,00	€ 1.250,00		Estimate: With furniture students kabk	https://www.kabk.nl/opleidingen/bachelor/interieurarchitectuur-en-meubelontwerpen
	Scrapwood Pedestals	5	€ 150,00	€ 750,00		Estimate: With furniture students kabk	https://www.kabk.nl/opleidingen/bachelor/interieurarchitectuur-en-meubelontwerpen
Tech	Beamer	1	€ 579,00	€ 579,00			https://www.coolblue.nl/product/875859/optoma-hd146x.html?cmt=c_a%2CcId_16518890853%2Caid_142820792548%2Ctid_pla-338273309262%2Cgn_g%2Cd_c&utm_source=google&utm_medium=cpc&utm_content=shopping&gclid=EAlaQobChMlvuemsqvb_wlVWfJ3Ch1e8AF2EAQYAiABEgl1OFD_BwE
	Amplifier	1	€ 301,00	€ 301,00			https://www.bax-shop.nl/versterkers/dap-ca-2300-klasse-d-versterker-2x-200-watt-8-ohm
	Speakers	1	€ 126,00	€ 126,00			https://www.bax-shop.nl/passieve-fullrange/dap-evo-6-passieve-luidsprekerzet-zwart
	Microphone	1	€ 45,00	€ 45,00			https://www.bax-shop.nl/dynamische-microfoon/devine-dm-20-dynamische-microfoon
Decoration	Plants + pots	1	€ 1.000,00	€ 1.000,00		Estimate	
Man-hours initial	Initial man-hours to set up Transform			€ 3000,00		Estimate, half a year until opening Transform, based on 1 day a week with an cultural sector salary (bruto)	https://www.nationaleberoepengids.nl/salaris/directeur-cultuur#:~:text=Het%20salaris%20van%20de%20sector%20en%20de%20beroepsgroep&text=Het%20gemiddelde%20loon%20binnen%20de,€%2020.000%20bruto%20per%20maand.
Total				€ 34.286,00			

Income

Who	Amount one time	Amount monthly	Amount yearly	Total yearly		Notes	Source
Donation for "Transform"	€ 10.000,00			€ 0,00			
Monthly contributors (vrienden van)			€ 1.000,00	€ 1.000,00		Based on 50 friend sfor €20 per year	
Event tickets		€ 300,00		€ 3.600,00		Based on 1 monthly event for 30 people on average €10 per ticket	
Creators rent		€ 600,00		€ 7.200,00		Based on 2 people at €300	Based on funda office space low end.
Man-hours innovation coach		-€ 500,00		-€ 6.000,00		Estimate based on 1 person at 1 day a week with an cultural sector salary (bruto)	https://www.nationaleberoepengids.nl/salaris/directeur-cultuur#:~:text=Het%20salaris%20van%20de%20sector%20en%20de%20beroepsgroep&text=Het%20gemiddelde%20loon%20binnen%20de,€%2020.000%20bruto%20per%20maand.
Extra costs: additional artists events and supplies		-€ 100,00		-€ 1.200,00		Based on care for artists €100 per month	
Optional: creators workshop				0			
Income				€ 4.600,00			
Breakeven point museum			"=(costs-donation)/ Total yearly	5,28	Years		
Werknemers uren							

How an idea is born

How an idea is born

