



CO-RESEARCHING YOUR FUTURE

GRADUATION PROJECT
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CO-RESEARCHING YOUR FUTURE

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“You should never never doubt something that no one is sure of.”

- Roald Dahl

GLOSSARY

A

AHK

Amsterdamse Hogeschool voor de Kunsten.

C

CI

Creative industry.

Co-Research

Establishes a dialectical process of enquiry by drawing on the complementary perspectives, interests, skills, and knowledge bases of academics and practitioners.

CultuurOntwerp

Company of Anne-Marie Kremer, company mentor, where co-creation techniques are the driving force in finding answers to complex issues.

C&A

Culture & Arts sector.

D

DM

Decision makers. The so-called experts in the field of Performing Arts. Partners of Your Life on Stage.

F

FT

Future Thinker. Nickname for participants out of the target group field, but provide relevant insights on the future thinking side of the graduation assignment.

I

ICP

Independent Creative Professional.

P

PA

Performing Arts sector.

Y

YLOS

Your Life on Stage. The company and event were the graduation project is for and together with.

Z

ZZP

Zelfstandige Zonder Personeel.

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EXECUTIVE SUMMARY

A SUMMARY OF THE PROJECT AND FINAL DESIGN

This report is the result of the graduation project executed by Pauline Fles for Your Life on Stage (YLOS) in Amsterdam, concluding her master degree in Design for Interaction at the Delft University of Technology.

YLOS is a cooperation between different stakeholders active in the sector of Performing Arts (PA). Together with their intended target group, YLOS has the ambition to improve the working conditions in the PA sector and to increase sustainable employability of its workers. YLOS wants to provide answers and tools to their target group to make them informed and independent, by doing so together.

To accomplish this, YLOS teams up with the target group during several working sessions. The participants in these sessions are the point of attention in order to find information on subjects that matter to this target group. YLOS works on the Micro level to trigger a personal and honest dialogue with your inner self. To conclude, the research done with the participants will be the basis creating a program for a main YLOS event which will take place at the start of 2018.

The initial goal of the project was to design a meaningful user experience for the visitors of the main YLOS event. After extensive external, internal and user analysis (including desk research, stakeholder mapping observing user and decision maker sessions, conducting several generative sessions) the desires and needs of the target group were identified, resulting in a new design goal: 'Co-research and design with the target group of the Your Life on Stage main event a tool that enhances

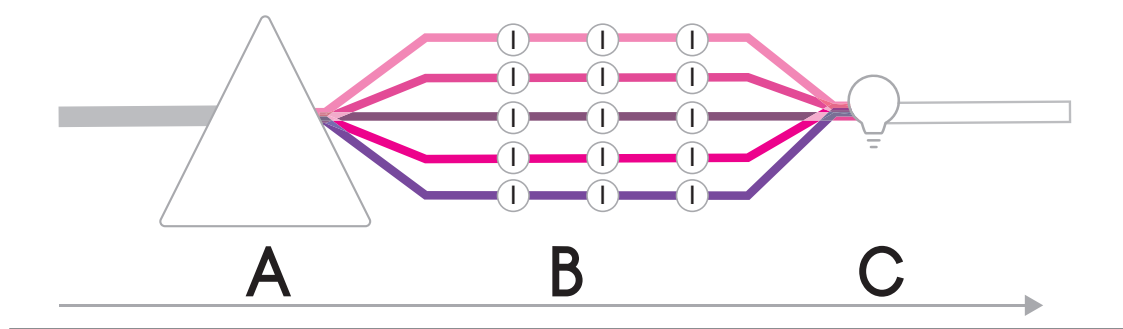
the event experience of the user by the means of guidance and control and creates a feeling of (re-) assurance.'

Together with the outcomes of the generative sessions, this served as input for setting up a 'concept model map', (figure below) which would help to start on the first idea sketches. These sketches were valued, combined and clustered resulting in three preliminary concepts.

The three concepts did receive feedback from their intended users during a feedback and voting evaluation session. The outcomes of this session provided input for the modification and detailing of a definitive concept, resulting in a final design.

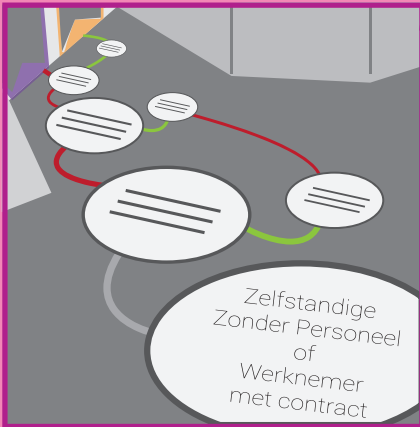
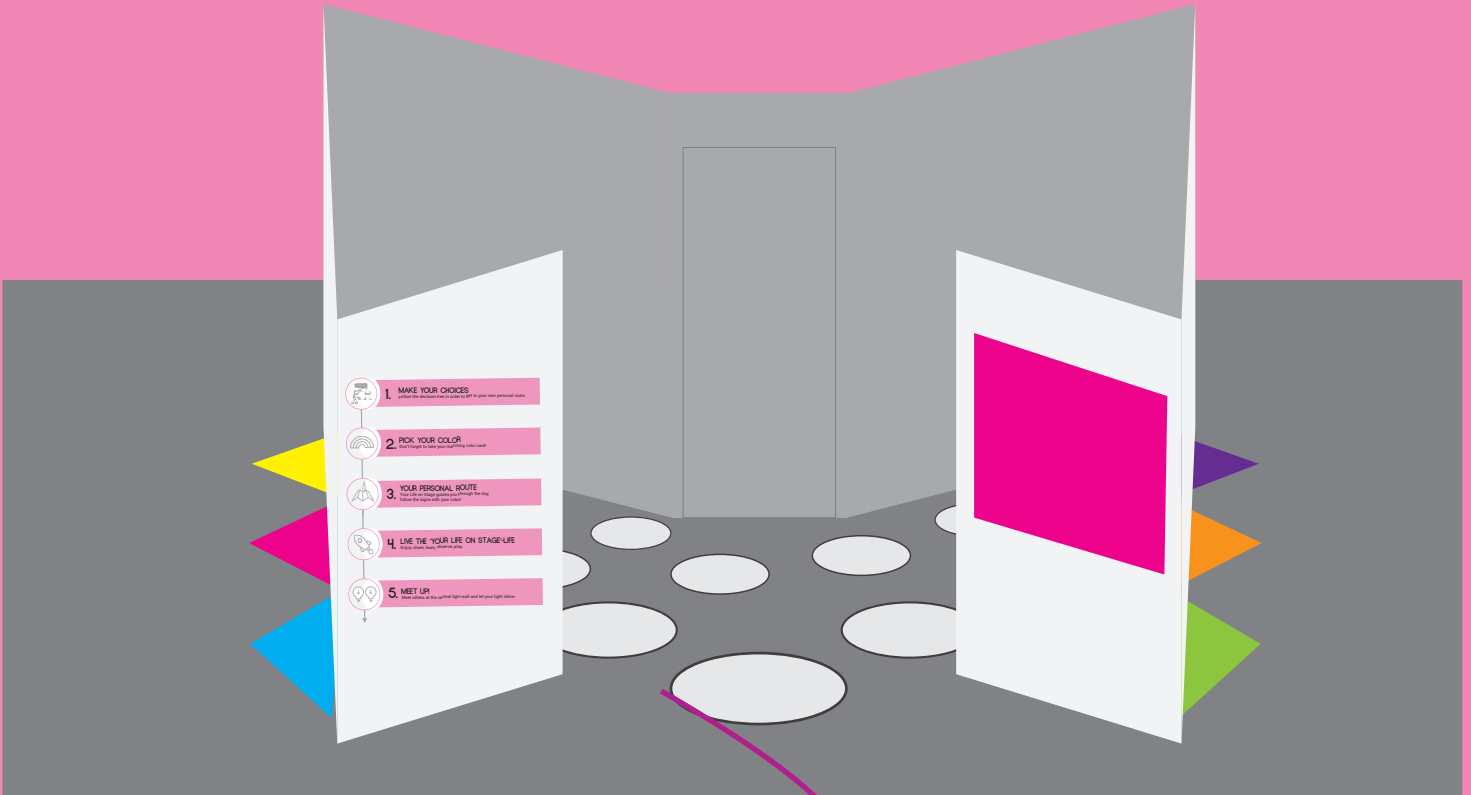
The final design is a guiding routing experience installation named Trinity. The walkthrough contains three different phases, where the visitor is guided towards a colored portal in the design with the means of questions on the floor in order to make this color to match with the personal interests and needs of the visitor. A same colored ice breaker card will be handed, which has to be used in the last phase, where the card can be put into a double wall light wall. The visitors will in this matter create a colored light wall together. More information on Trinity and its accessories can be found in the visuals in the next few pages.

Additional deliverables are five main findings regarding future thinking, summarized insights from the elaborate research process, plus eight different extensive characters of Independent Creative Professionals.



STAGE A

IRIDESCENT MIRROR WALL



DECISION TREE FLOOR QUESTIONS

YOUR LIFE ON STAGE FESTIVAL

TIMETABLE
Voor het volledige programma-ontzetting, zie achterzijde

GROTE ZAAL	KLEINE ZAAL	LOFT 1	BLAUWE ZAAL	
				12:00
De kunst van het netwerken	Nieuwe inzichten			13:00
				14:00
				15:00
				16:00
				17:00
				18:00

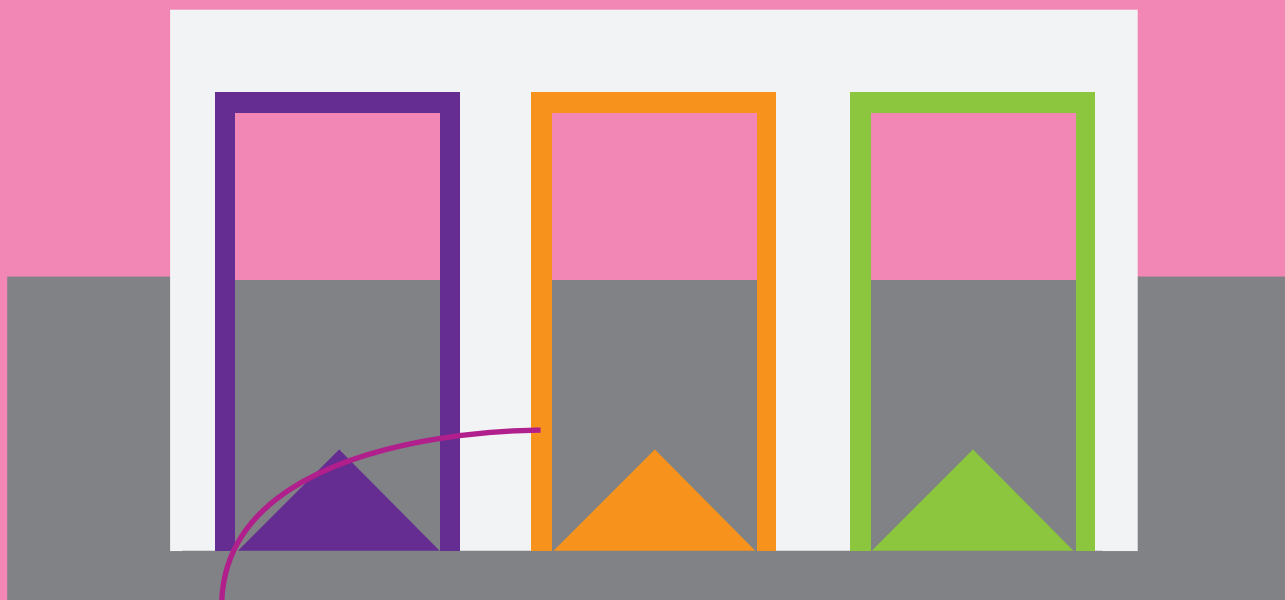
INSTRUCTIES

De persoonlijke route en kleuren worden weergegeven aan de hand van verschillende gebouwen. Invalshoeken met deuren te vinden voor het volledige programma beschikbaar aan uw voorkeuren. Volg naar het vastgestelde activiteiten van een andere kleur dan de uw.

YLOS FESTIVAL MAP

STAGE B

COLORED PORTALS

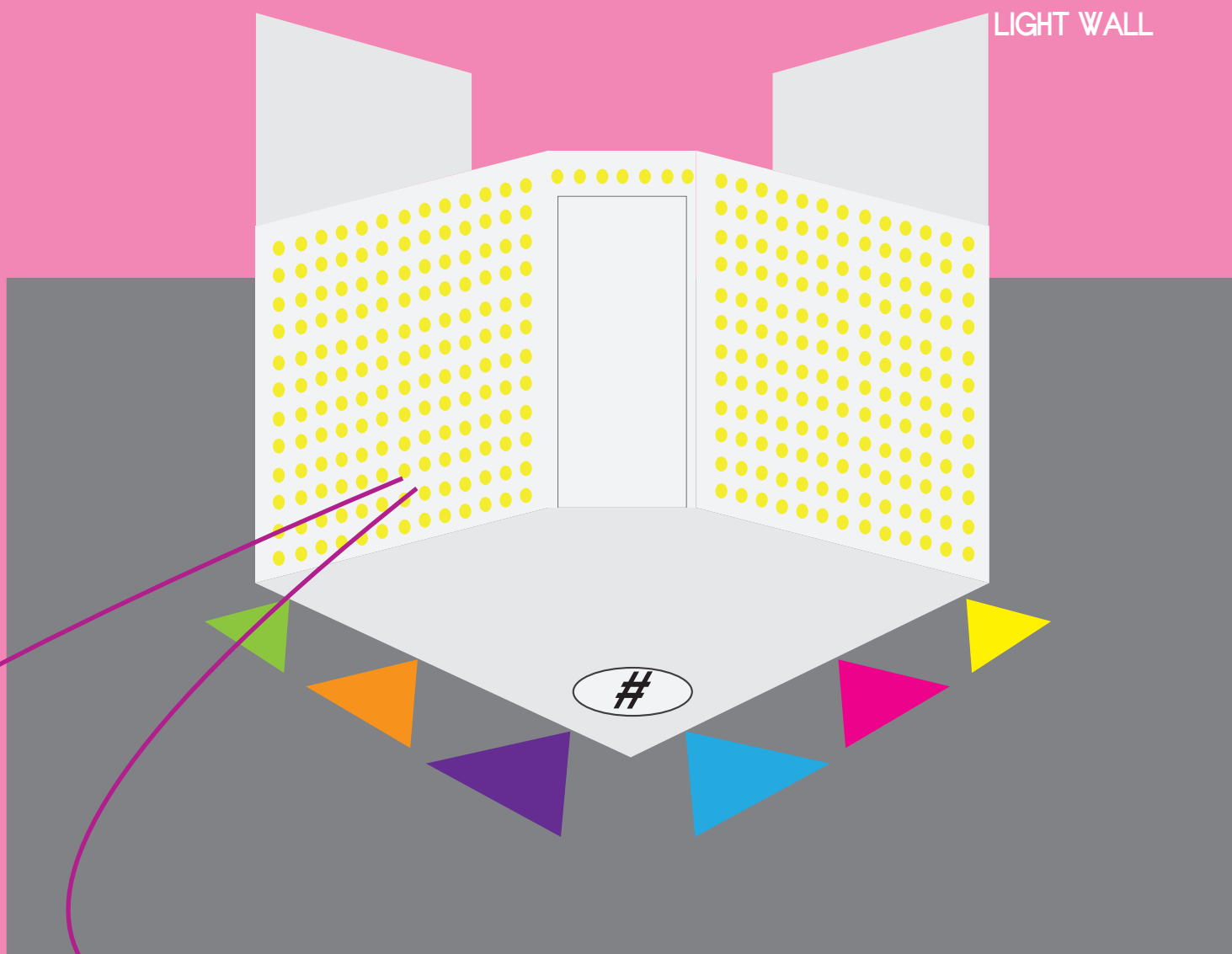


COLORED ICE BREAKER CARD

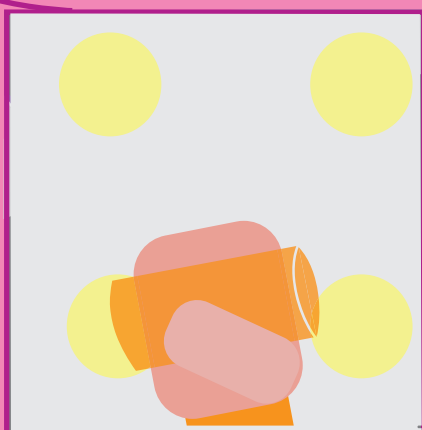
The cards handed out are a welcoming gift to the visitor when entering the main hall through one of the colored portals of Trinity. The cards are of the same color as the respective port the visitor walks through and are meant to be of good use in starting a conversation with other visitors or while attending a workshop.

Also, the cards are an invitation to the visitor to interact with Trinity in a later stage of the event and are at that time a means to generate curiosity.

STAGE C



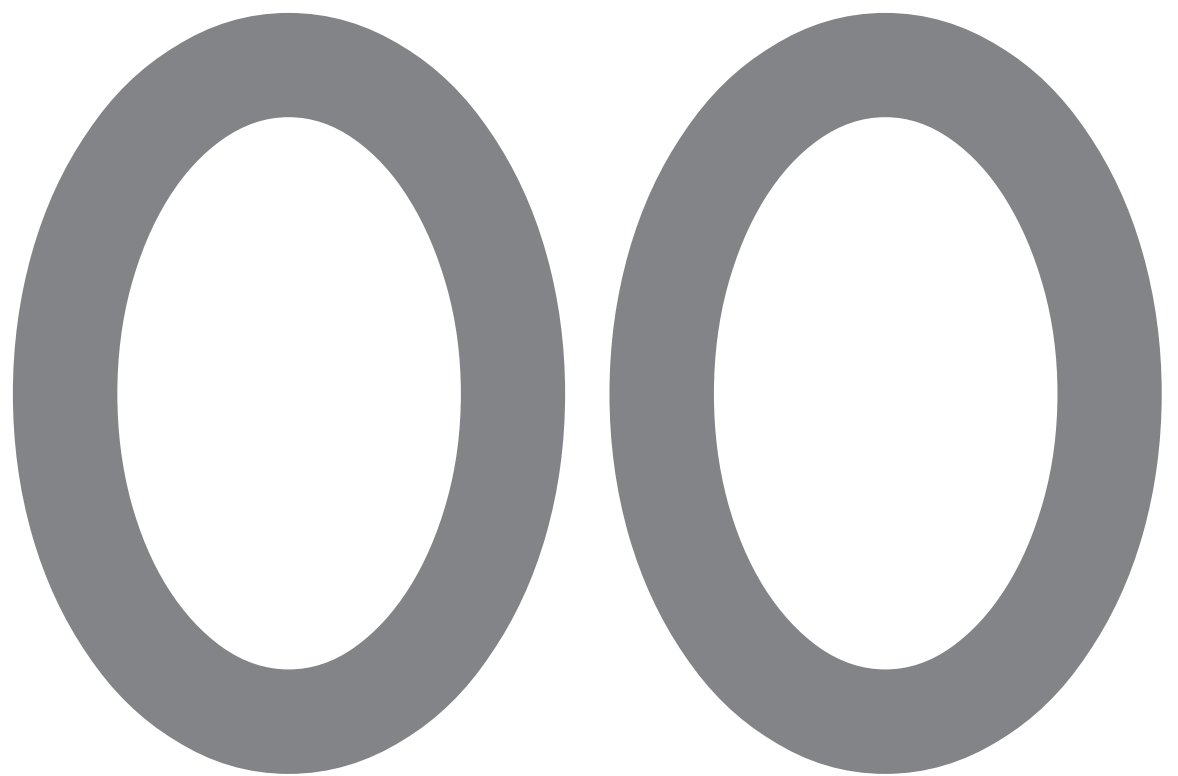
SOCIAL MEDIA
MEETING POINT



MAKING COLORED LIGHT

Roll up the card and shove it in one of the holes in the light wall, in order to change the color of light into the light of the card. In this matter, together the visitors will build a colored enlighten wall of information.

The activity will provide YLOS with information to work with in future activities after analysing the cards.



THE PROJECT

The first chapters of this report show the general outline of the project and informs the reader about the pictograms used that are made to give the report structure and to make

reading it fun, easy and quick to do. Also, the stage has been set for the project, informing the reader on the stakeholders, assignment, motivations and grounding of the project.

OUTLINE

GENERAL OUTLINE OF PROJECT & READING GUIDE

INTRODUCTION

This report is an account of my effort and work done of the graduation project for Your Life on Stage, MyFutures and TU Delft.

The report has been structured in 7 chapters, which describe different parts and stages of the project. In the appendix one can find extra material to back these up.

The report will give an overview of how the road towards the final design experienced a lot of twists and turns explained through each of the research- and design-activities that were grounded in the previous activity and used as input for the next.

Figure 1 shows a strongly simplified overall process model of the graduation project, where the starting point is displayed by a big question mark; the assignment, context and stakeholders being unclear and hard to map out or to structure. It's followed up by the three different conducted research approaches; exploratory-, preliminary- and co-research. The findings and insights are translated into five main findings (#), eight characters and the ideation phase. The numbers of ideas are distilled into three preliminary concepts, two of them combined, plus extra input and testing using the gathered insights led to the initial concept. After a validation with its intended users a final concept was created.

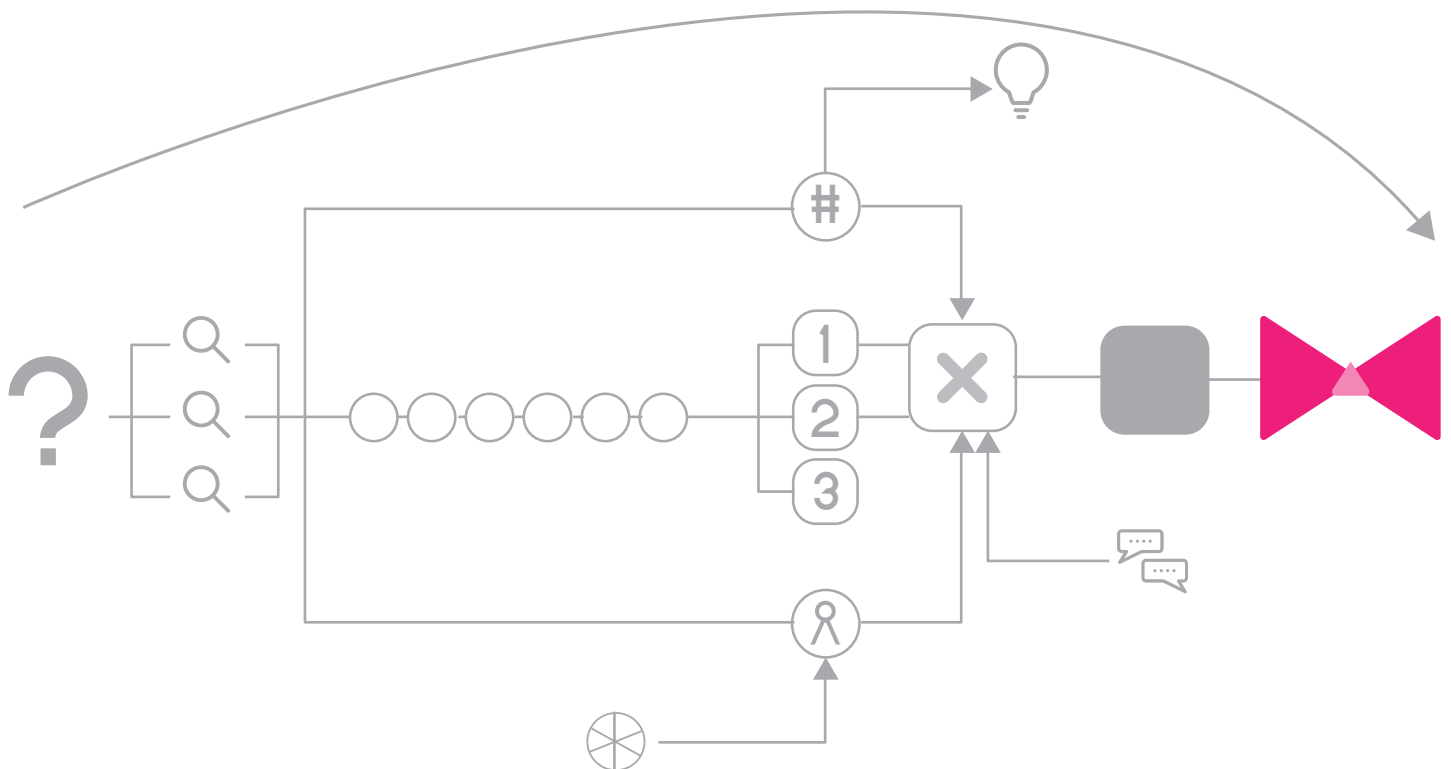


Figure 1 Overall process of the project.

READING GUIDE

Pictograms

In order to search for certain subjects or objects of the project, pictograms are used for quick browsing. The range of icons and what they relate to can be seen in figure 2.

Other pictograms, used in the report will be explained when introduced to the reader.



















	• Target group (Independent Creative Professional)		• Others
	• Pointers & ideas for design		• Insight
	• Desires		• Characters
	• User session		• Color coding session
	• Decision Maker session		• Color theory
	• Tool for awareness		• Research
	• Self perception session		• Interview
	• Probe		• Partners (Decision Makers)
	• Red wire session		• Main findings

Figure 2 Pictograms.

DEFINING DESIGN SPACE

SETTING & ASSIGNMENT

PARTNERS

This project is led and executed by Pauline Fles. Pauline is a graduating student in the master Design for Interaction at the faculty of Industrial Design Engineering at the Delft University of Technology in Delft, The Netherlands.

The project is commissioned by Your Life on Stage (YLOS), a project developed by foundation insurance and arrangements for the creative industry (VACI) and partners in the Performing Arts (PA) sector based in Amsterdam, The Netherlands. YLOS searched and arranges the connection between theatre- and dance-societies, theatres and stages, orchestra's, branchorganisations, governments and especially everybody that works in and around the performing arts with the mission statement to make working in the PA sector better than it is now. YLOS believes that only by working together one can realize awareness and improvement in the sector.

Anne-Marie Kremer will function as a company mentor for Pauline. Anne-Marie was the manager of the YLOS project during this project. Ir. A. Q. Beekman (Quiel), both from the faculty of Industrial Design Engineering at the Delft University of Technology and co-creation designer for Your Life on Stage, will be the mentor during this graduation project.

Prof. dr. P.J. Stappers (Pieter Jan) will be the chair for this graduation project. Being co-owner of the the research project MyFutures, a collaboration of TU Delft and Design Academy Eindhoven, the project overlaps with the goals of the Your Life on Stage project. MyFutures wants to find a way to let and/or support people to think about their own personal future more frequently and at an earlier stage. This can help people to anticipate onto the future, rather than being trapped into today's assumptions.



Figure 3 Project involved stakeholders

ASSIGNMENT

YLOS has indicated that they wanted an extra experience for the main YLOS event in order to create a memorable experience that as well helps and shows the visitors of the YLOS event the way throughout the day. During the event of YLOS the staff wants to provide knowledge and insights -workshops, lectures and tips&tools- in how to deal with the issues and different matters and helps the visitors with where/whom to go to. The main goal for this assignment is to make the visitors aware of their own future.

“The assignment is to research the context and target group of Your Life on Stage in order to design a user experience that motivates, encourages, helps to explore the Your Life on Stage event and make the target group more aware of their own personal future.”

Involving all stakeholders and the interaction between designer and users is leading in this co-research and design themed graduation assignment. The knowledge, experiences and ideas of all involved will be taken into account throughout the process, respecting the wishes and demands of all parties involved.

The original assignment as approved by the TU Delft Board of Examiners can be found in appendix A

RELEVANCE

MOTIVATION & GROUNDING

This chapter gives the reader insights to the motivation of the researcher to start this graduation project and how the project is related and relevant to the domain of Industrial Design Engineering, the master Design for Interaction and the IDE pillars (Business, Human, Technology).

PERSONAL MOTIVATION

People are surrounded by design each and all day. Is it the chair they're sitting on, the cup they're drinking their beverages out of or the building they live in. For each of these people decisions are made for them, some good some bad. Every person is different, every context is different and everyone's perception of every context is different.

For the author, design should make only good decisions, based on the people it is made for and the context it is imagined to be in. Involving users as experts of their own domain (Sanders & Stappers, 2012) and getting them to participate throughout the design process will give designers the opportunity to create designs with value for the actual users.

Having the change to help making people aware of their own personal futures and to improve their selves by creating a meaningful experience in a guided way, on a more psychological level seemed like a great opportunity to me.

During my time as a Industrial Design student, I found myself working on more artistic projects more and more and especially in a more spatial matter of designing, maybe because of the minor in interior design at the faculty of Architecture which has been followed as well. With the hinted need for a spatial (routing) experience, a good combination.

Next to all of this, having a great personal interest in culture and arts and especially in performing arts –*being a singer myself and having a lot of experiences on stage too*- the possibility to create an assignment together with and for Your Life on Stage was a great opportunity to intertwine different interests into a fun and interesting graduation project.

GROUNDING

Relation to IDE & DfI

The faculty of Industrial Design Engineering teaches students in the Design for Interaction master track to come up with new, achievable, often largely scalable solutions for complex problems focusing on interactions and experiences of users, by encouraging the students to be curious, tolerant, determinate, inspirational and creative. The aim to gain deeper understanding of users, their needs, wants, lives, aspirations and moral values is key in this graduation assignment. It focuses on the users perspective by attempting to understand their needs and wants and by connecting and involving all stakeholders in the design process. Also to visualise and place their selves in the bigger picture, created by the community, shows the other goal of the project is to create an unique experience for the visitor of the YLOS event.

Relation to HBT (Human, Business, Technique)

The graduation project is based on a user inclusive design approach: gaining knowledge on the different approaches that are possible in the field of participatory, human-centered design thinking and co-creation practices during the project.

By 'upscaling' design processes and tools and the implementation easy and clear, all sorts of businesses can reach out to a lot of knowledge and create value for both companies as its customers or employees in a relatively short amount of time.

The third component, technology, will be addressed in the exploration of trends and developments in the world of exhibition/event design and provides an opportunity to explore the possibilities in using different types of new media in research as well as to be possible ways to engage the target group to the YLOS event.

01

EXPLORATORY RESEARCH

The first chapter of this report presents the results of the introductory phase of the assignment. The goal of this phase was to get familiarized with the

context of Your Life on Stage and to create a solid theoretical framework and backbone for the project on which the design can be grounded.

STAKEHOLDER ANALYSIS

INTRODUCING THE INVOLVED

STAKEHOLDER MAPPING

The great amount of different organisations and layers in the organisational structure, as one can see in figure 4, makes the communication while working in the Performing Arts (PA) sector hard, and the quantity and quality of information and decisions weak or hard to find. This is one of the main reasons Your Life On Stage (YLOS) is set up; trying to build bridges between the independent creative professionals (ICP) and the organisational and even governmental companies. Their aim is to make it easy to

find or to share information that already exists, without having to re-invent the wheel over and over again.

The stakeholder map in figure 4 shows the stakeholders or stakeholder groups that are involved in the context of this project. There are many more departments and/or partners and employees in the sectors. The rest were not considered for the scope of this project.

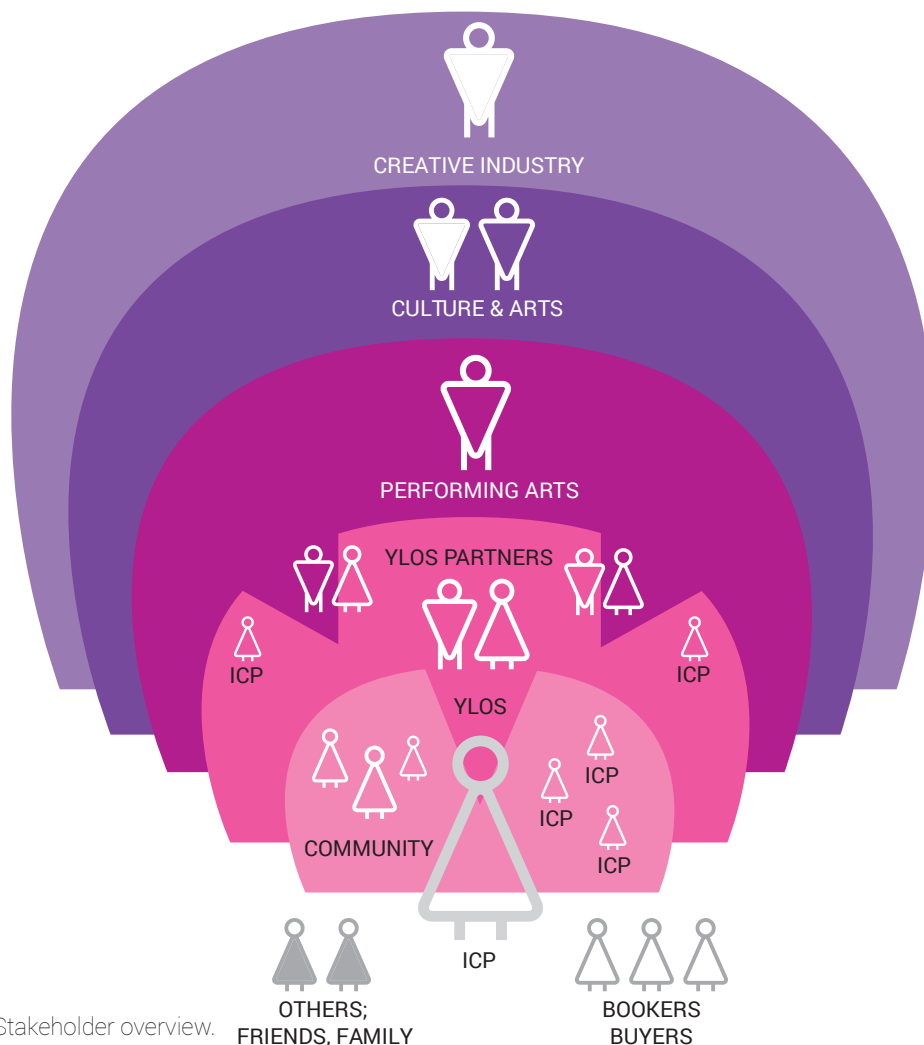


Figure 4 Stakeholder overview.

OTHERS;
FRIENDS, FAMILY

BOOKERS
BUYERS

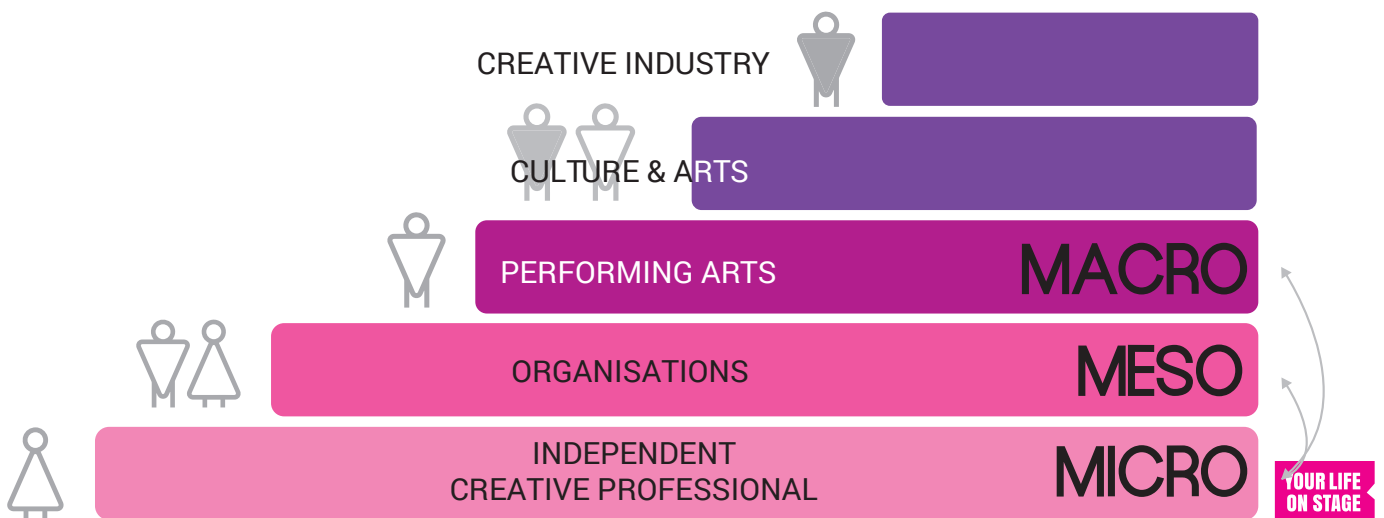


Figure 5 Different levels of stakeholders.

The overview gives a simplified image of the context. The gaps in the colored segments are overlaps in these contexts. Where ICP's are, for example, part of YLOS, as well as the partners of YLOS are part of the Performing Arts sector Decision Makers.

To show the difference in information that is needed and/or available, the context will be analysed using three different levels. The macro, meso and micro level (see figure 5).

MACRO LEVEL

CREATIVE INDUSTRY (CI)

Creativity and innovation are essential ingredients for further development of our society. The definition used in this report, retrieved from the UK Government's Department for Culture, Media and Sport, of the Creative Industry (CI) is as follows:

'Those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property.'

CI is very suiting to connect these ingredients to technology and new technologies and thereby to design new applications, that can later be used in healthcare, infrastructure or automotive industries. In doing so, CI contributes to economic growth and to the solution of social issues. In order to make better use of the power of the creative industry, it is important to raise education, knowledge institutions and governments together with the creative sectors.

CULTURE & ARTS SECTOR (C&A)

There are many different opinions on how the definition of the Culture & Arts sector should be stated. The definition used in this report is retrieved from the website of the Ministry of Education, Culture and Science:

'Being part of the Creative Industry, the Culture & Arts sector is the creative branch where art and culture is produced, presented, published, applied, consumed and conserved.'

The sector

The sector produces, as well as sectors like Healthcare, Education, and Energy, essential services/products for society as we know it today. However, the way these services/products are produced and organized differs greatly from other sectors.

Distinctive are:

- Decreasing of dependence on public funding;
- Increasing need of project funding, leaving to very few 'standing organisations';
- Structural 'surplus'-offer of creative talent/professionals;
- Few possibilities to focus on scaling, structuring and cooperation;
- Many relatively small organisations.

Working at Culture & Arts

In January 2016 the Sociaal Economische Raad (SER) and the Raad voor Cultuur (RvC) published the paper 'Verkenning arbeidsmarkt culturele sector'. In this exploration the counsels concluded that the labor market situation of many working in the Culture & Arts sector is alarming.

The combination of declining employment opportunities, a relative high chance of unemployment, a rising number of self-employed without staff without basic social security, low and falling incomes and a weak negotiating position of workers, makes that working in the Culture & Arts sector is not very 'assured'

PERFORMING ARTS SECTOR (PA)

This same paper, and its sequel paper 'Passie Gewaardeerd' (by Sociaal Economische Raad (SER) and the Raad voor Cultuur (RvC), 2017), stated that mainly working in the Performing Arts sector is considered insecure. Which leads to many questions and frustrations of the people working in the PA.

The definition of Performing Arts as retrieved by the ministry of Education, Culture and Science is as follows:

'Different artistic disciplines that are performed on a stage in front of an audience. The Performing Arts can be divided in four main sectors: music, music theatre, theatre and dance. Each of these sectors include a wide variety of genres and shapes.'

The sector

The Performing Arts consists of many different small organisations, theatres and companies scattered all over The Netherlands. There are about 20.000 people with different artistic, technical, commercial and administrative roles and professions working in the sector.

It's a group of very diverse people with a wide range of interests and concerns. The passion for their work and love for arts is what unites these people.

Current Solutions

There is few prevention of distribution methods in the sector. Interesting ones, open for exploration are:

- Collaboration to create;
Together with e.g. target audience, other sectors, other disciplines (video, visual arts), talent development
- Internationalisation
- Digitalisation
; e.g. blogs and vlogs, games
- Broad offer in programming;
e.g. eccentric locations and/or combinations, festivals
- Organisations and projects set up by people working in the field, trying to find information and distributing found answers or suited help –just like *Your Life on Stage*– such as Cultuurpanel.

MESO LEVEL

PARTNERS YLOS; DECISION MAKERS (DM)

Your Life on Stage is an initiative of the foundation Verzekeringen en Arrangementen voor de Creatieve Industrie (stichting VACI) and partners up with Nederlandse Associatie voor Podiumkunsten (NAPK), Kunstenbond, Sociaal Fonds Podiumkunsten, Cultuur+Ondernemen, Omscholingsfonds Dans, UWV Kunst & Cultuur, Transitiebureau, vakblad Theatermaker en Theaterkrant.nl, Achmea Zilveren Kruis, Human Capital Care en DeVosVerzuimbeheer, based in Amsterdam, The Netherlands.

Each of these partners are seen as experts and so called 'Decision Makers' (from now on DM) in their working field. A more elaborate description on the different partners can be found in appendix B.

MESO-MICRO LEVEL

YOUR LIFE ON STAGE (YLOS)

Your Life on Stage (from now on: YLOS) is a project that wants to provide answers to difficult questions people out of the PA sector have to deal with, with a main event in the start of 2018. YLOS wants to help its target group to prevent difficult matters and to show that they're not alone in this.

To accomplish this, YLOS teams up with the target group during several working sessions. The working people are the point of attention in order to find information on subjects that matter to this target group. YLOS works on the Micro level (see figure 5); to trigger a personal and honest dialogue with your inner self.

Mission & Vision

YLOS has the ambition to improve the working conditions in the Performing Arts sector and to increase sustainable employability of its workers. YLOS wants to provide answers and tools to their target group to make them informed and independent, by doing so together.

MICRO LEVEL

INDEPENDENT CREATIVE PROFESSIONAL (ICP)

It is hard to give an accurate description of the Independent Creative Professional. It's because the known conceptual framework of employee, jobs, CAO, employment opportunities, and function profiles is not suited in this matter.

The people working in the Performing Arts sector have a lot of mission and passion. More than in many other sectors professionals working in this sector often have a high degree of intertwined 'own identity' and work.

Participatory research will help finding the general profile of the ICP, in order to create a designed helpful experience for the YLOS event that suits the profile(s) of the ICP and their needs and desires.

Different roles

It is found that many ICPs have multiple jobs/functions at the same time. Next to their profession, it is very common ICPs have a side job for a few days a week. Also, it is frequently found that ICPs execute multiple functions in the PA sector. For example, one could be a graduated director that sometimes cleans houses, sometimes is an actor as well, or likes to work as a singer in other plays.

This is a result of the low payments and lack of available –steady- jobs in the Cultural sector, as well as a result of a broad range of interests.

Being an ICP, it is necessary to function as a (time-) manager and accountant, since you are your own company. You have to make sure your insurance is well arranged, and have to set money aside for times in need and/or retirement.

Of course next to this all, there are many other roles such as a friend, family member, parent, caretaker, and/or home-owner. This could be relevant for this project because these external influences may have effect on moments of change.

Identity

Even though ICPs have a lot of different roles and functions. They seem not to see it that way their selves.

“What is work, what is private life?
I'm always a musician!”

“I'm an artist. But I work as a ... to
pay my rent.”

ICPs do care a lot about their identity, it's their joy and pride. It is the reason they don't ask for help. Admitting that there is something not right damages their being.

FUTURE THINKING

DESIGN TOOLS FOR PERSONAL FUTURE THINKING

The research project MyFutures aims to let and/or support people think about their own personal future more frequently and, if possible, in a earlier stage in life. This can help people to anticipate onto the future, rather than being trapped into today's assumptions.

It is thought of to make a design, a tool, in order to assist people to think about their futures, to be more aware of this future and *-maybe-* to change the future. Interesting tools and methods that seem suited to the project due overlapping main goal and small-scaled, to be kept in mind for further exploration are the following:

- **Career planning**

Career planning is an on-going process that can help you manage your learning and development. One could also develop new skills; e.g. resilience and adaptability. With the goal and the subjects of YLOS in mind, career planning possibly be of importance.

- **Collective dreaming**

If we can use design thinking, making, and enacting to visualize and explore the future together, then we will be able to harness our collective creativity to serve our collective dreams (retrieved from Sanders, 2014).

- **Speculative design**

A speculative design process doesn't necessarily define a specific problem to solve, but establishes a provocative starting point from which a design process emerges. This method is used to use design as a means of speculating how things could be.

Speculative design opens up all sorts of possibilities that can be discussed, debated, and used to collectively define a preferable future for a given group of people: from companies, to cities, to societies (retrieved from Dunne & Raby 2013). Using future fiction, such as scenario's and alternative value systems, speculative design can lead to new initiatives and concepts. See figure 6, based on Hancock & Bezold, 1994.

MOMENTS OF CHANGE

It is found that people are more likely to think of their personal futures when there is a key moment, a so-called moment of change *-positive and/or negative-*, going on in their lives regarding activities, social life, financials, health, and housing.

Having different stages in life, moments of change *-life events-* will have a different impact on ones everyday life. This is a factor that has to be kept in mind throughout the entire project.

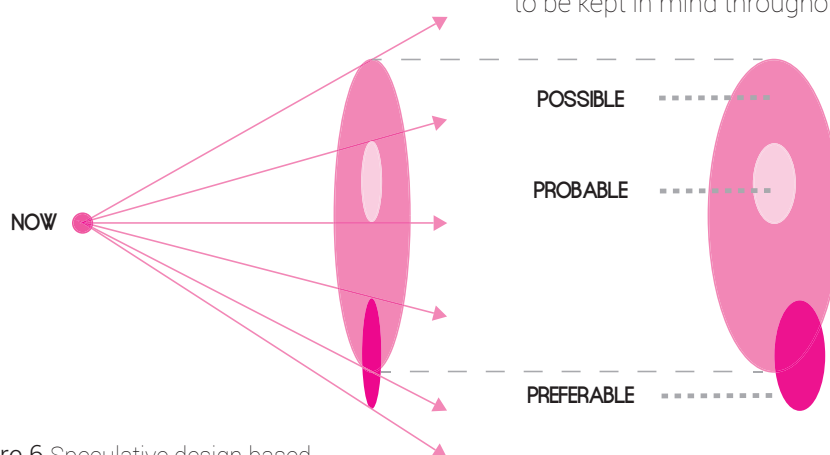


Figure 6 Speculative design based on Hancock & Bezold.



02

PRELIMINARY RESEARCH

The second part of the report shows the first meeting with the context and the target group of YLOS and the first conclusions drawn out of these contact moments.

These conclusions served as grounding in setting up the desired state while aiming to make the target group aware of their own personal futures.

PRELIMINARY OBSERVATION

CREATING ORDER; SESSION #1

SESSION #1

Goal

To get insights in and to get to know the target group of YLOS, the working session held by YLOS at the head office location of Sociaal Fonds Podiumkunsten in Amsterdam was used to execute an observation (figure 7) and several small talks.

Methods

The method used during the preliminary research was mainly observing the stakeholders and listen to what their opinions were on the matters submitted by YLOS. The researcher did also ask questions in order to gain deeper knowledge in the reasoning in some of the statements made by the participants.

Results

The raw data resulted in a large number of insights, showing the struggles, passion, questions, ideas and thoughts of the target group.

The insights and quotes regarding the current experiences of working in the PA sector served as input for the formulation of the desired state and the co-research chapter.

Lastly, the session sparked interesting facts and inspiration towards initial ideas and exploration fields.

Outcomes

Session #1 gave insights in experiences of the target group in their lives working in the PA sector and the emotional response to these matters. Also, topics suggested after for further exploration were set up.

Contradictions

Four categories of contradictions were found, which can be found below.

- #together - competition

The great importance of a professional working network strongly emerged during the session. Interacting with others to exchange information and develop professional contacts, may lead to new work

opportunities. At the same time this network can be a threat, where the demand - offer ratio is totally dislocated and the amount of work opportunities scarce.

"I had a lot of work after my graduation. But then the governmental cuts came and I, as well as almost my entire network, got de disposed of. Now we are all fishing in the same pool of jobs."

"I don't dare to say no, even if it's underpaid. What if I don't get another job?!"

- #'they' - 'we'

"They always think I am doing nothing, or not have to do anything, even when I am rehearsing all day."

"We are not that unique in the market"

"They just don't understand us.."

"We use the wrong terminology, it all sounds so elite nowadays. That's why people don't want to mingle."

- #individually - community

Although its seen to be in the same situation together, as an ICP one still needs to figure things out on their own. Next to that, the ICP does not want to work as an employee, but wants the benefits of being so.

"Help yourself."

"That's just something you have to take care of yourself. You have learned for your profession, right?"

(Career) Development

Among others due lack of work available, ICPs -no matter what group of age they're in- have to constantly keep on developing skills and methods in order to stay updated or to enter a new market.

“Everything is about developing ‘talents’ and renewal. It’s never about the elderly and experienced. What is the role and place of the older employee in the performing arts?”

“We know things they could benefit from, as well as they know things we could learn from. We have different fields of knowledge and therefore should work together while creating.”

Need for structure

The ICPs were, separately from each other, anonymous about the lack of structure in their lives. All seemed to ‘just happen’, at least it was made that way for them by not having a steady job and income.

“I have, as one of the few, a permanent job. And I feel very blessed to have that!”

“How can I have work consistently, and how do I manage to do so with taking breaks to avoid a burn-out?”

Transparency / accessible information

Information can be found everywhere, but it is not clear where to start searching in the piles of long-winded texts. A clear structured overview is not to be found.

“One, the ordinary self-employed artist, has trouble finding information. It’s too much reading, while they are more into the visual.”



Figure 7 Preliminary observation of working session#1.

DESIRED STATE

DEFINITIONS OF DESIRES

Out of the first data from session#1 analysis a desired state has been formulated. The desires are all connected to each other, being it complementary to each other or contradictory among the ICPs desires and DMs. These desires are important to take into account while designing, since the design should meet all the desires and stakeholders.

By recognising and understanding relations and patterns, the data was transformed into knowledge. By understanding the underlying principles, wisdom was generated (Ackoff, 1989 See figure 8).

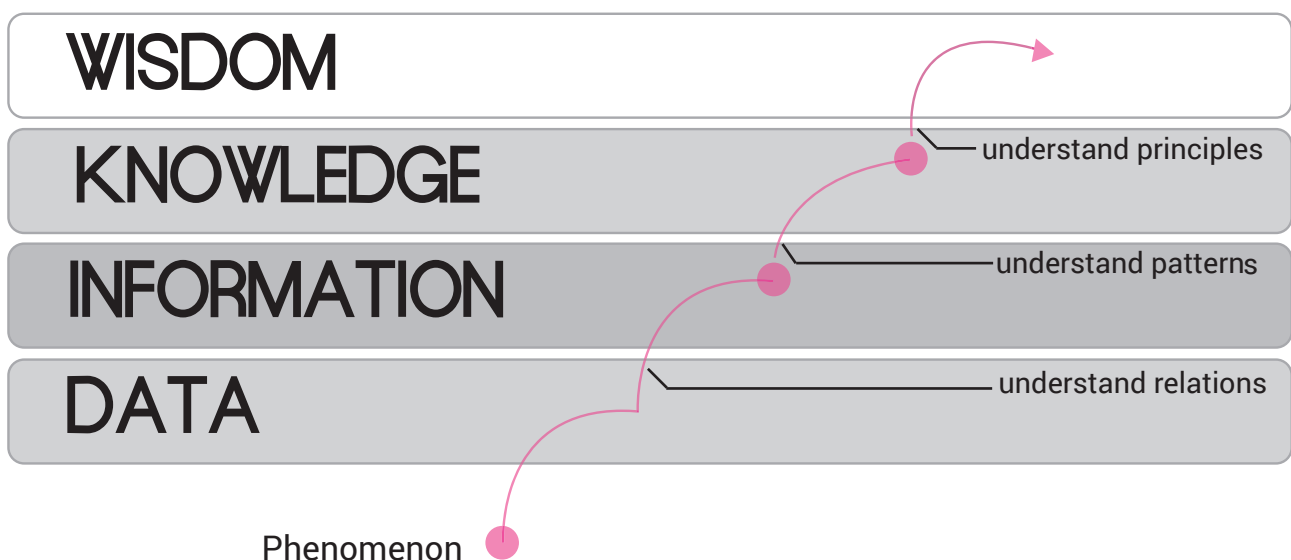


Figure 8 From phenomenon to wisdom, according to Ackoff (1989), adapted from Sanders & Stappers (2012)



DESIRES

Out of the information gained from the outcomes of the preliminary observation session and explorative research done, the desires of both ICPs and YLOS are summarized into the following keywords.

Awareness

The main desire of YLOS is to create awareness about thinking about the personal futures, as well as creating awareness for the YLOS subjects and event.

(re-)Assurance

The design should make the ICP feel (re-)assured. This is mainly pointed towards feeling assured, feeling comfortable. Feeling assured and confident is very important when sharing your thoughts and experiences to others. These others will, on the other hand, probably be in the same state.

YLOS aims to provide clear and structured information that is easy approachable. What will lead to assurance and independency. Things as routing, a buddy system could be taught of, since it gives a secure feeling when having something/somebody to fall back on.

Control

ICPs have little control over what happens the coming years with their careers or even the PA sector. Their lack of control makes them feel powerless, resulting in a passive and negative role.

ICPs seem to have lack of long-term concerns. They look more on short-term goals and hardly know what to do in the far future. This quality also reflects on unclear future self-positioning. It is difficult to connect the present-self with the very future- self. However, it also implies that ICPs are more explorative and willing to take opportunity.

Guidance

Always having the feeling one needs to compete with other ICPs, results in feeling like one should manage everything his/her own. This is found hard due the lack of clear instructions or guidelines, as well as due the lack of time. Wanting to have more information shows that they want to have more control or at least a choice for their own being well informed.

Sharing

The community of the ICP is one with a lot of competition but also one with a lot of goodwill and sharing. Having a broad network will help the ICP to get jobs more frequently.

Both YLOS as well as MyFutures want the ICPs to work together, help each other. This could be with a peer-support kind of approach or just one co-creation session.

Self - Identity

In contradiction to the desire to have guidance ICPs seem to prefer working independently.

Having the feeling they all do it by their selves gives them a feeling of confidence and pride. This is why they won't easily admit something is going wrong, to prevent a crack in their self-identity image. According to theories about self- concept, self-identity consists of one's self-schemas, and the past, present, and (possible) future selves.

Reflection

The community of the ICP is one with a lot of competition but also one with a lot of goodwill. Having a broad network will help the ICP to get jobs more frequently.

03

CO-RESEARCH

The co-research part of the report shows the results of the in depth research together with the target group: ICP, as well as with the DM and external parties. The goal of this research is to get to know the experiences and point of view of the involved, to examine its context in greater depth, and to collect

data to give the project grounding and to support the further phases in the project and ideas. A brief description of each of the research set ups and methodology will be given, followed by a description of the main deliverables and characters made resulting from these sessions.

GENERAL RESEARCH SET-UP

APPROACH & FRAMEWORK

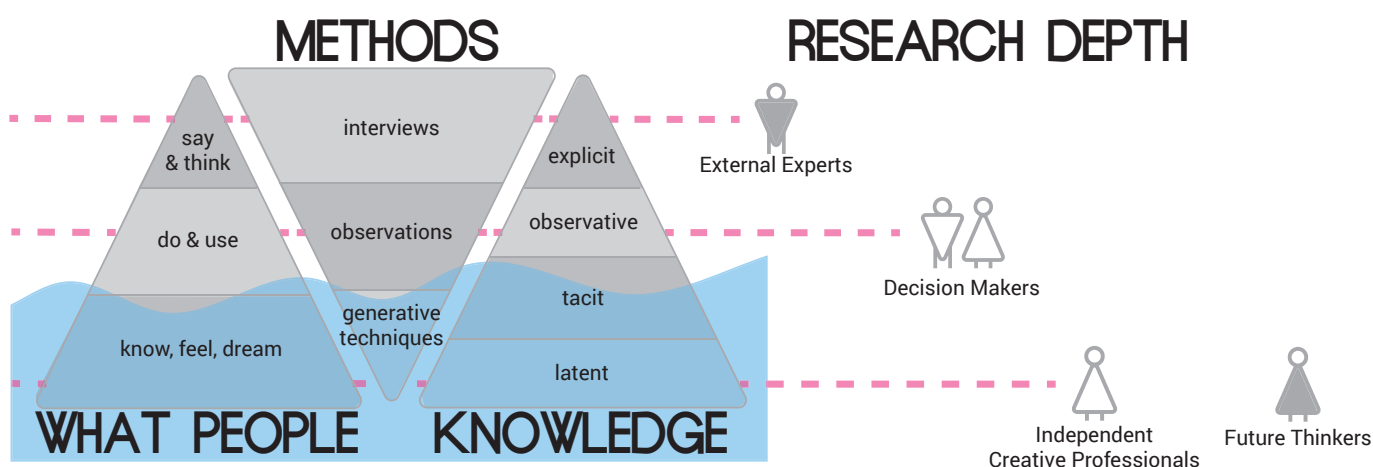


Figure 9 Different levels of knowledge, adapted from Sanders & Stappers (2012)

RESEARCH OUTLINE

During the graduation project, different sessions together with ICP, DM and external parties were held. They were asked to communicate their point of view using generative research tools such as making and doing, to participate in co-creation or were involved in another way.

Involving stakeholders as experts of their own domain is expected to produce better and more meaningful design, services and experiences (Sanders and Stappers, 2012).

Especially in a 'special' context of PA and ICPs, where there is a lack of information and no clear given restrictions on the set of skills.

RESEARCH DEPTH

The different stakeholders as described were involved in this project using different methods matching to the type of knowledge they have, according to the model by Sanders & Stappers (2012), see figure 9.

The target group of the YLOS event are researched in the most elaborate way with different generative techniques, revealing the latent knowledge on what they know, feel and dream.

RESEARCH PARTICIPANTS

WHOM TO INVOLVE

PARTICIPANTS

Participants were attempted using both formal and informal media, such as phone calls, social media, e-mail, specialized platforms, as well as my personal contacts.

The internal groups existing and new connections with both ICPs, DM -and others- of YLOS were available as well, after consultation with the project leader and the participants of a working session. Therefore the group of participants grew as the project progressed.

Also, external groups were asked in several researches to participate. Mainly on the topic of future thinking, different point of views can be of good use while designing. Learning from other sectors outside the PA.

WHOM TO INVOLVE WHEN & WHY

Which of the internal or external groups or participants will be involved in the different user sessions and other forms of user research throughout the project was based on the goal of the user research and on practical feasibility. See figure 10 for a schematic overview of the involvement of different user groups.

For the user sessions involving other external parties, a motivation will be given.

ACTIVITY

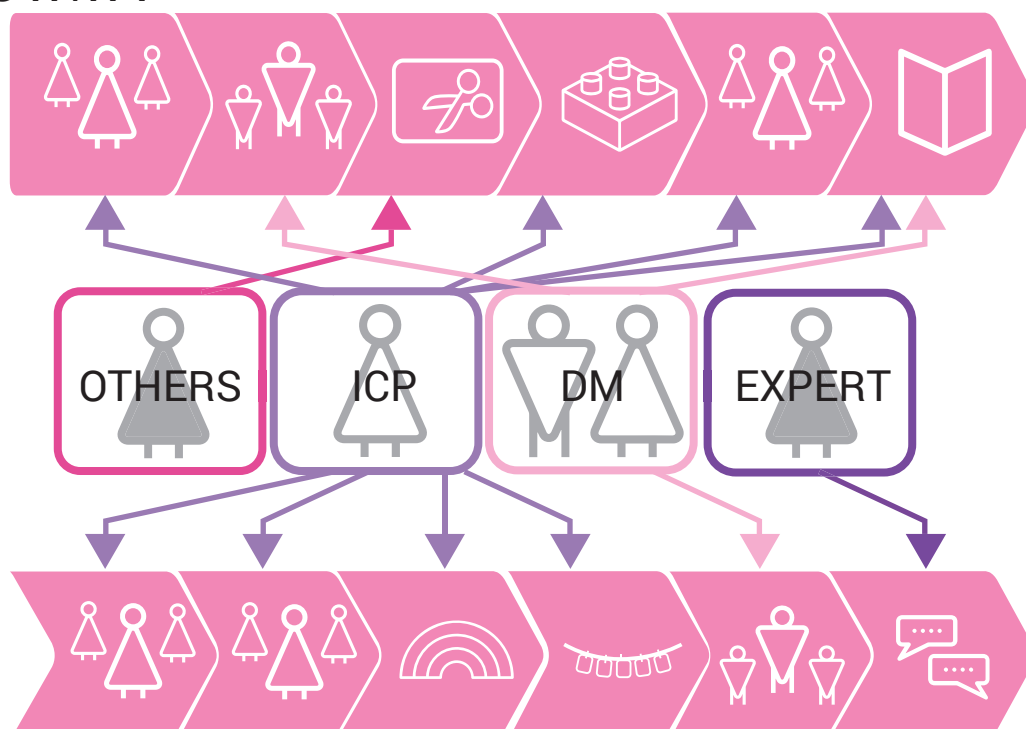


Figure 10 Participants involvement overview.

METHODS & TOOLS

USING A WIDE VARIETY OF TOOLS

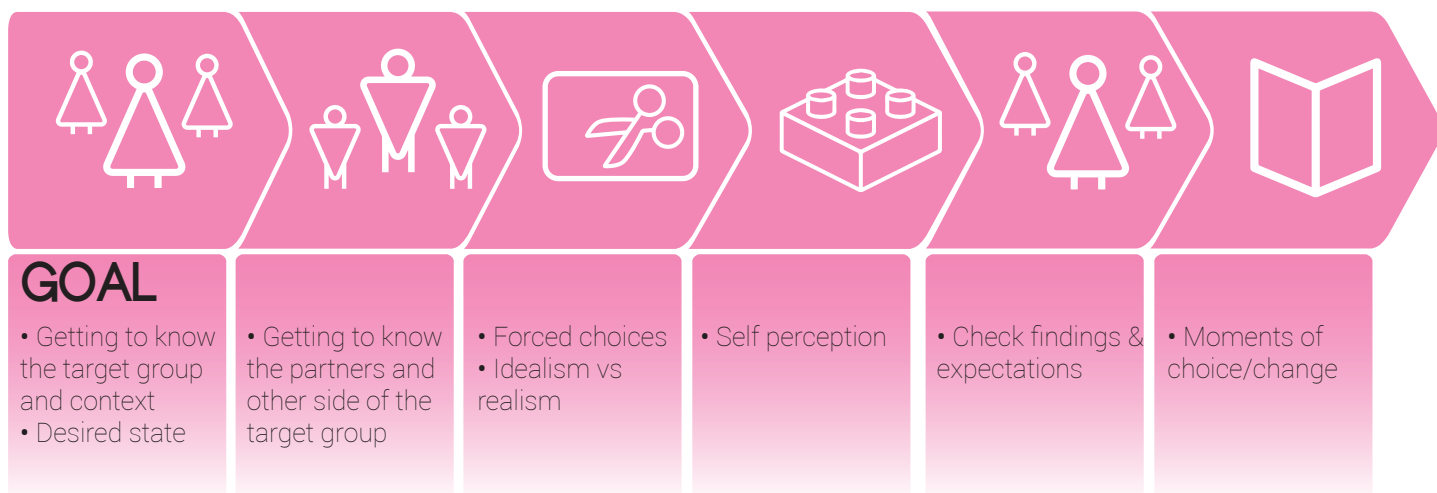
To fit the research specific needs (such as which type of stakeholders, how much kind of desired data, time constraints) diverse data gathering techniques were applied, see figure 11. To better understand the research outcomes reliability and their relevance, a brief description on their characteristics and usage is given in the figure.

All of the outcomes are combined and analysed later in the process, resulting in eight different YLOS characters and in five main findings.

The methods used by each of the activities done are further described in the following pages and subheadings:

- User sessions
- Self perception sessions
- Tool for awareness
- Probe: 'de rode draad'
- Color coding
- Change moments: 'de rode draad' Live
- Decision maker sessions

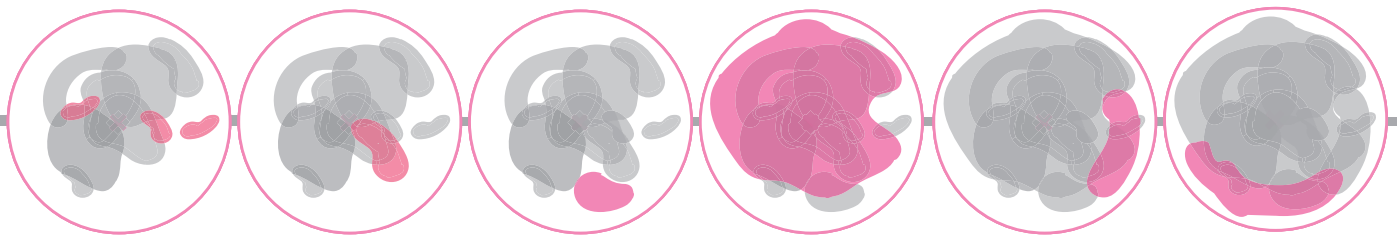
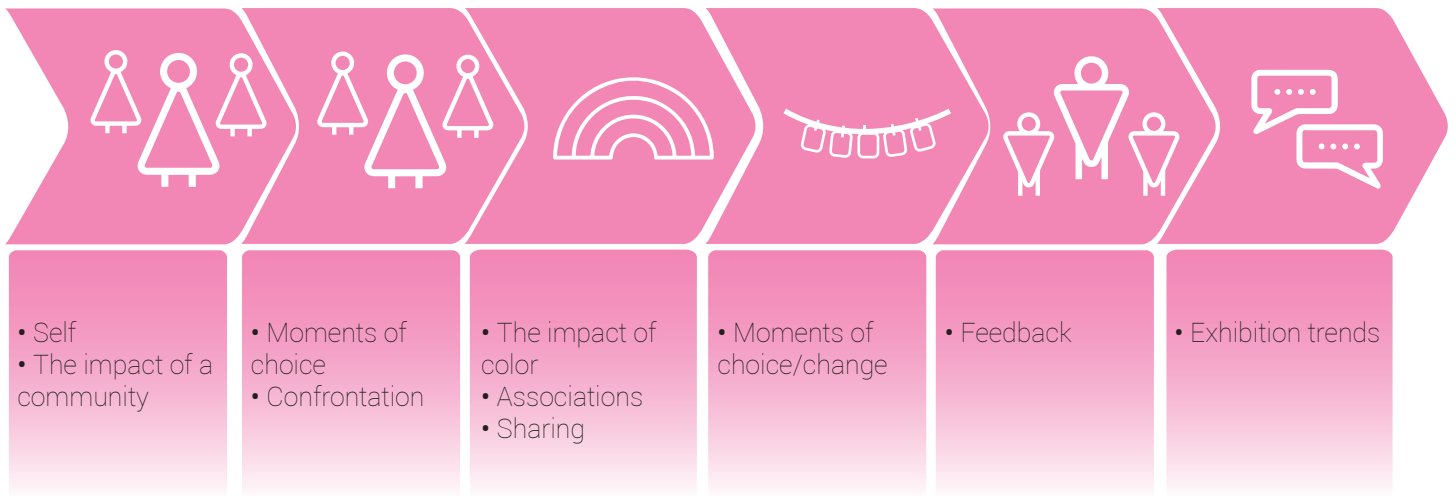
ACTIVITY



KNOWLEDGE LANDSCAPE



Figure 11 Different methods & tools overview



USER SESSIONS









#	METHOD	BEFORE	GOAL	INSIGHTS	+TOOL
1	Observation Talks		Getting to know the targetgroup Desired state	 <ul style="list-style-type: none"> - self - realism<>idealism - together <> competition - transparency - need for structure 	
2	Observation Talks	Expectation mindmap	Check findings & expectations	 <ul style="list-style-type: none"> + - they <> we - realisation moments - think visual - working together 	Probe 
3	Observation Talks Interview	Expectation mindmap	Self in/<> Community	 <ul style="list-style-type: none"> + - keep growing/ learning/developing - identity value 	
4	Observation Talks		Confrontation	 <ul style="list-style-type: none"> + - (self)organisation - reflecting 	Colourcode 

Figure 12 User sessions outcomes overview.



Figure13 Observations of YLOS user sessions

Goal

The overall goal of the user sessions facilitated by YLOS was to get insights in the context of the target group of YLOS.

Participants

A total amount of forty-four participants were all active working in the PA sector on different levels and professions.

Outline of sessions

Expectation mindmaps, based on the techniques of Mind Mapping by Buzan (1974), were made in advance by the researcher to structure the potential findings and feedback, in order to focus on the deeper knowledge level. An example can be found in appendix C.

All of the sessions had in general the same set-up. Starting with a short introduction presentation held by Anne-Marie, next was an introduction-round where ambiguous pictures were used and the participants were asked to add to the following statement:

"I don't want to hear this in the sector anymore.."

All these quotes were written down for communicative purposes and later categorized in analysis.

Next, the participants were asked to share their knowledge, problems or tips on hanging posters on the wall. Each of these posters evolved over time and the different sessions.

As one can see in figure 12, some of the sessions were also used to hand out or execute tools for the researchers' graduation project.

Results

A lot of quotes and insights were written down during the user sessions' observations (figure 13). These were categorized while analysing, leading to different keywords for backing up the main findings (see page 60-72) as been analysed later.

For more on the user sessions see appendix C.

Outcomes

The user sessions were the base of the project, where the desired state and design goal are improved after the user sessions and contact with the target group using the observations and talks and the DIKW method as described on page 34.

An overview of the insights obtained during the user sessions is visualised in figure 12.



SELF PERCEPTION SESSION

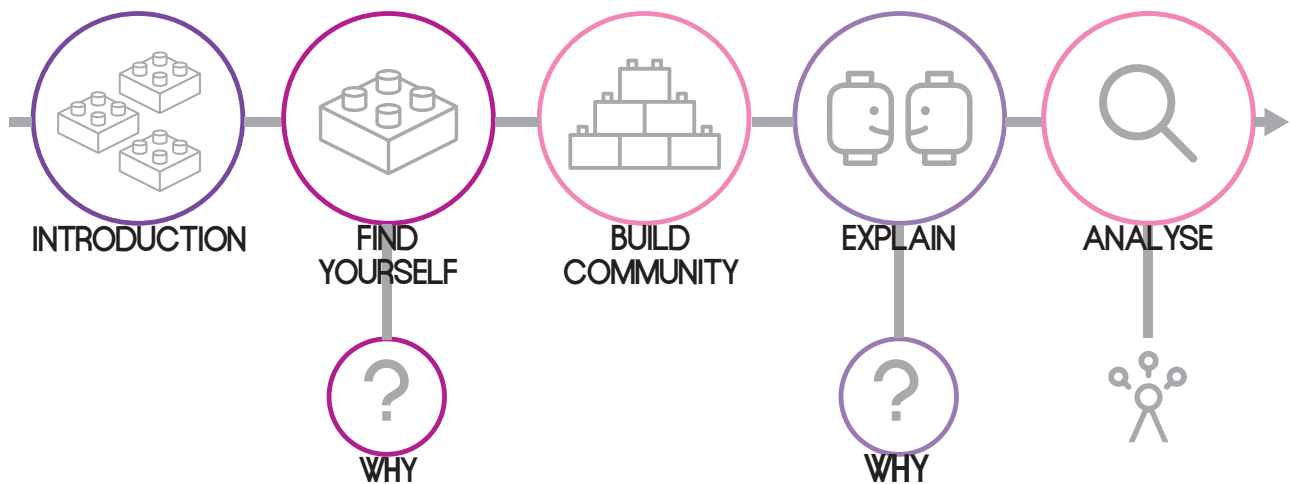


Figure 14 Self perception outline.

Goal

The LEGO session was a creative approach to visualise the relationships between different elements of a situation the ICP is in. The aim of this method was to find emotional and experiential input on how the target group sees their role in the community they are in/part of.

Participants

All of the participants were ICPs, different sessions were held and none of the participants have seen other participants' results.

Session outline

See figure 14. The ICPs were, after a short talk and introduction, provided a pile of LEGO bricks, where they were asked to find a suitable brick to act out as themselves. Next the participants were asked to build how they see their selves in the community of their working life. The background story and the 'Why' of their finished work was asked afterwards.

Results

The participants presenting and discussing their works gave insights in how the tool managed to be interpreted in many different ways, with offering different shapes,

colors and ways of use. Also, ICPs tend to think poetic while building with LEGO bricks (figure 15)

Outcomes

• 'I'm unique'

While searching for a brick suiting to represent themselves, the explanations on the choices were explicit on being unique, special and very adaptive.

"I am the little round one, because it has something special. It's not like the others, has something fragile and bold at the same time."

"I am a white one, because it is neutral, blanco, and therefore adaptive to its surroundings."

• Structure & Hierarchy

The ICPs think of a structured creation to represent the community, but they never seem to make the 'personal brick' a part of this. It's because they believe they are their own business. The different colors of the bricks represented the different stakeholders in the community.

"My art installations are an extension of myself. That's why they are aligned and in the same color as I am." - Scenographer, 26



- Use colors to divide and represent different subjects
- Networking

Figure 15 Self perception outcomes.

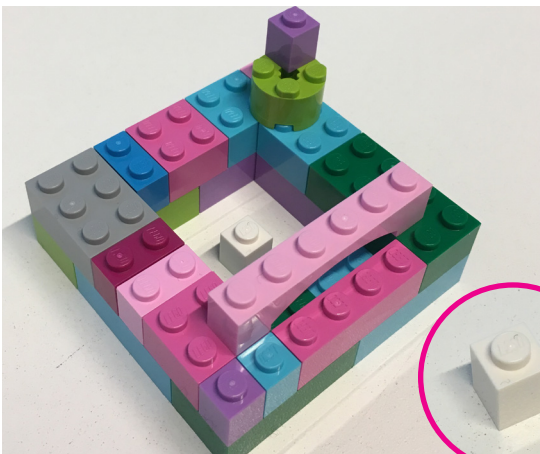


“It is an unstructured mess. I’m officially involved, but I’m not part of it. That’s why I’m in the middle, but not connected or buried under.”

- Artistic leader Joop vd Ende musicals, 54



- Neutral color
- Alone together
- A need for structure and guidance

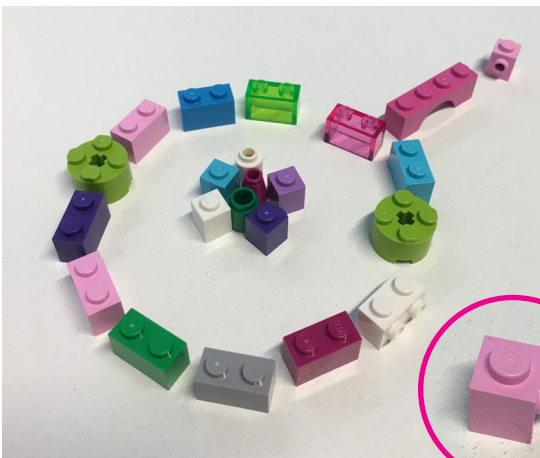


“Being part of a community feels safe at some point, but you can be trapped into it as well.”

- Vocallist, 41



- Neutral color
- Personal approach

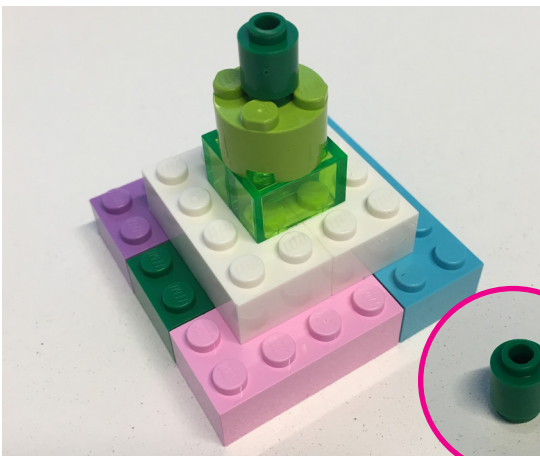


“I sometimes feel like an outsider. (...) Don’t get me wrong I like the way I am, I am awesome. Just like this weird little pink brick!”

- Actor, 31



- Easy way to communicate information; building bridges.
- Personal approach; adjustable



“We have to work together to get to the top.”

- Kids theatre director, 35



- Learning from others
- Co-creation; work together
- Being part of something bigger

TOOL FOR AWARENESS



Goal

The tool of collage making was executed to explore the visual-verbal ways people can interpret a situation.

Participants

The participants, five in total, were in this case different people out of different aging groups and with different professions.

Session outline

The participants were asked to make two collages in total (figure 16). Throughout the graduation project a lot of talking with a wide range of people was going on about the project and its subjects. Several of them were asked if they ever thought about what their lives are going to look like, what they wanted it to become or even had made decisions that made them where they are now.

The researcher always being prepared with a stack of papers, magazines and drawing materials, many of these people have written, drawn, glued or whatever they wanted to on these conversations into a collage.

While talking over their creations, questions on what would happen if they wouldn't be able –*by any unfortunate event such as losing your hand or eyesight*- to achieve these envisioned futures were asked to make in a second collage.

Each of the before and after collages were talked through with the participants in order to find patterns and more in depth knowledge on their creations.

Results

The collages made can be found in figure 16, where the larger images can be found in Appendix D.

Outcomes

- "I never think about this"

When looking at the collages from the first round, we see the participants having a better view on what they would like to reach compared to the second collage –*where the amount of pictures is also less*-. The most striking outcome of this activity was to find all of the participants saying they never thought about their plan B and some preferred not to so at all.

"I do not want to think about this. Can't you ask another question? I really don't know what to answer."

- Forced conflict

Creating awareness for the future with a more extreme method, was for each of the participants an eye-opener moment to start thinking about this matter and their goals in life.

- Stage in life

Some stages in life are more future orientated than others. When one is following education, expecting to become a parent soon or has plans to retire in the near future, future plans are more likely to be mapped out. The positive and negative moments of change that are linked to a certain age are taken into account as well.



Figure 16 Collage making results

#1



#2



“In case my first plan would fail I would try to make a fresh start and try a new study.”

-Taking over the company, 25



- Surprise yourself
- Get informed



“With my studies I'm really working towards my future life, it's all planned out.”

- Medical student, 27



- A stage of life is a leading factor in knowing what the future will bring
- Knowing what direction to go



“I have to become successful to support my desired lifestyle. I really wouldn't know what to do if it fails.”

- Design student, 24



- In need for others (to help)



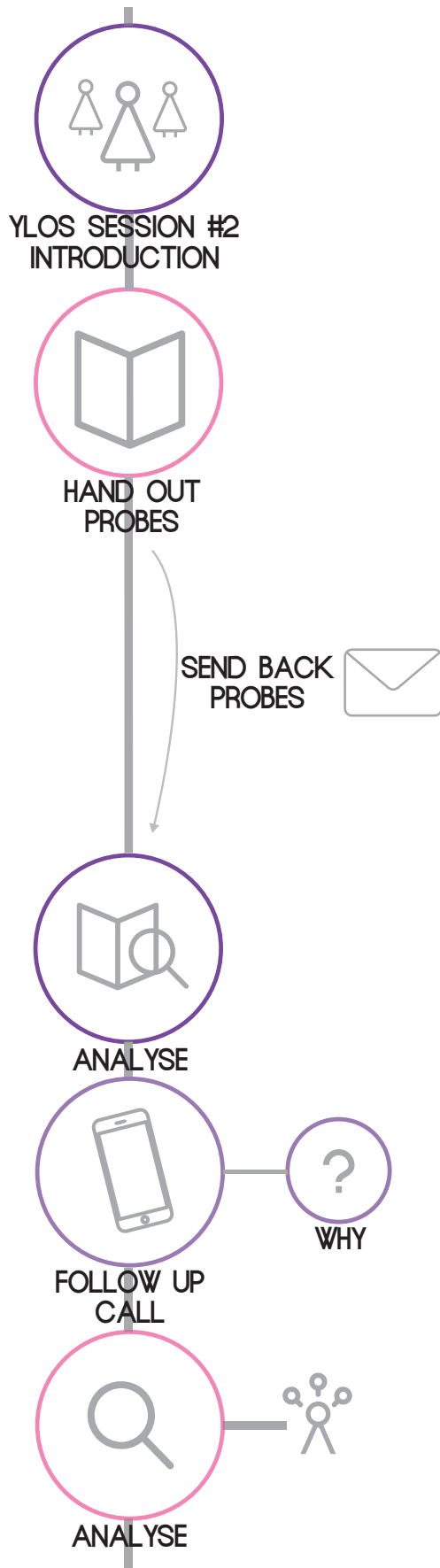
“Not knowing what I will do next is somehow terrifying and a great relief at the same time.”

-Retired, 62



- Excitement of not knowing where to go
- Surprise yourself
- Away from the everyday mess

PROBE: 'de rode draad'



(1999), are research tools based on self-documenting. The aim of the probes is to show users' perspectives to enrich design and support empathy.

The method was chosen to work with because the probes are easy adaptable in personal schedules, and the probe booklets are a fun and at the same time adequate way to unveil personal issues as well as tacit and latent knowledge. Also, the more visual form of communication, together with providing tangible artefacts such as (label-)stickers, is suggested suiting to the participants.

Participants

In total, ten booklets were handed out to participants from YLOS working session #2, containing five ICPs and five participants working on the organisational level; DMs.

Probe outline

See figure X for the complete outline of the probe activity. To evoke personal involvement, the formulation of the probe subjects was made in first person. The questions were all focused on 'Moments of Change' and summarized in three main subjects:

1. The red wire
2. Moments of choice
3. Eye-opener

Apart from the booklet itself, the package included a pen, an envelope with researcher contact details including a stamp to send. Some of the probe-content can be found in figure 18 and see appendix E for the full content.

Results

Two participants of the YLOS working session did send the filled in booklet back. These participants were contacted afterwards to discuss their answers and gave beautiful insights in the way they thought events during their 'red wire' did had influence on their career paths and lives.

Outcomes

Analysing the data collected led to several design ideas, the five main findings and inspiration for research methods in later stages of the project.

• Development

Using the red-wire, eye-opener and goal questions to evoke reflection as well as future thinking shows a lot of personal detail and heavy stories (of which learned of). This may as well been the reason eight people did not fill in the booklet, with the questions being too confronting.

Figure 17 Probe outline
Probes, known as Cultural Probes as described by Gaver



Hi!



Dit is een boekje over jou en over jouw ervaringen als werkende in de podiumkunsten. Het boekje is alleen nog niet af! Het moet namelijk nog worden ingevuld met jouw verhalen, schetsjes, knipsels en gedachten voordat deze klaar is. Er is eigenlijk maar één regel: er is niks fout! Het is jouw boekje, en het gaat over jou: goede of foute antwoorden bestaan dus niet. Je mag ermee doen wat je wilt.

Wel wil ik je vragen dit boekje voor jezelf en naar jouw waarheid in te vullen. En wees vooral niet bang, dit kost niet al te veel tijd én is leuk om te doen! Alle antwoorden die je kunt geven zijn voor mij van enorme waarde.

Wanneer het boekje af is, wil ik je vragen deze naar mij op te sturen -een postzegel en enveloppe met het adres zitten al bij je pakketje gevoegd!- Maar natuurlijk mag je er ook foto's van maken en die naar mij sturen via mail (paulinefies@gmail.com) of WhatsApp (06 30 64 33 28) als je het ingevulde exemplaar liever voor jezelf wilt houden.

Groetjes,
Pauline

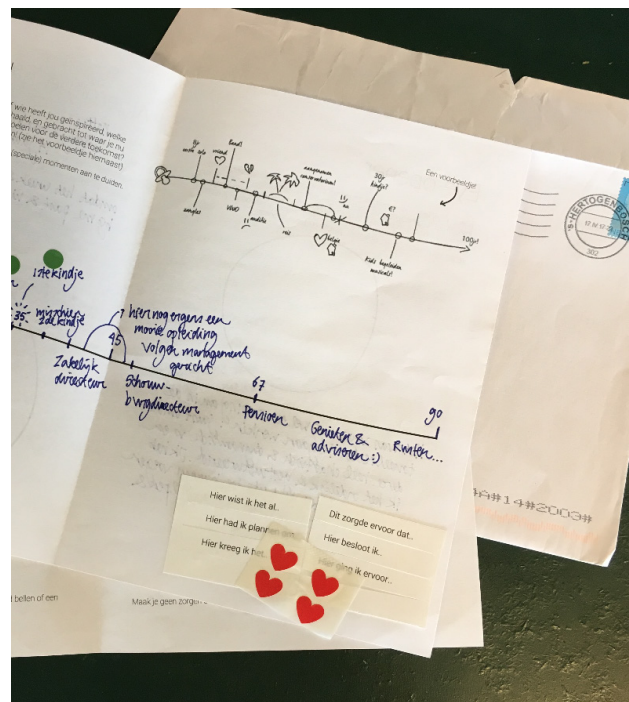
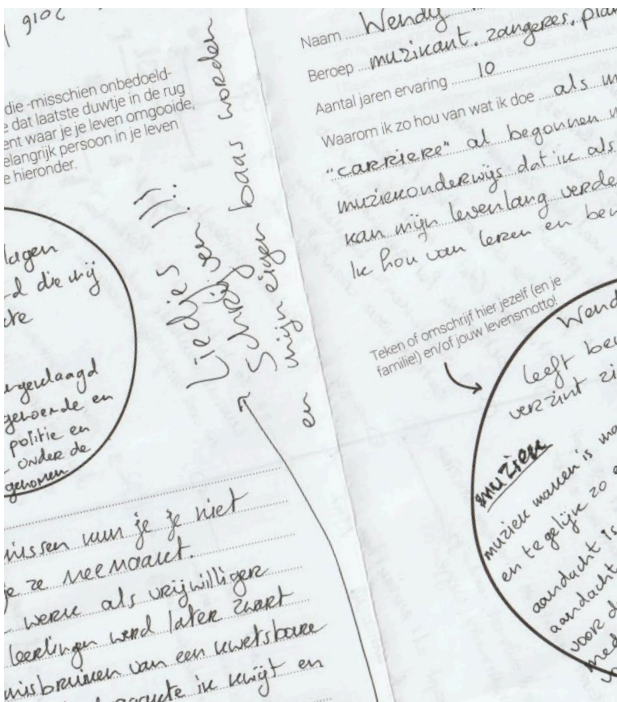


Figure 18 Probe booklet.

- Creating an eye-opener moment with YLOS
- Thinking about your future
- Reflecting; learning from your past
- Design at the spot

COLOR CODING



Goal

The color coding activity was introduced to gain knowledge on the impact and motivation of color linked to different types of knowledge.

Participants

The participants, eight in total, were different ICPs spread over two sessions. Four of them were participants of the YLOS user session #4. The other four participants were consulted in the sessions

Session outline

The participants were, after a short introduction, asked to pick a colored paper (figure 19) to write a word upon with the subject they could share knowledge of towards others.

On the back a more elaborated explanation could be shared and there was asked to write down the reason why the specific color to write this message on was picked.

Results

Although the assignment to write something down that you could share with one another was hard for most of the participants to think of in a short amount of time, the results were different colored sheets of paper with surprising reasons for choosing the color in question.

Some of the results can be found in figure 20.

Outcomes

The colored papers with words, slogans and given reasons on it, were analysed and divided into two categories 'knowledge to share' and 'decision making'.

Outcomes of the activity after analysing the results are shown in figure 21.



- Use color to create themes in stead of keywords
- Fast recognition
- Experience; heart wins from brain.



Figure 19 Different colored papers

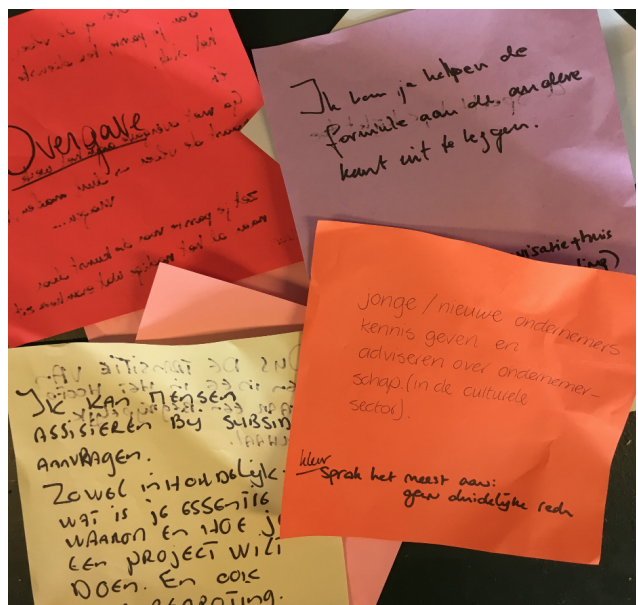


Figure 20 Results of session

KNOWLEDGE TO SHARE

- **Self-study**

With (sometimes years of) self-study, a lot of knowledge is to share on difficult issues where the answers are not obvious or easily found.

- **Expertise**

Having different professions in one sector and context, people have different knowledge and therefore expertise. Where an actress can learn one other to do things with devotion, an employee of an employers' organisation has insights in CEO's to share.

- **Practical matters**

How to do your finances in the best way or how to manage your calendar. Practical tips are found to be easy and useful to share with others. Unregarded if the tips will be used in further notice.

- **Experiences**

Sharing knowledge retrieved by ones own experience on how to enjoy your time somewhere while it lasts, or where (not) to go while in search for specific answers.

DECISION MAKING

- **Color**

The color was mainly chosen by an association with an experience or memory (and not to general archetypes in color linked to psychology). This gives a more personal approach and certain charge to the use of colors.

- **(self made) Structure**

Finding your place in a new function or updated look on your profession in PA, works with finding a personal way to find structure. It may work for you, but can not make sense to anyone else.

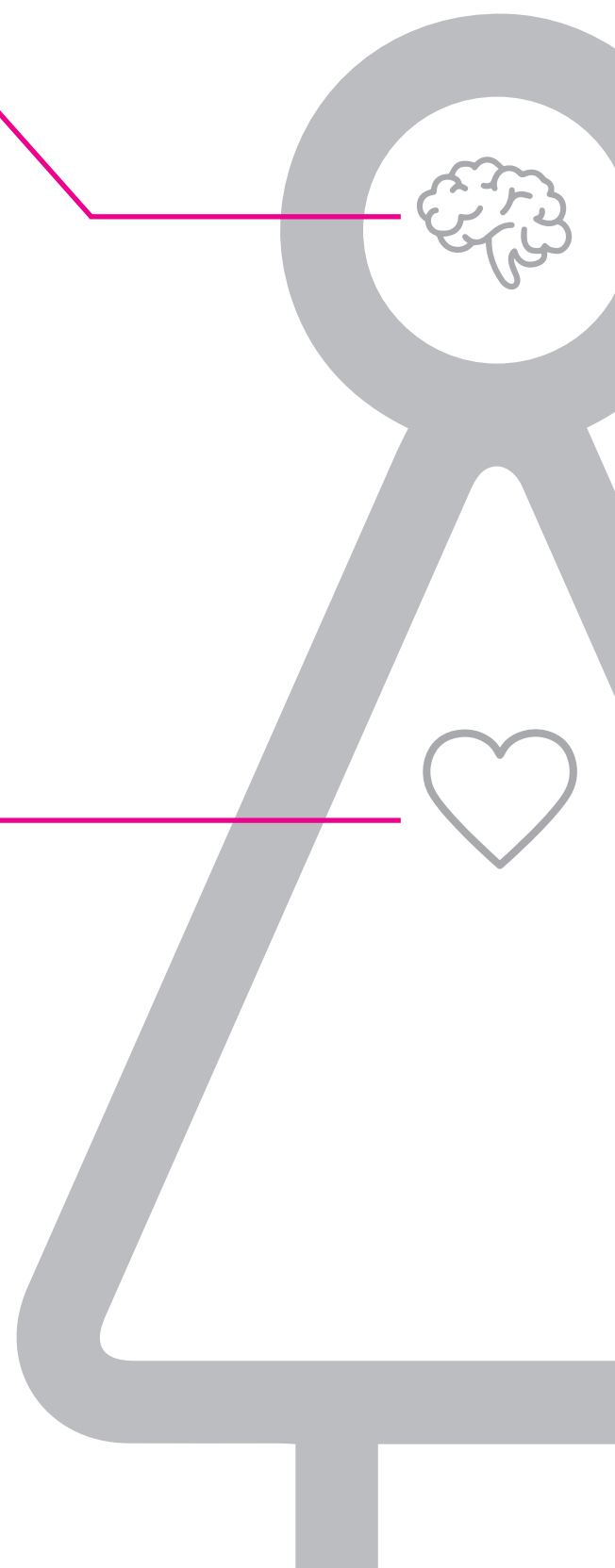
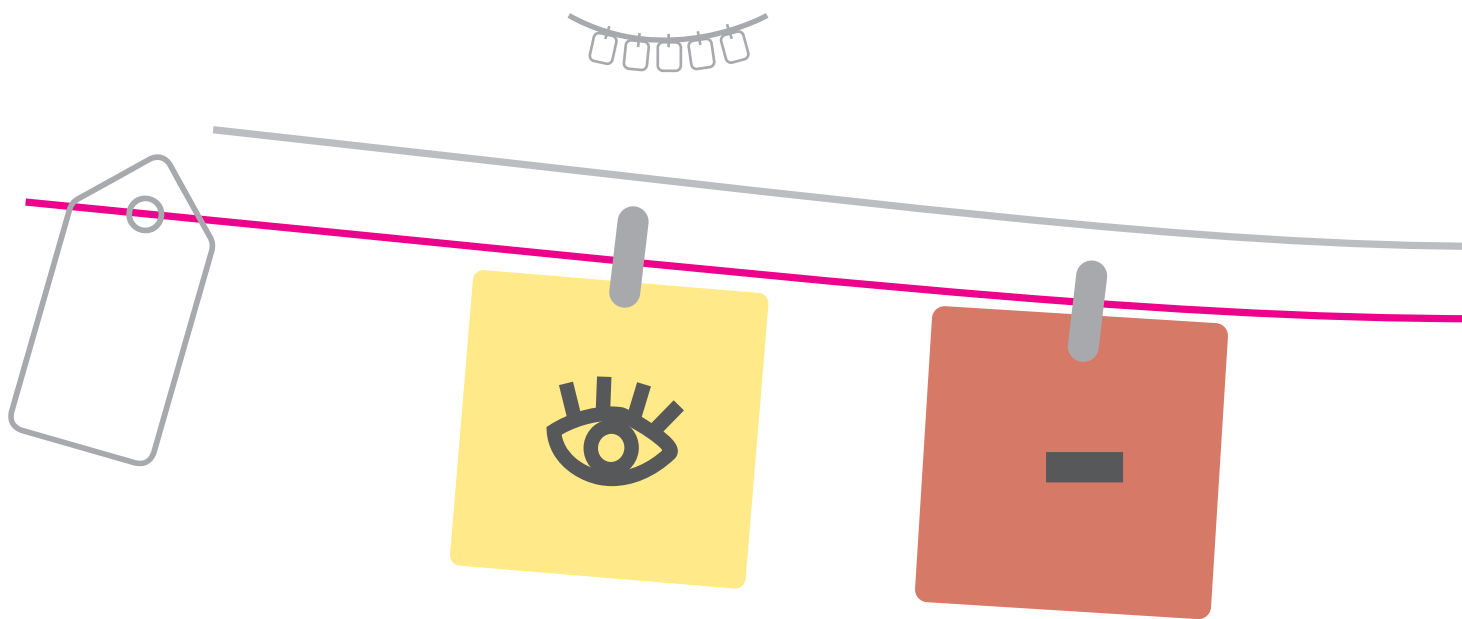


Figure 21 Outcomes colourcoding session

CHANGE MOMENTS; 'de rode draad' LIVE



• Wonder & Admire

Make others look at the world differently.

• Person in life

Needed the last push in the back to accept yourself and/or try new things.

• Unwanted change

Things change in a disappointed way, without you being consulted.

Figure 22 Outcomes 'rode draad' live

Goal

The tool of collage making was executed to explore the visual-verbal ways people can interpret a situation.

Participants

The participants, nine in total, were all present at the Congres Podiumkunsten in Haarlem. They were all active working in the PA sector, on the organisational level.

Session outline

The participants were, after a short introduction, handed out a small package containing:

- Four different colored papers: yellow, red, green, purple
- Talk cloud sticker
- Lasercut label with "This is why I love what I do.." on it
- Pen
- Four little clips

Also, a presentation sheet with instructions (appendix F) was shown. The participants were asked to write on each of the colored papers a moment that matched the instructions

- The yellow paper was for an 'Eye opener'-moment.
- The red paper was for a more negative moment.
- The green paper for a positive decision moment.
- And the purple paper was for writing down the personal goal of the participant.

The filled in papers could be clipped onto a red wire that was strained in the room in advance. The placement of the papers should display the moment in time the written moment on the paper on their own personal 'red wire' of their (career)lives. See figure 23 for the execution of the activity.

The talking cloud sticker could be used to give tips/tricks or other comments on moments written by others.

Results

Beautiful quotes on the motivation of the participants can be found on the wooden labels at the beginning of the red wire.

Most of the yellow papers were placed in the beginning of the red wire. Followed by the red papers and the green. With the purple goals to conclude the red wire.

The talking cloud stickers were scarcely used, possibly due a lack of time.

Outcomes

The outcomes are displayed in figure 22.

Finding structure in how the different colors (and their meaning) were hung on the wire. Why does everybody end with a goal, and start with an eye-opener?



• **Making choices**
Stand up for yourself.
Grow up.



• Awareness by forcing to think about future
• Color arrangements
• Ending with a goal; assignment to self

• **Growing**
In life, job, knowledge and/or appreciation.

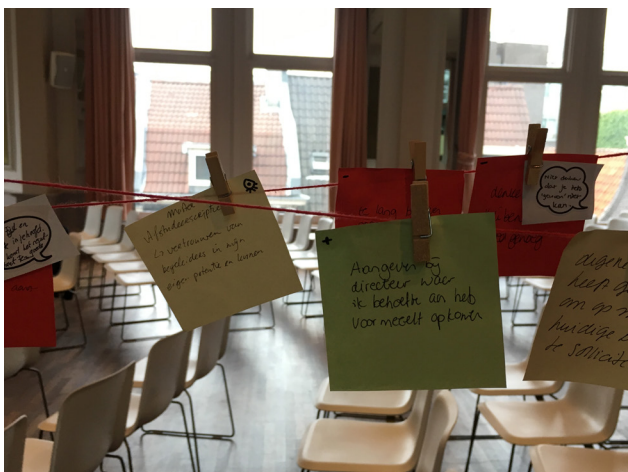
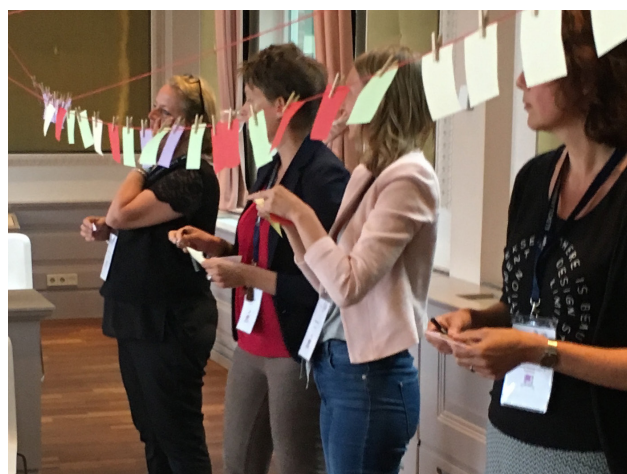


Figure 23 Executing 'rode draad' live

DECISION MAKER SESSIONS



Goal

The aim of this activity was to find results in different perspectives of the same situation during the interactive talks and observations during 'expert-meetings' organized by YLOS.(Figure 24)

Participants

The sessions were held with several, around six per session, partners of YLOS; the so-called Decision Makers. These participants have a different point of view, having different (inside) knowledge on the subjects that were discussed with ICPs during user sessions as well as discussed with DMs.

Sensitizing

In order to bring the DMs up to date about the work done with the ICPs and the knowledge the target group has an analysis of the previous working sessions together with the ICPs was shared, where the DMs were able to get insights in the issues the ICPs have to deal with, coming directly from the field before they could share their knowledge and opinion on the different subjects.

Outline of sessions

After a short introduction by Anne-Marie, the (first) analysis results were presented and talked through. Also, showing and using the initial working session materials, the DMs were able to react and give feedback on the collected input of the ICP's working sessions.

In this matter, first tips and possible (workshop)activities could be raised by the partners wanting to share their knowledge on the issues and possible solutions.

Lastly, a voting session and discussion were held on the feasibility of the insights gathered by Y:LOS during the working sessions.

Results

Most of the issues as mentioned on meso and macro level by YLOS were known by the DMs. They were read aloud or repeated with a shining smile, knowing that to most of these matters nothing can be done without organisations wanting to change their inner structure.

The results showed seemed a bit to idealistic to most of the partners.

Outcomes

• Sharing information

Making it easy to share information would help people in developing knowledge to a deeper level, in stead of having to find the basic knowledge first over and over again.

• Prevention

Education must play a role in letting their students know what to expect when becoming an ICP. When looking at the employment rate in relation to the number of employee offering, one can see a large imbalance.

• Retraining

Finding your place in a new function or updated look on your profession in the PA helps in personal growth and may prevent a burn out or unwanted early retirement.

"How long is the learned knowledge up to date? Retraining on the age of 45 might be very realistic."

"They should know you have different phases in your career. There's no difference in being a musician or dancer to a football player."

• Time-line

All the above is part of the issue on whether people make decisions, take advice and be realistic .All is used as an input for methods used later in de process.



• Sharing knowledge, tips, tricks

• Never stop learning

• Timeline; Awareness of the future, present and the after.

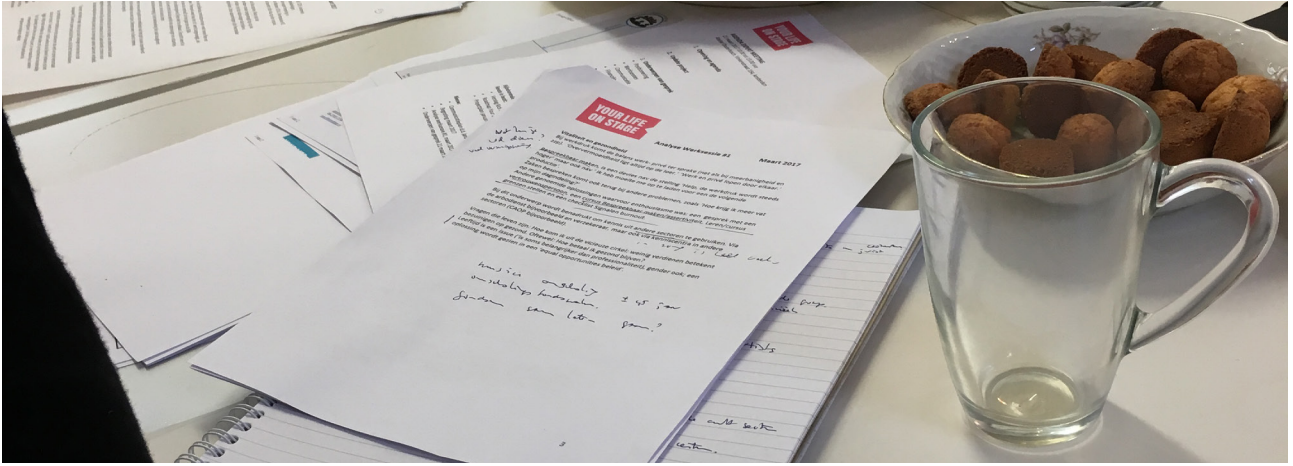


Figure 24 Decision Makers sessions



CHARACTERS

DEFINING ICPS

As a result of the research done, different characters could be set up. The characters are based upon desires and needs gathered from the findings of and observations during the user sessions held with YLOS and linked to colors with the assessment of an elaborated version of the color theory of the DiSC model (Marston, 1928).

The main characters are displayed in figure 27. Figure 26 shows additional characters, made to sketch a more complete picture on possible usages and ICPS.

COLOR THEORY

The DiSC model is a frequently used tool in more corporate and business like environments in order to organize interpersonal experiences. Primary emotions and associated behavioural responses, which today we know as Dominance (D), Influence (I), Steadiness (S), and Conscientiousness (C) are displayed by four different colors. Every person will show all of the four colors in their functioning, although by personal preferences certain colors will be more strongly represented. The elaborated model states that people can be divided into different personality types (Jung, 1931) -due the way people interact with their environment; introvert vs. extravert, the way people make decisions; rational vs. emotional, and how people perceive things; intuitive vs. factual- with different desires and needs, visualized by matching colors (see figure 25).

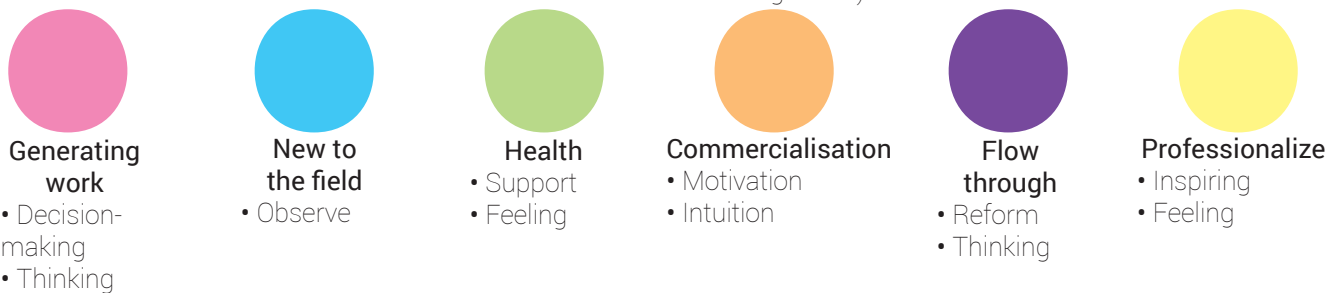


Figure 25 Color theory basis

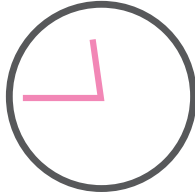


Figure 26 Additional characters.

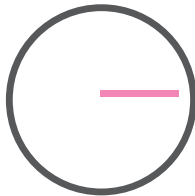
PREP

Carla is very well prepared for the festival. She has filled in the flowchart of questions online at home and knows what route she'll take at the event. Also, she has taken a look on the program.

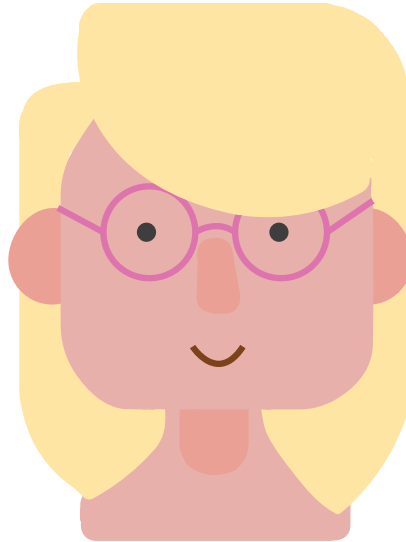
TIME ARRIVAL



DEPARTURE



CARLA



INFO

PROFESSION

Communication manager trade union performing arts

AGE

52

STORY

Carla is very well structured and organized. Often she is annoyed that others in the sector are not as good in it, but knows that as long as she has it fixed herself, it doesn't really matter. She loves visiting cultural places and shows and therefore loves being part of the performing arts sector, even though it is in the background.

MOOD

• Curious

NEEDS FROM YLOS FESTIVAL

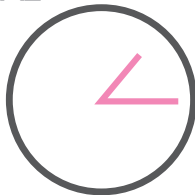
- Staying up-to-date latest ...
- Networking



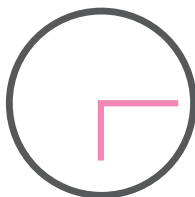
PREP

Olav hasn't done any preparation for the YLOS Festival, he thinks he'll manage to figure it out at the time and place.

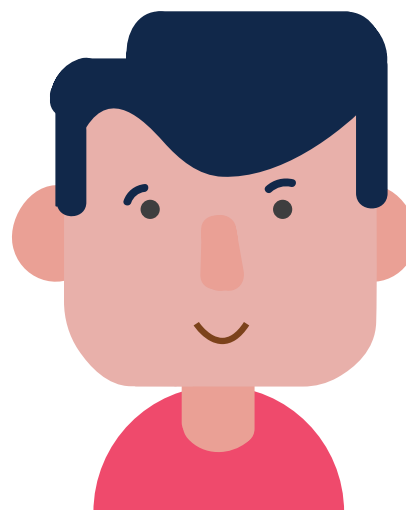
TIME ARRIVAL



DEPARTURE



OLAV



INFO

PROFESSION

Scenographer

AGE

26

STORY

Olav is a recently graduated scenographer living in Amsterdam, due his fresh network from his studies he has enough work, but has troubles in managing his own business and creating structure. Working in different fields such as television, theatre and events, his work and jobs are varied much. Therefore, his network keeps on expanding.

MOOD

• Positive
• Stressed

NEEDS FROM YLOS FESTIVAL

- Professionalisation
- Self-management
- Structure Guidance
- Networking



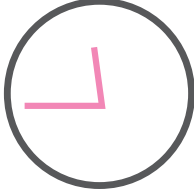
Figure 27 Characters

PREP

Jeroen has taken a look at the programme in advance. He knows when the first workshop he would like to visit starts.

JEROEN

TIME ARRIVAL



DEPARTURE



INFO

PROFESSION

Chairman insurance performing arts

AGE

64

STORY

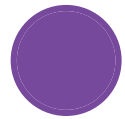
Jeroen has worked in the sector for years and is pretty much retired from his activities. Due his many contacts and working attitude Jeroen does not want to entirely stop all at once and does many jobs in connecting people to the right others in the sector (or beyond?).

MOOD

- Skeptical
- Realistic
- Positive

NEEDS FROM YLOS FESTIVAL

- Advising
- Networking

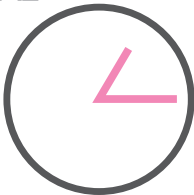


PREP

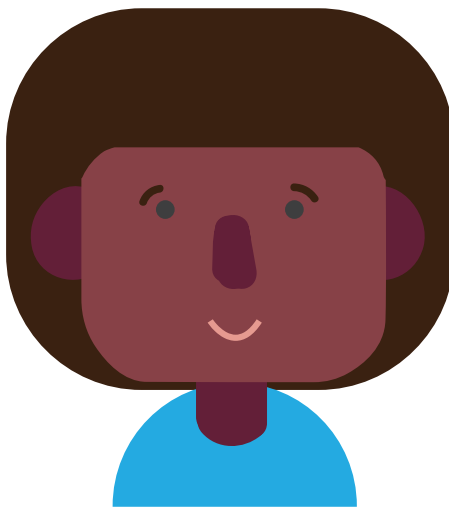
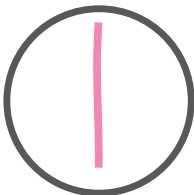
Mia had a look on the program so she would know what time she should arrive in order to not miss the workshops to her interests

MIA

TIME ARRIVAL



DEPARTURE



INFO

PROFESSION

Actress

AGE

36

STORY

Mia is an actress and mother of two young children, and married to Teun. Due a lack of work and a shrinking network, she has to accept most of the work that comes on her path during night hours because of the responsibility she has as parent during day time. She has recently had a burn-out due stress and short nights.

MOOD

- Frustrated
- Tired

NEEDS FROM YLOS FESTIVAL

- Advice on health issues
- Self-management
- Generating work Guidance
- Networking

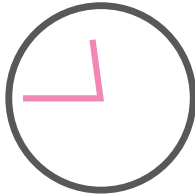


PREP

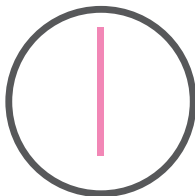
Lizzy has filled in the questions on the website of YLOS beforehand. Also, she knows some colleagues that are attending the festival as well.

LIZZY

TIME ARRIVAL



DEPARTURE



INFO

PROFESSION

Directing assistant

AGE

23

STORY

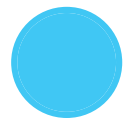
Lizzy recently graduated and is in search for new opportunities within her working field. Her network is fresh, but she has trouble in giving herself a professional profile without having a lot of experience yet. She would love to learn from others in the field on their experiences.

MOOD

- Curious
- Energetic

NEEDS FROM YLOS FESTIVAL

- Experience from the field
- Professionalisation
- Guidance
- Networking

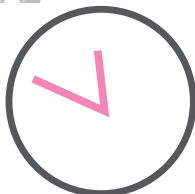


PREP

Uma had taken a look at the program and flowchart with questions in public transportation towards the festival.

UMA

TIME ARRIVAL



DEPARTURE



INFO

PROFESSION

Lighting designer

AGE

30

STORY

Uma has enough work at the moment but wants to try to do more commercial work on the side, to educate and challenge herself again, to have little more variation in her portfolio and to expand her network.

MOOD

- Interested

NEEDS FROM YLOS FESTIVAL

- Inspiration
- Generating work
- Networking
- Commercialisation



RESEARCH OUTCOMES

MAIN OVERALL FINDINGS-SHEETS

A lot of data was gathered over the research activities. Everything was analysed in order to draw conclusions out of the results.

Out of these outcomes five main findings are shown in the next pages, where recurring concluding elements throughout all the research done are clustered and visualized.

The five main findings are stated in the following keywords and can be recognized by the given colors:

- #1 Motivation (green)
- #2 Choices (purple)
- #3 Eye-opener (blue)
- #4 Self-actualization (pink)
- #5 Guidance (orange)

The findings were translated to sheets showing the relevance of each and also show different ways to apply the findings into future design(s). All of the main findings were backed-up with striking quotes from different research activities. The activities that formed the basis for each of the main findings are shown in the table that can be found below in figure 28.




							
#1	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
#2	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
#3	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
#4	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
#5	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>

Figure 28 Main findings research activity grounding.

The main findings are grounded on mainly the career-lifelines perceived perspectives of the participants of these research activities. Yet it has to be mentioned that the findings can easily be notified into overall-lifelines as well. Especially ICPs (the main participants of the research) do not seem to divide work and life in their lifelines. Professional and personal matters are all overlapping and interwoven, or at least crossing at several points in their lives. The level of stress is also interwoven to the perceived negativity of a certain phase in life. See figure 29.

All of the main findings are somehow connected to each other, are overlapping or a cause for another, and can also be put in a circular system.

For example: being motivated (#1) to make a choice (#2), having had an eye-opener (#3) of some sort, to create personal growth (#4). Admitting you need some help to do so permitting to let you be guided (#5).

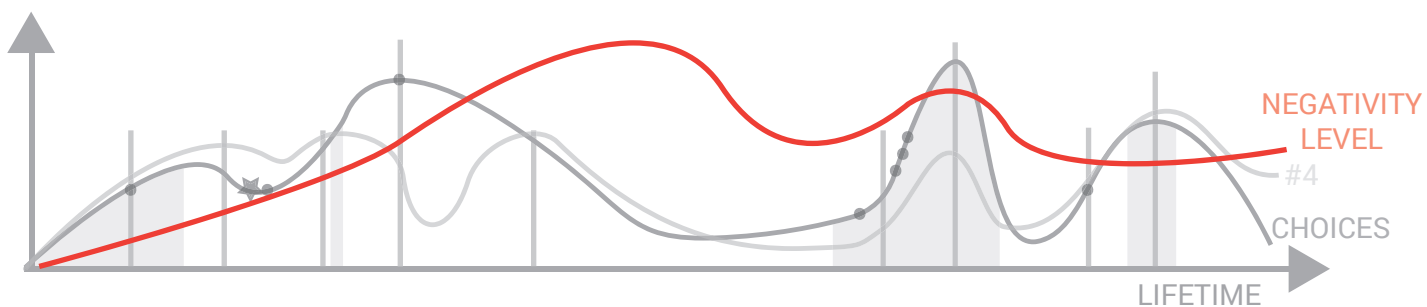


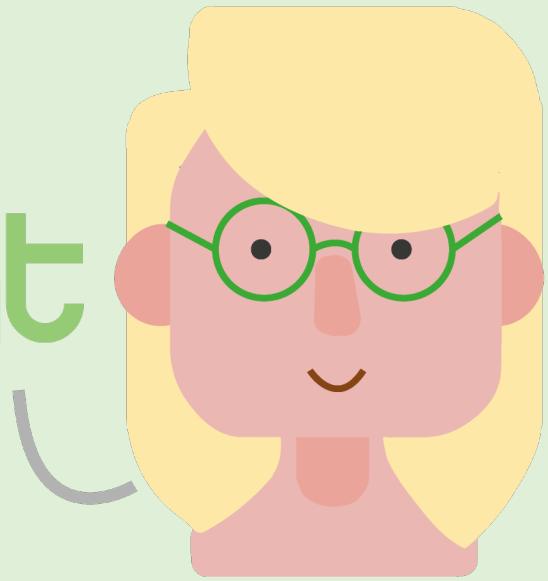
Figure 29 Moments in life.

The main findings will be connected to literature and findings of the MyFutures program on page 72.

Extra note: the colors of the different main findings have nothing to do with the colors of the Trinity installation (chapter 06: Final design) since they were set up in an earlier stage of the project.

#1 MOTIVATION

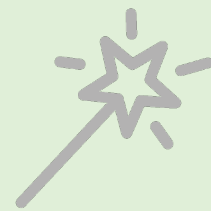
"Why I
love what
I do.."



GET INSPIRED

Getting inspired helps people to be motivated to continue with their work or start a new project.

- WONDER, ADMIRE & INSPIRE
- INTRIGUE



"Curiosity
always
wins."

"I love to
show
people
another
world."

"No day is
the same,
it's fun and
surprising,
that's nice!"

FEELING MEANINGFUL

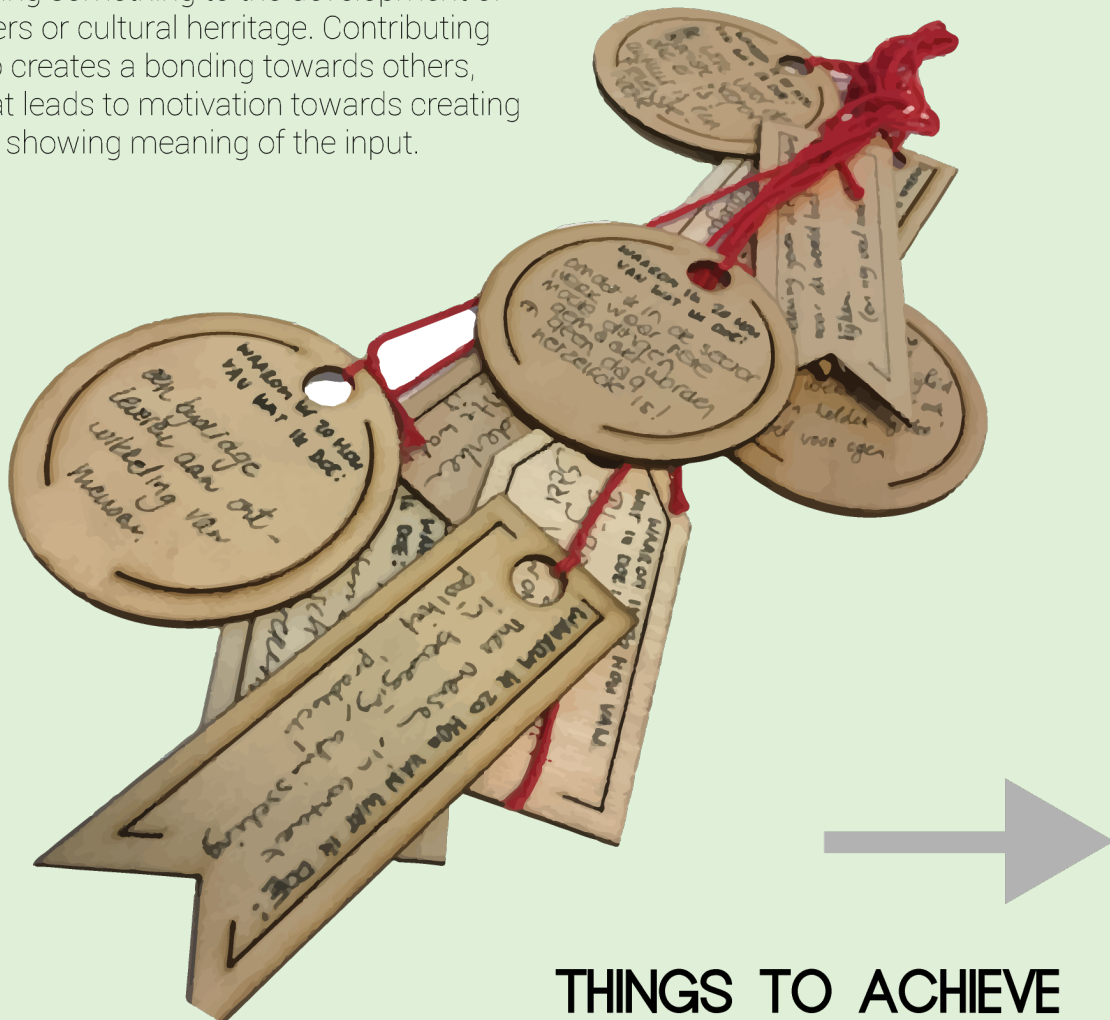
Having the feeling that one is needed for their knowledge, skills and/or advice

- **BEING APPRECIATED**

Creates a feeling of value and happiness.

- **CONTRIBUTE**

Adding something to the development of others or cultural heritage. Contributing also creates a bonding towards others, what leads to motivation towards creating and showing meaning of the input.



THINGS TO ACHIEVE

Having a goal to work towards.

- **GROWING**

By overcoming something challenging and to grow towards new opportunities.

- **INTERESTED**

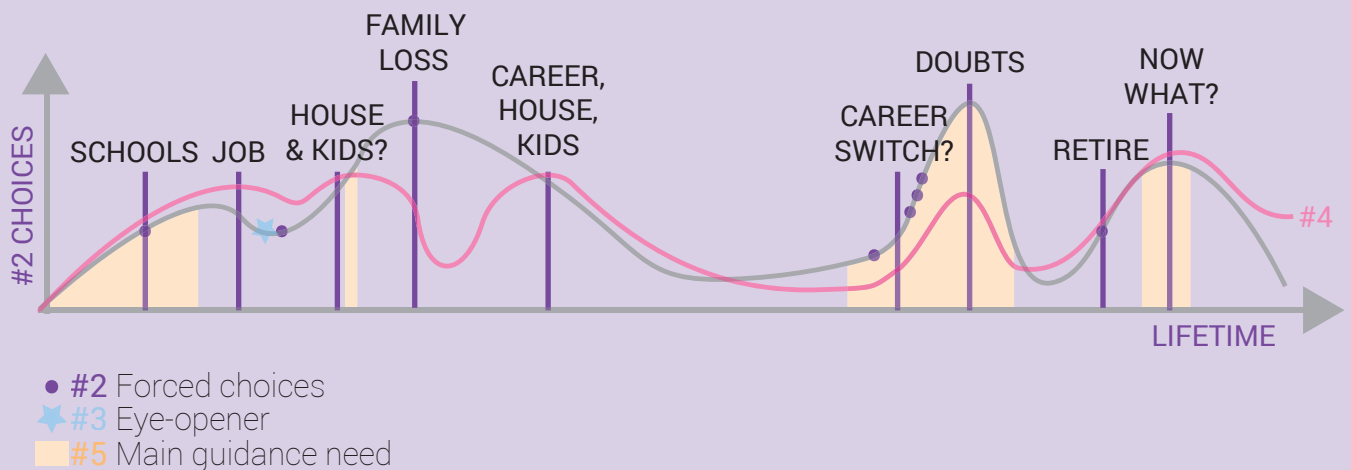
Variety, versatility. Avoid boredom.

CHOICES

Making choices, or the lack of doing so, in life is found to be hard. What if you make the wrong one? It has a lot of influence on your life and well-being. The moment one makes choices and the way in doing so is found to be of great importance.

STAGES OF LIFE

Having different phases in life, different moments of choice can be found. The impact of these (amount) of choices are different over these phases.



DIFFERENT WAYS

There are many different ways, be it positive, negative or just neutral, in making decisions.

• NOT MAKING CHOICES

Leaving others to make decisions for you, often leads to not being satisfied with the path taken.

• RAPID DECISIONS

Rapid nearly always means not thought-through.

• CREATING ASSURANCE

Choose to invest in yourself, as well as in others around you.

WHEN THEY ARE FORCED

A moment where a choice has got to be made, are most of the time caused by a certain #3 eye opener or an negative situation.

"I realize now that I really have to think about it"

"Otherwise, I would never have done it!"

"And all of a sudden, you're facing the facts."

"PLAN B? I DON'T EVEN HAVE A PLAN A."



#3 EYE-OPENER



The moment one makes a choice is often led by a certain point in life where someone or something interferes.

"The
moment
I knew.."



FIRST ACCEPTANCE IS NEEDED

Facing the fact something has to change is just as important as facing where one is capable of in order to know which direction to go.

"Believe in yourself and in your potency."

"Facing your own qualities."

IT HAPPENS WHEN..

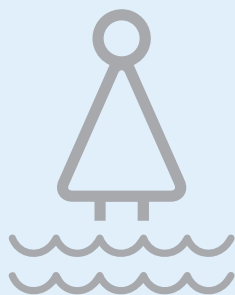


DIFFERENT ROLES IN ONES LIFE

- Parent
- Lover
- Mentor
- Companion
- Colleague

Where eye-openers are often found to be people in the lives of the ICPs, be it in different roles, they are close enough to care and dare to speak up and may also when a failure has occurred.

YLOS might have the same role, interaction, with ICPs in the form of an orchestrated moment.



DARE TO FAIL

• COURAGE

When change is about to come, you need to find the courage to actually take the step.

• OPEN UP NEW WORLDS

You don't know if you want it until you try.

• GROWING

By reflecting on yourself and your earlier decisions, you can find strengths and weaknesses, set-up (new) goals and strike things off.

"You will get there, even if it is with a detour."

#SELF- ACTUALIZATION

(The highest level of Maslow's Hierarchy of needs, 1962)

ICPs desire to become actualized in what he/she is potentially. Self-actualization could be measured through the concept of peak experiences; when there are feelings of euphoria, joy and wonder.

PERSONAL GROWTH

The market shows that people nowadays need to improve themselves and develop skills along their career.

A different market could be tapped into with their combined new and old knowledge, or a change of career is necessary because of age.

"Reflecting on what happened helped me further"

"I want to become better in what I do"

"You should never stop learning"

"You can help others when you know what you're capable of"

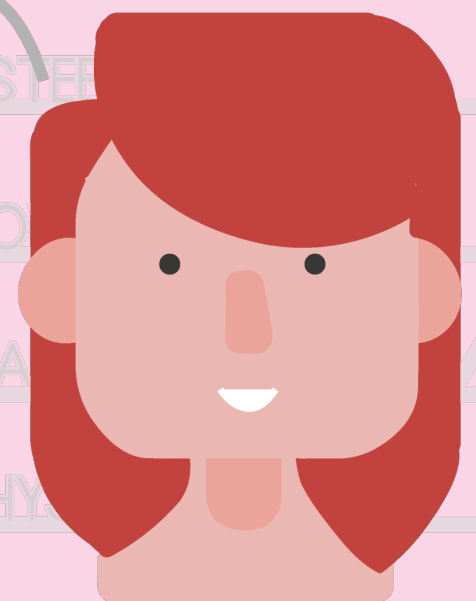
SELF-ACTUALIZATION

ESTEE

LO

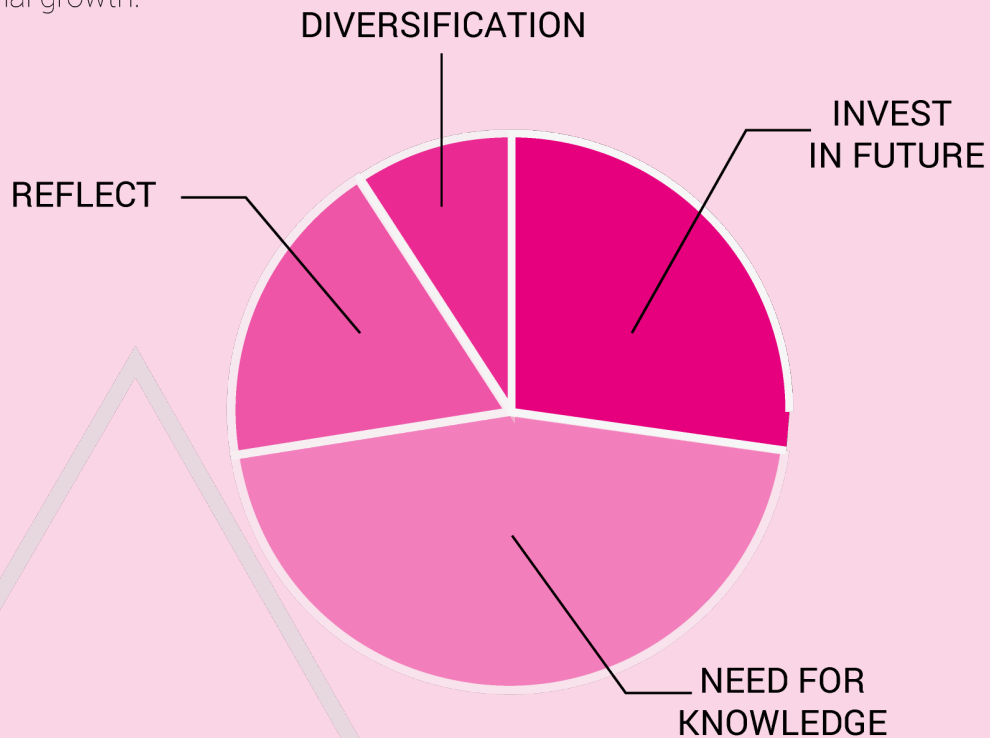
SA

PHY



HOW TO IMPROVE..

The different ways ICPs mentioned to achieve personal growth.



HEADING TOWARDS

- **INDEPENDENCE**

Becoming adult, taking responsibility and making your own decisions. Where any help from outsiders isn't necessary.

- **PROFESSIONALITY**

Ever improving your skills and knowledge helps staying or becoming professional.

- **NEW CHALLENGES**

Growing into a new function or job.

- **CONTRIBUTION**

Adding things to the community and/or context, leaving a trace behind.

#5 GUIDANCE

How one can help ICPs in finding their own way to self-actualization is by offering guidance where one can have the feeling of making their own choices and taking their own new paths.

NEED FOR STRUCTURE & INFORMATION

- **MENTORING**

Somebody to help with finding the knowledge. So one doesn't need to dig into all information available but can learn the (road to) the answer from someone with the knowledge.

- **PROFESSIONALIZE**

Learning to manage all information (or lack of it) on your own helps one to grow in their job.



#HOW

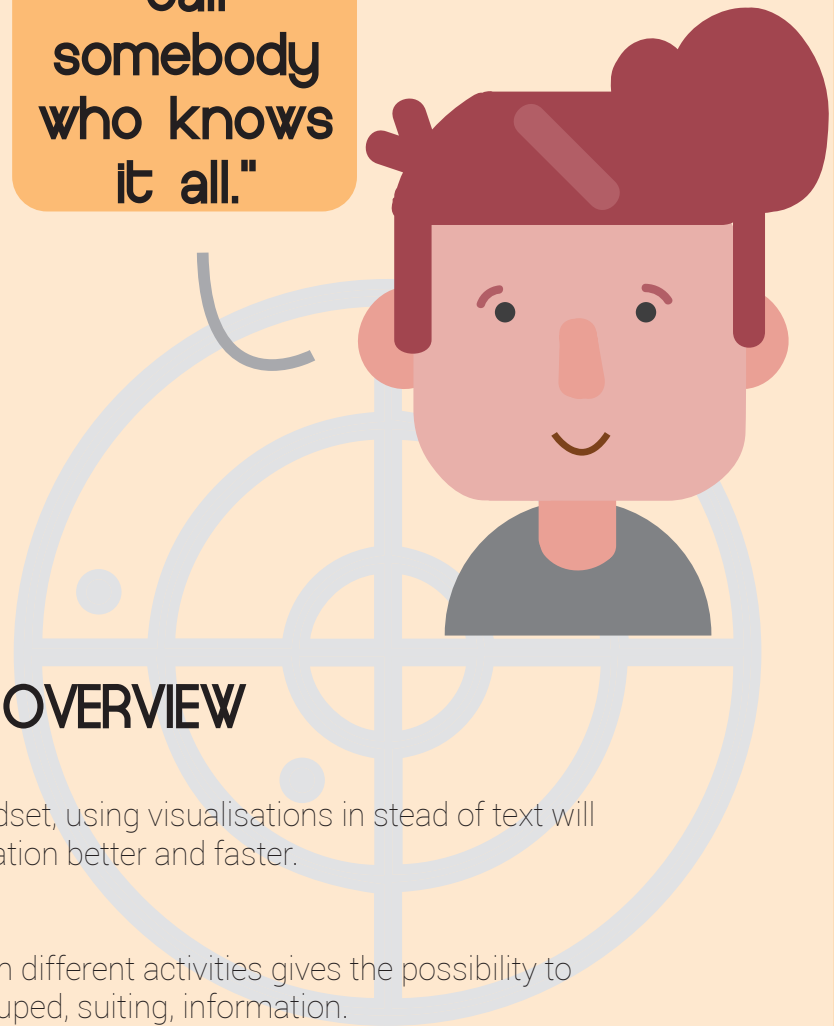
MUST BE EASY ACCESSIBLE

One should be able to find information easily without having to spend much effort and time.

"I don't know where to look, or where to go"

"I wish I just could call somebody who knows it all."

"Transparency would help the sector in understanding."



GIVE A QUICK OVERVIEW

- **VISUALIZE**

Having a strong visual mindset, using visualisations in stead of text will help understanding information better and faster.

- **THE USE OF COLORS**

Adding colors to match with different activities gives the possibility to communicate different grouped, suiting, information.

- **FAMILIARIZE**

Something familiar will lead to more interest and therefore better understanding. Keep it close to the people involved.

REFLECTING

Linking the main findings to research already done by MyFutures. Pointing out the new insights and the ones that are backing up earlier findings from another perspective or different target group.

Backing up

- Different phases in life

The MyFutures research has pointed out different life phases and their own life changing events that made the participants make decisions on a forced or earlier notice.

These events were recurring in the findings of the researcher by the ICPs as well as by the so-called future thinkers during the collage making session.

- Reflect

By reflecting on the past in an earlier phase, one is able to learn from decisions made, be it bad or good. Also, warning/helping others with this gained knowledge is helpful.

- Investing in yourself

Making the decision to (re-)educate yourself has a positive influence on thinking about the personal future and the frequency it occurs therefor higher.

- Decisions being made for you

Same insight, from a different angle. No longer being able to do something that one used to do at ease (for example driving a car) is a decision made for you, by the environment or related, but not by yourself.

New findings

- Usage of curiosity

Just as self-actualization and education, curiosity is a positive driving force in thinking about personal futures in a positive matter, at an earlier phase and more often.

REQUIREMENTS

A list of criteria was compiled using Pugh's checklist (Pugh, 1991). The list of the requirements can be found in appendix G.

The main, most important criteria and/or wishes for the design are stated below, based on the new design goal (right page). The design goal was described after the internal analysis, the stakeholder mapping and creation of the different characters and the research insights from the generative research activities done.

Some parts of the design goal are still the same as the initial design goal and assignments (to be found in appendix A). For example, the design should still enhance a user experience on the YLOS event.

The most striking difference in the new design goal compared to the initial design goal is the ICP's desired emotions and needs are mentioned in keywords (based on the desires found in the preliminary research, substantiated by the co-research activities). The new design goal describes deeper feelings and wishes.

REQUIREMENTS TO KEEP IN MIND

THE DESIGN SHOULD..

- .. enhance an experience at the event.
- .. raise personal future awareness and orientation.
- .. be easy, intuitive to use.
- .. be easy and quick to (de-)assemble at the location of the event.
- .. work on its own.
- .. give the user the sense of having control (by giving the possibility to make own decisions).
- The festival still should be normally functioning, when the product is not being used (as intended).

A NEW DESIGN GOAL

MAKING ADJUSTMENTS

“Co-research and design with the target group of the Your Life on Stage main event a tool that enhances the event experience of the user by the means of guidance and control and creates a feeling of (re-) assurance.”

04

IDEATION

The ideation part of the report shows the reader how the retrieved data is transformed into design. Following an elaborate ideation process where out of different ideation methods

six draft ideas were ranked down to three concepts. These concepts were evaluated by the intended target group and after making an improvement a final concept has been chosen.

IDEATION PROCESS

FROM DATA TOWARDS DESIGN

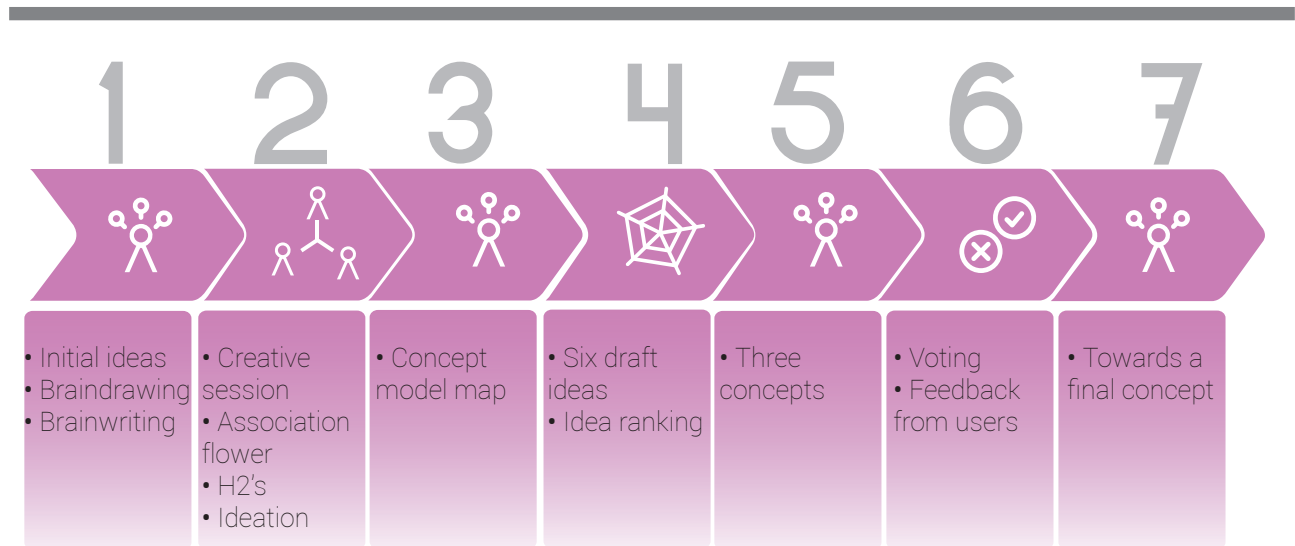


Figure 30 Ideation process.

In figure 30 one can see the entire ideation process. Different sessions, individually and together with designers and/or ICPs, were held and led to choosing one concept to develop in more depth in the next phases of the graduation project.

INDIVIDUAL SESSION

A lot of data was gathered. Everything was analysed in order to draw conclusions and get results. Five main findings are shown in the previous pages.

With this main findings in the back of the mind, first individual sessions elaborating on earlier ideas and analogies & metaphors inspirations (Casakin, H. and Goldschmidt, G., 1999) were held where initial design sketches and ideas were made using different techniques such as brain drawing and brainwriting (figure 31).



Figure X Results from individual session.

CREATIVE SESSION

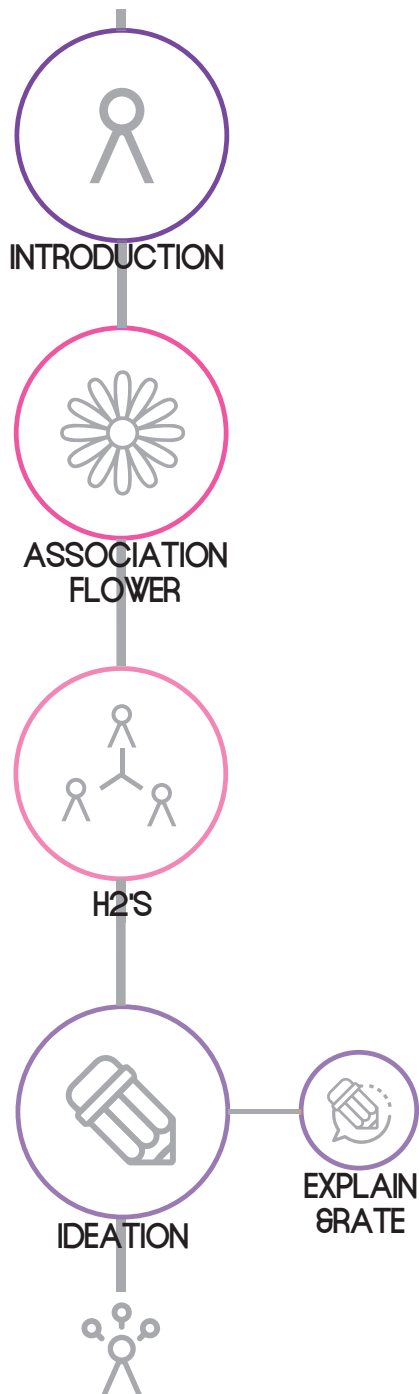


Figure 32 Overview of creative session.

Goal

Following the direction of designing to trigger future thinking, a creative session was conducted to get preliminary ideas and to help refine the design goal and interaction vision based on the feedback from the participants.

Participants

The participants, six in total, were two ICPs and four design students.

Session outline

The creative session was divided into three main parts: Association flower, HOW TO's and ideation. Look at figure 32 for the overview.

The association flower is a warming up method for the following brainstorm activity. Different themes, relevant to the design goal and interaction vision: "Guidance", "Control", "Future" were used for this activity. The participants were asked to write down any word related to the topics to fill in a whole blank sheet. After this, the sheets were kept as reference for the next activities during the session.

HOW TO's is a method based on problem generation. The researcher asked prepared questions to the participants, where they were asked to think of any possible solution in several rounds, 3 minutes for each of the questions. Their answers were asked to pass in turn, creating a wide range of possibilities for each of the H2's being adjusted and added by other participants.

Based on the results of the previous tasks, the participants were asked to draw, write, make, act out their own first ideas during an ideation round. After the participants finished this activity, they were asked to share their idea(s) and to rank their favourite one(s).

Some outcomes

The analysed results are also used as a basis for the set up of the concept model map (see the next chapter, page 78).

• Control - Overview - Guidance

A feeling of control is related to awareness and (re-)assurance. People tend to feel control when they get a clear overview of the situation, at the same time, being able to see the details. With overview, one can decide what to do next with their own judgement, which invokes a sense of freedom.

• Customize

People customize items they have, they feel more connected to the objects with a personal mark. Those items bring special meaning to the person, and provide more tangible feeling.

CONCEPT MODEL MAP

Out of the co-research, its findings and the set up characters, and first ideation activities an concept model map has been set up (figure 33). The concept model map shows the different stages of the future design and therefore customer journey at the YLOS event. The different stages show the different needs and desires of the target group over time before/at/ after the event.

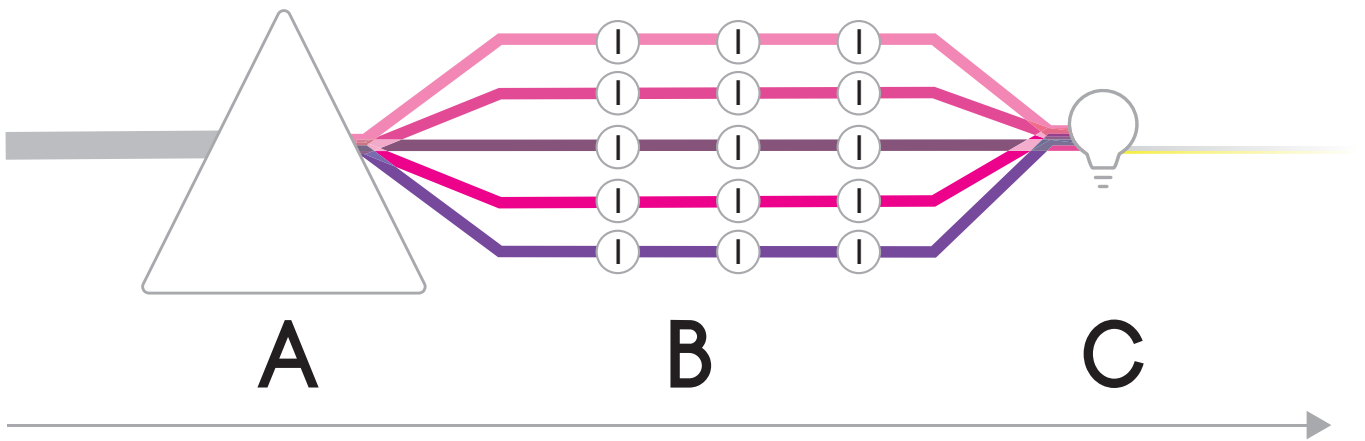


Figure 33 Concept model map.

STAGE A

Moment of choice

The first stage leads the user to making a conscious decision on how to spend time on the event. Making them aware of the personal goal they imagine the event to have for their personal empowerment.

Also, the first stage is to engage the user to and to raise curiosity towards the main event.

STAGE B

Guiding

The second stage of the concept is mainly focused on guiding the user on the chosen personalized direction through the event, in a best way possible.

The ambition is to guide the user, but to leave the choice to actually follow these directions to the user itself.

STAGE C

Alone together

The last stage of the concept is to make the user interact with one and another. In this stage people are able to create together, learn from each other and to network.

Also, the last stage should let the user conclude the event in a positive tone.

DRAFT IDEAS RANKING

The ideas collected during the creative session and the individual activities were grouped into the different stages of the concept model map. Combinations of these ideas led to six different draft ideas. These draft ideas were ranked based on the desired interaction and stage qualities as mentioned in the desired state, design goal and concept-map, as well as originality and feasibility (figure 34).

The draft ideas can be found in appendix H.

The three best ranked draft ideas were:

- **01 BUILDING**
- **02 METRO MAP**
- **03 INFOGRAPHIC**

The preliminary concepts are shown in figure 35 to 37.

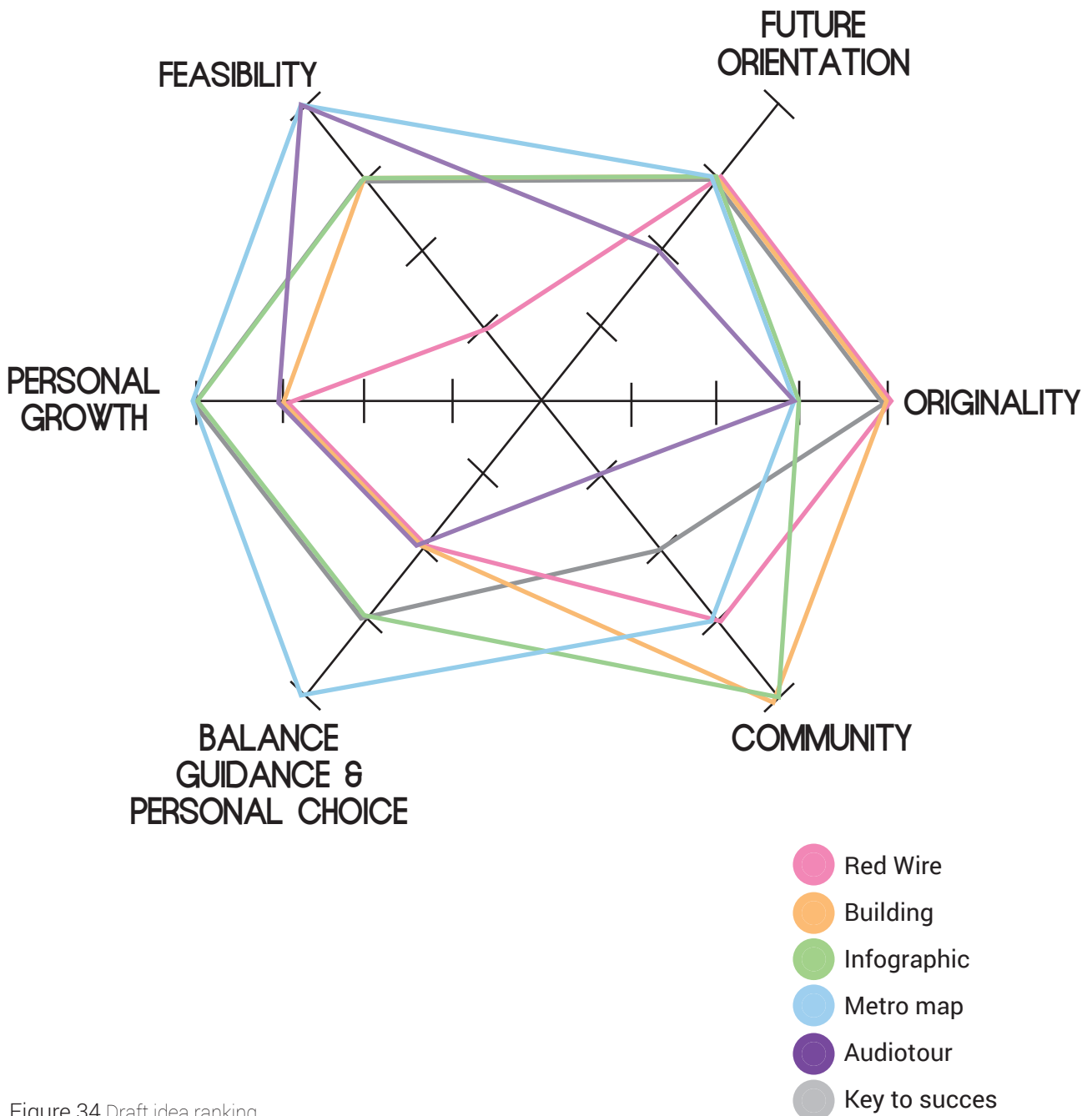


Figure 34 Draft idea ranking.

THREE PRELIMINARY CONCEPTS



01 BUILDING

STAGE A

Picking an item

Stage A is meant to let the visitors of the YLOS event make a decision based on their own preferences, by picking an item by entering the event. These items can be of all kind of shape, being it ambiguous or in a certain theme. The selection method is in this matter very much to interpret by the visitor.



STAGE B

Collecting and adding elements

The second stage of the concept is based on guiding with the motivation of collecting and rewarding. Every activity the participant is attending will be rewarded with providing something to add to their first item. The item will get personalized on the basis of program the visitor follows during the event.



STAGE C

Building together

The last stage of the concept is to make the user interact with one and another while building a sculpture together from the personalized items. In this stage people are able to create together, learn from each other and to network. Also, the creating together activity will function as an ice breaker.

Figure 35 concept 1.

The afterlife

Working with different ambiguous shapes or different colors will show YLOS while observing the made sculpture over the day, the preferences of the visitors of the event and provide answers to what future activities and/or workshops may fit the target group best.



02 METRO MAP

STAGE A

Decision tree choices

Choosing which route to take in first place using a decision tree while entering the event will make it possible to provide personalized guidance to the visitor during the event. Also, asking questions related to future or life phases will evoke awareness and engagement at first hand.



STAGE B

Way finding metro map

The second stage of the concept can act out as a timetable, information booklet and map of the location. The routes will be given a color –like on a metro map– to give an easy overview.

Colored objects in the room can help the visitor to find their route quick and easy and shows overlapping elements between different colors as well, to enhance sympathy for one and another.



STAGE C

Brought together

The last stage of the Metro Map concept is to guide the visitors using the personal routes to one central point, where everyone should be able to meet each other, talk about and share their experiences (of the day) and to network. Together with a drink and some music, this would be a good and positive concluding stage of the event.

Figure 36 concept 2.

The afterlife

The meeting point in stage C is an excellent stage for YLOS to ask for feedback on the event. A short questionnaire or area to leave a message could easily be realized at this moment and point.

03 INFOGRAPHIC

STAGE A

Survey

Getting in contact with the intended target group and visitor of the YLOS event on a early notice will lead to both more engagement to the event as to awareness for and in future thinking and possible subjects of interest at the event. The first stage will explore the support of the various subjects set up by YLOS after the user sessions on a deeper level. Sending out surveys to receive feedback and to sketch an image of the preferences of the intended visitors.



STAGE B

'Coming to you!'

As part of the communication YLOS in this stage will bring their interaction towards the possible visitors. Going by the door, at home, their offices or rehearsing buildings, YLOS will receive more information and provide a personal touch and engagement towards their intended visitors. Letting the target group participate in a different matter, from their own familiar context. This will lead to a whole lot of insights (on working conditions!), better communication about the event and probably more reached out attendees.



STAGE C

Infographic

The infographic is the result of the answers provided by the visitors during stage A and B, as well as information gained at the actual event itself. Transforming their answers into a great (interactive) visualized wall, will show the attendees their relevance, but will also show that they are not alone in their issues. They will be able to recognize their own answers in the visual itself, their answers self will be turned into art. Eventually, all of this will lead to a more appreciated feeling and engagement of the visitor.



Figure 37 concept 3.

The afterlife

The infographic can be analysed by YLOS in order to find subjects to dive into deeper with the ICPs in future events after the main YLOS event. Also, further knowledge and information can be collected while diving into the gathered materials. For example, linking different demographics to certain main issues can reveal possible answers to the core of the problems.

FEEDBACK & VOTING

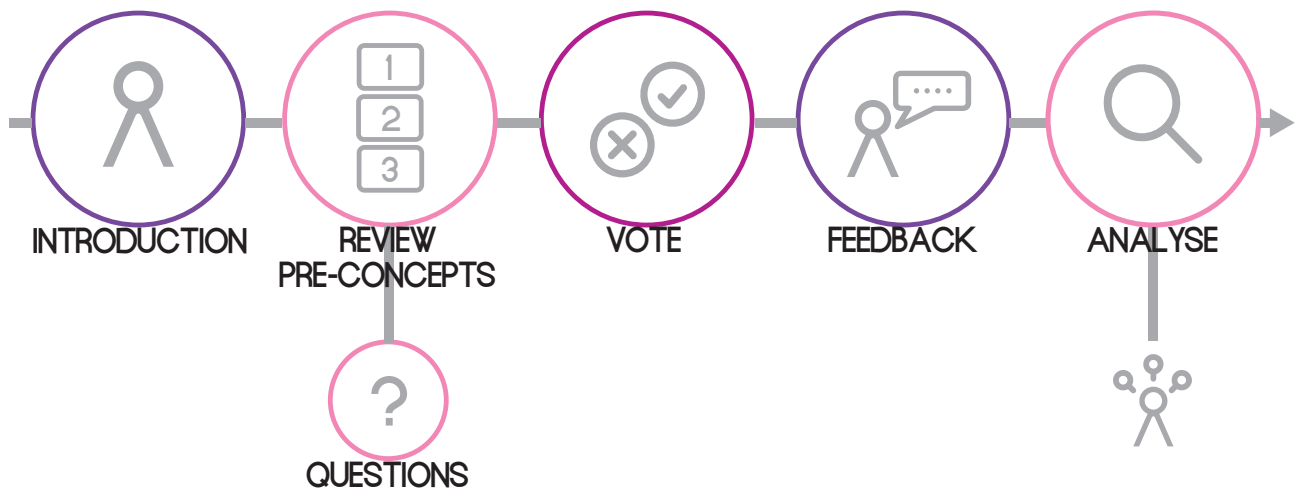


Figure 38 Feedback & voting outline.

Goal

The goal of this activity was to evaluate the preliminary concepts with the ICPs.

Participants

Four ICPs were consulted for feedback and asked to vote the preliminary concepts. All of the ICPs weren't familiar with YLOS.

Session outline

See figure 38. The ICPs were, after a short talk and introduction, able to walk by, review and question the researcher on the preliminary concepts that were printed out on three different sheets hung on the wall (figure 39).

After, they were introduced to and provided a label and a set of multiple stickers (figure 40) containing:

- Purple stars; 'Potential'
- Sad/Confused smiley face; 'Least favourite'
- Heart; 'Favourite'

Each of these materials was asked to be pasted at parts or elements of the preliminary concepts.

To conclude, there was asked to write down a top three on the labels and the participants were asked to argue why. The reason was to guide the participants towards thinking about the preliminary concepts by comparing them.

Results

The first round, reviewing the preliminary concepts, lead to several questions, observations and remarks sparking group discussions about the different aspects of the preliminary concepts. These were noted down on post-its and placed to the specific concept (see figure 41).

See Appendix I for the results.

Some of the most striking quotes during the session are mentioned on page 85, categorized on the stages A B C of the concept.

Outcomes

After analysing the results, the following outcomes can be found:

- Ice breaker
Providing something the visitor can take along during the day, can easily lead to be an easy icebreaker for conversation during and/or at the end of the day.
- No stalking!
Make sure nobody feels obliged to go to the event because the organisation of the event was 'stalking' its target group. Searching for too much contact will eventually end up work against its intended purpose. "Reminders are very useful though."
- Doing together
Notable is that people often do not like to participate in activities, certainly when the feeling aroused one is standing in the spotlight while doing so. However, as long as the activity is not too time consuming and hard to perform, ICPs tend to see the value of it at events. Doing activities together (with strangers/other visitors) is found to be both annoying and helpful to start a conversation. "If you don't like to participate you should not be forced to do so."
- Choice
ICPs still want to be in charge of their own time. A sense of own control should be kept maintained at any case.

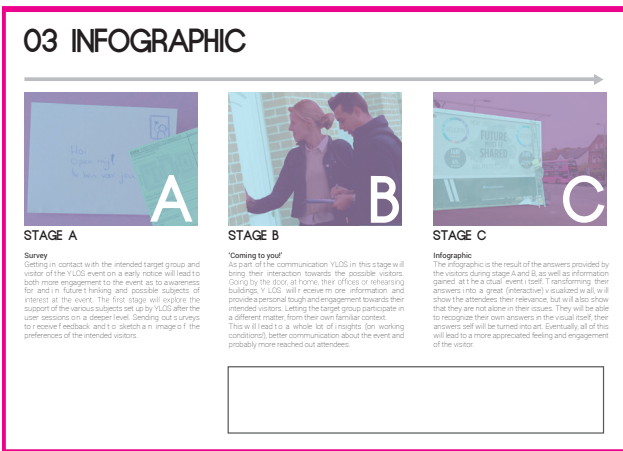
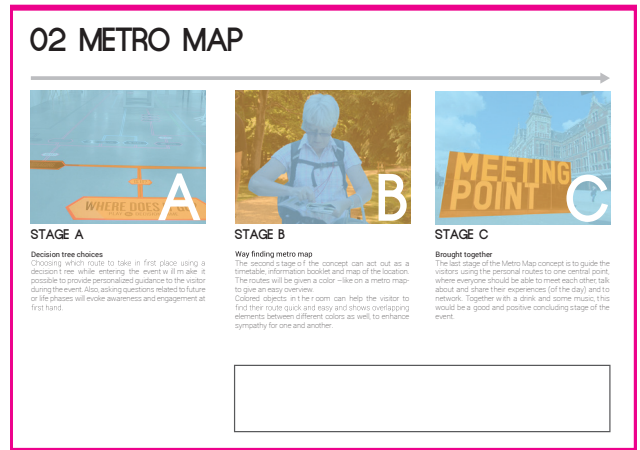
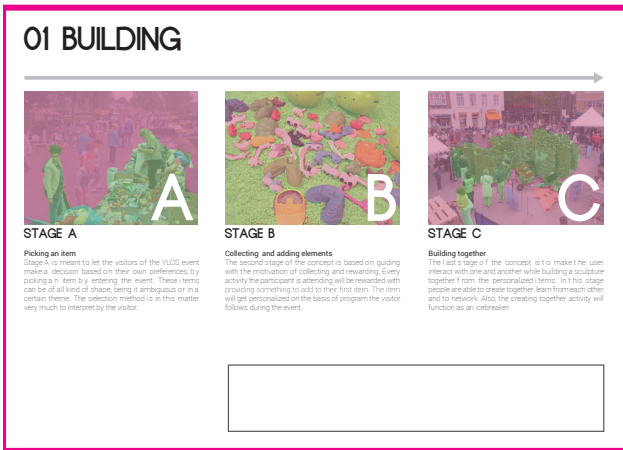


Figure 39 Posters for feedback & voting session.

Figure 40 Voting material.



Figure 41 Results of feedback & voting session.

The quotes are categorized into stage A B C (figure 42). The participants had preferences for the different parts of the concept(s). Also, new -overall- insights and subjects were mentioned.

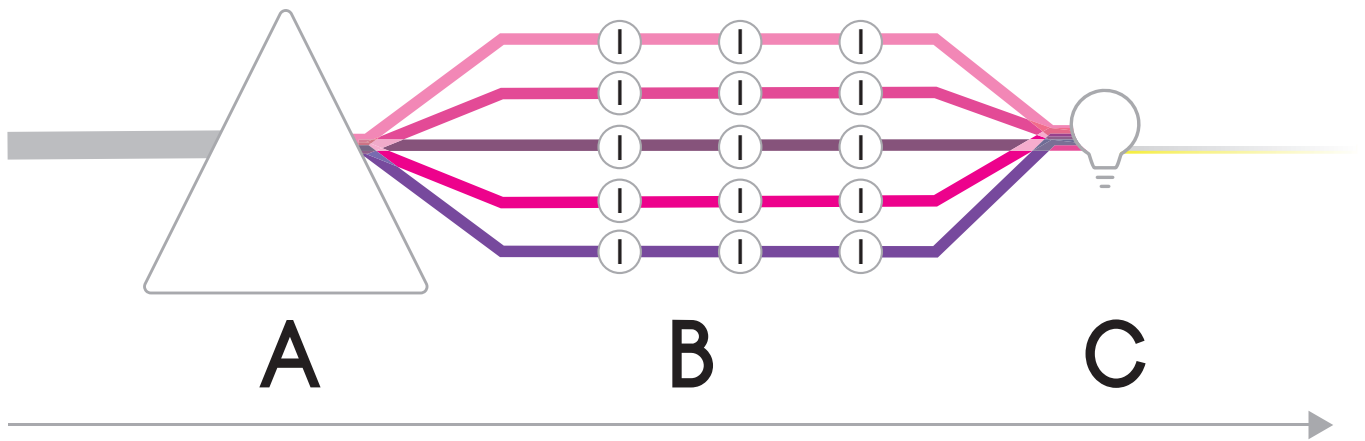


Figure 42 Concept model map model.

STAGE A

STAGE B

STAGE C

“What if I make the wrong decisions in the first stage? Is my whole day ruined?”

- Participant 1

“I probably would try other things out just because they advised me to go to these things.”

- Participant 4

“I always get the feeling people are staring at me when I’m standing at those meeting points at the station.”

- Participant 4

“It really helps to keep things ambiguous and open for own interpretation.”

- Participant 4

“Personalizable! I love creating.”

- Participant 1

“Should you be showing off with the thing you made over the day? What if it is ugly and you’re ashamed of it?”

- Participant 2

“I would like to keep some things to myself, is there a pre-stage?”

- Participant 3

“These days are for networking right? Why am I doing things with people just like me?”

- Participant 2

“It’s nice to have some recognition of like-minded.”

- Participant 3

“I never prepare for something like this at home.”

- Participant 1

“It’s nice to get some advice, but I need to make my own decisions.”

- Participant 4

TOWARDS A FINAL CONCEPT

MAKING DECISIONS & ADJUSTMENTS

EVENT / EXHIBITION DESIGN RESEARCH

In order to create a concept that suits the purposes of the design; guiding a large amount of visitors of the YLOS event -*fitting and appealing to the intended user group*- through information and towards binding with YLOS, research into exhibition and event design is done.

What are the main features of an installation designed for a large audience on an event? Is there something one should really not forget about while designing for these purposes? What are the trends in this field and context of design?

The following are recurring subjects found during this online research useable for the YLOS event installation concept.

Outcomes

- Networking

Overall an event/exhibition is about networking among the visitors, as well as contact between businesses and visitor. The aim to share knowledge from experts from different disciplines is an important part of an event. The event should enhance the visitor to network.

- Tell stories

Trying to tell stories through well-designed spatial experiences on events. Innovative narrative environments connect people, create

memories and build skills. Create the kind of spaces that are memorable because they hold people's emotions. Because that is what stories that matter do.

- Sharing

A good and inspiring exhibition means interaction with the viewer. Alongside raising the visitors' interest in the content of an event or exhibition, they will become truly involved if they can influence something, can act, and are stimulated and challenged. Aiming for people to be free, to be themselves in a space – to ask questions, to feel the weight and texture of the past, or catch glimpses of the future, to laugh, to tinker and create, to talk to friends or strangers.

- Social media; creating attachment

Social media plays a great part in communication nowadays. In order to create brand awareness for YLOS, a business should provide a possibility to share content on social media or to find the company online.

Having followers over different social media, will give the company the possibility to keep in contact with its followers.



EXPERT INTERVIEW

An interview with S. Schrooder, employee at Brandwacht & Meijer, designs for exhibition, event and interior installations and solutions as a spatial designer.

The most striking information out of this interview is summarized below.

USAGE OF LIGHT

Light is an important, if not key medium in event and exhibition design. Light can steer the attention of the viewer in a certain direction. Light provides focus, and more or less light can draw more or less attention to certain elements of an object. Light is not only a very functional medium, but also contributes greatly to the dramatization of a room.

“Light creates atmosphere and
can be poetic.”

The mood in and the experience of an exhibition can change over time.

INTERACTIVE

Experiment. Dare to take risks in order to create something great. A good communication process is interactive if and when the visitor becomes both recipient and sender in the process. Interactivity challenges people to try something, to take the reins, or to apply changes themselves. Eventually good interactivity influences the user's thinking and acting.

COMBINED CONCEPT

The chosen concept is an adaption of two of the preliminary concepts, after the voting session as well as adding knowledge of an extra research and interview with an expert in exhibition and event design. The concept is a combination of the favourite 02 Metro Map concept brought together with some of the favourite elements of the 01 Building concept.

ADDING ELEMENTS

YLOS was also consulted for their feedback on the concept. Some points for improvement were mentioned and taken into account while finalizing the concept.

- Leave with a goal

The visitors of the event should leave with a goal or given an assignment beneficial to thinking about personal futures or set goals to achieve after the event as well.

- Input for Y:LOS

The concept should preferably give YLOS feedback and input to analyse and use in a later notice. Such as; information about what kind of events the visitors would like to visit in the future or what the best location for these would be.

- Preparing

Give the visitor the opportunity to prepare for the YLOS event and to engage more to YLOS in advance. Be it in knowing what the program will look like beforehand, as being able to know what kind of color route to walk.

05

CONCEPT

The concept chapter of the report contains the road towards the final design as will be described in chapter 06, design. Starting with a description as the concept 'stage' is set up, followed by writing a 'play'; formulating

an example of the YLOS festival. The chapter will be concluded by testing the stage and play together with the ICP using built scale models. The feedback from these sessions will lead to the final adjustments for the design.

CONCEPT DESCRIPTION

SETTING UP THE STAGE

The concept is based upon the outcomes of the different research activities done with the ICPs (the #5 main findings), the feedback of YLOS and the participants of the sessions given, and colorstudies.

THE METAPHOR

The shape, story, colors and material all come back to the same metaphor. The natural physics phenomenon of the prism.

Visitors walking in being adaptive and neutral (based on self perception activity, page 44) Are being guided through the installation by asking them questions (based on eye opener outcomes, page 66) and lead them towards the color they 'choose' during this process. The neutral light will be diverged into different colors and routes that guide the visitor through the event and the day offering a personalized program (based on color coding activity, page 50 and color studies, page 56).

Also, the metaphor is recognizable in the different stages model figure the concept is based on, which can be found on page 78.

THE STAGE

The concept is shaped and designed according to the list of requirements. The 'stage' (figure 44) is one stand-alone design, easy to built and assemble with adjustable plates.

In the next few pages, the concept with its different stages A B C (figure 43) is described and visualized.

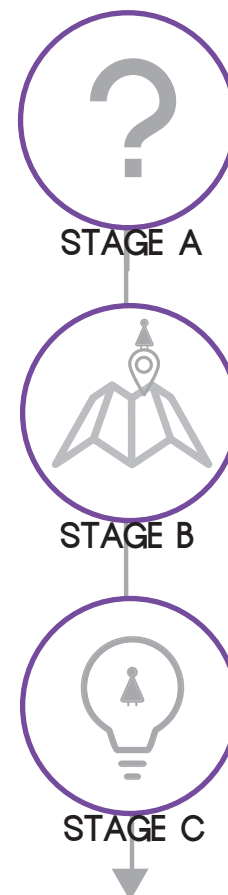


Figure 43 Different stages of the concept.

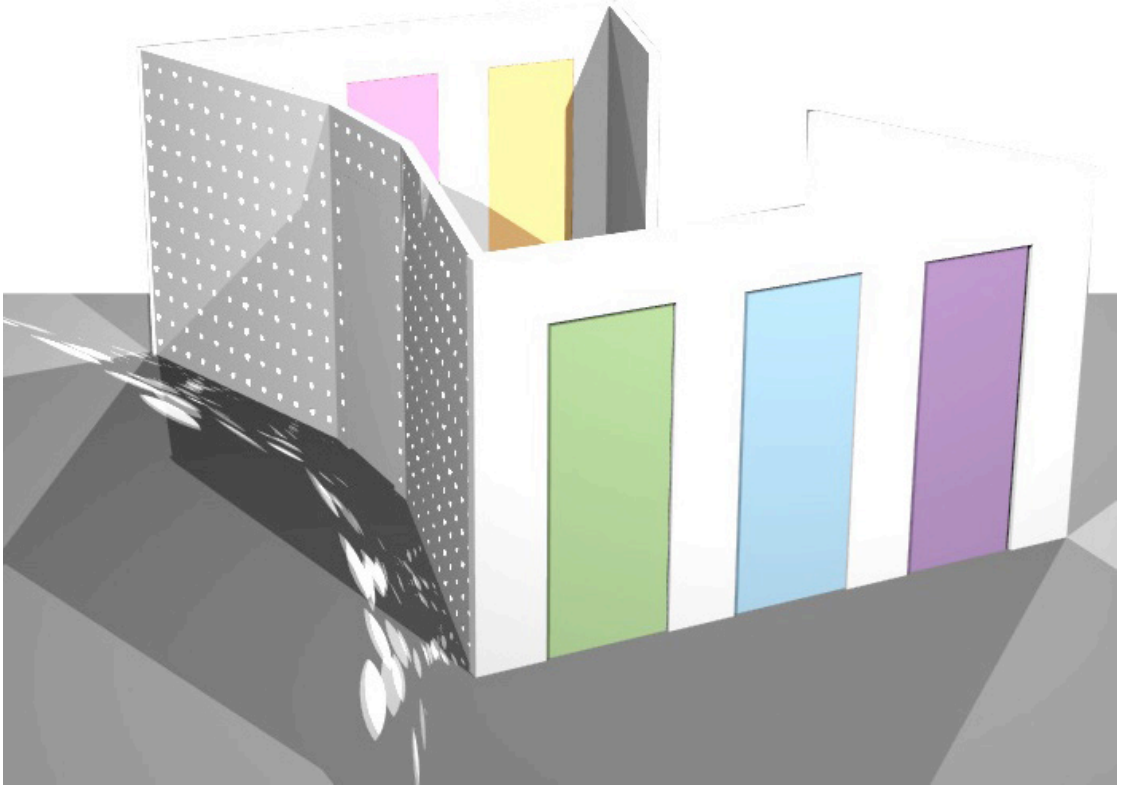
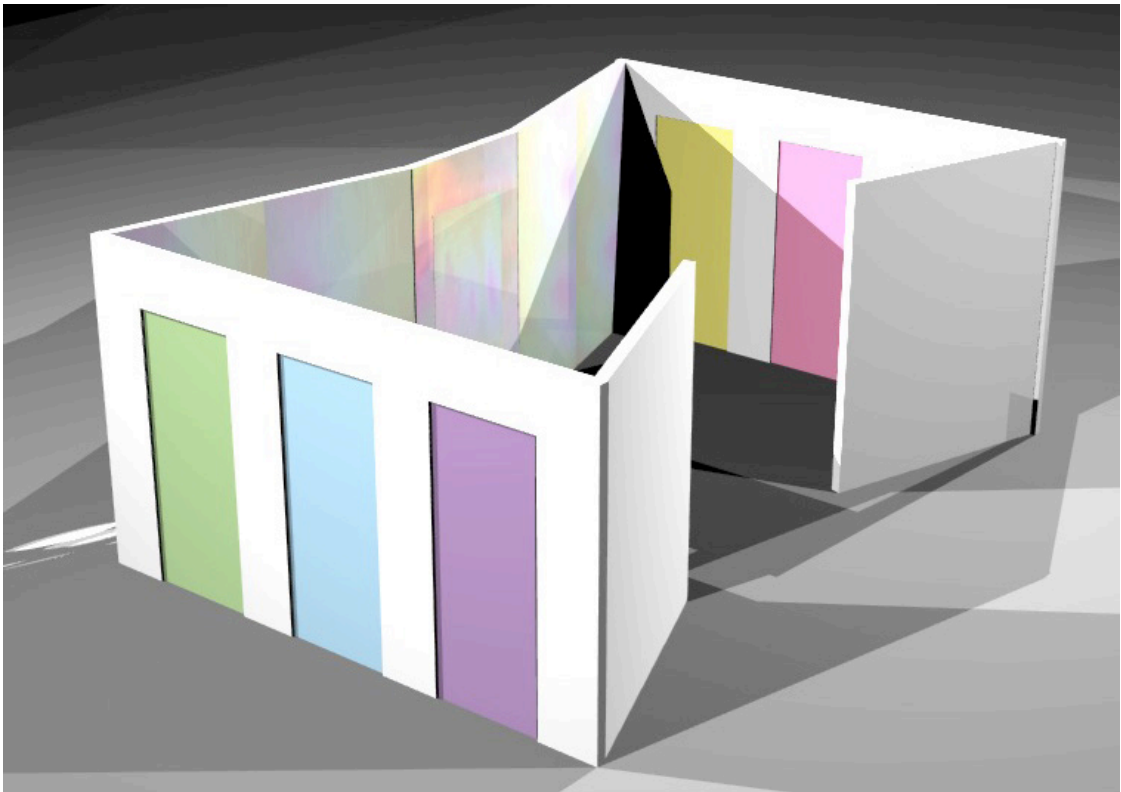
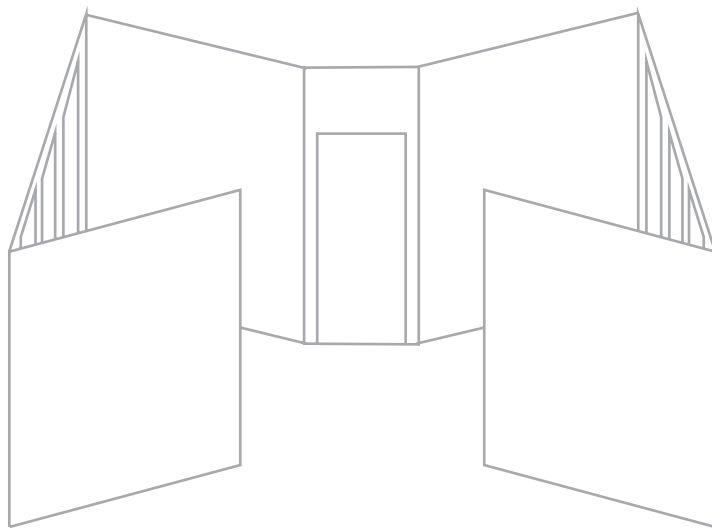
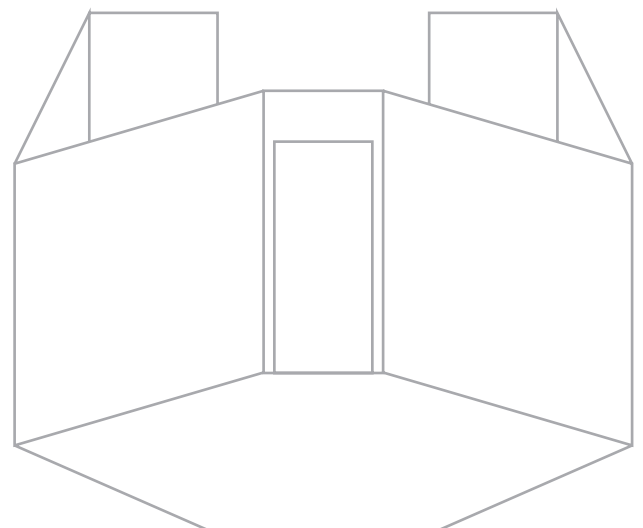


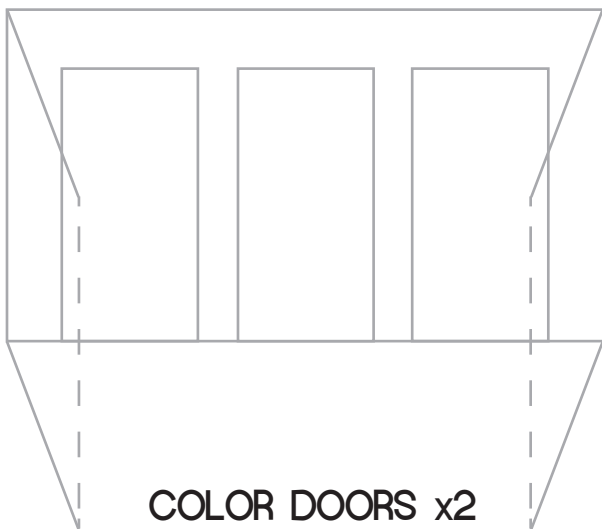
Figure 44 Render of concept.



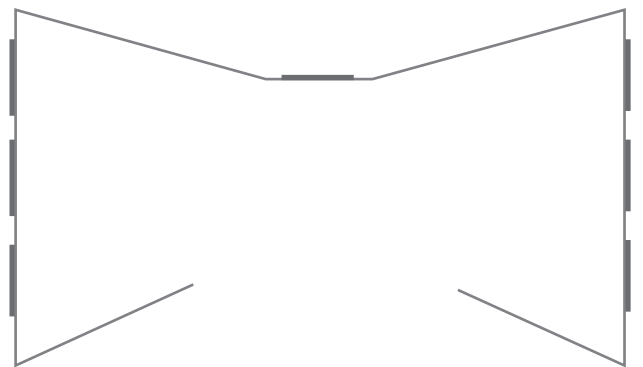
ENTRANCE



LIGHT WALL



COLOR DOORS x2



TOP VIEW

Figure 45 Sketches of concept.



SHAPE

- A special room divider

The shape of the installation is made to diverge and converge people in a certain direction and workflow. Also, not knowing where the installation will be placed, it is thought of to make it adjustable to different locations with hinges.

For the form study leading to this, see appendix J.



MATERIAL & COLORS

- A holographic radiant surface

The inner wall, one walks into while entering the concept, is covered with holographic radiant acrylic sheets showing the visitors a colorful reflection of themselves. It is symbolic for the activity of stage A, where they are diverged into multiple colors.

- Neutral walls

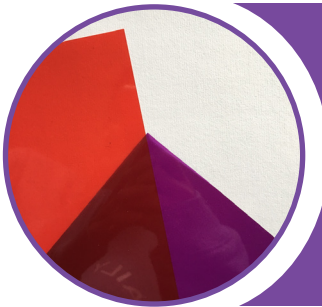
White walls will be in contrast with the bright colors of the doors.



STAGE A: DECISION TREE FLOOR

- Questions on the floor

Guiding the visitors through the installation, a decision tree will make the visitors aware and guides them to the right color by asking a few questions. The amount of questions will be kept to a minimum, due the walkingflow and the larger amount of visitors.



STAGE A: COLORED BADGE

- A colored badge

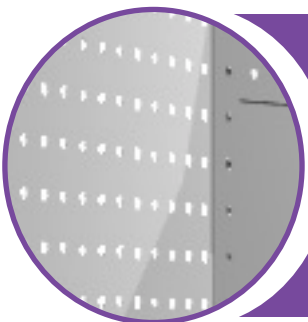
Not different from other congresses and events, a badge is going to be distributed to the visitors of the YLOS event. Being guided towards a color, the visitor will receive a matching colored badge.



STAGE B: METRO MAP

- Wayfinding on the floor

Together with an actual map with information on the activities at the event, one can find his/her way by following the colored floor.



STAGE C: MEETING POINT

- An enlightened wall

Guided to meet at the enlightened wall at the back of the installation at the end of the day. The double wall has holes in this side of the wall that allows to show LED light. The wall is meant to be the end but also as a network space of the event.



STAGE C: BUNDLING THE LIGHT

- Leaving knowledge behind

The colored badges can be taken off and written on.
"Hier ga ik verder mee.."

The filled in papers can be rolled up and placed inside of the holes in the white wall, leaving a coloured shining light. At the end of the event visitors have build a coloured light wall full of knowledge, ready to share on Social Media. This knowledge can be analysed by YLOS for further activities.

LIGHT WALL

The light wall is in fact a double wall with LED light strips adjusted in between.

The LED strip is faced towards the unpaved wall, which reflects the light, in order to prevent the light shining into the visitors eyes and to achieve a warm and glowing light.

COLORED CARDS

The handed out colored cards are meant to be put in the holes of the light wall at the end of the day. The see through material, colored transparent thin pvc, of the cards will cause a colored light for each of the cards inserted in the wall.

Note that the writing on the cards will be encouraged to happen in an anonymously matter.

A small model of the light wall is made (as shown in figure 46) with the aim to test if the envisioned usage.

USE OF COLORS

The colors of the installation -and therefor the colored cards- are based upon the findings of YLOS during the user sessions which will be used to develop and determine different program components combined with the set up characters (to be found on page 56) and their needs.

The colors and their routes preferably do not get a title. Among other things, the colors are used because each visitor can interpret them differently, and the visitor will get less the feeling of 'being labelled'. A thing that is found to be of great importance for the target group (ICPs, see 'I'm unique', page 44) during research.

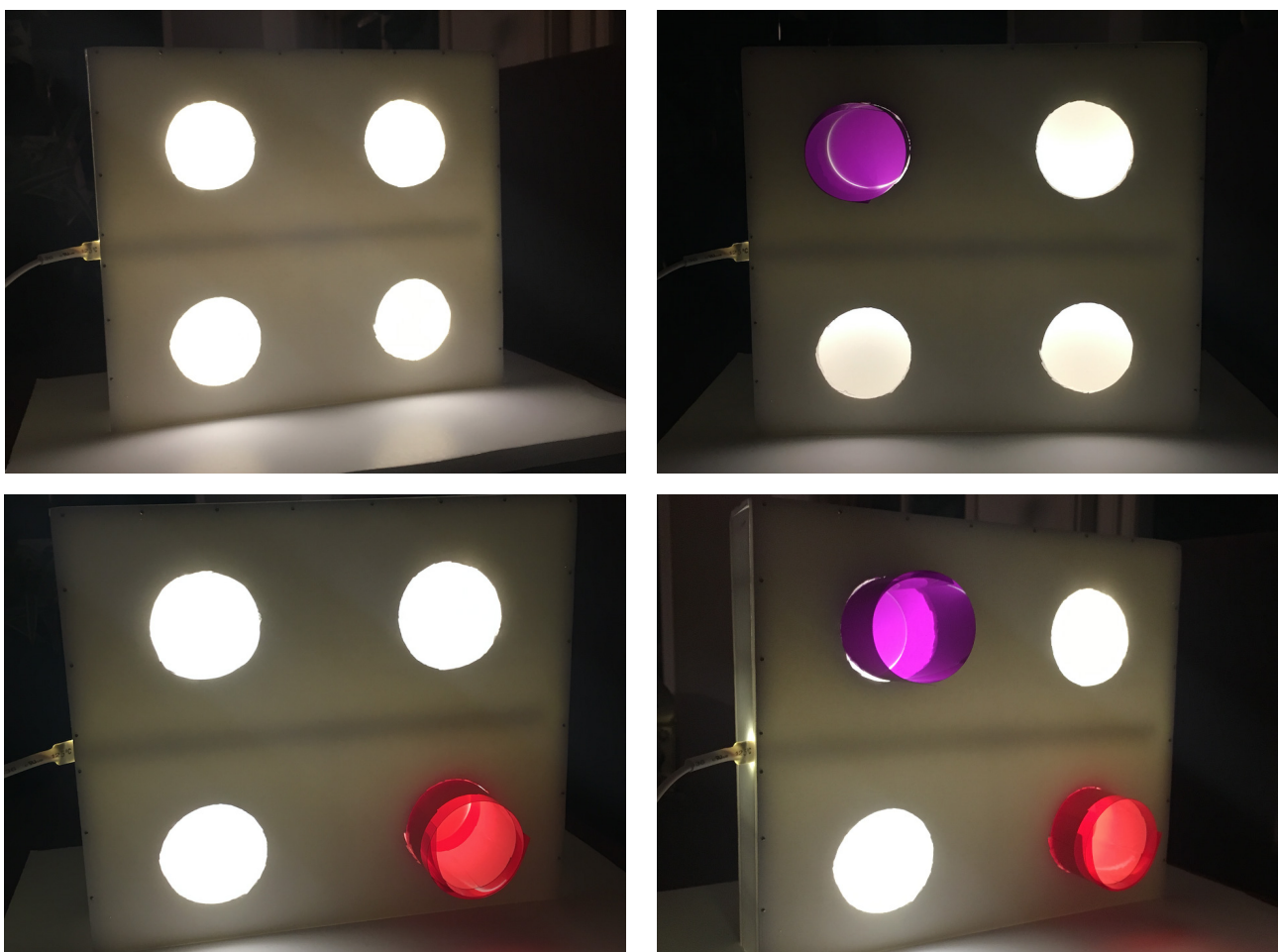


Figure 46 Light wall model.

YLOS FESTIVAL

WRITING A PLAY

To show how the concept could be used to serve the ICP and YLOS as well, an example of how the YLOS event could be made. In this chapter one can find a fictitious programme, timetable and map, the fictitious questions of the concept to go with that, and different characters and their user scenarios over the YLOS festival day. This 'play' will be used for the further course of the project.

Please note that the actual YLOS event will be organised by YLOS and their partners and that the subjects described above are only made to show how the concept is intended to be used and could be experienced. The main parts, such as the placement of the concept, the map, use of colors and different level of questions by entering the concept could, however, be used as guidelines by the YLOS staff to create real content.

LOCATION

The envisioned location for the YLOS event is the Philharmonie situated in Haarlem (figure 47). This location is picked since it is known to be used for these kind of bigger events and congresses.

Since the venue should offer room for over 300 YLOS festival visitors, and should have different rooms/halls available at the same time, the Philharmonie seemed to be a decent choice.



Figure 47 Concept at location.

YLOS FESTIVAL PROGRAM

The 'play' is written in order to let all of the visitors, the characters made (to be found on page 56), have their fair share during the YLOS festival. All of the characters and their matching colors have three to four activities matching to their personal interests, and there are several parts of the program meant for all of the visitors. The program is visualized into a 'Your Life on Stage Map' (figure 48), where all information on the festival day is included.

The program can be found in appendix K.

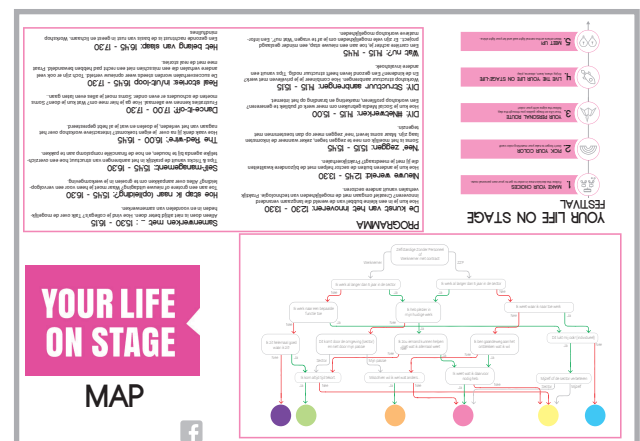
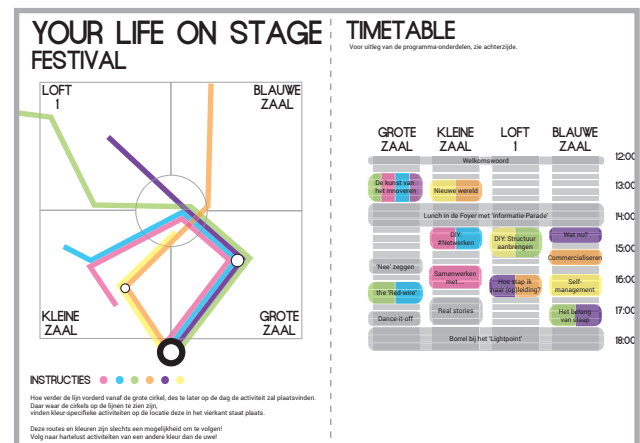


Figure 48 Festival map.

WALK THROUGH

INTENDED USER SCENARIO

The digital renders as shown below (figure 49) will give the reader a sense of the envisioned experience the installation will bring to the visitor of the YLOS event while walking through the concept..

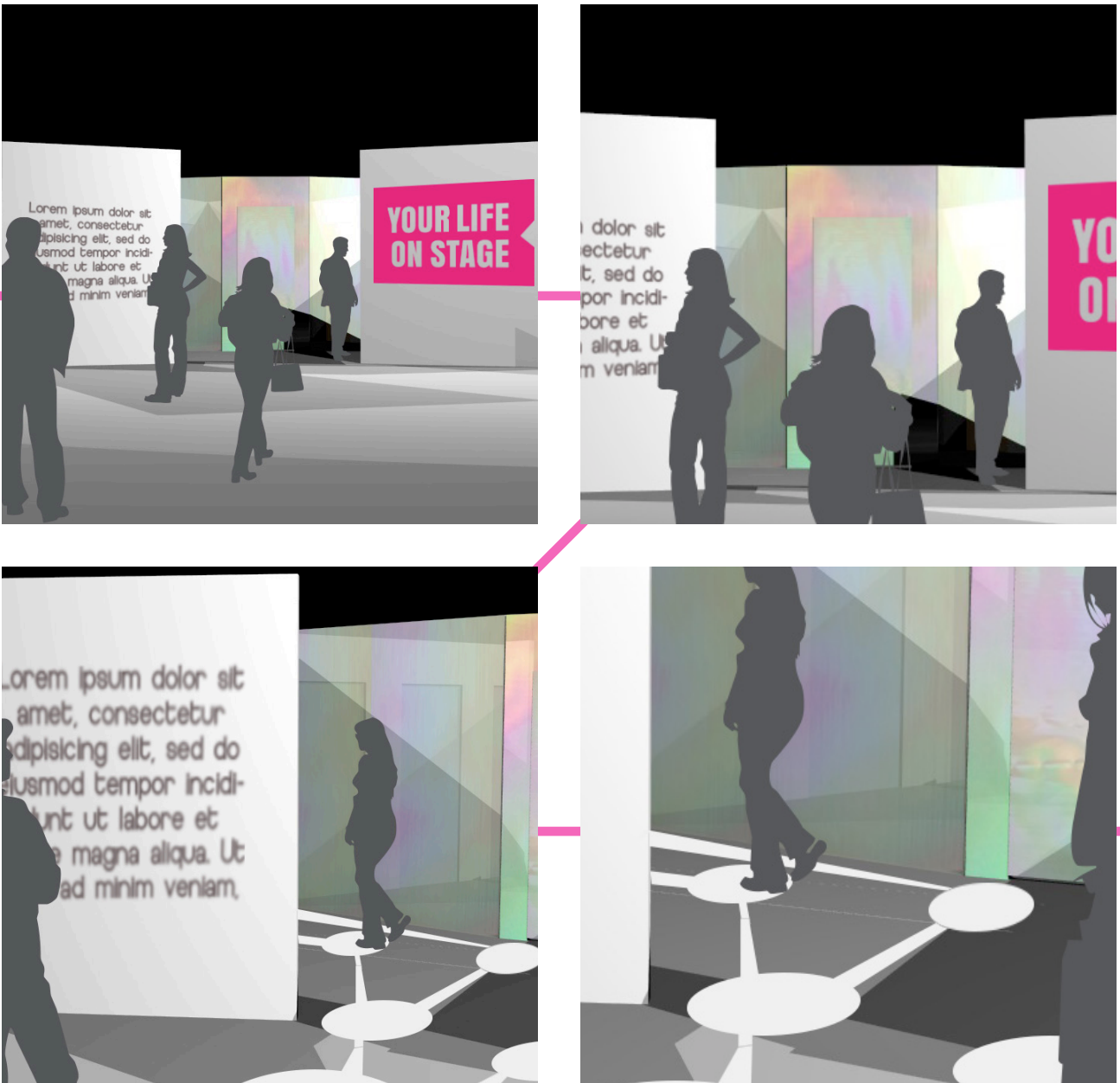
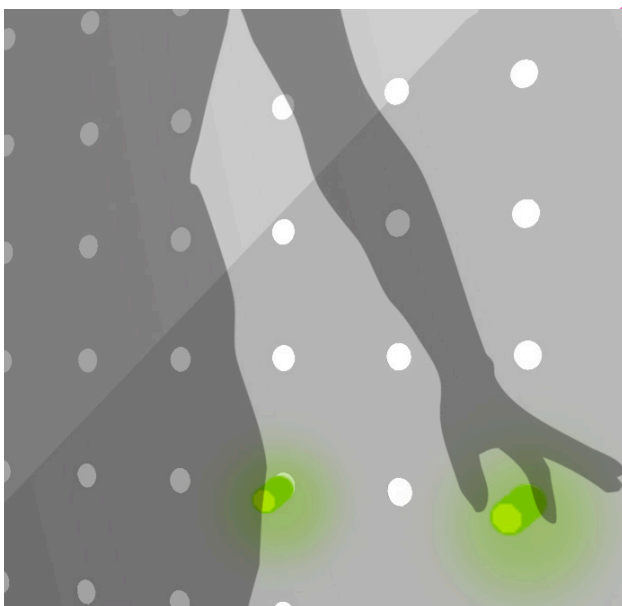
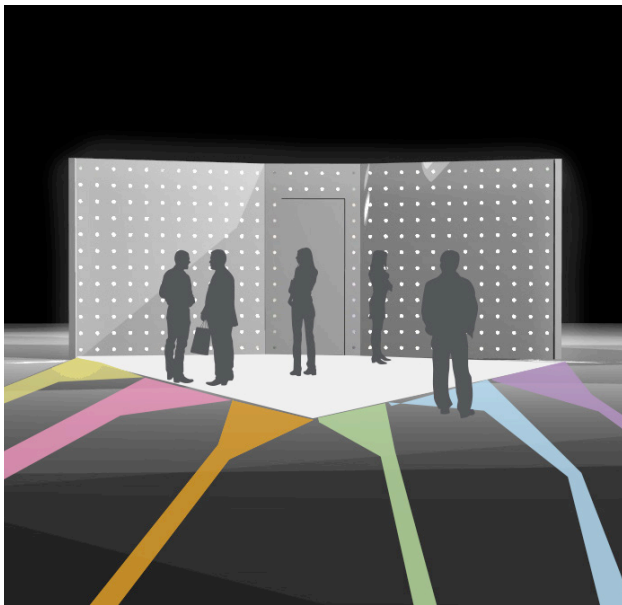
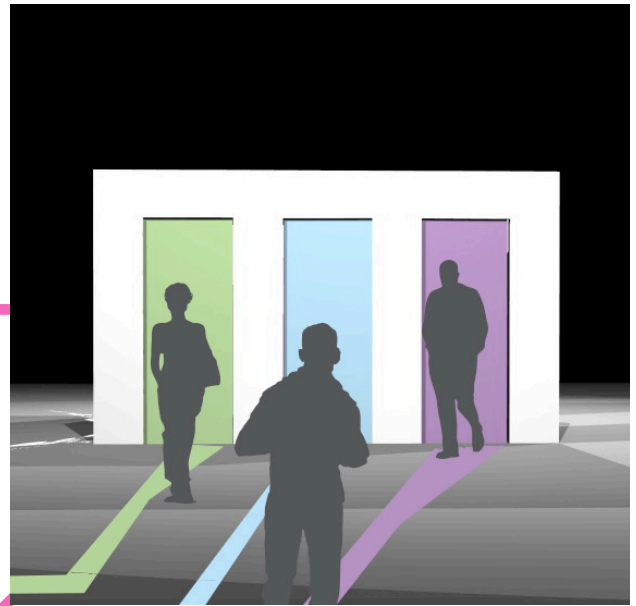
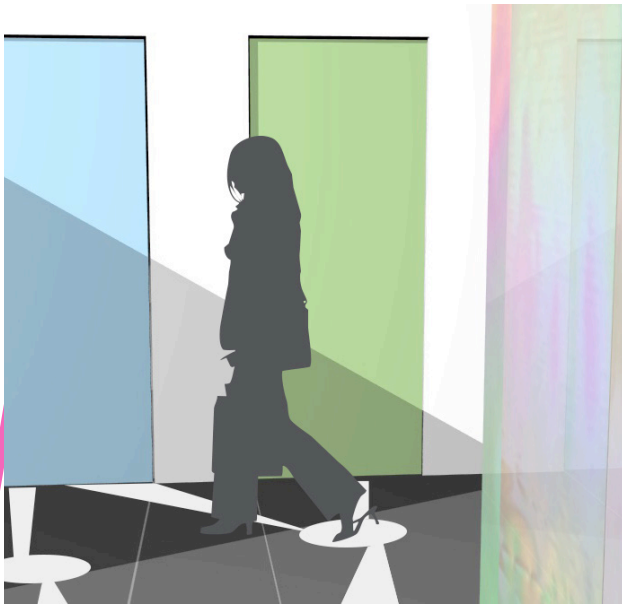


Figure 49 Concept walk through.



CONCEPT VALIDATION

FEEDBACK ON THE CONCEPT

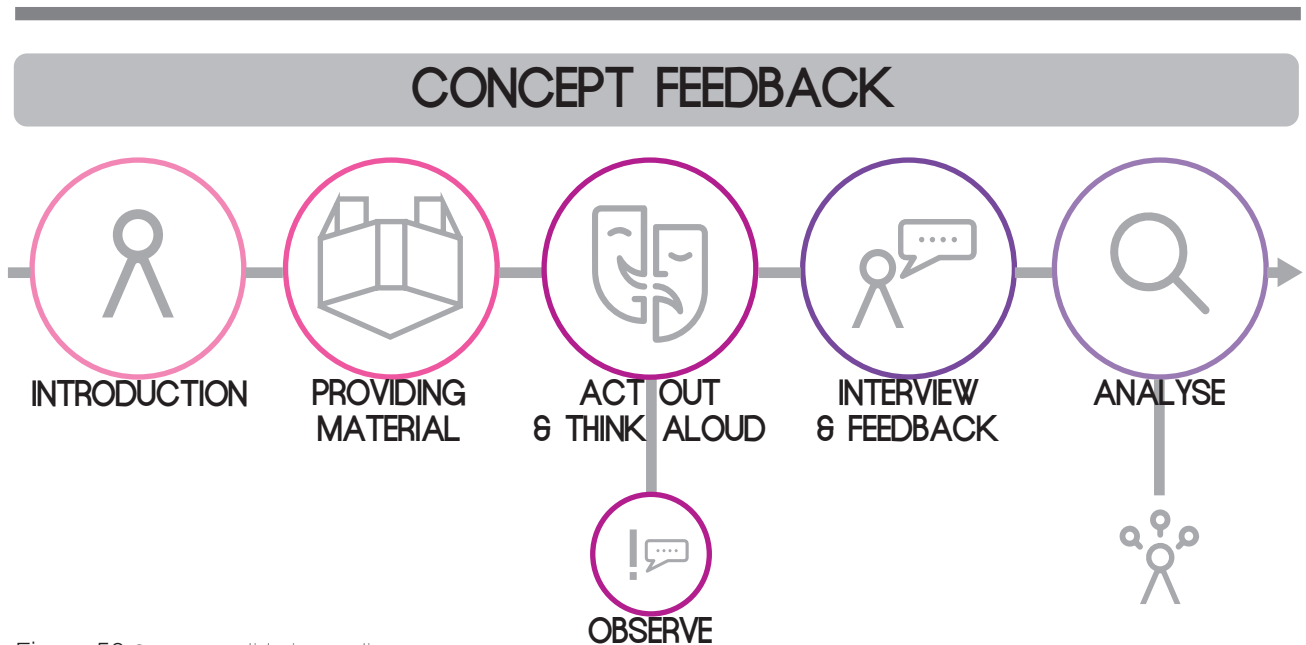


Figure 50 Concept validation outline.

Goal

The user feedback session was a creative approach to find if the concept is intuitive and easy useable with the use of the materials available and provided at the festival itself by the intended users (ICP) and if its intended experience was achieved. The aim of the executed test was to find emotional and experiential input on how the target group sees the concept. Together these topics should give the researcher a good indication of the installation's fulfilment of the visitors' needs.

Participants

Four ICPs of different age and profession were asked to work with the materials available in one-on-one setting sessions between the ICP and the researcher. None of the participants have seen other participants' results.

Session outline

See figure 50. After a short introduction the participant is provided the festival map, the scale model with questions on the floor, and a small wired puppet to figure as themselves -in order to show how they should walk through the concept and to show the size of the

concept in comparison with human sizes- and colored routes on the table. At this point the participants were asked to do with the concept as they thought it was intended and to think aloud (figure 51).

In an interview afterwards, the participants were asked for the why of certain actions, what was their opinion of the use of colors, and their overall experience together with the use of an 'experience-sheet' (figure 52), contradicting scales to indicate where they stood on the scale on different matters.

Lastly, the participants were able to add tips or remarks.

The interview questions were based on the following research questions:

- Do participants consider the installation to be easy accessible and does the installation has an added value?
- Which elements do they like and which do they not like?
- How do participants experience the installation?

The researcher will use her observations as input for the interview as well.

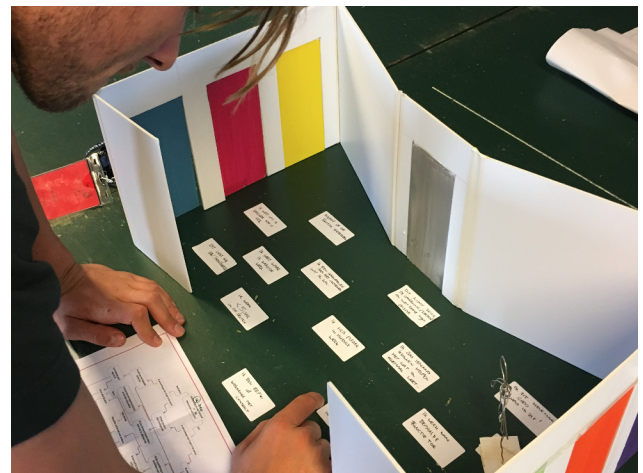
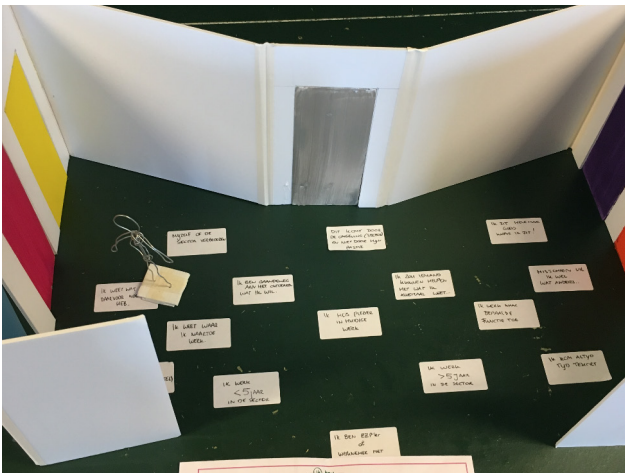


Figure 51 Execution of validation.

Ik denk niet dat ik dit zou doen.	<input type="radio"/> ————— <input type="radio"/>	Ik zou nieuwsgierig genoeg zijn om dit te doen.
Ik had geen idee wat ik moest doen.	<input type="radio"/> ————— <input type="radio"/>	Het is zonder uitleg duidelijk wat ik moet doen.
Ik vind het maar een vreemd ding.	<input type="radio"/> ————— <input type="radio"/>	Het triggert mij heel erg!
Ik heb niet het idee dat het mij heeft geholpen.	<input type="radio"/> ————— <input type="radio"/>	Ik vertrouw dat het mij de goede kant op heeft geholpen.
Ik wil geen persoonlijke route krijgen.	<input type="radio"/> ————— <input type="radio"/>	Handig zo'n advies route om te volgen!

Figure 52 Experience sheet.

Results

The different stages of the concept were validated on the basis of the scale model and YLOS festival map. The most important insights from the validation test are summarized into answers to the research questions, based upon the filled in experience sheets (figure 53), and -quotes out of- the interview.

- Intuitive
With the materials provided it is found easy to know what to do with the installation.
- Experience
The installation as a whole is found to have added value since it will add an experience to the event.

“It truly is an eye-catcher!”

“It’s fun and useful at the same time.”

The following parts of the concept were mentioned by the participants to be positive or negative:

- Doors

Although the doors visitors more curious about what's behind, the doors are not to the liking of the participants. “I would really feel trapped inside these walls”
“If it is crowded, no-one will close these doors?”

- Metro map on the floor

The lines on the floor are found to be confusing, since one doesn't know how to follow the route. Especially

when one has to stay in the same room for two workshops in a row.

“The lines just do not work for one building.”

+ Visually attractive

The use of the different colors and the mirror iridescent wall gives the concept a 'wow'-factor.

“It really is an adventure what it is about to bring you.”

+ Light wall activity

The colored lights are found to be a fun activity to be involved in, as well as to take look to on a later notice.

“I really wonder if the visitors will try to make a pattern or something..”

- On the positive side

Being uninformed about what you choose on, the feedback of the concept is kept to a minimum. This is both exciting and mysterious, as frustrating and unclear.

Outcomes

After the validation test it became clear several elements of the concept should be adjusted in order to improve the design and work towards a final design. The outcomes of this validation test are included in the 'Optimizations' chapter on page 101.

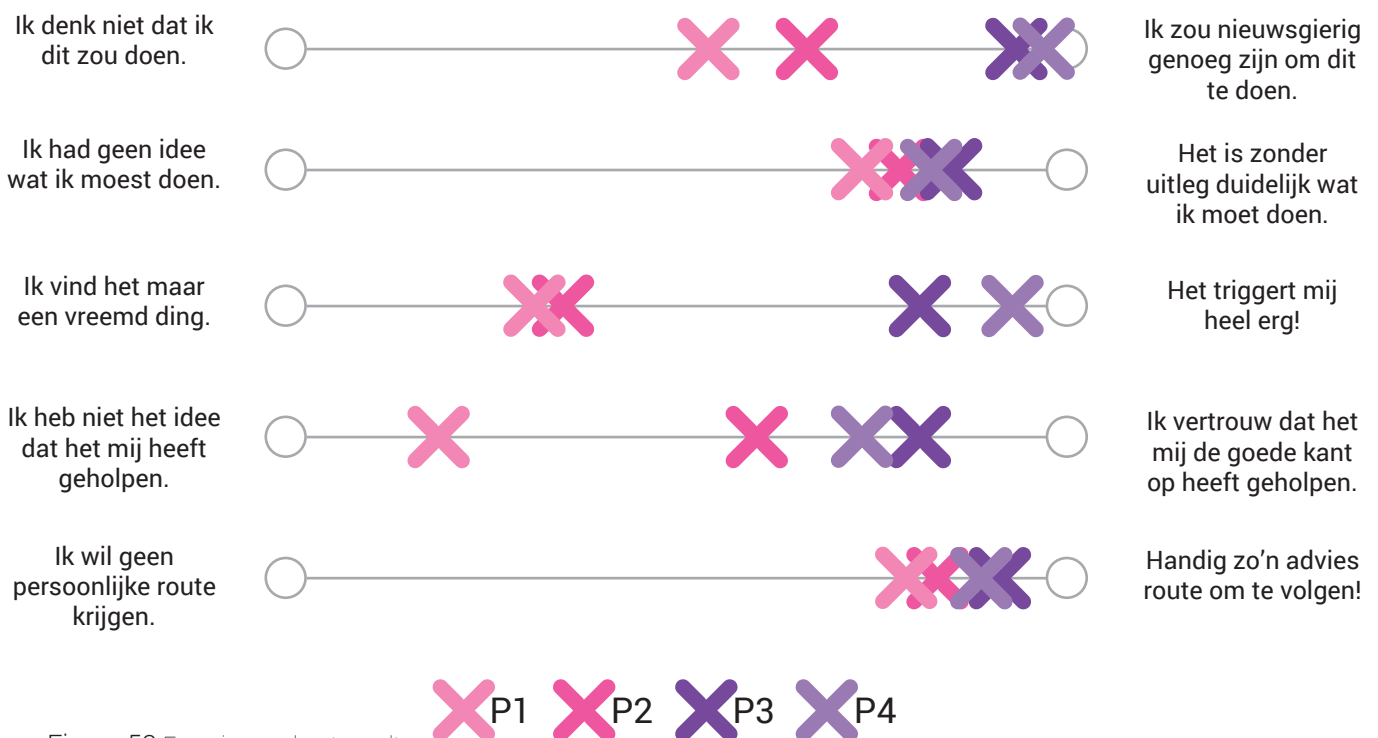


Figure 53 Experience sheet results.

OPTIMIZATIONS

ELEMENTS FOR IMPROVEMENT

The results were analysed and turned into several optimizations of the concept towards a final design. The overview below shows a summary of elements, which should be improved in order to come up with a final design. The final design is shown and explained in detail in the next chapter.

YLOS FESTIVAL MAP

- Add time to program

The program overview shows the titles and a short description of the activity. By adding the time it takes place to this information, the user is able to find the spot in the timetable and location faster.

- A normal map of the location

To know where to go a floor plan of the venue should be added to the festival map.

- Personal timetable

The metro lines do not give a clear overview what activities are for the certain guided color route. Giving different advised small colored timetables will show the visitor their personal program in a clear way. The color will be matching to the color of their chosen route.

INSTALLATION

- Remove the doors

The doors that were initially in the installation are removed in order to create a better walking flow and to give the visitor less the feeling of making a 'definitive' choice. It creates openness and makes the installation more inviting, as well for groups and/or duos arriving. To clearly show what color the portal one is walking through is, the frame of the portal will be painted in the color of choice.

- Remove the floor lines

The colored metro lines on the floor were perceived to be confusing and of no great added value. -At least in the presented context of the YLOS festival.- Especially knowing when to stay at the same place is found unclear using the metro lines, since they are designed to show an (forward) movement. Guiding visitors over the day towards the right location can be done with colored materials spread over the venue that can be changed over time according to the program as well.

- Colored ice breaker cards

The colored cards hand out at the installation are given a name in order to make sure the cards are received with a positive tone. Also, instructions are on the card itself to make clear the visitors have to keep the cards for later use.

Add personal contact

- To add a human factor and to answer possible arousing questions, personal contact will be made at the entrance of the festival location as well as while being hand out the colored ice breaker cards.

PRE- & AFTER-STAGE

- Digital environment

Adding a digital environment to answer the decision tree floor questions beforehand online. It helps to maintain a walking flow at the event installation itself, as well as it evokes preparation towards the day of the festival and thinking about personal futures.

06

FINAL DESIGN

This chapter introduces the details of the final concept named Trinity. Descriptions of the installation itself, the festival map and its instructions. Based on the conceptualization phase

the final design is built upon a fictional program of the YLOS event, and will be endorsed by showing its usage by different characters.

THE FINAL DESIGN

INTRODUCING TRINITY

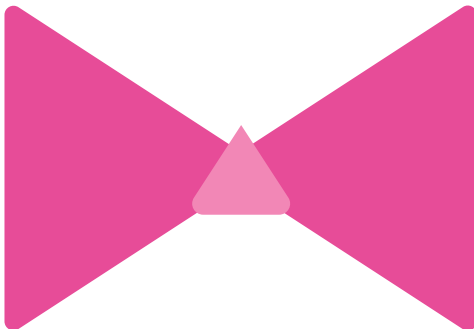
This chapter will show the final design for the YLOS festival. All of the features will be mentioned and visualized. All adjustments which have been made in order to create a best fitting design, are explained on page 101. A detailed user scenario will show how the design is can be used and how it could be experienced by one of its intended users.

TRINITY

The final design is called 'Trinity'. Mainly because of the frequent occurrence of triangles and the number 'three' during both the process towards the design as in the design itself. Even the metaphor used for the design is suiting to the name. This is also translated into the logo.

"To Trinity and beyond!"

LOGO



INSTRUCTIONS

YOUR LIFE ON STAGE FESTIVAL



- 1. MAKE YOUR CHOICES**
Follow the decision-tree in order to get to your own personal route.



- 2. PICK YOUR COLOR**
Don't forget to take your matching color card!



- 3. YOUR PERSONAL ROUTE**
Your Life on Stage guides you through the day, follow the signs with your color!



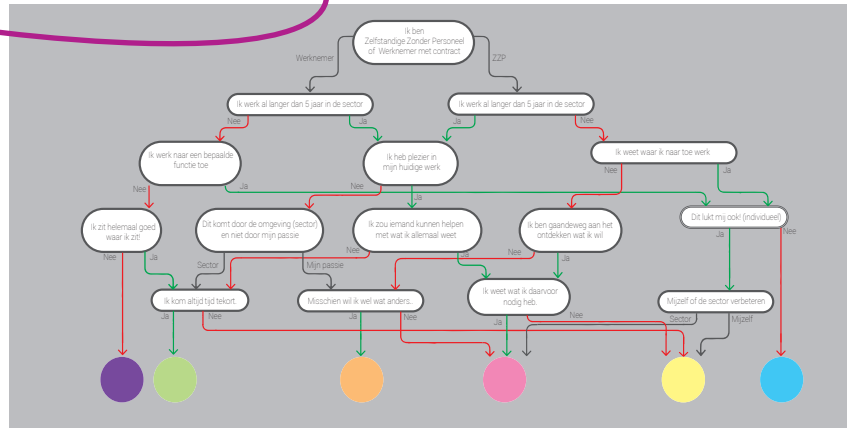
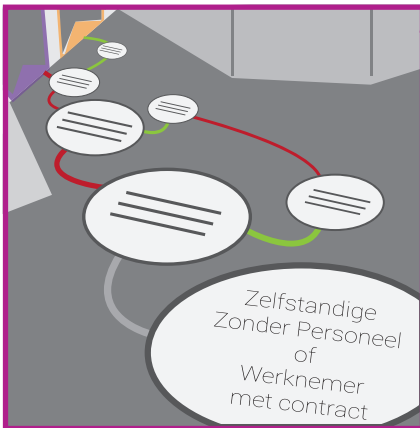
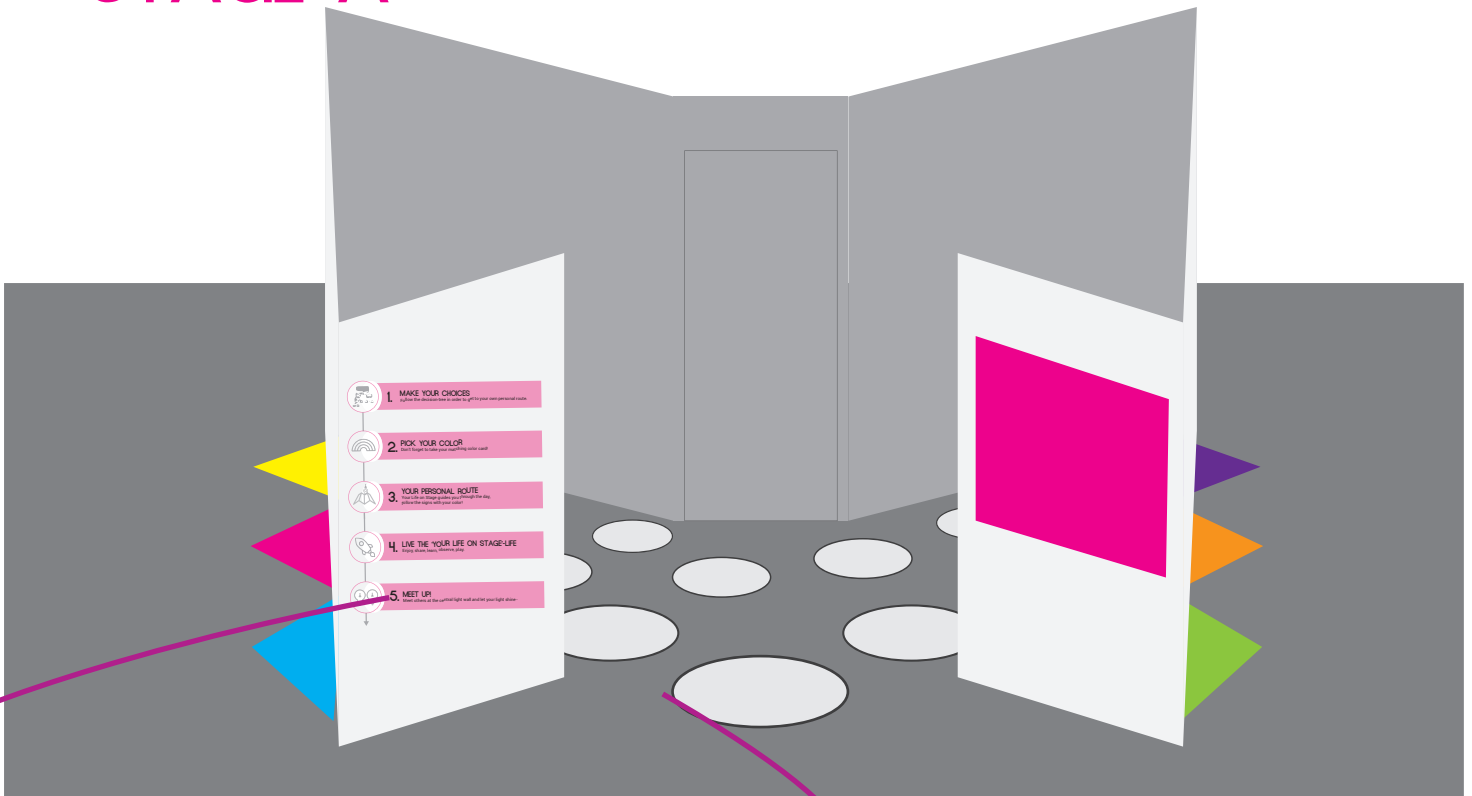
- 4. LIVE THE 'YOUR LIFE ON STAGE'-LIFE**
Enjoy, share, learn, observe, play.



- 5. MEET UP!**
Meet others at the central light wall and let your light shine..

STAGE A

IRIDESCENT MIRROR



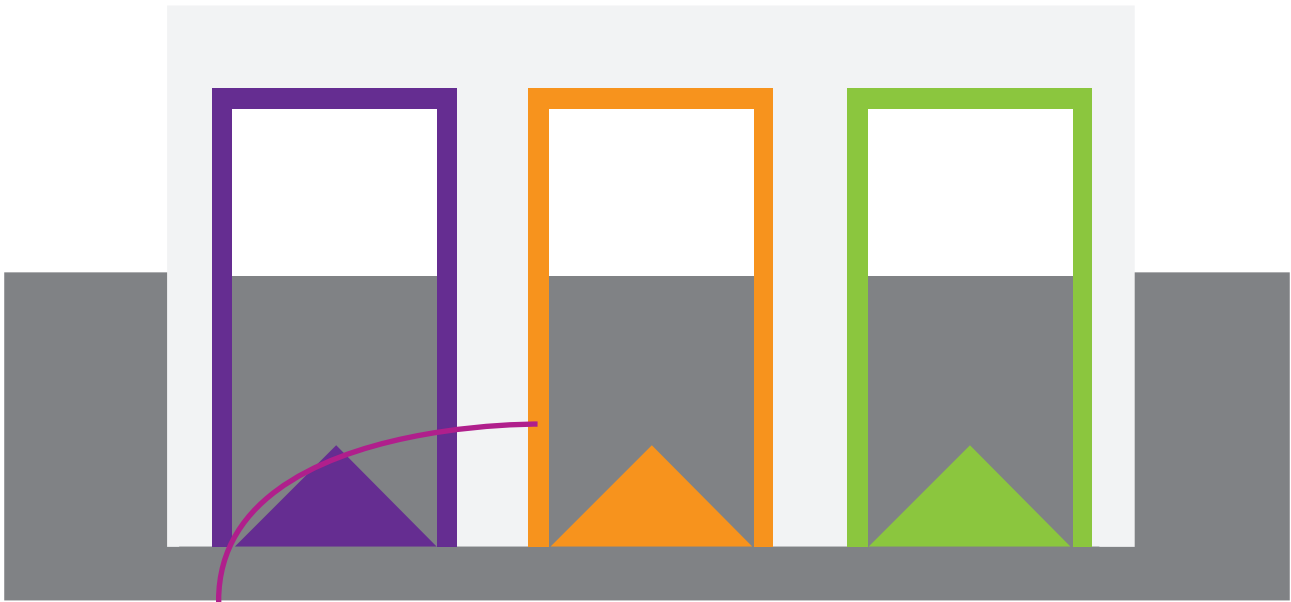
DECISION TREE QUESTION FLOOR

In the final design, the questions are still to be found on the floor in order to reach the right colored portal of Trinity. The questions can also be found on the festival map and online, to create a wider support and to minimize the effects of incorrect use of the installation. See appendix L for the question flow diagram.

The questions are set up in order to let the visitor choose his or her own way towards the right, matching color to their personalities. With the different colors at the end of the floor questions, divide the visitors of the YLOS event into different routes that are set up matching the character of the chosen color. These should provide the visitor with a matching personal route during the day, and some guidance and structure for the event.

STAGE B

COLORED PORTALS



ICE BREAKER CARDS

The ice breaker cards are the colored cards handed out when entering the main hall through one of the colored portals of Trinity. The cards are of the same color as the respective port the visitor walks through.

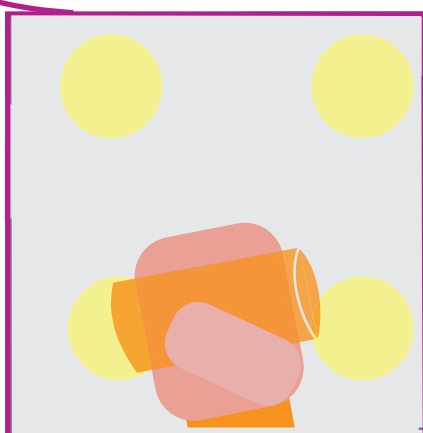
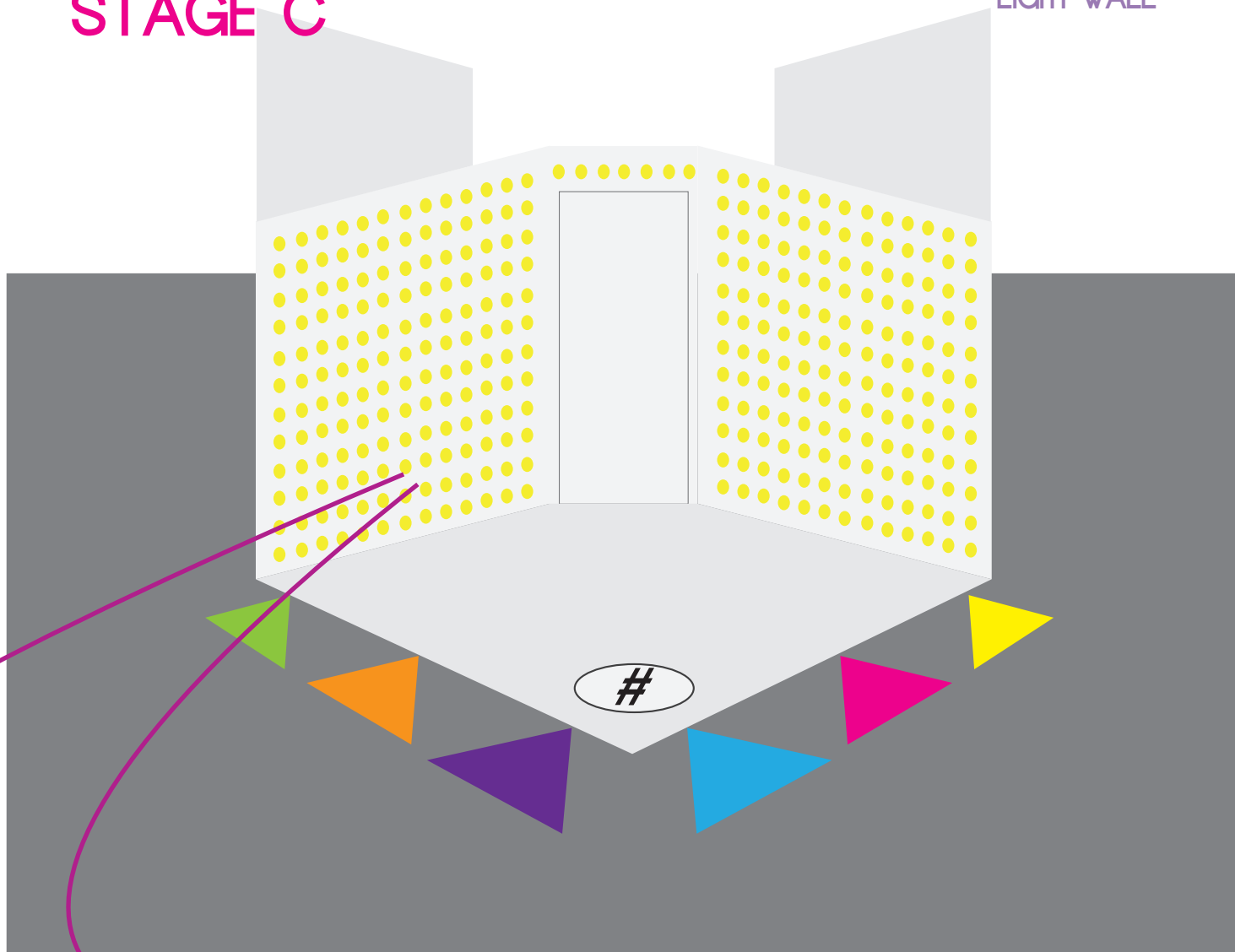
The cards are called 'ice breakers', because they are meant to be of good use in starting a conversation with other visitors or while attending a workshop. Also, the cards are an invitation to the visitor to interact with Trinity in a later stage of the event.

Lastly, the cards are a welcoming gift to the visitor and at the same time a means that generates curiosity.

Appendix L shows an ice breaker card and its instructions.

STAGE C

LIGHT WALL



SHINING YOUR LIGHT

The ice breaker cards are meant to be written on (anonymously!) in the last stage of Trinity. The instruction label on the card itself will inform the visitor on how this is envisioned.

The card can be rolled up and has to be put in the light wall at the meeting point, in order to change the color of light into the light of the card. In this matter, together the visitors will build a colored enlighten wall of information.

The activity will provide YLOS with information to work with in future activities after analysing the cards.

YOUR LIFE ON STAGE FESTIVAL MAP

The YLOS festival map is a key part of Trinity and the YLOS festival since the map provides all information needed for the day.

THE PROGRAM

The overall program of the day and its time slots.

INSTRUCTIONS

The role of Trinity during the day.

PROGRAMMA

De kunst van het innoveren: 12.30 - 13.30
 Hoe kun je in een kleine bubbel van de wereld die langzaam veranderd innoveren? Creatief omgaan met de mogelijkheden van technologie. Praktijk verhalen vanuit andere sectoren.

Nieuwe wereld: 12.45 - 13.30
 Hoe kun je anderen buiten de sector helpen met de bijzondere kwaliteiten die jij met je meedraagt? Praktijkverhalen.

Neë zeggen: 15.15 - 15.45
 Soms is het moeilijk om nee te zeggen tegen, zeker wanneer de inkomsten laag zijn. Maar soms levert, nee zeggen meer op dan toestemmen met tegenzin.

DIY: #Netwerken: 14.15 - 15.00
 Hoe kun je Social Media gebruiken om meer werk of publiek te genereren? Een workshop structuur aanbrengeen. Hoe combineer je je profielen met werk? En de kinderen? Een gezond leven heeft structuur nodig. Tips vanuit een andere invalshoek.

Wat nu?: 14.15 - 14.45
 Een carriere achter je, toe aan een nieuwe stap, een minder gestaad project. Er zijn vele mogelijkheden om je af te vragen 'Wat nu?'. Een informatieve workshop mogelijkheden.

Het belang van slaap: 16.45 - 17.30
 Een gezonde nachtrust is de basis van rust in geest en lichaam. Workshop verhalen die een mischien niet een recht pad hebben bewandeld. Praat mee met de real stories.

Real stories: In/uit-loop 16.45 - 17.30
 De succesverhalen worden steeds weer opnieuw verteld. Toch zijn er ook veel andere verhalen die een mischien niet een recht pad hebben bewandeld. Praat mee met de real stories.

Dance-it-off: 17.00 - 17.30
 Frustaties kennen we allemaal. Hoe ga je hier mee om? Wat kun je doen? Soms moeten de schouders er even onder. Soms moet je alles even laten gaan.

The Red-wire: 16.00 - 16.45
 Hoe vaak denk jij na over je eigen toekomst? Interactieve workshop over het nagaan van het verleden, je doelen en wat je al hebt gepresteerd.

Self-management: 15.45 - 16.30
 Tips & Tricks vanuit de praktijk in het aanbrengeen van structuur, hoe een overzichtelijke agenda bij te houden, en hoe de financiële rompslomp aan te pakken.

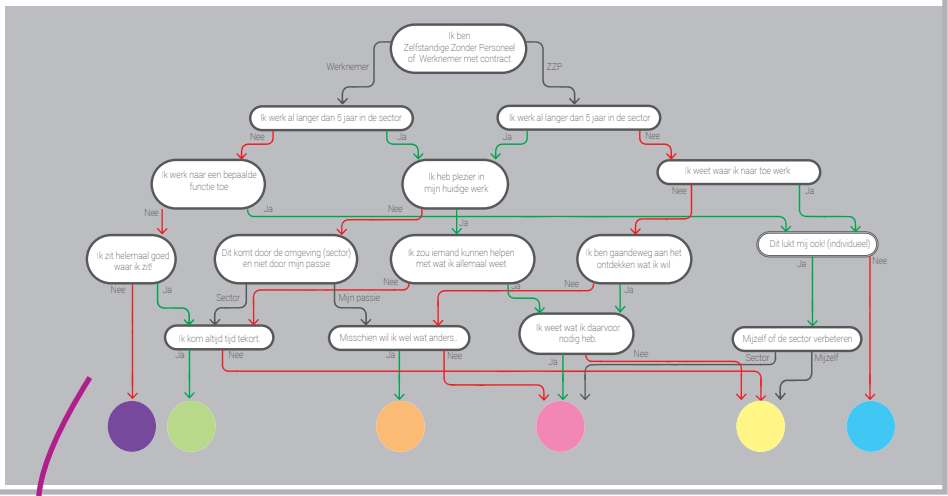
Hoe stap ik naar (opleiding)? 15.45 - 16.30
 Toe aan een grotere of nieuwe uitdaging? Waar moet je heen voor een vervolgopleiding? Alles over aanpakken om te groeien in je werkomgeving.

Samenwerken met ... : 15.30 - 16.15
 Alleen doen is niet altijd beter doen. Hoe vind je collega's? Talk over de mogelijkheden in en voordelen van samenwerken.

YOUR LIFE ON STAGE FESTIVAL

- 1 **MAKE YOUR CHOICES**
Follow the decision tree in order to get to your own personal route.
- 2 **PICK YOUR COLOR**
Don't forget to take your matching color card!
- 3 **YOUR PERSONAL ROUTE**
Follow the signs with your color!
- 4 **LIVE THE YOUR LIFE ON STAGE-LIFE**
Enjoy, learn, share, observe, play.
- 5 **MEET UP!**
Meet others at the central light wall and let your light shine.

YOUR LIFE ON STAGE MAP



SOCIAL MEDIA

Encourage the usage of Social Media on the event, showing hash-tags every now and then as well.

DECISION TREE QUESTIONS

The same questions as to be found on the floor of Trinity.

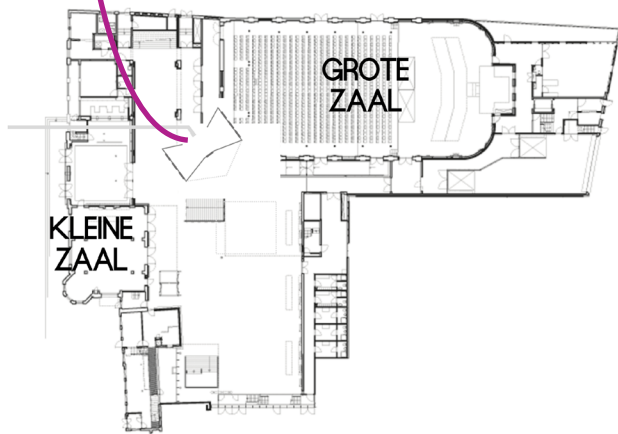
The questions are asked in first person and set up in different psychological levels to gain different levels of knowledge.

- 1 Character type
- 2 Experience and knowledge
- 3 Motivation
- 4 Motive
- 5 Personal

FLOOR MAP

Overview of the location and its venues.

YOUR LIFE ON STAGE FESTIVAL



BLAUWE ZAAI

LOFT 1

INSTRUCTIES



De persoonlijke routes en kleuren worden weergegeven aan de hand van verschillende gekleurde timetables met daarin te vinden een opgesteld programma aansluitend aan uw voorkeuren. Deze opgestelde routes zijn slechts een mogelijkheid voor u om te volgen. Volg naar hartelust activiteiten van een andere kleur dan de uwe!

OVERALL TIMETABLE

An overview of all activities of the day.

TIMETABLE

Voor uitleg van de programma-onderdelen, zie achterzijde.

GROTE ZAAI	KLEINE ZAAI	LOFT 1	BLAUWE ZAAI	
Welkomswoord				12:00
De kunst van het innoveren	Nieuwe wereld			13:00
Lunch in de Foyer met 'informatie-Parade'				14:00
	DIY: #Netwerken	DIY: Structuur aanbrengen	Wat nu?	15:00
'Nee' zeggen	Samenwerken met ...	Hoe stap ik naar (op)leiding?	Commercialiseren	16:00
the 'Red-wire'			Self-management	17:00
Dance-it-off	Real stories		Het belang van slaap	17:00
Borrel bij het 'Lightpoint'				18:00

Welkomswoord	12:00	Welkomswoord	12:00	Welkomswoord	12:00	Welkomswoord	12:00	Welkomswoord	12:00
De kunst van het innoveren	13:00	Nieuwe wereld	13:00	Nieuwe wereld	13:00	De kunst van het innoveren	13:00	De kunst van het innoveren	13:00
Lunch Foyer + 'informatie-Parade'	14:00	Lunch Foyer + 'informatie-Parade'	14:00	Lunch Foyer + 'informatie-Parade'	14:00	Lunch Foyer + 'informatie-Parade'	14:00	Lunch Foyer + 'informatie-Parade'	14:00
DIY: #Netwerken	15:00	DIY: Structuur aanbrengen	15:00	Commercialiseren	15:00	DIY: #Netwerken	15:00	DIY: Structuur aanbrengen	15:00
Samenwerken met ...	16:00	Self-management	16:00	Hoe stap ik naar (op)leiding?	16:00	'Nee' zeggen	16:00	Wat nu?	16:00
Dance-it-off	17:00	Real stories	17:00	Dance-it-off	17:00	the 'Red-wire'	17:00	Hoe stap ik naar (op)leiding?	17:00
Borrel bij 'Lightpoint'	18:00	Borrel bij 'Lightpoint'	18:00	Borrel bij 'Lightpoint'	18:00	Borrel bij 'Lightpoint'	18:00	Borrel bij 'Lightpoint'	18:00

PERSONAL COLORED TIMETABLES

The different colors of the timetables show the colors of the personal guidance routes starting from Trinity.

These timetables provide the visitor an advice on how to spend the day best due to the characters of their chosen color.

USER SCENARIO

In order to explain how trinity works, one of the characters' experiences is shown (figure 54). Character Uma is going to the YLOS festival by public transportation, where she checks out the program on her phone and answers the questions from the decision tree beforehand. She finds her guidance color will be orange.

Together with this information Uma enters the YLOS festival where she's being handed out a festival map. While she explores the map, she walks towards Trinity. There she mentions the questions on the floor and she recognized the questions being asked from the application. She walks straight towards the orange portal of the installation.

There she receives the orange ice breaker card from one of the employees standing by the portals. She keeps the card with her key-cord with her name on it.

During the day Uma follows her route quite well, she skips one of the activities in order to go to another workshop of a different color.

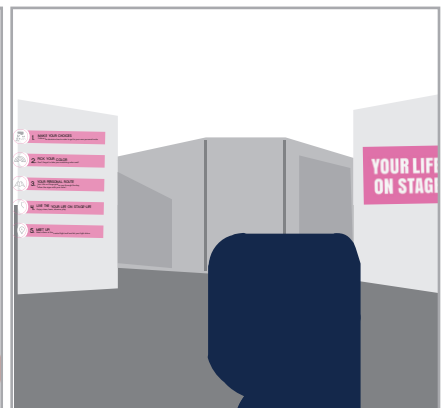
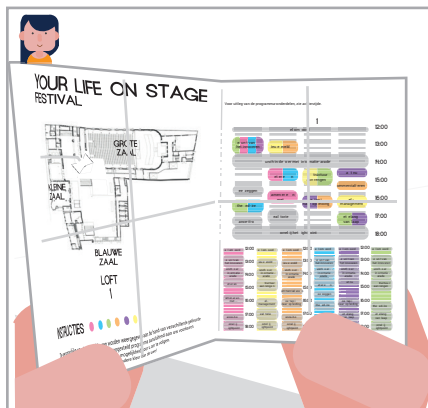
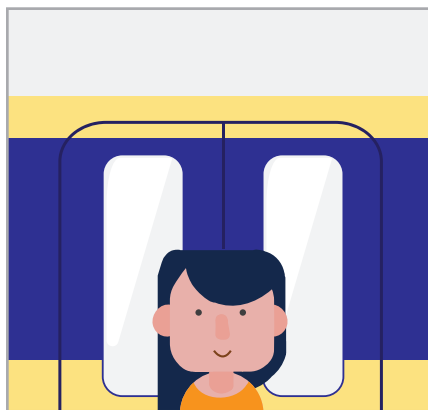
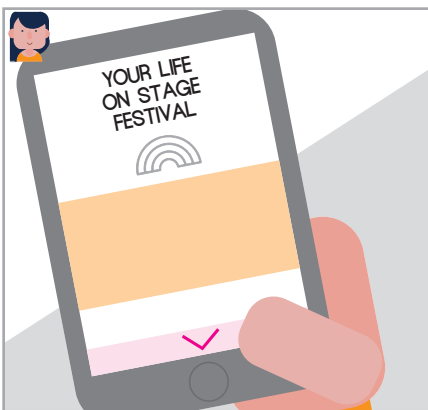
At the end of the festival day Uma gathers by the light wall to have a drink with the other visitors and she talks with others in order to stay up to date to others' work and planning, in the hope to stay in the picture herself as well. One of the employees reminds her to take her colored ice breaker card and to write her new goals on it.

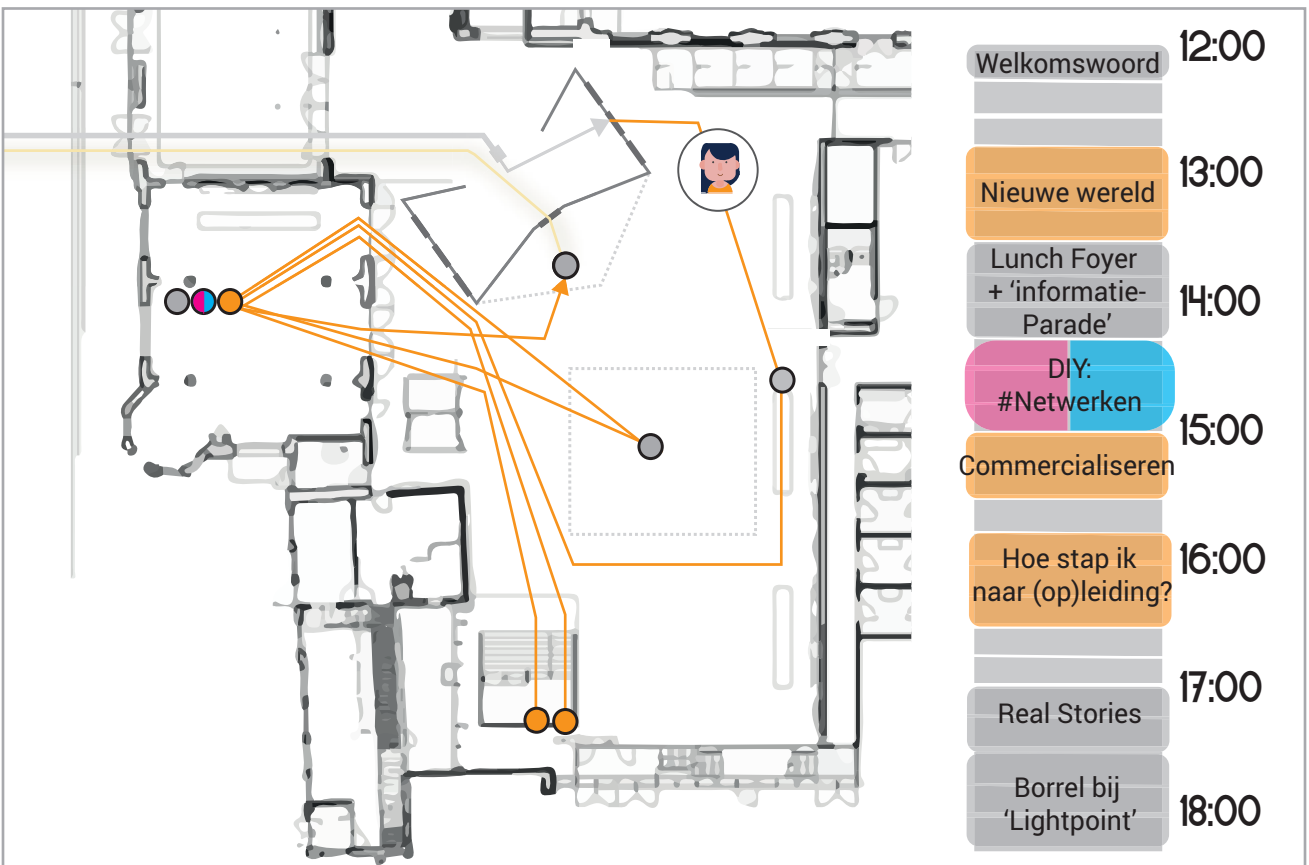
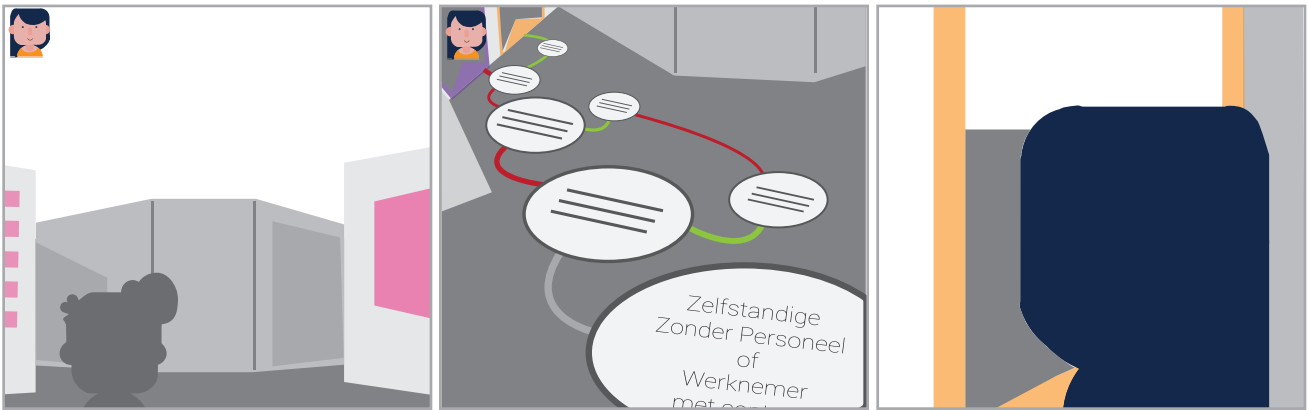
On the card it is mentioned how to use it, so Uma experiences no problems in knowing what to do.

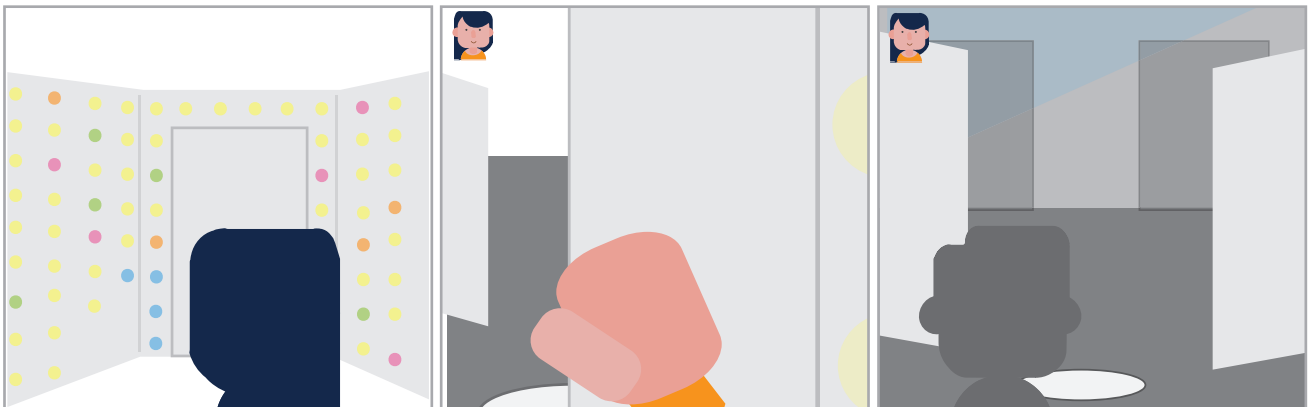
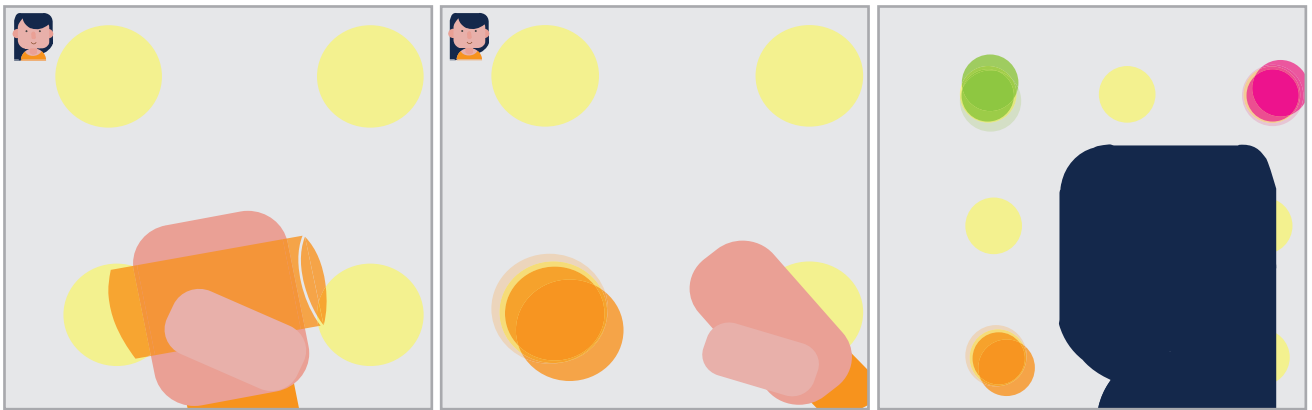
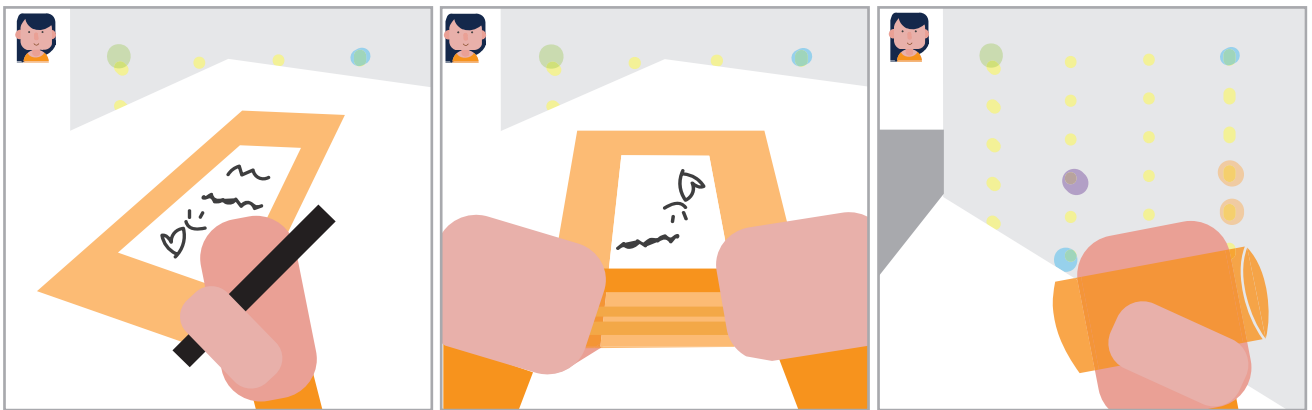
She rolls up the card and shoves it into the wall. The warm light changes to an orange hue. Uma takes a step back and looks at the wall with all the different colored lights. Then she walks towards the only door she sees and pushes it open. She recognizes the floor questions and knows she has to walk through the installation back to the main entrance in order to leave the venue.



Figure 54 User scenario Uma.







ENDORSEMENT

WILL IT WORK FOR DIFFERENT ICPS?

In the previous pages the user scenario of one of the characters made out of the research activities, Uma, is shown.

The many different usages and the possible flaws of Trinity are visualized by letting the other characters walk through the installation as well. The outcome of this walk through of the design with different characters will be used as input for an evaluation of the new design and the formulation of recommendations for the final design. This is described in chapter 7.

Suggestions when Trinity will not be used in its fictitious intended matter will be given, spread all over the characters' stories in the 'What if..' marked boxes, to show both strengths and weaknesses of Trinity and to cover the

possibilities in use. All of the 'What if's..' are shown on page 115.

For each of the characters two sheets are made. First, the way the characters will answer the decision tree floor questions is shown, and if the characters will end up by their matching color. Secondly, the walked route, together with the advised 'guide' route -as mentioned by the colored time tables on the festival map- will be shown. The actual walked routes will depend on time of arrival and departure, possible company at the festival and/or personal preferences and will therefor probably deviate.

One example of the two sheets is shown in figure 55. The other sheets can be found in appendix N.

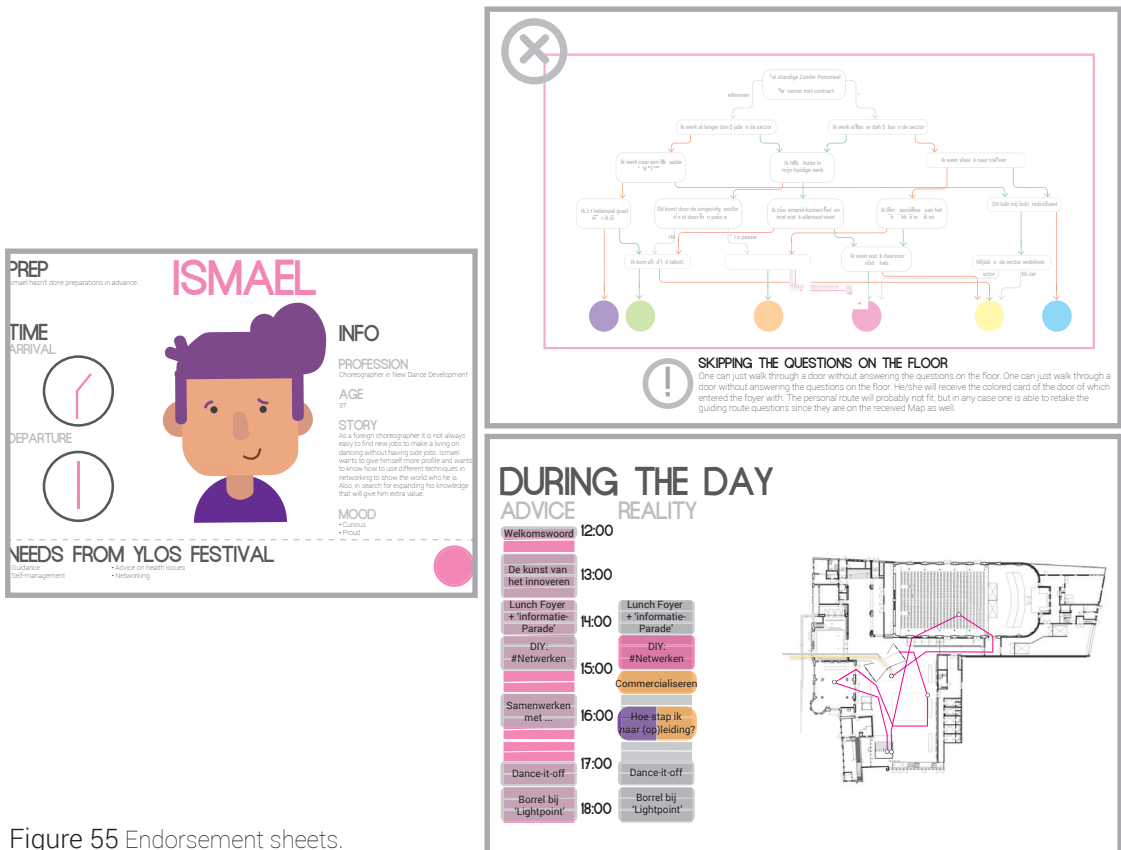


Figure 55 Endorsement sheets.



A LOT OF PEOPLE ENTER AT THE SAME TIME

Due the questions are easy and quick to walk through, and the installation wide, this wouldn't be a problem. Also, people can answer the guiding questions from their Map as well and walk straight to the right door and receive their ice breaker card. On top of that, people are able to answer the questions beforehand at home as well!

ARRIVING IN A DUO/GROUP

When a duo or a group wants to enter the festival through the same door (while talking for example), the color of their ice breaker card will probably not match all. In this case they are able to swap in a later stage at the installation to their suiting color.

ONE ARRIVES LATER

Maps will be provided all throughout the day. Maybe not in person, after a certain while, but in any case visitors will be able to grab a map. The installation will stay at its place throughout the whole day. Ice breaker cards will be provided as well.

SKIPPING THE QUESTIONS ON THE FLOOR

One can just walk through a door without answering the questions on the floor. One can just walk through a door without answering the questions on the floor. He/she will receive the ice breaker card of the door of which entered the foyer with. The personal route will probably not fit, but in any case one is able to retake the guiding route questions since they are on the received Map as well.

THE PERSONAL COLORROUTE ISNT SUITING TO NEEDS

It is possible the personal guiding colorroute isn't suiting to the visitors needs based on the questions answered. In this case a visitor is always able to select activities to their own liking or interests and create their own route throughout the day.

NOT FOLLOWING THE PERSONAL COLORROUTE

The colored routes are a guideline and indication for the visitors of the YLOS festival in order to experience the event at the best possible way, suiting to ones needs. The visitor is in any case able to visit workshops, talks, debates and all on the base of their own liking or interests. There are no restrictions or limits to given colors.

ONE LEAVES EARLY

Except not being able to walk the entire guided route, leaving early has no influences on the installation.

NOT PUTTING THE ICE BREAKER CARD IN THE WALL

Visitors have to hand in their keycards in any case. They could be reminded at this point to fill in the ice breaker card and to place it in the wall. If one does not feel like it and just wants to leave (early), that's a pity, but does not really matter. With this activity YLOS is able to collect extra feedback on the festival and suggestions for future activities, it has no statistic goal whats however.

BUILDING PLAN

MANUFACTURING AND COSTS

DIMENSIONS

For a complete overview of the dimensions of Trinity, see appendix O.

The installation will be built from underlayment with its standard factory measurements (L244 x W122 mm). Also the exit-door will be a standard factory made door (L211,5 x W83 mm).

MATERIALS

The installation will be built from underlayment.

The radiant iridescent side of the double wall will be made out of self-adhesive iridescent foil material.

The light wall will be illuminated by LEDstrips from 5m each, with warm white light, 3200 K, 14 watts per meter.

MANUFACTURING

It will take around three days for two builders to manufacture Trinity in a construction hall, when the needed materials are shipped and available.

First, the portals in the underlayment material must be sawn, just as the holes (422x) for the light wall have to be lasercut.

Second, the LED has to be installed on the side of holes, facing the side of the double wall that has no openings.

Last, the material will be painted in the right colors or covered with the iridescent foil material.

The prints like the maps and the stickers have a general delivery time of one week and are advised to be printed before starting on the Trinity installation.

(DE-)ASSEMBLING

The design is made in such a way that each of the parts of the installation are easily shipped in a standard van and can be carried by two persons.

Assembling the installation at the location should take up around the maximum of three hours. This includes electronics, setting up the installation walls and sticking the floor parts.

ESTIMATED COSTS

For the entire installation, its manufacturing and (de)assembling, the costs are calculated to be around €4000,- excl. FAT.

The quotation is set up by a renowned decor constructor and can be found in appendix P.

The costs for the print festival maps are estimated to be around €100,- for a batch of 500 maps.

The printed floor- and installation- stickers (15x) and installation are estimated to be around €200,-, incl. shipping costs.

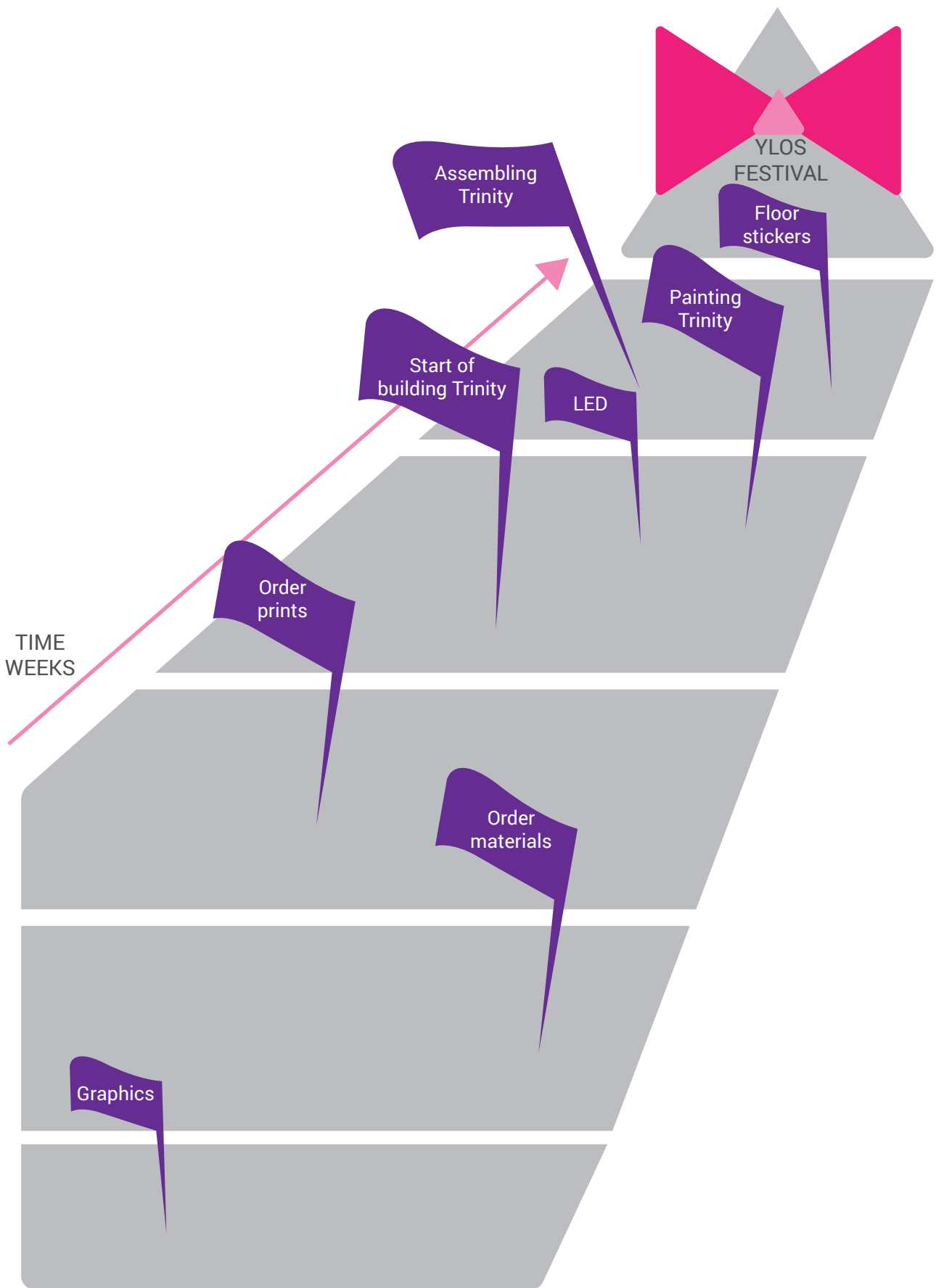


Figure 56 Roadmap.

OPPORTUNITIES

DIFFERENT USAGE OF TRINITY

This chapter aims to show the reader that Trinity can be used in many different forms, approaches and with different goals due its adjustable questions and easy construction. Below the different ideas are discussed.

- Different sizes

Each of the entries has their own plate material and therefore the amount of entries is easy adjustable by just linking more or less onto each other.

- Different materials

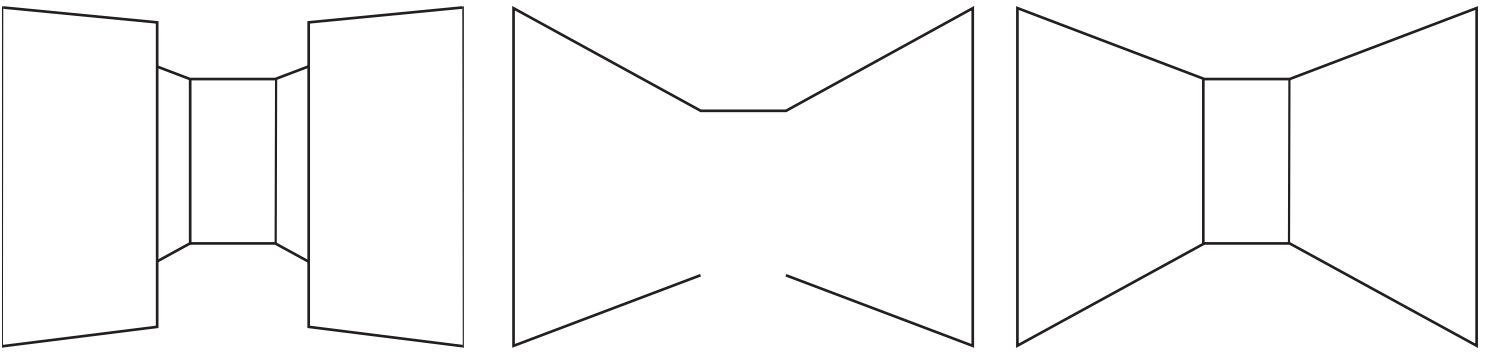
To the liking and/or budget of the client and its target group, different materials could be used for Trinity. Where the colors of Trinity are based on research, the materials are open for discussion.

- Questions for another target group

The same building up of asking questions can be used for another group of people. The formulation of the questions may be adjusted for, for example, children but would still be working and interesting to investigate in a further notice.

- Questions aiming for something different

Being placed at a different context, Trinity could be used to show the visitor something else instead of his or her own preferences. For example, letting people answer questions on their favourite music on a festival as North Sea Jazz, Trinity could guide visitors to other music genres that have similarities or to unfamiliar artists that wouldn't be on their priority list. Showing them possibilities in discovering new things by asking them to their current preferences.



07

PROJECT CONCLUSIONS

This chapter is written in order to reflect on the graduation project. First, an evaluation is given with regard to the project assignment and the project results. The different phases of the entire project will be discussed. Furthermore, recommendations concerning Trinity are written. The last

part of the chapter will give a personal reflection from the author. This chapter is written in first person as it is a personal note. The chapter reflects on the researcher herself, the co-research sessions, the participants and the overall process of her graduation project.

EVALUATION

OF DESIGN AND PROCESS

The assignment as set up in the introduction phase of the project, was to research the context and target group of YLOS in order to design a user experience that motivates, encourages and helps to explore the YLOS event and to make the target group more aware of their own personal futures. The whole project was, in its co-researching set up, initiated by considering stakeholders' needs. Regarding the feedback given during the validation of the concept, together with the executed endorsement of the final design (page 114), one can conclude that with Trinity the desires and needs of both YLOS as the visitors of the YLOS event can be satisfied. Looking back at the design goal (page 73), a tool has been made in order to create an event experience that is helpful by giving its user guidance in form of a personal route. It's by user's own choice which of the set up routes they are guided to take during the event, where the user feels *–and is–* in control of their own decision.

Where the design has not been made in its full scale, it is hard to fully evaluate the design on all its aspects and eventual experience as a whole. I am confident, after the given feedback by intended ICP users, YLOS and experts in the field, the design will fulfil the requirements though, as every stakeholder was involved in the design process and did saw the usefulness and added value to the event experience. Also, they saw its fun and intuitive way of addressing the ICP about a serious matter, creating awareness for thinking about personal futures. However, more testing must be done to be conclusive. - *Fun fact is that literally every person I've talked to during this graduation project was more aware of thinking of his or her personal futures, even after a short talk about the subject.-*

The research outcomes contained in this thesis regarding future thinking, summarized into the five main findings, are next to supporting finding elements of earlier findings in research of MyFutures as well as other literature, ultimately insights that might represent an added starting point for new, broader research. Earlier stated insights are being supplemented by the same findings coming from another source and angle, and new insights are brought up to further investigate in the future.

RECOMMENDATIONS

FOR IMPROVING THE DESIGN

The feedback gathered during the last phase of the project was used as a source for the recommendations summed up in this chapter.

DIGITAL ENVIRONMENT

As suggested in the final design of Trinity, a digital environment should be available for the visitors of the event in order to be able to answer the decision tree floor questions beforehand and to look into the program as well. It should be mentioned that the digital environment is not necessary for the design to be implemented. The questions and program will be present at the festival itself on the floor as well as in the festival map.

YLOS has its own website, where digital matters could be included. This would also lead to more awareness for YLOS' current website and social media and therefore potential followers to keep up to date in the future about successive activities to the YLOS festival (also described in the next recommendation point; Social Media).

However, the author would recommend the development of a digital environment. In this digital environment, the visitor could be involved more before and after the YLOS festival. It could also give the opportunity to get in contact with other visitors or to act out as a platform where one can ask questions to YLOS, partners involved or others.

SOCIAL MEDIA

Encourage visitors of the event to follow different social media platforms to create an ever growing and bigger reach for future activities and to make it easy to share information in order to help or answer questions. Also social media can empower the brand image of YLOS of low threshold, by providing easy accessible information and given the opportunity to monitor what's currently going on among its followers.

Therefore the event should try to be 'hash-tag-able', knowing where to find the community of YLOS online to become a member. For example, placing certain #s on the installation's general meeting points such as the light wall -*it being very photogenic*-.

METRO MAP

A special kind of map as introduced to the festival map in the concept phase is advised to be looked at again and further tested. During validation the feeling and vibe of the metro map with lines (figure 57) gained more of an experience on in having an actual route than an overview map of the floor plan combined with the different timetables. However, the metro lines weren't clear and intuitive and removed out of the final design.

The author, however, believes that the metro map lines would really portray the route to be walked over time, instead of visitors' having to look for different colors spread over the venue. Combining the metro lines map, the actual floor plan overview of the venue itself and the course of time together with the different colored timetables would therefore be preferred and further investigated and developed.

DEVELOPING QUESTIONS

More testing regarding the decision tree floor questions would be recommended. The fictional questions being asked at the moment did lead the participants of the validation test to their envisioned color, but due the small amount of participants this could be a coincidence. Also, the YLOS staff should dive into the questions even more, to find if all the subjects of the actual festival are covered.

YOUR LIFE ON STAGE FESTIVAL

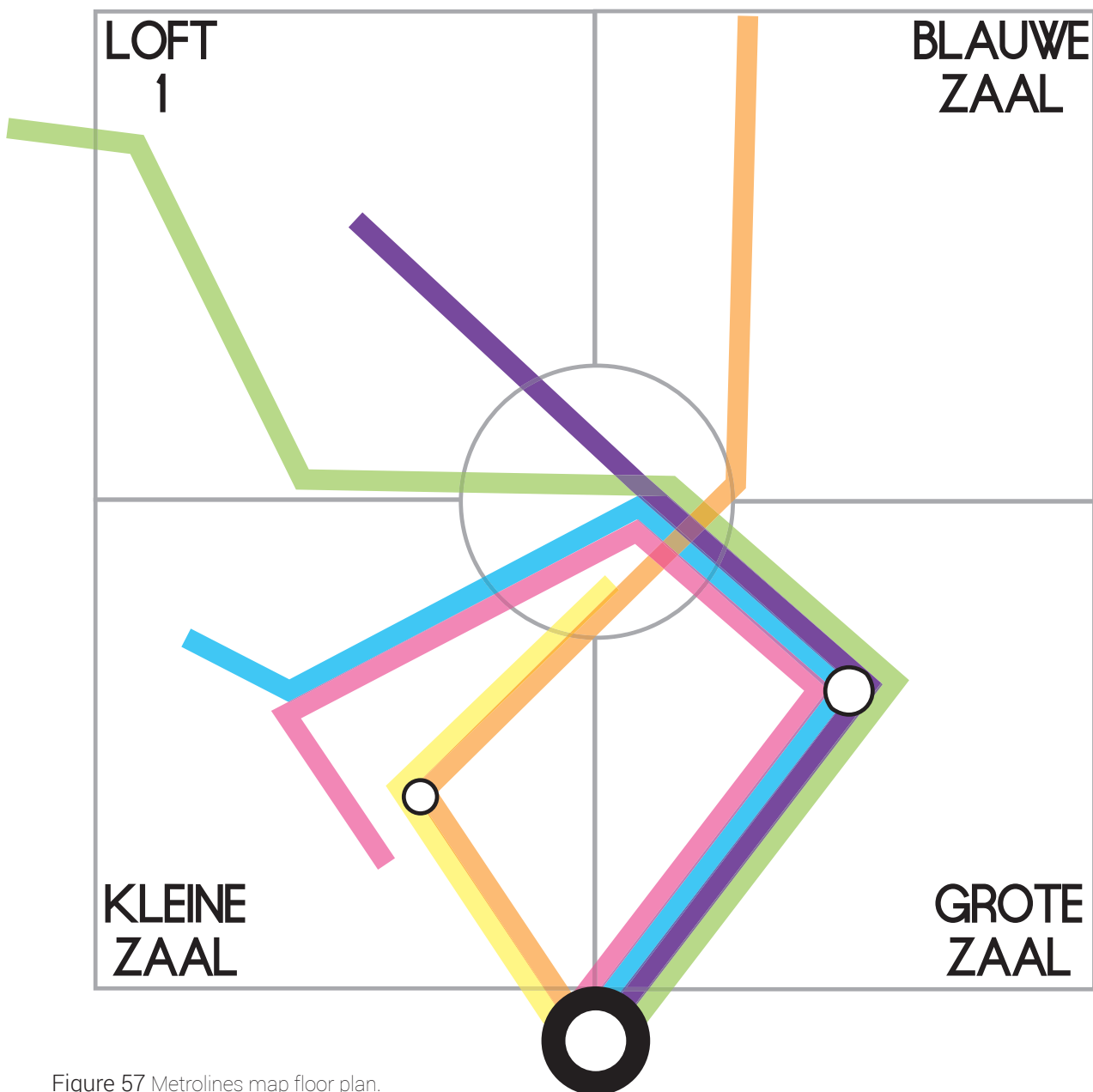


Figure 57 Metrolines map floor plan.

GENERAL REFLECTION

ON THE PROJECT

MY ROLE AT YLOS

During the project Anne-Marie gave me a lot of freedom and opportunities in getting in contact with different people from out of the sector from a wide range of background.

As a part of the YLOS team during the project, I was more than happy to help during the user sessions organized by YLOS. The unique position of YLOS organizing user sessions gave me a lot of opportunities in meeting, observing and getting to know the target group. Also, the possibilities Anne-Marie gave me in conducting own research activities with the YLOS' user session's attendees were a big advantage during this project. It gave me the chance to think of creative ways to let the participants interact with subjects of future thinking, the PA community and their desires, while being sensitized in advance through the original YLOS session.

Also, I believe that the additional activities did add a playful tone, a little surprise, to the YLOS sessions and did inspire the participants to think about certain matters from another perspective by the means of doing.

MY ROLE AS A CO-RESEARCHER

Co-researching is all about cooperating to explore deeper levels of knowledge by the means of doing creative activities. I've learnt people do really talk different about subjects while making or doing things, and/or while putting themselves in another position. *-Talking while doing.* - This is especially found to be true and of extra value when participants can't see the link at first glance between the activity and the subject we were about to talk of. In this case, participants aren't able to act as they think it is expected of them. I think I've learnt from this that I am able to guide participants to their thoughts, wishes and experiences by conducting research. The resulting insights I can transform into outcomes and eventually into new ideas, concepts and designs.

Sometimes I found it hard to not guide people into my own opinions, or not to act upon my own instinct, wishes or thoughts. As a co-researcher, this is a very bad thing to do. My lesson here is to keep on asking for reasons on the why -also in my own opinions- and to not jump to conclusions.

DIFFERENT TYPES OF RESEARCH

The different sessions held with the ICP and future thinkers, different methods and tools were executed and thought of to reach for the intended goal. In some cases, I had trouble in formulating these goals in detail *-having more of a gut feeling in the need for diving into the subject in question-*. But I've learnt that knowing where you exactly aim for is a great, if not the most important, part in setting up a session. The goal will lead to research questions, where different tools can be created, designed or thought of best suiting to mine the kind of insights and knowledge that you were searching for.

DIFFERENT PARTICIPANTS

In every session held, different participants were involved. This meant that every time, the participants saw what I introduced them to for the first time and they knew nothing of the project in further than what I told them. This is found to be a weakness as well as a strength of the research sessions held. It was a strength as the participants were not biased or conditioned by previous involvement, and a weakness because they weren't able to see the project as a whole and could only understand fractions of it.

Sometimes participants were therefore wondering what I would do with this information I gathered even more, and they were inclined to walk through the session more positive than they would if they knew where they actually were heading for.

In the end, I think it was good to have new participants involved every session since more opinions were

gathered, heard, and taken into account. This meant for me as well that I was able to get confirmation every time if I was going towards the right direction. Also, more people (ICPs) have been acquainted with co-researching and its value, YLOS and the upcoming YLOS festival.

ABOUT THE RESEARCH

In the first weeks of the project, a planning was presented where the twenty-two weeks illustrating the duration of a graduation project were mapped out. Throughout the process this planning is adjusted multiple times. The great value of the research in a project where an entire unstructured sector had to be mapped out and familiarized became clear in order to be able to design meaningful and fitting outcomes. It became clear to me that the different project parts were not as neatly divided as planned beforehand. Also because the other research subjects about thinking about personal futures were interwoven in every activity, and outcomes had to be distilled out of all of the results.

MY PROCESS

Finding structure in documentation was found hard and very time consuming, mainly because my overall process was quite fuzzy for a long while and I got lost a number of times in the (design) process. I needed to get grips every now and then on the process during the process.

In the end, while taking a step back and seeing the bigger picture, the process was similar to a 'normal' design process though. From context mapping to problem definition and idea generation, to making concepts, making a concept choice and improving these towards evaluation, user testing and presenting.

Extra personal findings plus several tips and tricks on the process of a graduation project for future students can be found in appendix Q''''''.

PROJECT MANAGEMENT: CONCLUDING

All over, I am content about how I managed this project. With a lot of different research activities executed over different locations all over the country, stakeholders to keep up to date, and a supervisor team spread over different cities to keep informed, it wasn't always easy to do so. Especially updating everybody every now and then about what I was up to, was something that could slip my mind while totally being sucked up in my own process. But in the end, I think all stakeholders in this project are happy with the process and the results, myself included.

TOOLS REFLECTION

DIFFERENT APPROACHES DURING RESEARCH

COLLAGE MAKING

The collage making tool was an easy to execute tool that gave many insights. The tool was combined with talking to the participant about what they were imagining their future would look like. The tool provided a free and relaxed crafting atmosphere, where the participants were more relaxed in talking about their dreams and goals. Information on different levels is gained. However, it should be mentioned the materials available could have influenced the participants' collages on their future vision.

COLOR CODING

Finding the reasoning and link between color and decisionmaking, together with learning about what the ICPs would (be able to) share to others. The color coding tool was received by the participants as quite confusing, where quite some questions arise while performing the session at the first time. The second session held with the color coding activity was therefore set up in a more structured way, in order to let the participants focus on the questions asked during the activity they had to perform in stead of on the tool itself.

CONTRADICTING SCALES

The contradiction scales used during the validation session of the concept was found to be helpful, also in order to start a conversation and to know what it was the researcher was aiming for. Although this might also be the reason why the researcher has the feeling the words and phrases on the scales might have effected the participants' thoughts and oppinions and desire to respond openly and freely.

LEGO BRICKS

The LEGO bricks used as a tool for self awareness visualisation, were very fun and helpful in receiving insights on how ICPs see them selves as well as their relation to their community. The different shapes, ways to handle the bricks and colors gave the opportunity to enact on different (structural) levels and many different ways.

PROBE BOOKLETS

The probe booklets hand out at the second user session of YLOS, were most not filled in and/or returned to the researcher. This might be due the fact that the researcher didn't put a deadline, maybe the probe booklets were too personal and there was no scheduled meeting or contact moment. Combined, the participants would have thought "I'll never see her again, why should I share this?" Handing out the booklets at the end of a whole sesion day didn't had any effect in this matter.

RED WIRE; TIMELINE

The red wire packages were a creative and quick approach towards finding likely insights to the probe booklets. The interactive approach was a great succes. The participants were more aware of their own futures and past while working with the provided materials. It was fun to do, not too time consuming and a lot of information was gathered.

SCALE MODEL

Building two scale models helped the author to envision the way the design would look like as a whole and to communicate the design towards others, as used in the validation session of the concept. The light wall scale model was used in order to test the feasibility of the concept, as well as to communicate the

VOTING

The voting materials gave the participants of the voting and feedback session of the three concepts the opportunity to show different emotions on the elements of the concepts. In this matter they were able to show their likes and dislikes. Also, it helped uncover an immediate balance between potential, likes and dislikes when the different stickers were hanging on the on the posters, which sparked conversation. The labels used to write down a top three were to compare the diffrenter concepts to each other. It caused the participants to think differently, trying to find qualities of one concept in others and thus comparing the essential qualities of each concept.



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FESTIVAL MAP

</navigation/how-to-fold-a-topographic-map-and-other-techniques/>

YOUR LIFE ON STAGE PARTNERS

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<http://www.vaci.nl/stichting-vaci/>

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<http://kunstenbond.nl/over-ons>

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<http://cultuurontwerp.nl/>

COLOR THEORY

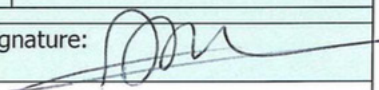
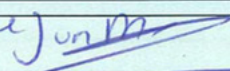
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https://www.inpare.be/html/insights_discovery_hoe_werkt_het.html



APPENDICES

A: ASSIGNMENT

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	Start at IDE 2010	Start at TU Delft 2010	
Bachelor	Master	Specialisation	
<input checked="" type="checkbox"/> TUD Bachelor IO <input type="checkbox"/> TU/e or UT Bachelor IO <input type="checkbox"/> TU Delft non-IO BSc <input type="checkbox"/> Other Dutch University Bachelor <input type="checkbox"/> HBO Bachelor <input type="checkbox"/> Foreign Bachelor	<input type="checkbox"/> IPD <input checked="" type="checkbox"/> DFI <input type="checkbox"/> SPD <input type="checkbox"/> = 2nd non-IDE master <input type="checkbox"/> Individual programme, date of approval <input type="checkbox"/> Master Honours Programme	<input type="checkbox"/> Medisign Annotation <input type="checkbox"/> Techn. in Sustainable Design <input type="checkbox"/> Entrepreneurship	
Name Chair	Prof.dr. P.J. Stappers (Pieter Jan)		
1. Check study progress			
Bachelor degree:	<input checked="" type="checkbox"/> Yes	<input type="checkbox"/> No	<input type="checkbox"/> N.A.
Missing 1 st year Master courses	1. 2. 3.	4. 5. 6.	
Master electives, no. of EC credits accumulated: ...22.....			
Name: D.Blom	Date: 22/03/2017	Signature: 	
2. Formal approval Graduation Assignment by the Board of Examiners			
Approval of the content of the Grad. Assignment:	<input checked="" type="checkbox"/> Approved	<input type="checkbox"/> Not Approved	
Procedural approval:	<input checked="" type="checkbox"/> Approved	<input type="checkbox"/> Not Approved	
Comments:			
Name: MV Mergen	Date: 4. / 4. / 2017	Signature: 	

IDE Graduation Assignment

GENERAL INFORMATION

Title Graduation Project	Co-design to think about (y)our future		
Chair of Supervisory Team	Prof.dr. P.J. Stappers (Pieter Jan)		
Department / Section	Industrial Design, Design Conceptualisation & Communication		
Mentor of Supervisory Team	IR. A.Q. Beekman (Quiel)		
Department / Section	Product Innovation Management, Management & Organisation		
Project commissioned by	<input type="checkbox"/> Faculty	<input checked="" type="checkbox"/> Company	<input type="checkbox"/> Other, e.g. entrepreneurial
Project type	<input type="checkbox"/> Design	<input checked="" type="checkbox"/> Research	<input type="checkbox"/> Other, e.g. entrepreneurial
Company name, if applicable	CultuurOntwerp, Your Life on Stage		
City & Country	Amsterdam, The Netherlands		
Company Mentor	Anne-Marie Kremer		
Start date	23-01-2017		
End date	24-07-2017		

CONTENT

Introduction
<p>Your Life on Stage (from now on; Y.L.o.S.) is a result of a collaboration between different parties in the cultural section of stage-performing arts, such as NAPK, Kunstenbond, Sociaal Fonds Podiumkunsten, Cultuur+Ondernemen, and many more. Y.L.o.S. enables its targetgroup (which contains stage performing artists, technical staffs, creative ZZP'ers, and so on) in different participatory sessions to share stories, knowledge and experiences with one another as well as the Y.L.o.S. staff. All of the gained information from the sessions will be analysed and processed into subjects for the main Y.L.o.S. event. The main event has the goal to help its visitors (the –by then partly engaged- targetgroup) to answer difficult matters/questions about health, education, insurance and so on. During the event of Y.L.o.S. the staff wants to provide knowledge and insights -workshops, lectures and tips&tools- in how to deal with the issues and different matters and helps the visitors with where/whom to go to.</p> <p>Having the opportunity to carry out different creative design thinking methods on a distinctive section with an insecure future perspective provides a great context for upscaling the design tools as we know in the field of design and learn at the faculty of Industrial Design Engineering. It not only fits the slogan of IDE; 'Design for our future', but also another project up and running at the IDE faculty. The research project 'MyFutures', a collaboration of several researchers of the TU Delft and Design Academy Eindhoven, aims to find a way to let and/or support everyday people to think about their own futures more. How do we make contextmapping techniques DIY? And what are the barriers and prejudices people experience when thinking about these difficult matters?</p> <p>Having this great overlap, the graduation project will explore the possibilities in upscaling the design processes and tools as we know them and make them easy to implement for everyone together with/for Y.L.o.S. and MyFutures.</p>
Problem definition
<p><i>"How can we use design-tools to let people think about their own future?"</i></p> <p>How can we bring the design methods designers use to guide users through a process of thinking about their future needs and solutions to the users itself? How can we create awareness for the future and let people attend the Y.L.o.S. event conscious about their selves and others, being well prepared? Not only designers should be able to think about the future in a certain manner, everyone should be. How can we create easy to implement or DIY methods for a large amount of people, in order to make them feel connected in their visions and experience in a relatively short amount of time?</p>

<p>Assignment</p> <p>Research the context and targetgroup of Y.L.o.S. in order to design a (small) user experience that motivates and encourages the targetgroup to go to the Y.L.o.S. event well prepared and at the same time helps to explore and make them more aware of their own personal problems, future, et all, along the way towards the event. At the event itself each of the results should be visualized, to create a joint, collaborative experience of the Y.L.o.S targetgroup and to each of the visitors to understand that they're part of a shared experience and/or future.</p> <p>The assignment exists out of three different main parts, namely 1. the research on the context, targetgroup and design tools for future thinking, 2. the design of (the embodiment of) an experience for the visitor of the Y.L.o.S. event, and 3. the implementation of the joint, collaborative experience.</p>
<p>Approach</p> <p>The approach for the project is to meet, observe, talk and co-design with the targetgroup -and potential users of the design- of Y.L.o.S. in different (creative) sessions performed by and with the cooperation of the Y.L.o.S. staff. Next to these sessions, a participatory-group will be formed in order to perform several sessions with using different methodologies such as interviews, sensitizing probes and/or creative brainstorm-sessions to explore the possibilities in engaging the targetgroup and upscaling a design process.</p> <p>The graduation project will be divided into three main phases: research, conceptualisation, and prototyping & evaluation. To conclude each phase, there will be an interim version of the report and a (presentation) meeting.</p>
<p>Graduation Project results</p> <ul style="list-style-type: none"> - Provide insights in the targetgroup audience of Y.L.o.S. - Method to engage a targetgroup -making an (shared) experience- - Design to implement during the main event of Y.L.o.S. <p>The design will consist a tool in order to empower the targetgroup of the Y.L.o.S. event to communicate their own vision as well as to easily explore and experience their own vision in the joint, collaborate vision.</p> <p>It's important keep in mind that result should be a design that can stand on its own, knowing the company has a relatively small staff.</p>
<p>Deliverables</p> <p>Deliverables next to the mandatory (graduation report, presentation poster, images) deliverables:</p> <ul style="list-style-type: none"> - (2x) Interim reports during the process of the graduation project. - (2x) Possible (interim) prototypes and materials made during creative (Co-)design sessions. - Design to engage the targetgroup to the main event of Y.L.o.S; a description of and possible designed equipment that has to be provided, if any. <p>- If appropriate an explaining/tutorial video and/or animation.</p>
<p>Relation and relevance to the domain of Industrial Design Engineering, the chosen master direction and the IDE pillars</p> <p>1. The relation of the project to the master DfI</p> <p>Using different design methods such as co-design, sensitizing and creative sessions with focus-groups, the focus of the project is to determine how design tools can be used in order to reach out to larger sized groups (just like as at an event, 250+ visitors), to connect them, and to engage them. Also to visualise and place their selves in the bigger picture, created by the collective. Together with this,</p>

another goal of the project is to create an experience for the visitor of the Y.L.o.S. event.

2. The business IDE pillar

By 'upscaling' design processes and tools and the implementation easy and clear, all sorts of businesses can reach out to a lot of knowledge and create value for both companies as its customers or employees in a relatively short amount of time. Where creative sessions are expensive and on a small scale nowadays, they will be of great value and will provide a lot of knowledge in a short time being 'enlarged' and results can even be presented in the duration of the event itself.

3. The Human Interaction pillar

The main goal of the project is to engage and connect people at the main event of Y.L.o.S., as well as during the process towards the main event. The connection between the visitors, but also the connection between business and visitor. The human pillar can also be found in the research, co-creating part of the project. Gaining knowledge on the different approaches that are possible in the field of participatory, human-centered design thinking and co-creation practices during the project.

4. The technology pillar

The project provides an excellent opportunity to explore the possibilities in using different types of new media in research as well as to be possible ways to engage the targetgroup to the Y.L.o.S. event.

Planning

B: YLOS PARTNERS

VACI

As a successor to the Onderlinge Waarborgmaatschappij Theater, the VACI Foundation has been commissioned to provide a centre specialized in absence for the cultural sector; Bundled services in the field of sickness insurance, absenteeism and care services. In addition, VACI provides the sector of knowledge and help on absenteeism and prevention of it. Thus, the foundation contributes to the vitality and sustainable employability of employees of institutions in the cultural sector.

NAPK

The Nederlandse Associatie voor Podiumkunsten (NAPK) is the industry association of professional performing arts producers in the Netherlands. The NAPK acts as employers' organization and discusses with the unions on behalf of the collective labour agreements. At the same time, the NAPK promotes the positioning of performing arts towards politics, different governments and relevant cultural funds and provides services to members.

DE KUNSTENBOND

De Kunstenbond is the union for all creative self-employed without employees workers and employees in the Netherlands. The federation works hard to clarify the value of creativity for society and to bring that value to the creators into the form of a good income. De Kunstenbond carries out a continuous political lobby for the creative sector, and includes, among other things, the maintenance of self-employment deduction, copyright protection, strengthening of the position and rights of the independent creative professional and collective bargaining for the independent creative professional.

SOCIAAL FONDS PODIUMKUNSTEN

The Social Fund Podium Arts is committed to facilitating the career aspirations of everyone working in the field of performing arts. This contributes to increasing expertise, productivity, employability, health, vitality and job market position. This does the SFPK by financing activities aimed at education, career development and age-conscious personnel policy. In addition, the fund stimulates research in the field of labor market, working conditions and working conditions.

CULTUUR+ONDERNEMEN

Cultuur+Ondernemen is the knowledge centre for entrepreneurship in the cultural sector. We support cultural organizations, independently working artists and creatives who wish to get more return on their activities. To this end we work in partnership with governments and funds to increase the impact of their cultural policy and investments. With our funding and governance programs we strengthen the cultural sector and make it more independent so that it can flourish and so the community can benefit from the effects culture provides.

THEATERMAKER

Theaterkrant.nl is the largest online theater platform in the Netherlands with daily news from the performing arts and reviews of new shows. Theatermaker and Theaterkrant.nl are editions of the Foundation for the Promotion of Podium Art in the Netherlands.

OMSCHOLINGSFONDS DANS

ODN assists dancers who have reached the end of their career, providing them with advice and financial support. The scheme was founded in 1986 and is financed by premiums paid by the dancers themselves and by dance companies affiliated to the scheme.

ACADEMIE VOOR CULTUURMANAGEMENT

The Academy for Cultural Management contributes to a strong cultural sector that continues to develop. The Academy believes that lifelong learning is easier when learning is fun and develops programs and courses on the themes leadership, entrepreneurship, hospitality and events.

CULTUURONTWERP

CultuurOntwerp is a partner for organizations in culture and education who want to innovate. Together with the organization, CultuurOntwerp develops the phased approach and guides the realization of innovation. The variety of questions results in this: it may be the development of new activities or products, involving other (target) groups or strengthening entrepreneurship. The method is creative and based on co-creation.

C: USER SESSIONS

The mindmap made and used for YLOS user session #2 is shown in figure X. The mindmap was used in order to observe the participants more prepared.

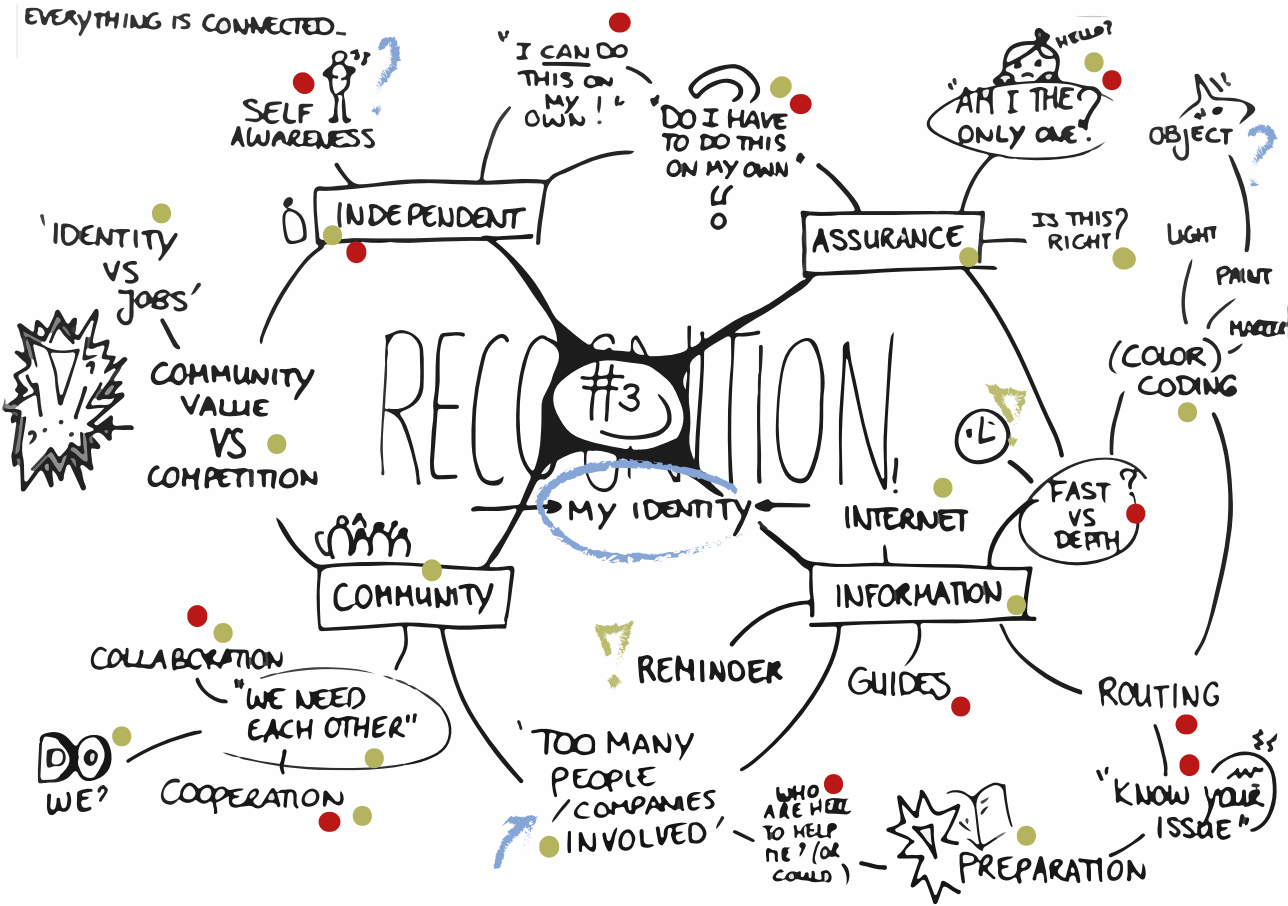


Figure 12 Mindmap on expectations



D: COLLAGE RESULTS



Beter Wonen

Lachen!



Pak je kans



Noordwijk



'Ik neem mezelf niet zo serieus'

vol verrassingen



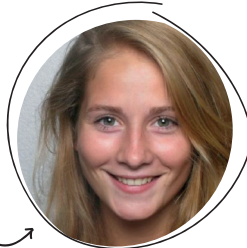




E: PROBE

De Rode Draad

Jouw mening en ervaringen



Hi!

Dit is een boekje over jou en over jouw ervaringen als werkende in de podiumkunsten. Het boekje is alleen nog niet af! Het moet namelijk nog worden ingevuld met jouw verhalen, schetsjes, knipsels en gedachten voordat deze klaar is. Er is eigenlijk maar één regel: er is niks fout! Het is jouw boekje, en het gaat over jou: goede of foute antwoorden bestaan dus niet. Je mag ermee doen wat je wilt.

Wel wil ik je vragen dit boekje voor jezelf en naar jouw waarheid in te vullen. En wees vooral niet bang, dit kost niet al te veel tijd én is leuk om te doen! Alle antwoorden die je kunt geven zijn voor mij van enorme waarde.

Wanneer het boekje af is, wil ik je vragen deze naar mij op te sturen -een postzegel en enveloppe met het adres zitten al bij je pakketje gevoegd!-. Maar natuurlijk mag je er ook foto's van maken en die naar mij sturen via mail (paulinefiles@gmail.com) of WhatsApp (06 30 64 33 28) als je het ingevulde exemplaar liever voor jezelf wilt houden.

Groetjes,
Pauline

Heb je nog vragen of wil je graag wat kwijt? Dan kun je natuurlijk ook altijd bellen of een berichtje sturen!

Algemene info

Naam

Beroep

Aantal jaren ervaring

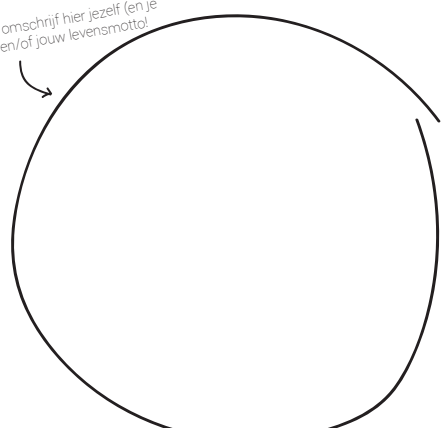
Waarom ik zo hou van wat ik doe

.....

.....

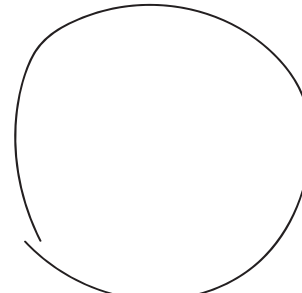
.....

Teken of omschrijf hier jezelf (en je familie!) en/of jouw levensmotto!



Eye-opener

Is er in jouw leven een bepaalde situatie of persoon die -misschien onbedoeld- invloed heeft (gehad) op jouw pad? Een persoon die dat laatste duwtje in de rug heeft gegeven om ergens voor te gaan? Een moment waar je je leven omgooide, een andere kijk op het leven kreeg of waarin een belangrijk persoon in je leven verscheen? Beschrijf (en/of schets, plak!) het/deze hieronder.



.....

.....

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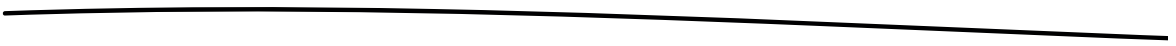
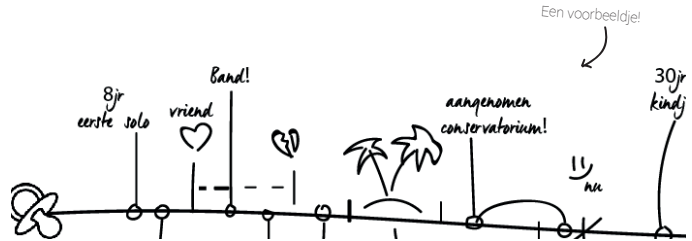
.....

.....

De rode draad

Hoe ziet jouw eigen 'rode draad' eruit? Wat of wie heeft jou geïnspireerd, welke keuzes heb je gemaakt en mijlpalen heb je behaald, en gebracht tot waar je nu bent? En hoe ga je verder? Heb je dromen of doelen voor de verdere toekomst? (Be)schrijf, plak, teken, geef het en vul de lijn aan! (zie het voorbeeldje hiernaast)

Tip: gebruik, als je dit wilt, de bijgeleverde stickers om (speciale) momenten aan te duiden.



Keuze momenten

Het leven kent ups en downs. Positieve en -helaas- negatieve momenten. Vaak gaat dit gepaard met een specifieke gebeurtenis; Een belangrijke mijlpaal, een succes, tot een verlies of stresspunt.

Plak de groene stickertjes in de eerder door jou gemaakte 'rode draad' voor jouw fijne momenten en beschrijf hieronder kort waarom je deze als positiever hebt gekozen/ervaren.

1e groene moment

.....

.....

2e groene moment

.....

.....

Plak de blauwe stickertjes in de eerder door jou gemaakte 'rode draad' voor jouw kritische momenten en beschrijf hieronder kort waarom je deze als negatiever hebt gekozen/ervaren.

1e blauwe moment

.....

.....

2e blauwe moment

.....

.....

Maak je geen zorgen over dat de stickertjes misschien wat eerdere informatie overlappen!

Bedankt!

Dit was het boekje! Heel erg bedankt voor jouw hulp bij mijn onderzoek. Alle reacties zal ik stuk voor stuk zorgvuldig bekijken en zeer vertrouwelijk behandelen. Om dit te kunnen doen vraag ik je het naar mij op te sturen in de bijgeleverde enveloppe (of via mail, bericht of WhatsApp als je het origineel liever zelf houdt).

Wil je nog op de hoogte worden gehouden over het onderzoek en/of mag ik jou later vragen naar jouw mening?
Zo ja, dit is mijn e-mailadres of telefoonnummer:

.....

.....

Wil je graag nog iets kwijt? Een opmerking, ervaring, verhaal, visie, tip of wat dan ook.. Dat kan hier!

.....

.....

.....

.....

.....

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.....

DE RODE DRAAD

Jouw mening en ervaringen - De 'instructies'

Hoe ziet jouw **eigen 'rode draad'** eruit?

Wat of wie heeft jou geïnspireerd, welke **keuzes** heb je gemaakt en mijlpalen heb je behaald, en gebracht tot waar je nu bent? Vaak gaat dit gepaard met een **specifieke gebeurtenis**: Een belangrijke mijlpaal, een succes, tot een verlies of stresspunt.

Het **label** vraagt naar jouw motivatie en passie.

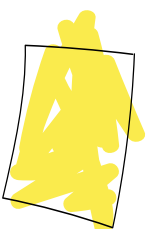
Vul de zin aan en hang deze aan een van de beginpunten van de rode draad.

WAAROM IK ZO HOU VAN WAT IK DOE

Het **spreekwoord** geeft je de kans een ander tips/feedback te geven. Heb jij kennis of ervaring te delen die een ander vooruit helpt?



(Be)schrijf, plak, teken; geef het en vul de lijn aan met de verschillende kleuren papier uit je eigen enveloppe!



EYE OPENER

Is er in jouw leven een bepaalde situatie of persoon die -misschien onbedoeld- invloed heeft (gehad) op jouw pad? Dat laatste duwtje in de rug om ergens voor te gaan? Een moment waar je je leven omgooid, een andere kijk op het leven kreeg of waarin een belangrijk persoon in je leven verscheen?



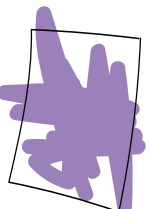
POSITIEVER KEUZE MOMENT

Gebruik het groene vel om een fijn (keuze)moment weer te geven en beschrijf hieronder kort waarom je deze als positiever hebt gekozen/ervaren.



NEGATIEVER KEUZE MOMENT

Gebruik het rode vel om jouw minder fijne (keuze)moment weer te geven en beschrijf hieronder kort waarom je deze als negatiever hebt gekozen/ervaren.



DOELEN

Hoe ga je verder? Heb je dromen of doelen voor de verdere toekomst?
"Mijn doel is om .."

F: RED WIRE

G: REQUIREMENTS

PERFORMANCE

- The product should be suited to every visitor of the YLOS event, independent of demographics like age, gender or cultural background.
- The product should add a meaningful experience to the YLOS event.
- The product should be used in order to raise personal future awareness and orientation.
- The product should enhance personal growth.

ENVIRONMENT

- The product should be suitable for indoor and outdoor use, although mainly indoor use will be accessed for this project.
- The product should be a stand alone product.

LIFE IN SERVICE

- Must be able to withstand XX times assembling and disassembling.

MAINTENANCE / REPAIR

- The product should be able to be cleaned with soap and water.

TARGET PRODUCT COST

- The costs of the production of the product should not exceed a total amount of XX euros.
- The costs of the development, manufacturing, distribution and all other costs.

PRODUCT FACILITIES

- Must be easy to produce, in any case the production may not cause a delay for the main event.
- The product should be adjustable to the means of the event.

SIZE & WEIGHT

- The product should not take up more space than a sea container (L600 x H250 x W250 mm)

- The product or each of the parts of the product should, while not being assembled yet, not weight over 50 kg and able to be carried by two persons by hand – according to the maximum ARBO limit.

AESTHETIC, APPEARANCE & FINISH

- The appearance of the product must be attractive to the visitor of the YLOS event independent of demographics like age, gender or cultural background.
- The product appearance should enhance an experience for the visitor of the YLOS event.

STANDARDS, RULES & REGULATIONS

- The product should not arouse privacy issues.

ERGONOMICS

- The product should be accessible for people P5-P95.

STORAGE

- The product should be easily assembled and disassembled in order to be stored.

SAFETY

- The product should not be able to collapse while being used.

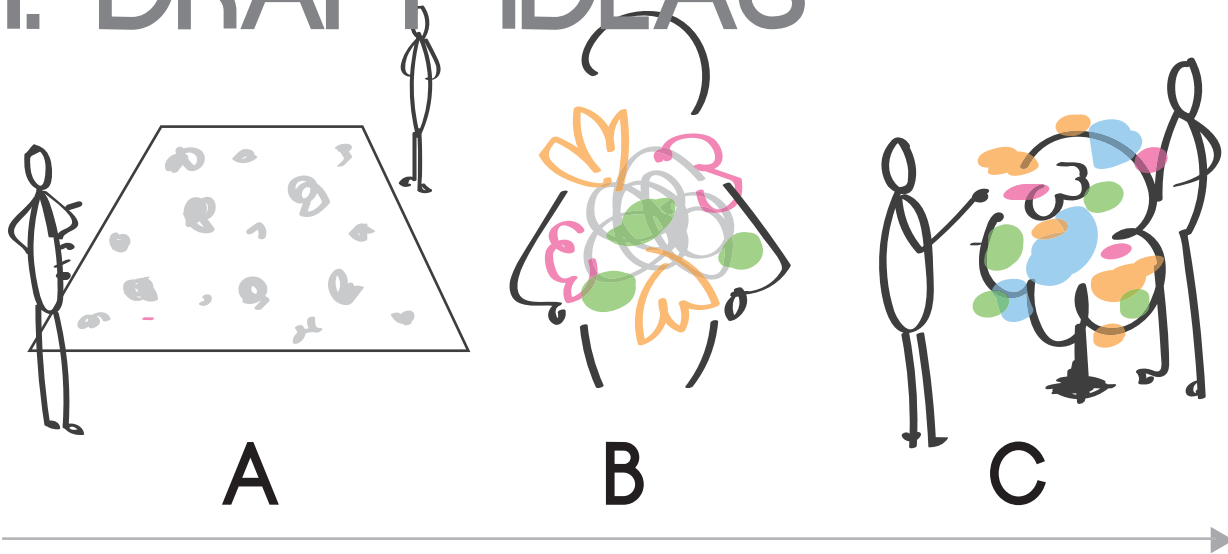
SOCIETAL & POLITICAL IMPLICATIONS

- The product may not infringe on existing patents.

WISHES

- A digital solution should be avoided if possible.
- The product should be understood intuitively.

H: DRAFT IDEAS



PROJECT BUILDING

Gathering objects in the main entrance and collect add-ons during the day in order to show interests and personality.

Motivation

Collecting

Feasibility

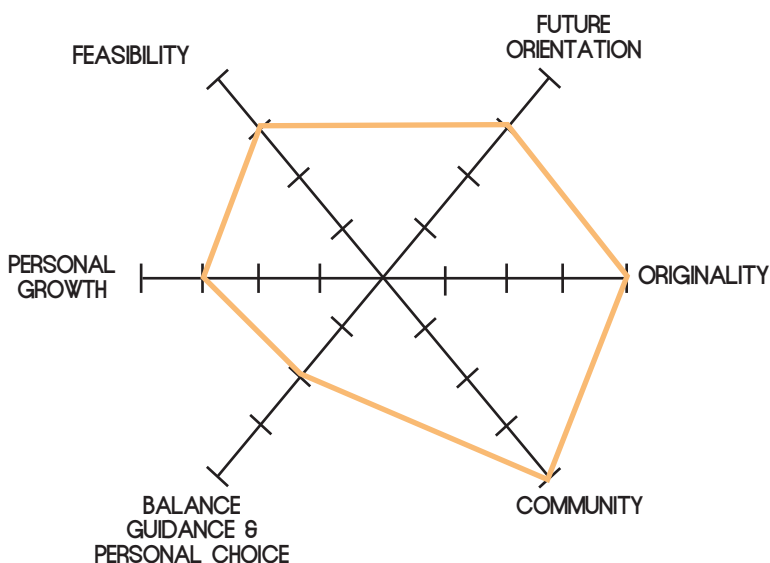
Of course the keys don't really have to be fitting to doors, but can act more as a metaphor. The light wall can make use of different sensors to make it feasible.

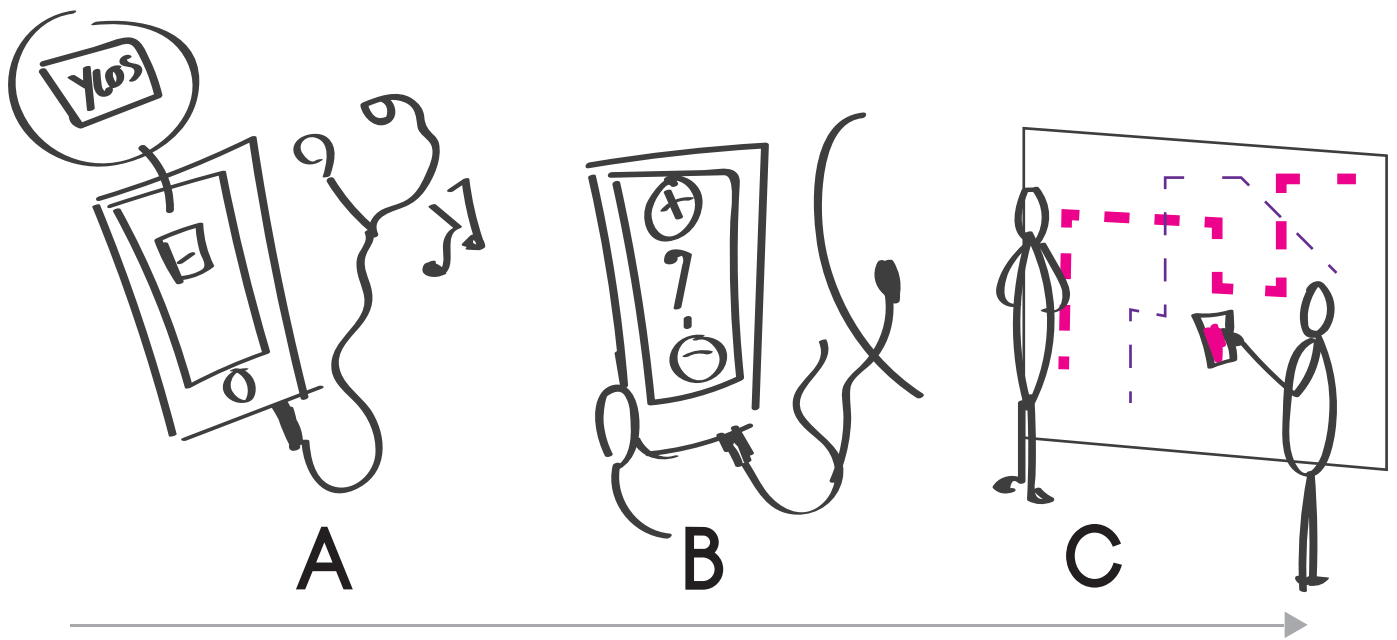
Future orientation

Using reflecting and directing questions, the way of selecting the key color is future orientated. Leaving the key on the other hand is quite 'closing off'.

Originality

The idea is very original in the scope of an event.





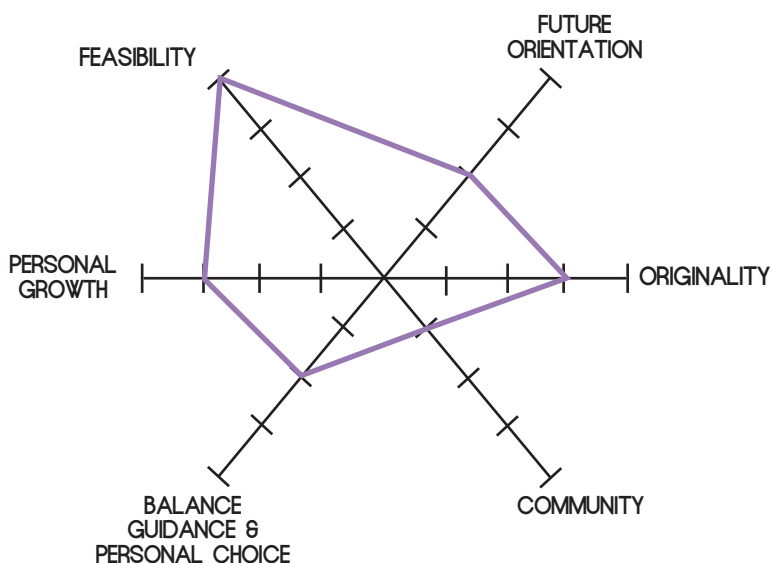
AUDIOTOUR

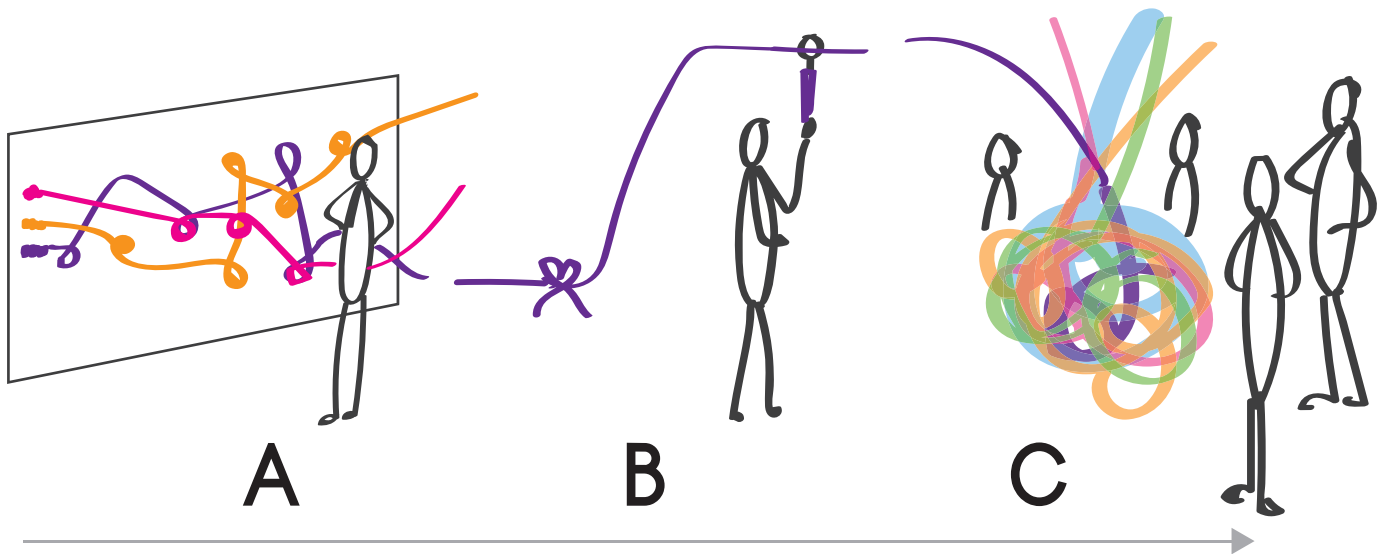
After downloading an app of YLOS, the ICP is able to -during the event- join an interactive audiotour. The app asking questions along the way to guide the user through the day.

YLOS can easily keep in touch with its visitors through the means of the app, and can collect information for possible future activities.

The ICP can download the app in advance, so he or she is able to go to the event prepared.

In the last stage, the walked routes could be visualized on an interactive wall, showing the best visited workshops et al.

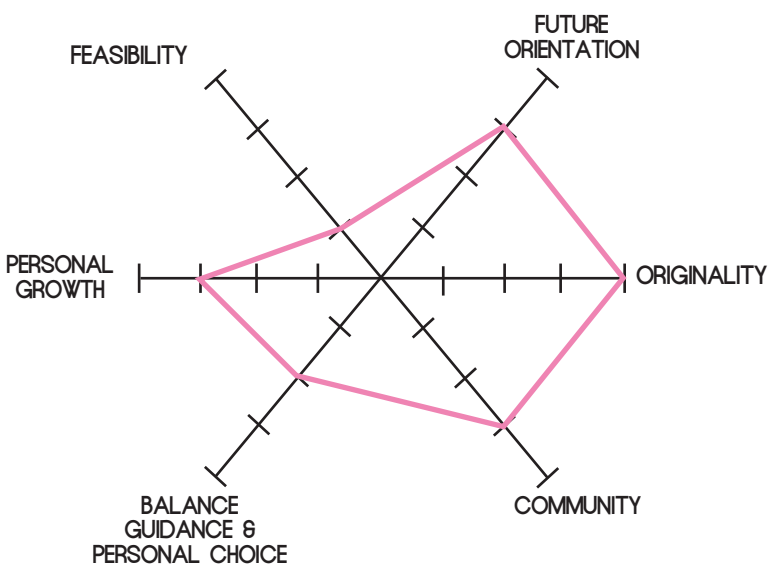


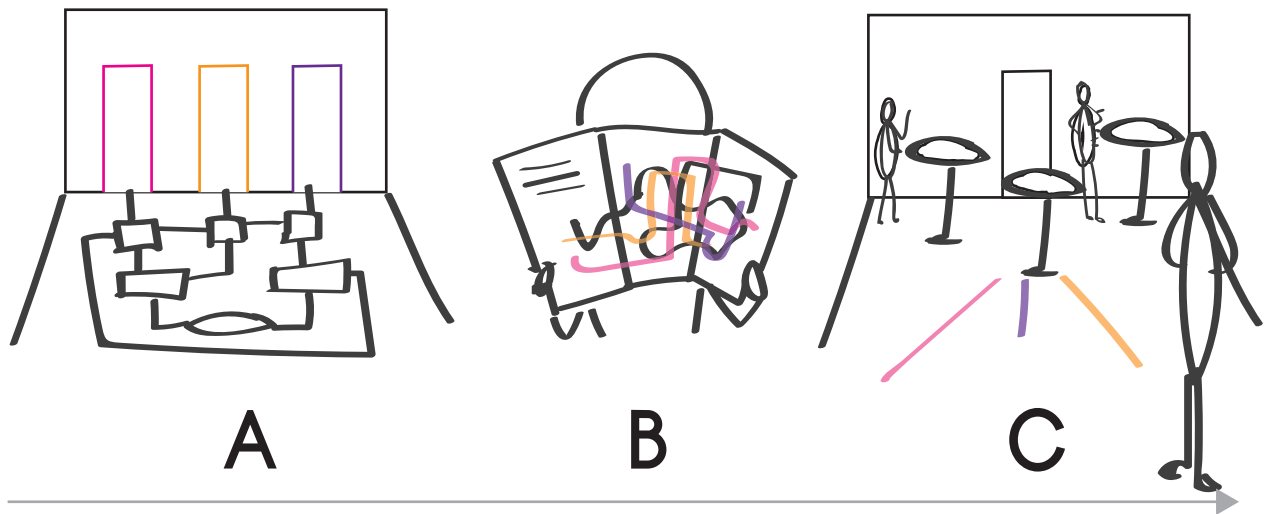


THE RED WIRE

The red wire is about reflecting on your past and to think ahead about the own future with the use of wires to answer certain questions or to take a stand at different statements.

The point one will end will act as a guiding rope throughout the day and will lead to a great object in the hall at the end of the day where the wires can be spanned around.



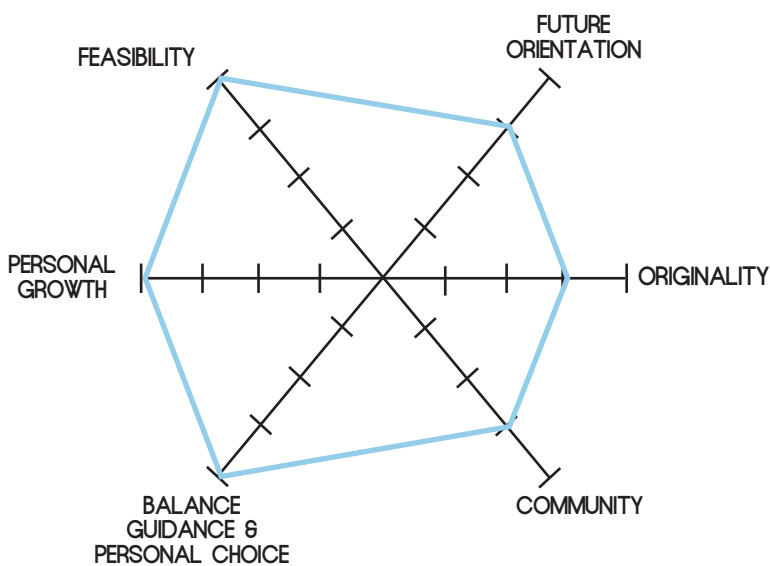


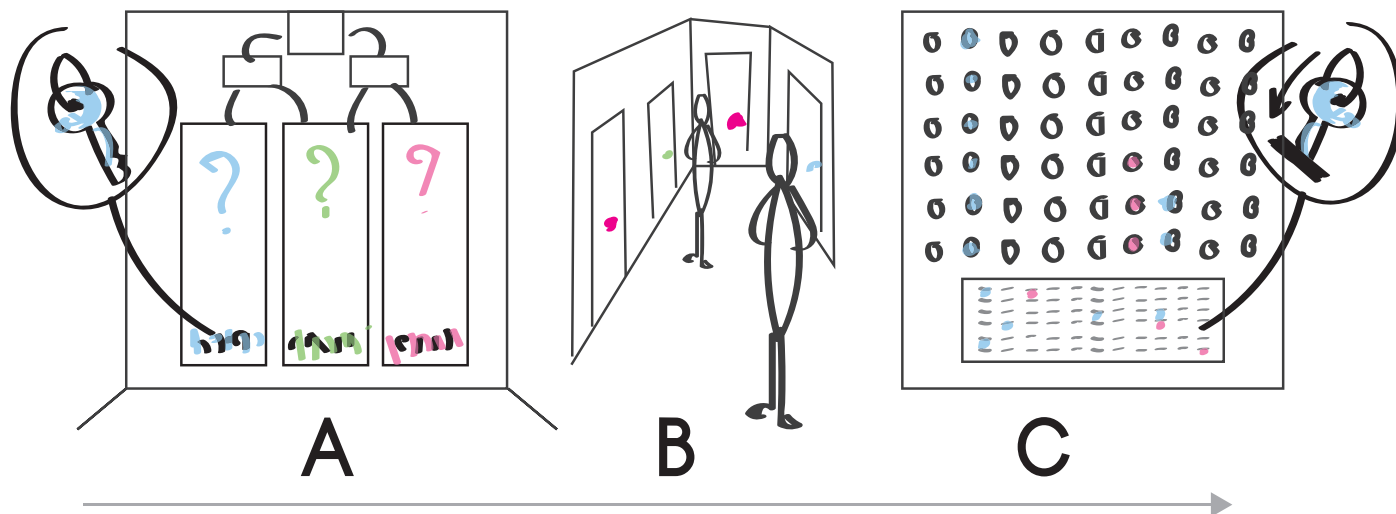
METRO MAP

The idea of the metromap is to let the visitors answer different questions on the floor that will guide them to a specific door;

the door will give access to a certain route to guide the visitor through the event.

The routes will lead the visitors back to a meeting point in order to share information and knowledge gained over the day.





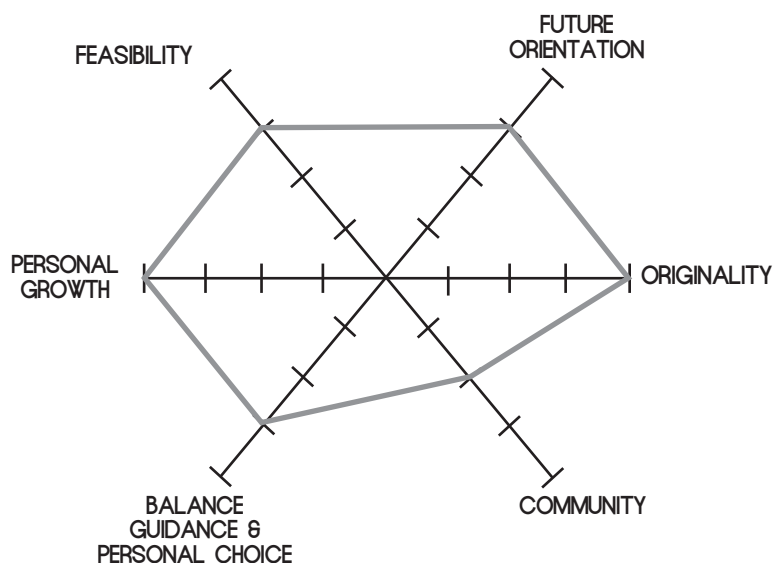
THE KEY TO SUCCESS

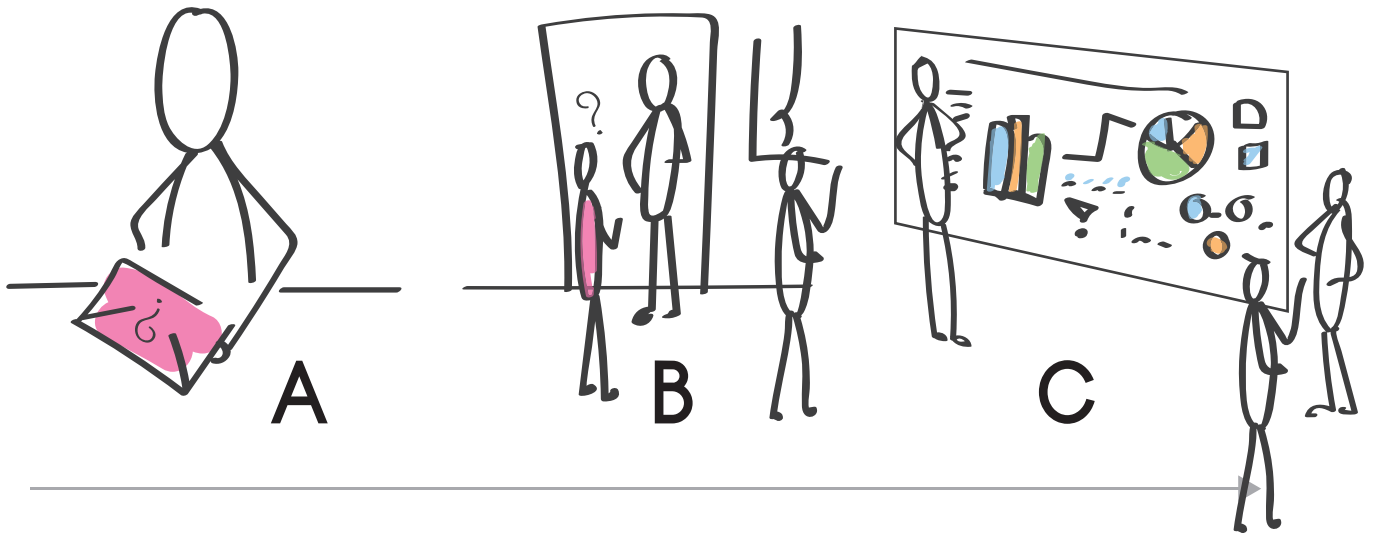
The idea is based on opening doors with a personal colored key.

The key 'to success' will be provided at the entrance of the event, where at first the visitors have to answer a few questions in order to know what color key they will need.

The different keys will provide access to different rooms over the event and will act as an icebreaker as well.

At the end of the event the keys will be collected by unlocking a light onto a wall of lights that will gain different colors according to the color of the keys.





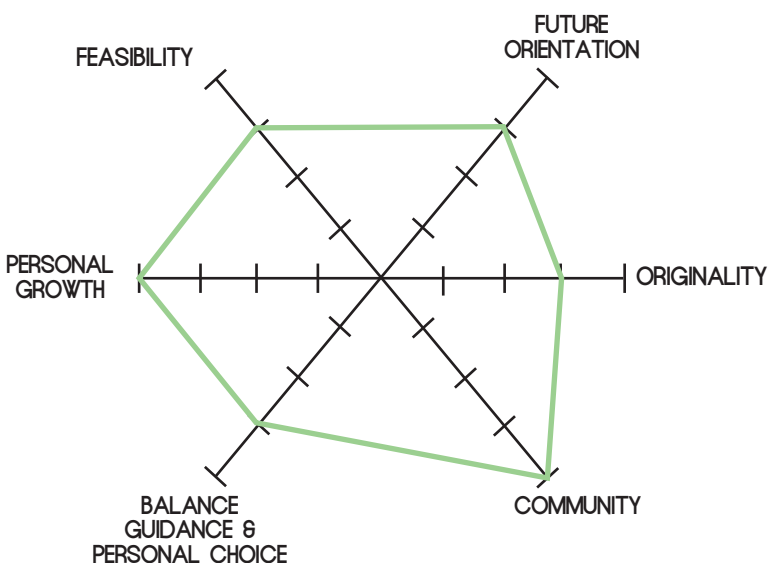
INFOGRAPHIC

With the draft idea called 'infographic' it is the aim to reach out to the intended users.

First, sending out surveys to receive feedback and to sketch an image of the preferences of the intended visitors.

Secondly, Going by the door, at home, their offices or rehearsing buildings, YLOS will receive more information and provide a personal touch and engagement towards their intended visitors. Letting the target group participate in a different matter, from their own familiar context.

Last, The infographic is the result of the answers provided by the visitors during stage A and B, as well as information gained at the actual event itself. Transforming their answers into a great visualized wall.



I: THREE CONCEPTS FEEDBACK & VOTING

RESULTS

The results concerning the three concepts feedback session are shown in the figures X to X.

Together with the notes of the researcher, the session led to the decision made to combine two concepts.

Comments made by the participants are noted and taken into account along the rest of the conceptualization.



01 BUILDING



STAGE A

Picking an item

Stage A is meant to let the visitors of the YLOS event make a decision based on their own preferences, by picking an item by entering the event. These items can be of all kind of shape, being it ambiguous or in a certain theme. The selection method is in this matter very much to interpret by the visitor.



STAGE B

Collecting and adding elements

The second stage of the concept is based on guiding with the motivation of collecting and rewarding. Every actively the participant is attending will be rewarded with providing something to add to their first item. The item will get personalized on the basis of program the visitor follows during the event.



STAGE C

Building together

The last stage of the concept is to make the user interact with one and another while building a sculpture together from the personalized items. In this stage people are able to create together, learn from each other and to network. Also, the creating together activity will function as an icebreaker.



The afterlife

We king with different ambiguous shapes or different colors will show YLOS while observing the made sculpture over the day, the preferences of the visitors of the event and provide answers to what future activities and/or workshops may fit the target group best.

WAAR
LAAT JE
DIT?

IS DIT
NIET HEEL
ERG IN HOKJES?
DENKEN

SAMEN
DOEN =
GOED VOOR
STEER

02 METRO MAP



STAGE A

Decision tree choices

Choosing which route to take in first place using a decision tree while entering the event will make it possible to provide personalized guidance to the visitor during the event. Also, asking questions related to future or life phases will evoke awareness and engagement at first hand.



STAGE B

Way finding metro map

The second stage of the concept can act out as a timetable, information booklet and map of the location. The routes will be given a color-like on a metro map to give an easy overview. Colored objects in the room can help the visitor to find their route quick and easy and shows overlapping elements between different colors as well, to enhance sympathy for one and another.



STAGE C

Brought together

The last stage of the Metro Map concept is to guide the visitors using the personal routes to one central point, where everyone should be able to meet each other, talk about and share their experiences (of the day) and to network. Together with a drink and some music, this would be a good and positive concluding stage of the event.

The afterlife

The meeting point in stage C is an excellent stage for YLOS to ask for feedback on the event. A short questionnaire or area to leave a message could easily be realized at this moment and point.



VARIANT
OP IETS BEKENDS

COMBINEREN
VAN
RUIMTE & TYD?

03 INFOGRAPHIC



STAGE A

Survey

Getting in contact with the intended target group and visitor of the YLOS event on a early notice will lead to both more engagement to the event as to awareness for and in future thinking and possible subjects of interest at the event. The first stage will explore the support of the various subjects set up by YLOS after the user sessions on a deeper level. Sending out surveys to receive feedback and to switch an image of the preferences of the intended visitors.



STAGE B

'Coming to you'

As part of the communication YLOS in this stage will bring their interaction towards the possible visitors. Going by the door, at home, their offices or rehearsing buildings, YLOS will receive more information and provide a personal touch and engagement towards their intended visitors. Letting the target group participate in a different matter from their own familiar context. This will lead to a whole lot of insights (on working conditions), better communication about the event and probably more reached out attendees.



STAGE C

Infographic

The infographic is the result of the answers provided by the visitors during stage A and B, as well as information gained at the actual event itself. Transforming their answers into a great (interactive) visualized wall, will show the attendees their relevance, but will also show that they are not alone in their issues. They will be able to recognize their own answers in the visual itself, their answers self will be turned into art. Eventually, all of this will lead to a more appreciated feeling and engagement of the visitor.

The afterlife

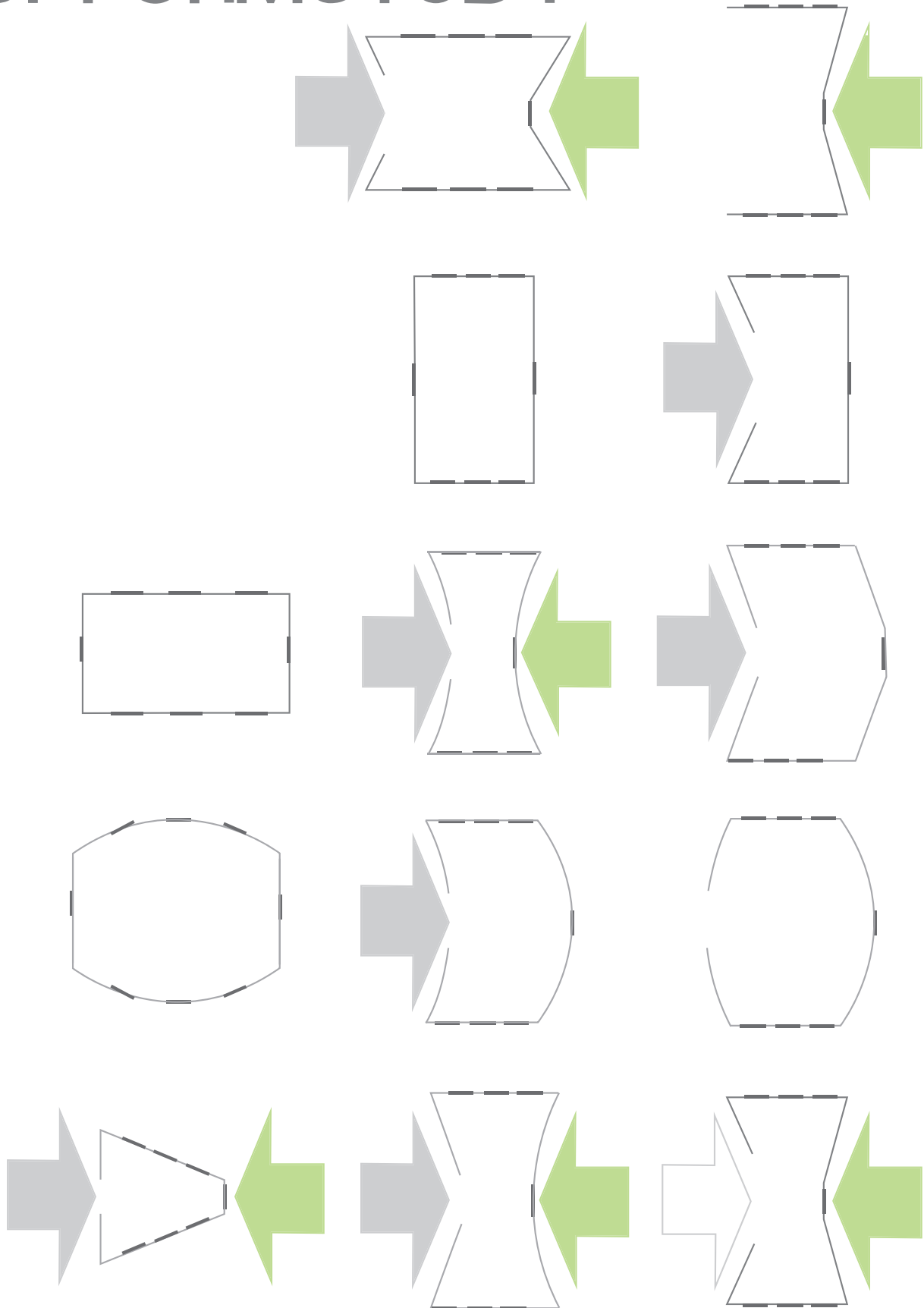
The infographic can be analysed by YLOS in order to find subjects to dive into deeper with the ICPs in future events after the main YLOS event. Also, further knowledge and information can be collected while diving into the gathered materials. For example, linking different demographics to certain main issues can reveal possible answers to the core of the problems.

"EEN
BEENE TEVEEL
VAN HET
GOEDE!"

INTERAKTIE?

HER-
KENNING
ONDERDEEL
ZIJN VAN!
MUR!

J: FORMSTUDY



K: FESTIVAL PROGRAM

The program is fictitious and set up in order to serve all set up characters and their desires and needs.

However, the program is based on the conclusions and findings of YLOS gathered during the user sessions and decision maker sessions. Some of the program components are actual workshops ready for use, property of one of the partners of YLOS.

Below short descriptions of each of the fictional program components are given.

THE PROGRAM

The art of innovating

How can you innovate in the small bubble of the world that is moving slowly? Coping creatively with the capabilities of technology. Practical stories from other sectors.

A new world

How can you help others outside the industry with the special qualities you bring with you? Practice stories.

Saying 'No'

Sometimes it's hard to say no, especially when income is low. But sometimes, "no" does not say more than consent with reluctance.

DIY: #Network

How can you use Social Media to generate more work or audience? A workshop on internet profiling, marketing and branding.

DIY: Structure

Workshop applying structure. How do you combine your private life with work? And the children? A healthy life needs structure. Tips from another angle.

What now?

A career behind you, a new step, a less successful project. There are many situations you may ask yourself "What now?". An informative workshop in possibilities.

Working together with..

Doing alone is not always better. How do you find

colleagues? Talk about the possibilities and benefits of collaborating.

How do I go?

A bigger or new challenge? Where should you go for a further education? All about how to grow in your work environment.

Self-management

Tips & Tricks from practice. About application of structure, how to keep a clear agenda, and how to deal with the financial hassle.

The 'Red-wire'

How often do you think about your own future? Interactive workshop on reflecting on the past, your goals and what you've already achieved.

Dance-it-off

We all know frustrations. How do you deal with this? What can you do? Sometimes you have to put your back into it. Sometimes you have to let everything go..

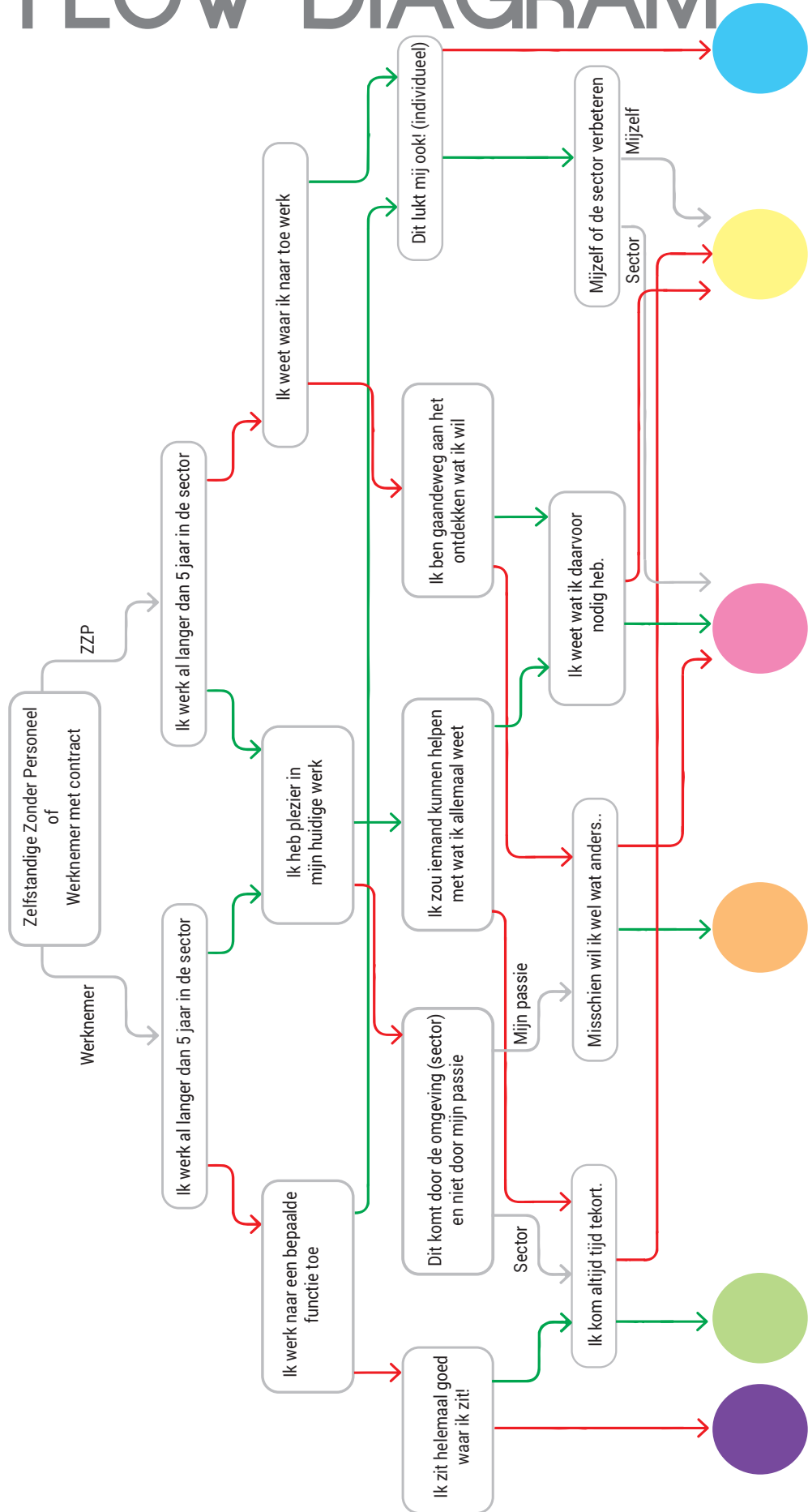
Real stories

Success stories are repeated over and over again. However, there are also many other stories that may not have been an easy road or a straight path. Join the conversation of the real stories.

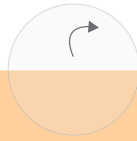
The importance of sleep

A healthy night of sleep and some good rest is the basis of peace in mind and body. Workshop mindfulness.

L: Q FLOW DIAGRAM



M: ICE BREAKER CARD



YOUR LIFE ON STAGE ICEBREAKER CARD



1. SAVE
Keep your personal colored icebreaker card.



2. MEET UP!
Meet others at the central light wall for a drink!



3. WRITE DOWN
Write down your insights, goals and/or tips anonymous.

"Hier ga ik mee verder.."



4. ROLL UP
Roll your card up and put it in one of the holes of the light wall.




5. SHINE
Let your light shine!




N: ENDORSEMENT SHEET

PREP
Carla is very well prepared for the festival. She has filled in the flowchart of questions online at home and knows what route she'll take at the event. Also, she has taken a look in the program.

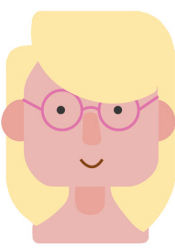
TIME
ARRIVAL



DEPARTURE



CARLA



INFO

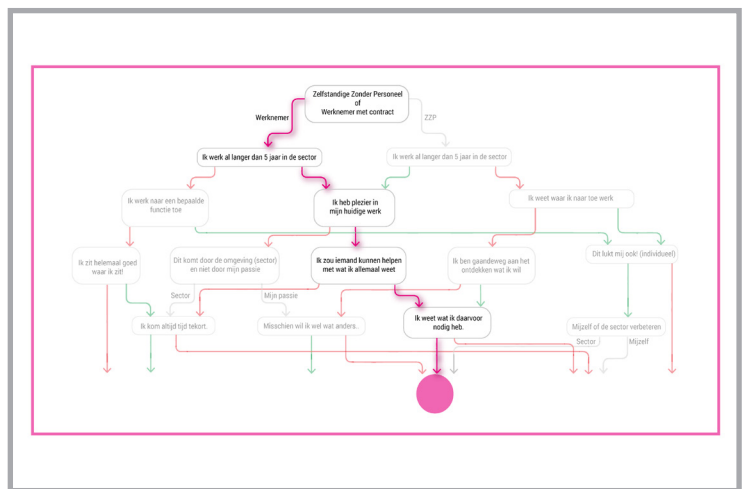
PROFESSION
Communicationmanager trade union performing arts

AGE
52

STORY
Carla is very well structured and organized. Often she is annoyed that others in the sector are not as good in it, but knows that as long as she has it fixed herself, it doesn't really matter. She loves visiting cultural places and shows and therefore loves being part of the performing arts sector, even though it is in the background.

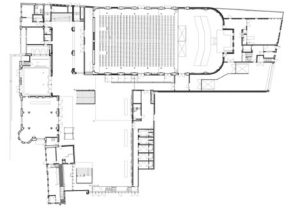
MOOD
• Curious

NEEDS FROM YLOS FESTIVAL
Staying up-to-date latest...
Networking



DURING THE DAY

ADVICE	REALITY
Welkomswoord 12:00	Welkomswoord
De kunst van het innoveren 13:00	De kunst van het innoveren
Lunch Foyer + 'informatie-Parade' 14:00	Lunch Foyer + 'informatie-Parade'
DIY #Netwerken 15:00	DIY #Netwerken
Samenwerken met... 16:00	
Dance-it-off 17:00	
Borrel bij 'Lightpoint' 18:00	



NOT PUTTING THE COLORCARD IN THE WALL
Visitors have to hand in their keycards in any case. They could be reminded at this point to fill in the colorcard and to place it in the wall. If one does not feel like it and just wants to leave (early), that's a pity but does not really matter. With this activity YLOS is able to collect extra feedback on the festival and suggestions for future activities, it has no statistic goal what's however.

PREP
Mia has a look on the program as she would know what time she should arrive in order to not miss the workshops to her interests

MIA

TIME
ARRIVAL

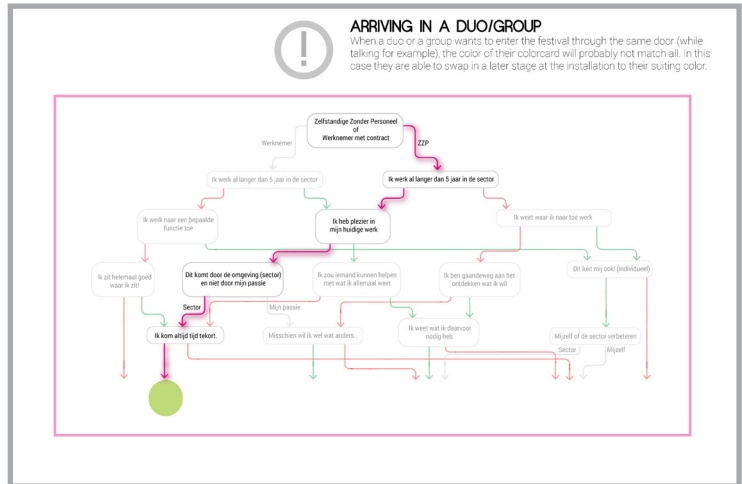
DEPARTURE

INFO
PROFESSION
Address
AGE
35

STORY
Mia is an address and mother of two young children, and married to Teun. Due a lack of work and a shrinking network, she has to accept most of the work that comes on her path during night hours because of the responsibility she has as parent during day time. She has recently had a burn-out due stress and short nights.

MOOD
• Frustrated
• Tired

NEEDS FROM YLOS FESTIVAL
• Advice on health issues
• Self-management
• Generating work
• Guidance
• Networking



DURING THE DAY
ADVICE REALITY

Welkomswoord	12:00	
De kunst van het innoveren	13:00	Lunch Foyer + 'Informatie-Parade'
Lunch Foyer + 'Informatie-Parade'	14:00	
DIY: Structuur aanbrengen	15:00	DIY: Structuur aanbrengen
	16:00	
the 'Red-wire'	17:00	the 'Red-wire'
Het belang van slaap	17:00	Het belang van slaap
Borrel bij 'Lightpoint'	18:00	Borrel bij 'Lightpoint'

PREP
Olav hasn't come any preparation for the YLOS Festival, he thinks he'll manage to figure it out at the time and place.

OLAV

TIME
ARRIVAL

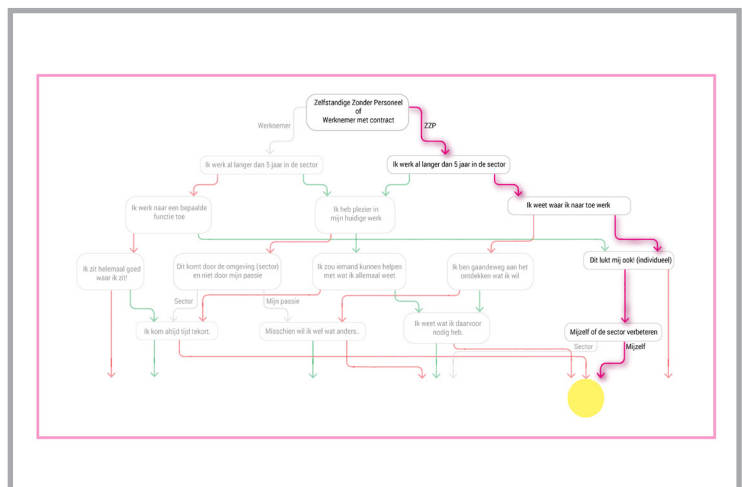
DEPARTURE

INFO
PROFESSION
Scenographer
AGE
25

STORY
Olav is a recently graduated scenographer living in Amsterdam, due his fresh network from his studies he has enough work, but has troubles in managing his own business and creating structure. Working in different fields such as television, theatre and events, his work and jobs are varied much. Therefore, his network keeps on expanding.

MOOD
• Positive
• Stressed

NEEDS FROM YLOS FESTIVAL
• Professionalisation
• Self-management
• Structure
• Guidance
• Networking



DURING THE DAY
ADVICE REALITY

Welkomswoord	12:00	
Nieuwe wereld	13:00	
Lunch Foyer + 'Informatie-Parade'	14:00	
DIY: Structuur aanbrengen	15:00	DIY: Structuur aanbrengen
Self-management	16:00	Self-management
Real stories	17:00	Real stories
Borrel bij 'Lightpoint'	18:00	Borrel bij 'Lightpoint'

! ONE ARRIVES LATER
Maps will be provided all throughout the day. Maybe not in person, after a certain while, but in any case visitors will be able to grab a map. The installation will stay at its place throughout the whole day. Colorcards will be provided as well.

PREP
Lizzy has filled in the questions on the website of YLOS beforehand. Also, she knows some colleagues that are attending the festival as well.

TIME
ARRIVAL: 1:30
DEPARTURE: 1:00

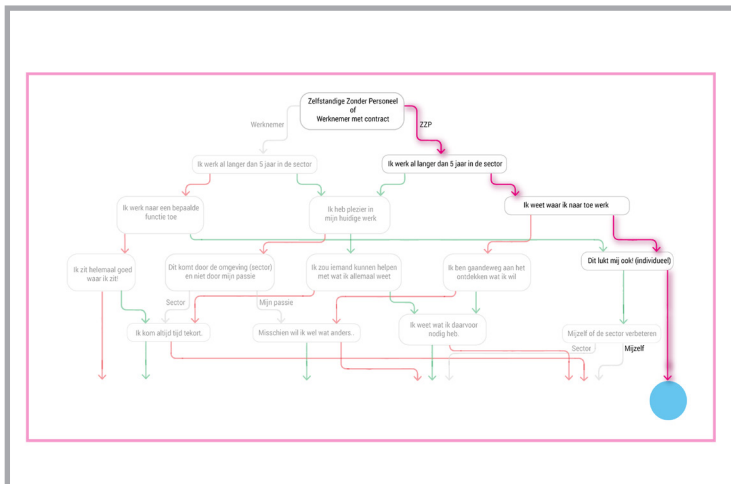
LIZZY

INFO
PROFESSION: Directing assistant
AGE: 23

STORY
Lizzy recently graduated and is in search for new opportunities within her working field. Her network is fresh, but she has trouble in giving herself a professional profile without having a lot of experience yet. She would love to learn from others in the field on their experiences.

MOOD
• Curious
• Energetic

NEEDS FROM YLOS FESTIVAL
• Experience from the field
• Professionalisation
• Guidance
• Networking



DURING THE DAY

ADVICE	12:00	REALITY
Welkomswoord	12:00	Welkomswoord
De kunst van het innoveren	13:00	Nieuwe wereld
Lunch Foyer + 'informatie-Parade'	14:00	Lunch Foyer + 'informatie-Parade'
DIY #Netwerken	15:00	DIY #Netwerken
'Nee' zeggen	16:00	'Nee' zeggen
the 'Red-wire'	17:00	the 'Red-wire'
Borrel bij 'Lightpoint'	18:00	Borrel bij 'Lightpoint'

A LOT OF PEOPLE ENTER AT THE SAME TIME
Due to the questions are easy and quick to walk through and the installation wide, this wouldn't be a problem. Also, people can answer the guiding questions from their Map as well and walk straight to the right door and receive their colorcard. On top of that, people are able to answer the questions at home as well!

PREP
Teun has done no preparation before he went with his wife to the YLOS festival.

TIME
ARRIVAL: 1:30
DEPARTURE: 1:00

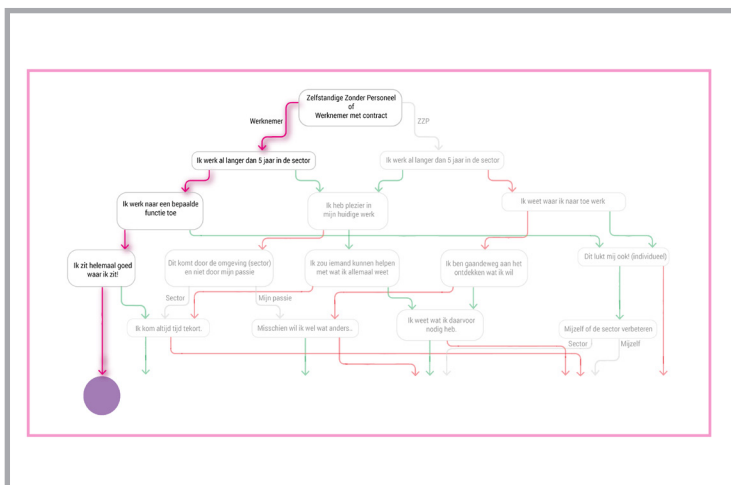
TEUN

INFO
PROFESSION: Actor, writer
AGE: 39

STORY
Teun, husband to Mia, used to be an actor, but due lack of employment possibilities he managed to get a job as a writer at the local newspaper during the night hours. During the day he is father to his children and works from home. Teun and his wife have money issues and have to do everything they can in order to survive.

MOOD
• Worried
• Depressed

NEEDS FROM YLOS FESTIVAL
• Generating work
• Structure
• Networking



DURING THE DAY

ADVICE	12:00	REALITY
Welkomswoord	12:00	Welkomswoord
De kunst van het innoveren	13:00	
Lunch Foyer + 'informatie-Parade'	14:00	Lunch Foyer + 'informatie-Parade'
Wat nu?	15:00	DIY: Structuur aanbrengen
Hoe stap ik naar (op)leiding?	16:00	'Nee' zeggen
Het belang van slaap	17:00	Self-management
Borrel bij 'Lightpoint'	18:00	

ONE LEAVES EARLY

PREP
Jeroen has taken a look at the programme in advance. He knows when the first workshop he would like to visit starts.

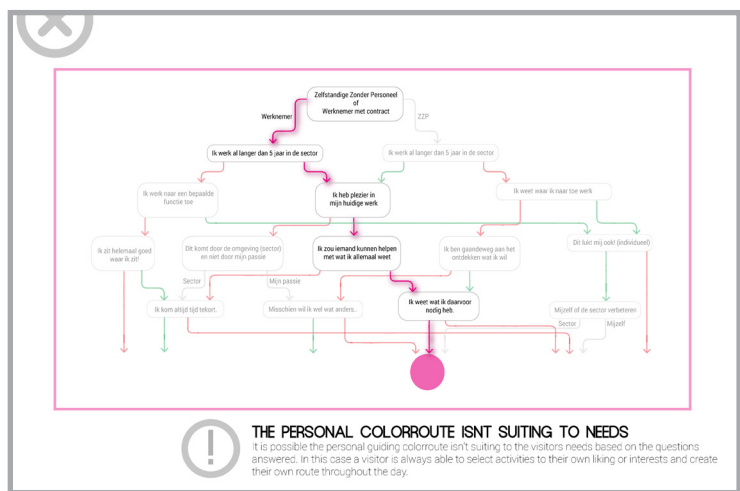
JEROEN

TIME
ARRIVAL

DEPARTURE

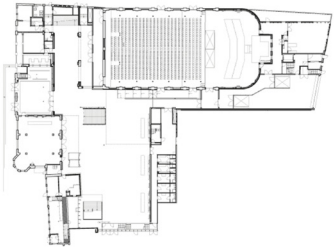
INFO
PROFESSION
Chairman insurance performing arts
AGE
64
STORY
Jeroen has worked in the sector for years and is pretty much retired from his activities. Due to his many contacts and working attitude Jeroen does not want to entirely stop all at once and does many jobs in connecting people to the right others in the sector (or beyond?).
MOOD
• Skeptical
• Realistic
• Positive

NEEDS FROM YLOS FESTIVAL
• Coaching
• Networking

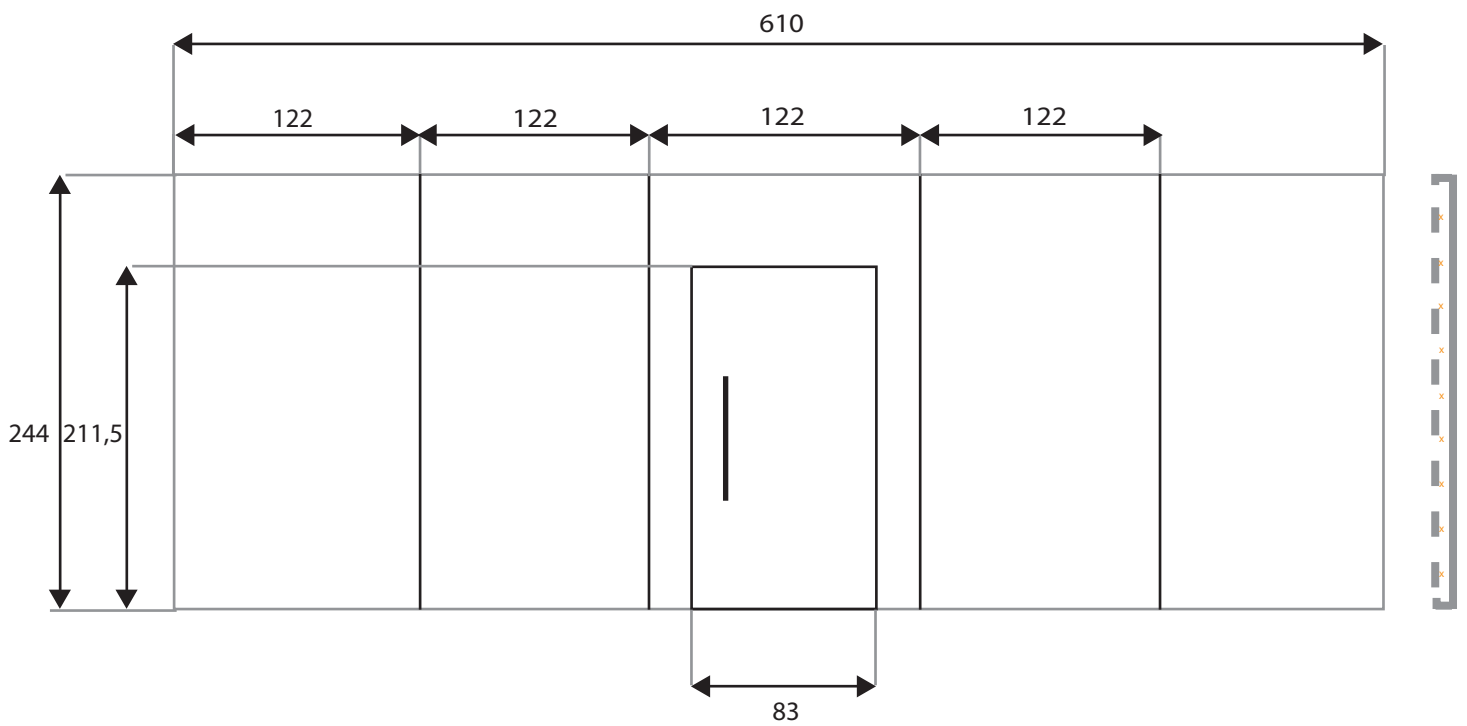
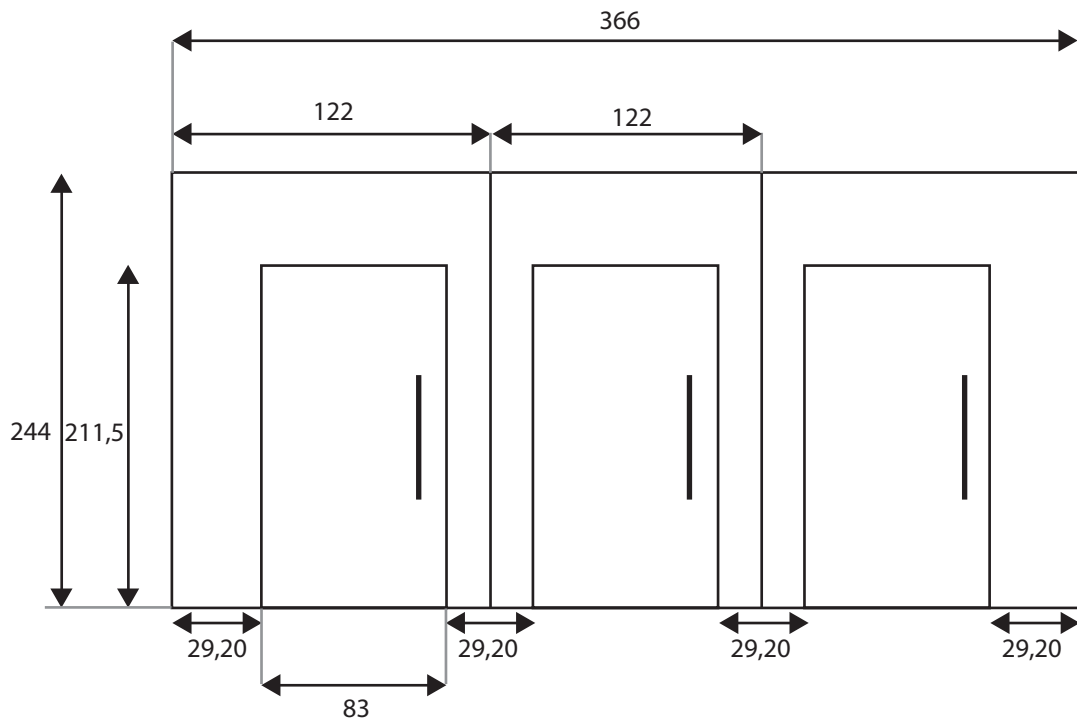



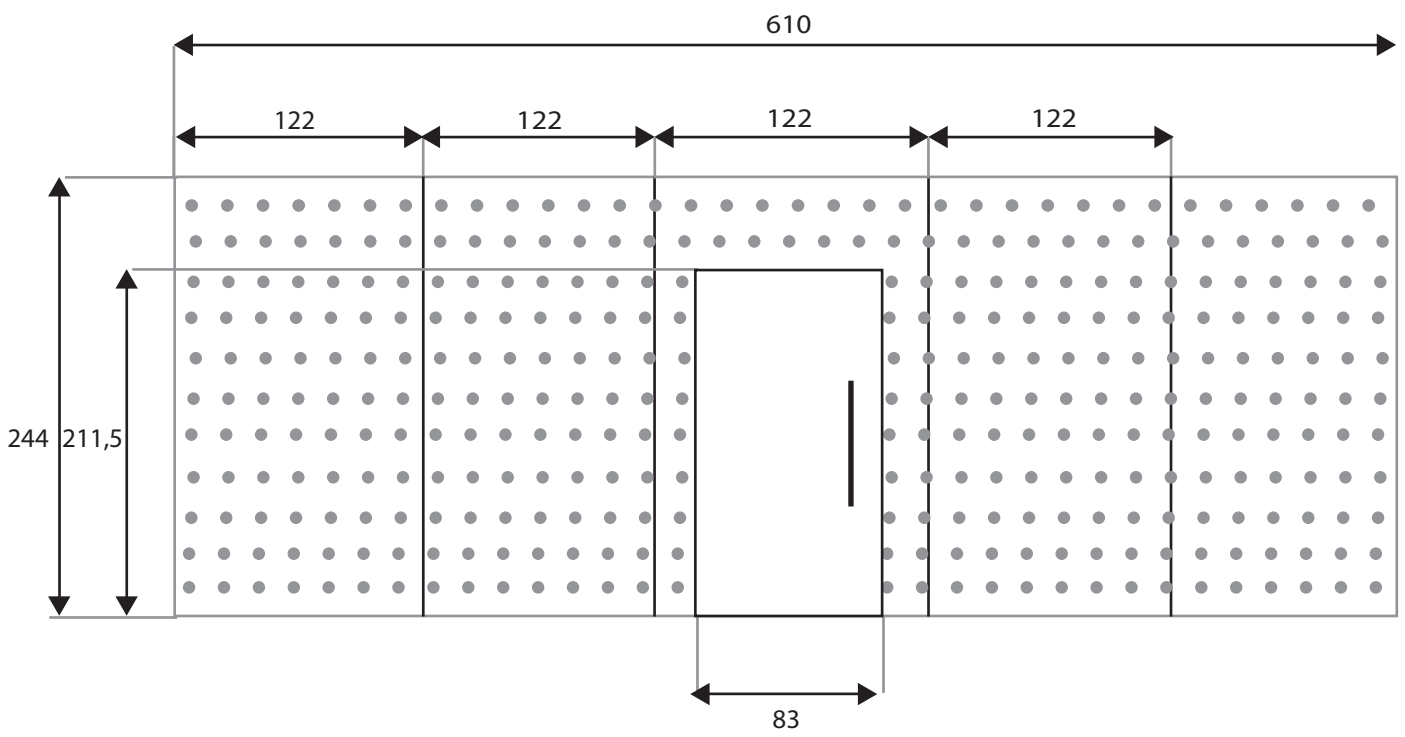
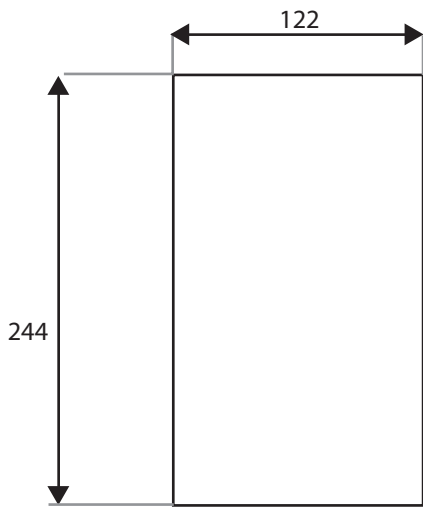
DURING THE DAY

ADVICE	REALITY
Welkomswoord 12:00	Welkomswoord
De kunst van het innoveren 13:00	De kunst van het innoveren
Lunch Foyer + 'Informatie-Parade' 14:00	Lunch Foyer + 'Informatie-Parade'
Wat nu? 15:00	DIY: Structuur aanbrengen
Hoe stap ik naar (op)leiding? 16:00	Hoe stap ik naar (op)leiding?
Het belang van slaap 17:00	
Borrel bij 'Lightpoint' 18:00	



O: DIMENSIONS





P: QUOTATION



Pauline Fles
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1056BK Amsterdam

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KVK: 61274631
BTW: NL204918790B01
Bank: NL48INGB0657817848

Offerte Trinity

Offertedatum: 23-08-2017
Vervaldatum: 06-09-2017

Geachte Pauline Fles,

Hierbij ontvangt u van ons de prijsopgave Trinity voor de onderstaande diensten.

	Omschrijving	Bedrag	Totaal	BTW
1 x	Materiaalkosten Trinity	€2.680,00	€2.680,00	21%
3 x	2 personen bouwdag	€500,00	€1.500,00	21%
1 x	vervoerskosten	€150,00	€150,00	21%
1 x	opbouw op locatie	€250,00	€250,00	21%
	Subtotaal		€4.580,00	
	21% BTW		€961,80	
	Totaal		€5.541,80	

We hopen u hiermee voldoende geïnformeerd te hebben.

Met vriendelijke groet,
Studio Koen Steger

Q: PERSONAL LEARNING POINTS

These following points are my own personal notes and don't aim to be generalizable. However, the points did stand out in a certain way during the project. Being it positive or negative.

- Talk with as many people as you can about your graduation project. It will help you finding your scope and a more clear vision on where to go next.
- Also, talking about your project will automatically helps you finding new insights. Giving you, from another point of, a fresh view on something that you are entirely being sucked into.
- Always take some material with you, even when you are on the go. People tend to ask about your graduation project a lot, make use of these curiosities.
- Try to make figures of your process. The figures will give you an overview of your project, giving you an opportunity to look at everything from a distance.
- Make a large calendar on the wall. Write down your deadlines and deliverables Make it your own, fill it in with 'to do's', private activities and personal deadlines. In this way an overview on the 'busy times' is always nearby and easy to read at a glance.
- Try new methods and/or techniques every now and then.
- It's OK that you can't do everything on your own, ask for help. People in the real world do so as well.
- Find a place where you can leave your materials. Hang it on the wall, leave it on the floor. In this matter you won't be spending structuring everything all the time and you know where to find pieces of your project. Also, you can watch your project grow.
- Name things during the project. Certain research activities, a set of findings. It is easier to talk or correspondent with your supervisor team, as well as others, about these subjects.
- Go outside, make a ride on your bike, visit a museum, read a paper in a café. Doing other activities might give you other ideas and fresh insights from an unexpected angle. Especially when you are stuck.
- Try to make things as interesting to you as you can. You have to deal with it for a long time, try to learn things from it and to enjoy doing so.
- Scrolling (for example) Pinterest pages for inspiration or information is something that we all love to do, but it easily can turn out into a 'being lost on the internet'-activity and whoops time flew by. Set an alarm to warn you from spending a whole day behind your laptop and ending up doing nothing.
- Sometimes it is ok to start over, as long as you don't re-write the same piece for five times.
- Your graduation project is still a learning experience, you will even find yourself being improved over the months in skills.
- There is no such thing as perfect.
- If you have a hard time functioning in the mornings, than don't! It is your project, so take the advantage of finding your own ideal working routine. But keep in mind that if you need to make appointments, others may not like to meet at 03.00..
- Write each chapter on a post-it and mix and mingle towards a good structure of your report. Also, you can crumble, tear apart and throw away the post it after you are done with writing the part. Very satisfactory.
- Start from day 1.

