TU Delft

Triggering Museum Visits

Master's Thesis Design for Interaction

Judith Kreß

Combination of Two Frameworks

Triggering Museum Visits Based on Visitor Roles

Design Case

Initiating Interest in the Topic of National Socialism among Teenagers

Triggering Museum Visits

Part 1: Combination of two frameworks
Triggering museum visits based on visitor roles

Part 2: Design Case
Initiating Interest in the topic of National Socialism in teenagers

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Executive Summary

This thesis investigates triggers as they are introduced in Relevance by Play (Vermeeren and Calvi, 2019) as promises of relevance leading to a museum visit. It follows two major purposes and is divided in two parts based on these.

Part 1

Aim
The first part attempts to combine two frameworks, the Relevance by Play (Vermeeren and Calvi, 2019) framework and the model of museum visitor roles by Falk (2009) resulting in a structural overview that helps designing triggers for differently motivated visitors.

Process
Triggers and visitor roles were first looked at separately and afterwards their connections explored through case studies of the Rijksmuseum exhibition at Schiphol, a survey and interviews about planning and carrying out museum visits.

Results
It was concluded that triggers follow three functions leading to a museum visit. They first initiate the interest of a potential visitor and generate a motivation to visit which results in a visitor role. Second, they elicit the potential visitors to consider a certain museum or exhibition through addressing what is perceived as relevant by a potential visitor of a certain role and last, enable the potential visitor to visit the museum. The research suggested that triggers are closely interlinked to the potential visitor's context. Contextual changes can also function as triggers and triggers can be designed to match contextual circumstances of the potential visitor to be more efficient.

The overview provided in the end of part 1 covers the different aspects that play a role in forming the decision of visiting a museum and explains how they are connected. Based on this, designers can guide their research and identify opportunities for designing.

Part 2

Aim
The second part of the thesis uses the combined framework from part 1 as a starting point to design a trigger. Aim of this trigger is to initiate the interest of teenagers in the topic of National Socialism, generating an explorer role for a potential visit of a museum/ memorial site.

Process
Literature was researched to get a general understanding of the challenges of teaching National Socialism and participants of the target group were interviewed to learn about their relation to the topic and get insights about what they perceive as relevant in their lives.

Results
The main findings of the research show that teenagers have problems to engage in the topic of National Socialism as it feels too far away for them, is perceived as too cruel to engage and is mainly taught in a school setting not allowing them to follow their own interests.

To make it easier for teenagers to find an access to National Socialism, topics were searched that are easy to relate to and thus feel meaningful to them. The interaction of exploring the topic needed to be fun and of low effort to engage and make explorers curious. To dive deeper in the topic, the process was split up to give users the possibility to do so at their own interest and agenda.
The design concept uses fragments of historic situations in the form of street art. In looking through a tool, the context of the fragment is exposed. Users can scan a QR code leading them to an Instagram page related to the historic situation. This page is also the connection point to other art pieces and museums/ memorial sites related to the topic. These form the next step of triggering a museum visit, eliciting consideration.

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Part 1

Combination of Two Frameworks

Introduction

Project Overview

The work presented here forms an independent first part of a two-fold project assignment. The second part is based on the research findings of this first part, which it applies in a concrete design case.

Project Brief

The research aim is to combine the Relevance by Play framework of Vermeeren and Calvi and the Identity and the Museum Visitor Experience framework of Falk and use them to deconstruct and analyze examples of how museums and memorial sites trigger visitors to engage with their exhibitions. This will result in a structured overview of conceptual “trigger” directions and how they relate to the museum visitor identities of Falk.

Background

The research of this part investigates what makes people visit museums and how designers can influence the process that leads to a museum visit. Therefore, two frameworks are combined: firstly, the Relevance by Play framework (Vermeeren and Calvi, 2019), which introduces the concept of triggers as a promise of the relevance of a museum visit to the visitor. Relevance is achieved through a balance of “fun,” or intrinsic engagement; “meaning”; and perceived “effort” to engage with the exhibition. And secondly, the Identity and the Museum Visitor Experience framework (Falk, 2009). Falk states that most museum visitors’ attitudes are covered by five distinct visitor roles based on their personal context. Each of these roles has particular expectations of what a museum affords to fulfill their needs and wishes.
Combining these two theories will result in a structured overview of how different concepts of triggers can be used to promise relevance for different visitor roles and lead to a rewarding museum visit.

Research Question

How do museums trigger visitors to engage with their exhibitions?

Approach

First, the two frameworks are introduced separately, and later combined. The first chapter is about opening up and diving into the context and identifying the correlating aspects of both frameworks, whereas the second chapter reveals the interplay of the sub-elements of “triggers” and “visitor roles”. This allows us to determine how each of the elements interlinks in function and thus influences the decision-forming process for going to a museum.

Results

In the first part of chapter 1, the focus lies on triggers for museum visits. Therefore, first the role of triggers within the process of seeding and growing relevance as introduced in the Relevance by Play framework (Vermeeren and Calvi, 2019) is shown. Second, it is investigated which functions triggers can fulfill and what forms they can take. And third, the idea of the relevance of a trigger as a balance of fun, meaning and effort is examined to illustrate what this balance implies for designing triggers.

1 - Triggers and Visitor Roles

Introduction

In the second part of chapter 1, the focus shifts to the visitor. The five visitor roles proposed in Identity and the Museum Visitor Experience (Falk, 2009) are introduced as a result of a potential visitor's context.

Whereas the first chapter looks separately at the concepts of triggers and visitor roles, the second chapter combines the two.

Information drawn from this research is presented in chapter 3 in the form of an infographic and guidelines for designing triggers. Together, these depict the decision-forming process based on control elements identified through research. They allow to target opportunities and design triggers. The graphic is the basis for guidelines and an overview for designers to promise relevance to potential visitors of a certain role that results in engagement with an exhibition.

Triggers

In the Relevance by Play (Vermeeren and Calvi, 2019) framework, triggers form the first step within the process of "seeding and growing relevance". They are introduced as a "promise of meaning/play at acceptable "effort" regarding a museum or exhibition. If the trigger succeeds, it leads to a museum visit. The visitor enters the next stage of "engaging with exhibition". Through interaction with the activity, the visitor should "discover relevance", succeeding in the consolidation phase. Through repeated visits and relevant memories of these, the visitor will start to build a relationship with the museum. This is the last phase of the process. (See figure 1, Vermeeren and Calvi, 2019.)

Triggers are the first contact by a potential visitor with a museum. They happen before a visit and make the visitor "anticipate relevance" (Vermeeren and Calvi, 2019) of a potential visit. A case study (see figure 2, appendix) investigating the communication channels of the Rijksmuseum with potential visitors was conducted to learn what forms and functions triggers fulfill.

Triggers

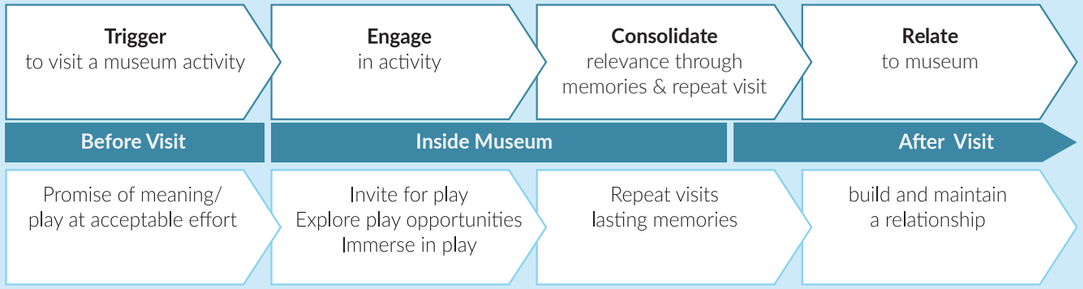


Figure 1: The four phases of seeding and growing relevance as introduced in the "Relevance by Play" framework by Vermeeren and Calvi (2019)

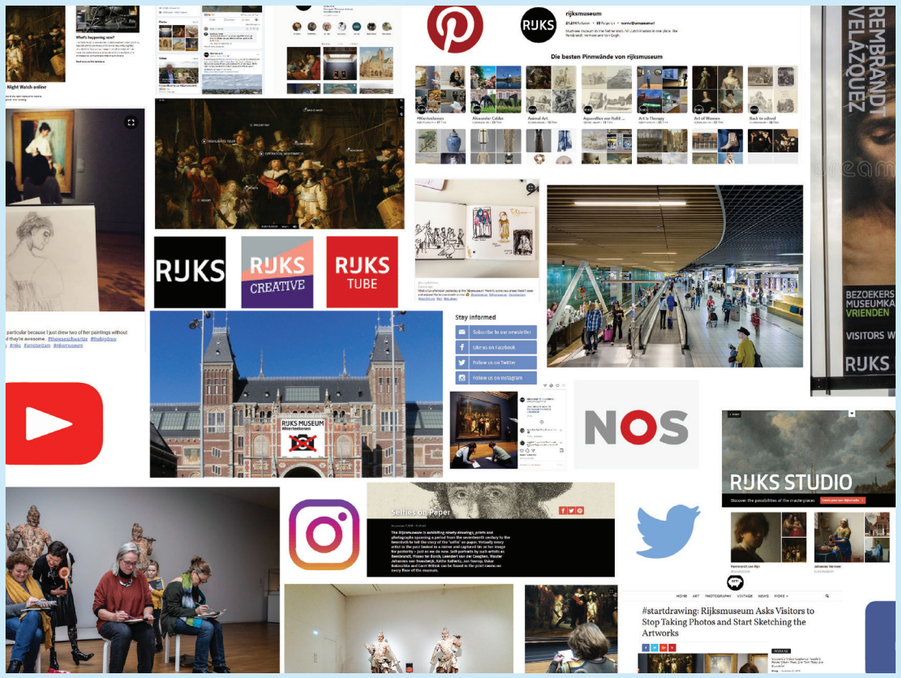


Figure 2: Collage of trigger examples of the Rijksmuseum

Case Study

The Rijksmuseum was chosen for its size and reputation, which make it prominent in many channels of communication. It provides a wide overview of trigger options used by a majority of museums. Through desk research, a wide variety of trigger examples were collected (see figure 2, appendix). They represent a broad range of communication about the museum, self-initiated but also from independent sources. The examples of communication with potential visitors of the Rijksmuseum are clustered into categories depending on their physical form and channel of action.

1 - Triggers and Visitor Roles

Triggers

Forms of triggers

Through the case study (see figure 2, appendix), the following five categories were identified in the examples found. For a detailed explanation, see below (figures 3–5).

- (Own) Web site(s)
- Personalized content
- Private communication
- (Semi-) Public spaces
- (Mass) Media

This shows that communication by museums happens on a variety of levels and with the ability to approach potential visitors in various situations of their daily live and routines. However, not all communication seems to serve the same intentions. Following is an investigation of the functions of the triggers collected to find out how they are related to the process of planning a museum visit.

Personalized content

Personalized content refers to informative material personally directed to a potential visitor, such as newsletters (e.g., museumkaart), memberships to related institutions/ actions, promotional materials from travel agencies. This could also be part of the personal news feed on social media.

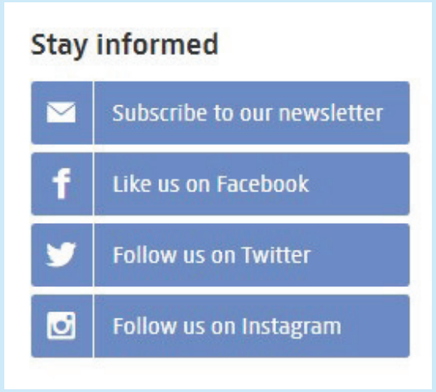


Figure 3: Options to receive updates through newsletters or social media can be found on many websites of museums.

Private communication

Private communication encompasses stories and recommendations shared in private about travel experiences, weekend activities, photographs. This happens often between friends and family members.

1 - Triggers and Visitor Roles

Triggers

(Own) web site(s)

Websites often feature practical information about a museum visit and background information on the museum and its exhibits and related institutions. They may include options to experience the museum's content online, to prepare before or dive in after a visit. Websites are typically closely interlinked to the museum's representation on social media.

deVolkskrant

Nieuws & Achtergrond | Columns & Opinie | Uitgelicht | Wetenschap | Mensen | Beter Leven | Cultuur & Media | Foto | Economie

NIEUWS SLAVERNIJTENTOONSTELLING

Persoonlijke verhalen centraal in tentoonstelling slavernij Rijksmuseum

De tentoonstelling over slavernij die vanaf 12 februari in het Rijksmuseum in Amsterdam te zien is, wordt verteld aan de hand van persoonlijke verhalen. In tien zalen staan tien personen centraal die slaaf waren, vochten tegen slavernij of rijk zijn geworden dankzij slavernij.

Michiel Kruijt 10 december 2020, 15:20

Figure 4: The Volkskrant reports about a Rijksmuseum exhibition in their online edition.

(Mass) media

Mass media spans print, broadcast and online coverage of a museum and its exhibits, special campaigns or actions and its representation and campaigns on social media (e.g., #tussenkunstenquarantaine, #startdrawing, #rijksviews), in online newspapers, on podcasts, in travel guides, and on travel blogs or Tripadvisor and more.

(Semi)-public spaces

Public spaces include for example bus stops and lampposts, featuring posters and billboards about a museum and its special exhibitions, events, or campaigns. Other examples include Schiphol's "Rembrandt luggage belt" graphic advertisement and such public space interventions as flash mobs. Pop-up exhibitions and interactive points throughout a city, such as the Schiphol exhibition of the Rijksmuseum, are likewise triggers in public spaces, as is the very building housing a museum as part of the museum plein cluster. These mainly try to attract the attention of people passing by.

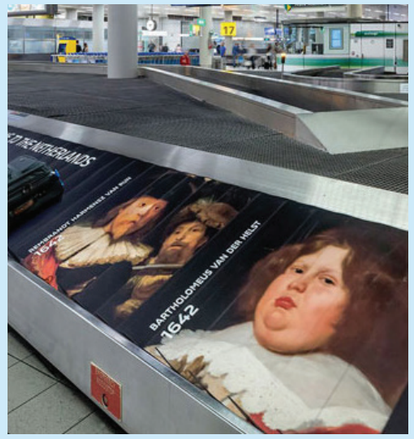


Figure 5: A luggage belt at Schiphol Airport featuring drawings of Rembrandt.

1 - Triggers and Visitor Roles

Triggers

Functions of triggers

Having looked mainly at the form triggers take, the focus now is on their functions. A model for examining leisure-time activity decision-making was adopted to study the process of deciding to go to a museum.

The examples of triggers found during the case study were examined and clustered by function. The different triggers are split into three phases (see appendix) based on the three steps of a consumer's decision-making process for leisure activities: "information gathering", "decision evaluation" and "decision execution" (Kotler et al., 2008). The leisure-time model represents the idea that potential consumers draw from a set of options and, by comparing these, come to a decision.

In regard to considering a museum visit, the three phases for triggers are named after the aim of a trigger in a given situation: initiating interest, eliciting consideration, enabling action (see right for details).

It can be said that triggers follow three main functions within the decision-making process of potential visitors. Triggers, moreover, are communicated through a wide spectrum of media and appear directed or undirected to certain visitor groups. They may be initiated by the museum, by museum-related and independent institutions/parties or by personal means.

Initiating interest
Make aware of the museum

This phase tries to introduce potential visitors to a museum. It does not necessarily require action from the potential visitor. Most typically, it involves the museum reaching out and trying to make people aware of its offer. Repeat visitors might get newsletters from the museum keeping them up to date about exhibitions and campaigns. Some visitors, on the other hand, might actively search for museums that meet their interests.

Eliciting consideration
Provide information to convince

This next phase requires awareness of the museum and more by potential visitors. They must also feel compelled to compare options and to check the websites and other information sources of different museums to find out what offers match their interests best.

Enabling action
Help to execute the decision

If a potential visitor decides to visit a certain museum, that museum has to make sure that the decision is acted on. Many museums offer a "buy tickets online" service to tie potential visitors to their decision. This phase can also depend on opening hours, wait time at the entrance, or accessibility of the building. For visitors with very specific needs, some of the aspects named here might fall into the "eliciting consideration" phase.

1 - Triggers and Visitor Roles

Triggers

Relevance

Understanding what forms and functions triggers have does not indicate when they are successfully addressing a potential visitor, leading to a museum visit. An investigation of what makes a trigger relevant to a potential visitor is called for.

As stated, triggers are a "promise of relevance". They only succeed if they make a potential visitor see relevance in the promise they make. The Relevance by Play framework introduces relevance as a balance of fun (or intrinsic engagement with or enjoyment of an action); meaning; and perceived effort (see figure 6, Vermeeren and Calvi, 2019). It indicates that visitors will only engage with an activity/exhibition if the three elements are balanced. If the effort to engage is too high, people will not be interested even though the outcome might be promising. On the other hand, a playful and fun activity without meaning behind it will also not feel relevant to potential museum visitors (see appendix for an illustration of this balance).

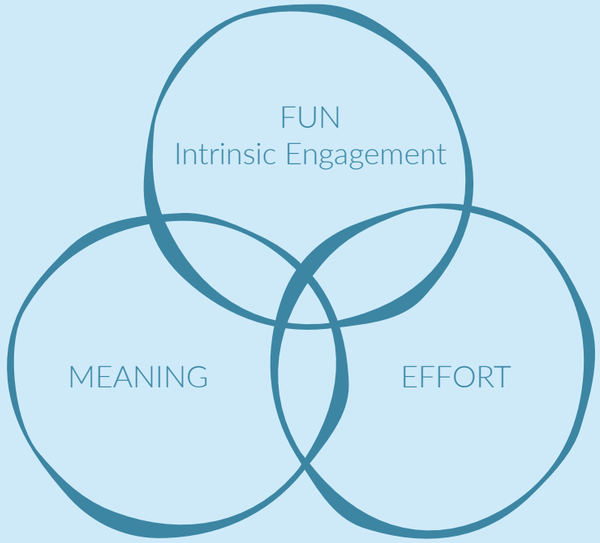


Figure 6: "Relevance" introduced in the "Relevance by Play" framework as a blalnce of "Fun", "Meaning" and "Effort".

1 - Triggers and Visitor Roles

Visitor Roles

Visitor roles based on motivation for visit

The focus to this point has been on triggers as introduced in the Relevance by Play framework of Vermeeren and Calvi. Now it turns to the visitor and visitor roles introduced by Falk. Knowledge about the visitor is important for the design of successful triggers.

The five visitor roles proposed in Identity and the Museum Visitor Experience (Falk, 2009; see appendix) are analyzed and then linked to the three aspects of relevance. This gives an overview of what is of relevance to differently motivated (potential) visitors and offers insight into designing triggers for it. In his studies of visitors, Falk focuses on the "personal", "physical" and "socio-cultural" contexts (see figure 7) of the visitor. These contexts influence the motivation of a museum visitor, resulting in one or more of five common visitor types. Based on an individual visitor's contextual situation, visitors have one of the following five roles (see figure 8):
recharger, hobbyist/professional, experience seeker, explorer, facilitator.

A visitor role is temporary. It can change before and during the visit based on changes in the visitor's context (Falk, 2009) and can be used to better understand a visitor's motivations, needs and visiting trajectories.

According to Falk (2009) a visitor's identity is based on the following three contexts:

Socio-cultural context
The interactions within a social group(s) influence a person's behavior, interests and needs before and during a museum visit. Not only the resulting expectations of an exhibition but also conversations about them influence what is perceived as relevant.

Physical context
Referring to a pre-visit setting, the physical context can apply to the physical situation (environment) and material (objects) visitors encounter during the triggering process. Additionally, the physical museum context experienced during previous visits nourishes the personal context (experience, expectations) of a potential visitor.

Personal context
Personal context refers to a potential visitor's personal interests, experiences and knowledge of a certain topic. Usually, visitors are attracted by familiarity. Topics they already know feel "cognitively comfortable", while excessive novelty can be perceived as overwhelming and to be avoided (Falk, 2009). This is applicable to the decision-forming process of going to a museum. Already known things and situations are used as a reference for making decisions.

Figure 7: The three aspects that form a person's context as introduced by Falk (2009).

1 - Triggers and Visitor Roles

Conclusion

Conclusion

Triggers follow different intentions during different phases of the decision-making process of a potential visitor. To initiate the interest of potential visitors, a different promise has to be made to make them consider a museum or take action.

Potential visitors are open to different channels of communication throughout the process of initiating interest, eliciting consideration and enabling action. Interest in a certain museum can be initiated by passively receiving information, while the web content of that museum and others can prompt activity in comparing offers and considering promises. For the third and final phase, a museum needs to facilitate a potential visitor's decision to act.
The triggers throughout this process make a potential visitor anticipate relevance in the experience of engaging with the museum. This implies fun and meaning for reasonable effort.

Potential visitors can adapt one or more out of five main visitor roles resulting in different museum related expectations and needs. The visitor role is based on the context of a potential visitor and can thus be influenced by changes of the context.

Visitor Roles

Experience Seeker
Experience seekers collect experiences. They go to a museum to see what, in their eyes, has to be seen. The content might be less important to them than the reputation of an exhibition.

Explorer
Explorers are curious and appreciate learning opportunities that expand their horizons. This is their main motivation to visit a museum.

Facilitator (Facilitating Parent, Socializer)
Facilitators include parents/caregivers and socializers who visit a museum not to satisfy their needs but someone else's. Parents/caregivers cater to children or grandchildren. Socializers keep friends company. Exhibition content is important only if it suits the others' needs.

Recharger
Rechargers visit museums to get out of the business of everyday life and draw energy from being at the museum. The exhibits themselves are less important to them than the atmosphere of the place

Hobbyist/ Professional
Hobbyists and professionals attend museums with personal goals in mind based on their interests. They hope to find specific information/ input at the museum.

Figure 8: Visitor roles as introduced by Falk (2009) and their characteristics.

2 - Combining the Frameworks

Exploring Connections

While the previous chapter treats triggers and visitor roles as separate, this chapter examines the connection between the triggers and visitor roles. This will lead to insights about what triggers can achieve during the decision-making process and how they can address relevance for differently motivated people.

First, the connection between visitor roles and relevance is looked at and the connection between the context and relevance explored through a case study (see figure 9). Second, a survey and interviews investigate the connection between visitor types and the forms and functions of triggers, resulting in an overview of approaches that can be taken by potential visitors when planning a museum visit.

Relevance and visitor roles

Relevance varies in significance for different visitor roles. The perception of fun, meaning and effort focuses on different aspects depending on the (potential) visitor's motivation. And visitor motivation is influenced by a combination of aspects from the three underlying contexts given in figure 7, page 19.

Falk's research on museum visitors saw him interview numerous people during and after their museum visits. He discusses in detail eleven interviews in Identity and the Museum Visitor Experience (Falk, 2009) that best represent all visitor roles and the interests of and decisions made by visitors. They offer appropriate sources to investigate how fun, meaning and effort are viewed by visitors of various roles.

Explorer

Fun: Learning or discovering or achieving something new
Meaning: Deepening knowledge of a topic they perceive as important
Effort: Being able to navigate through an exhibition following their interests and perceptions of what is important rather than being taken on a strict guided tour

Professional/ Hobbyist

Fun: Having the task they came for taken seriously and supported by the museum
Meaning: Fulfilling their specific task
Effort: Being able to quickly navigate to the subject of their interest and to get knowledgeable support from museum personnel is promising enough, but reduced fees (city passes) are also a magnet

2 - Combining the Frameworks

Exploring Connections

Recharger

Fun: Being in a quiet environment that offers something different (to experience/explore) than the everyday environment
Meaning: Clearing the head, taking distance from the busyness and stressful parts of life
Effort: Enjoying low entry cost; easy access, free of stress or complication; and ready integration with daily routines

Facilitators

Fun: Seeing, as a parent/caregiver, the facilitated person enjoy or engage in activities that seem important to them or that the parent/caregiver feels should be important to them
Enjoying, as a socializer, quality time with the facilitated person through, for example, good conversation
Meaning: Being a good parent/caregiver in showing children things they want to see or need to know in life and thereby helping them gain valuable experiences
Being a sociable good friend by showing affection for and caring about someone else other than yourself
Effort: Being able to easily find and navigate through the facilities and to partake of free or discounted amenities, such as cafés, shops and parking, with accessibility for all parties, whether in strollers or wheelchairs, young or old, to exhibits that are child friendly and readily explained by parents/ caregivers to children

Experience Seeker

Fun: Experiencing the value of a certain object or exhibit or the like in person, feeling the excitement of others about that same thing, gaining a sense of having achieved something meaningful and being reinforced about the value of visiting the exhibit/museum
Meaning: Having seen what "everyone" should see, experiencing a thing of unbelievable value and making memories of a lifetime and stories for telling for life
Effort: Enjoying easy directions and access to the place and, for tourists especially, by public transport and overlooking high fees if the exhibition is promising enough, but still drawn by low fees (city passes) if available

2 - Combining the Frameworks

Exploring Connections

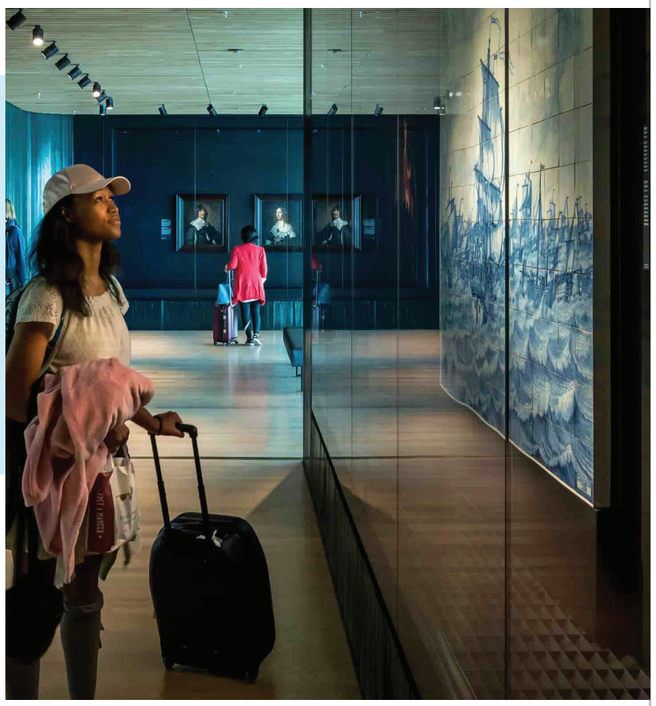


Figure 9: A traveller enjoys the art at the Rijksmuseum Exhibition at Holland Boulevard, Schiphol Airport.

Context and relevance

A case study was conducted of the Rijksmuseum exhibition at Schiphol (see figure 9). It analyzed how that exhibition attracts or initiates interest in potential visitors of different motivations and how it makes them consider and pay a visit. (See appendix)

The study concluded that visitors of different roles see meaning, fun and effort in very different aspects, ranging from the presentation of things to the actual content or elements of the architecture and design of the exhibition. This case study shows how the context around a visitor influences the perception of what is fun, meaning or effort. (See appendix)

If options are not intriguing, choices may be made that, in a different setting, would not be considered. The study also shows the impact of low effort on decision-making. The low threshold of entering (there are no fees demanded, it is considerably small, there is enough space to bring your hand luggage, etc.) predominates doubts in the other two categories.

This study shows how influences in a potential visitor's context can emerge in a visitor role and influence their perception of a balanced and thus relevant promise of a trigger. It also focuses on a particular situation that differs significantly from the decision-forming process seen before visits of many "typical" museums. The context in which interest is initiated is almost identical with the consideration and action phase, as a visit is unlikely to be planned and is a spontaneous action. In many other scenarios, planning can occur over a long period of time. Thus, triggers may be designed to address different contexts and use different channels of communication. Additionally, though built on previous research, this case study is mainly based on assumptions and personal experiences.

2 - Combining the Frameworks

Exploring Connections

Forms and functions of triggers related to context and role

The following investigates the influence of triggers on differently motivated potential museum visitors considering their contextual situation and looks at the aims and shapes of the triggers experienced. It aims to generate a pool of situations for comparing the triggering process in different situations. Patterns found through analyzing the results enable the formulation of statements about the use and functionality of triggers that help to design successful triggers.

Survey and interviews

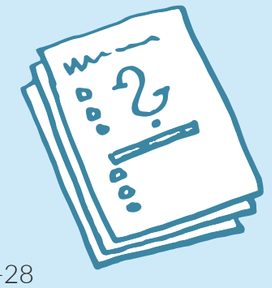
A short survey was sent to participants asking them to share experiences of their last museum visit (for details about the survey, see figure 10, appendix). The questions were intended to acquire insights about participants' initial situation (contextual background); what initiated their interest; what made them choose a particular museum (shapes and promises of triggers throughout the process); and whether their initial visitor role changed during the process.

An overview was created to compare the approaches and interests of differently motivated visitors and to learn what the background was for certain decisions. Patterns found in mapping out the results provide valuable information to base design decisions on. (See appendix)

Additionally, three interviews were conducted based on answers given in the survey. They allow for gaining in-depth information and clear up ambiguities in answers given. Based on these, journey maps (see appendix) were created that describe in detail what influences play a role in the decision-making process and how triggers fit in.

In combination, the large picture obtained through the survey and the detailed information from the interviews present the basis to propose an overview of conceptual trigger directions and their appropriate use to achieve the engagement of visitors with an exhibition.

Survey about last museum visit



Returned forms: 47
Main age group: 18-28

The following visiting roles were detected (In many cases a strong second role is present):

Explorer: 3
Experience Seeker: 5
Facilitator:1
Facilitated (joining someone else): 7

Experience Seeker + Explorer: 8
Facilitator + Experience Seeker: 6
Facilitator + Explorer: 7
Facilitated + Explorer: 3

Hobbyist + Facilitated: 1
Hobbyist + Experience Seeker: 1
Recharger + Explorer: 3
Recharger + Facilitator: 2

Figure 10: Survey details

2 - Combining the Frameworks

Exploring Connections

Three interviews were conducted based on museum visits mentioned during the survey. They reveal the decision-forming process leading to a museum visit in more detail (see appendix). The main roles of the interviewees vary between facilitators, explorers and experience seekers.

Interviews about last museum visit

Nr. of interviews: 3
Age group: 23-27

Results survey and interviews

It can be seen that especially among experience seekers changes in initial context cause interest in a certain museum. The "initiate interest" trigger originates, moreover, from changes in context rather than being museum initiated. This can lead potential visitors of this motivation to actively search for what interests them, for what is the most important thing to see at a certain location, and to compare offers. But experience seekers are also a target group of a lot of "initiate-interest" triggers aiming to catch the eye of tourists. Examples of such triggers are travel guides, offers at tourist centers, special offers/combi tickets, etc. These triggers often focus on the cultural uniqueness of a certain exhibit and aim to attract more spontaneous visitors. (See figure 10)

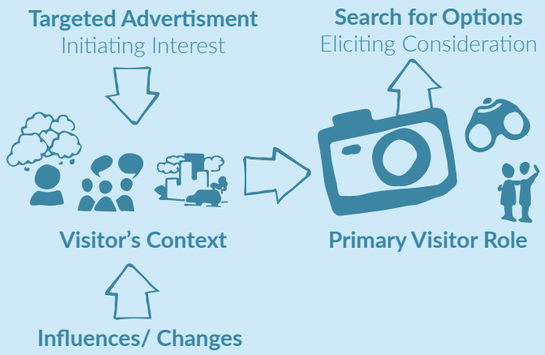


Figure 10: If a primary visitor role emerges (through changes in context or targeted advertising), a potential visitor may search actively for options to consider.

The other big cluster that becomes apparent is the approach a large number of explorers take in this survey. Explorers are often regular museum visitors. They know many museums in the area and know what they can expect from any given museum. The results of this survey show that their interest can be initiated by special exhibitions. When they see an advertisement in public spaces or the media, they are able to connect it to a topic or museum and, based on previous experiences, to decide if the promise seems relevant to them. They are also more likely to receive personalized advertisements from museums or actions they are connected to (e.g., museumkaart, museum newsletters). (See figure 11).

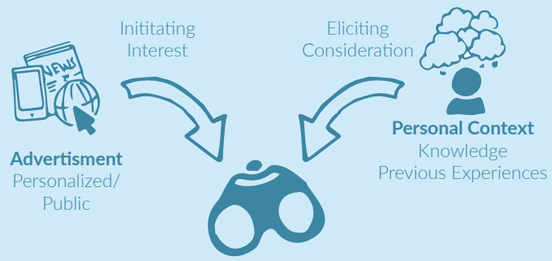


Figure 11: Explorers often get interested in visiting a museum through previous experiences and personalized or targeted advertising.

2 - Combining the Frameworks

Exploring Connections

Looking at the motivations given by museum visitors in this survey, there is also an overlap of explorers and facilitators. Explorers—considering their experience of what a museum affords them—also perceive a museum visit as an opportunity to spend a good time with a friend, if they know that the friend might share a basic interest in the topic or if they see great importance in the subject for the facilitated person. Interactive exhibition elements were reported to be very engaging when going to a museum with friends. They were also mentioned as a reason to choose one museum over another. (See figure 12).

Otherwise, facilitators seem attracted by discount options, from supermarkets, for example, that also initiate their interest in visiting a particular museum. The topic of the museum is rather insignificant as long as it comes with a good deal and is easy to reach. (See figure 12).

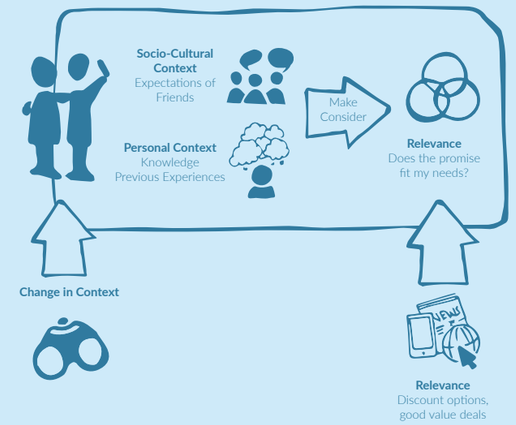


Figure 12: Explorers often take a facilitator role through a change in context. They can still rely on their personal experiences and knowledge of the facilitated person to consider what is relevant to them. Discount options have a big influence on facilitators.

The number of answers received from hobbyists and rechargers is comparably small, but the responses correspond with the descriptions given by Falk. One answer indicates that the visitor is familiar with the museum and other museums of a similar kind and goes there especially to enjoy the silence and absence of everyday distractions (e.g., cell phones). The participant reported that advertisements did not have any influence on his decision to visit a museum. The whole process of forming the decision of going to a museum is based on his personal context, especially previous experiences. Other answers suggest a secondary motivation for an explorer. The visitors' interest was initiated though a new exhibition, but being at the museum they reported mainly enjoying the silence and calm. (See figure 13).

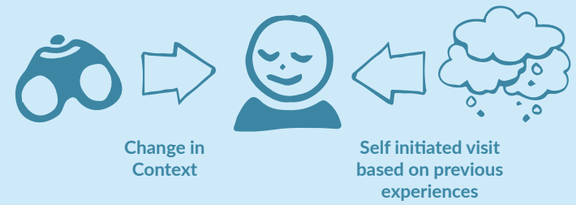


Figure 13: Rechargers often self-initiate museum visits based on previous experiences. These experiences can also sustain a different visitor role, often the one of an explorer.

2 - Combining the Frameworks

Exploring Connections

The survey returned just two answers representing a hobbyist/professional role. The initiating trigger for one museum visit is mentioned as a change in the architecture of the building that the visitor, with expertise in that field, wanted to see. His choice is based on neither the content nor the reputation of the museum. In the second case, the visit was part of a thesis project. (See figure 14)

Figure 14: Hobbyists usually self-initiate visits based on changes in their context.

Conclusions survey and interviews

From the findings of the survey and interviews, three main points become apparent.

Firstly, looking at the answers given, the five visitor roles can clearly be distinguished, though they can be fluctuant and overlapping. Many cases show the presence of a secondary role and that roles can change during the planning process and visit. This changing and overlapping affects the references potential visitors have in their personal context to draw from when planning a museum visit.

Secondly, the survey reveals that members of the same visitor role often have a similar approach to planning a museum visit. For some, this can be a very active approach, pushed through a change in their context, which results in forming a role (being on vacation, having a friend over). For others, planning begins rather passively, with the "taking up of information", storing it and coming back to it when the context changes in a way that makes the promise of the trigger relevant for the potential visitor.

Lastly, most visitors formed their role based on changes in their physical or social context (e.g., being in another city for a limited time, having a friend over). The emerging situations make them actively search for options matching their role-based interests and perceptions of relevance (e.g., What do I need to see in this city? What can I do with my friend?). The personal context can function as a reference featuring previously made choices and can guide decisions, while physical and social contexts set the benchmark for relevance (What levels of fun, meaning, and effort need to be reached to overtop alternatives?). The context during the decision-forming process can result in new references and comparative values.

The following chapter gives a structural overview based on the research findings. It tries to give conceptual trigger directions to design promises of relevance to distinct visitor groups.

3 - Structural Overview

Introduction

The following graphic gives an overview of all the elements detected and investigated in the previous chapters (figure 15). It shows where in the process the sub-elements of visitor identity and triggers come into play and what role they can take. As this can vary significantly based on the role a visitor identifies with and what the visitor's context is at the moment, conceptual examples are given highlighting the different functions and directions triggers can take.

The following pages clarify what this means for the three steps of initiating interest, eliciting consideration and enabling action.

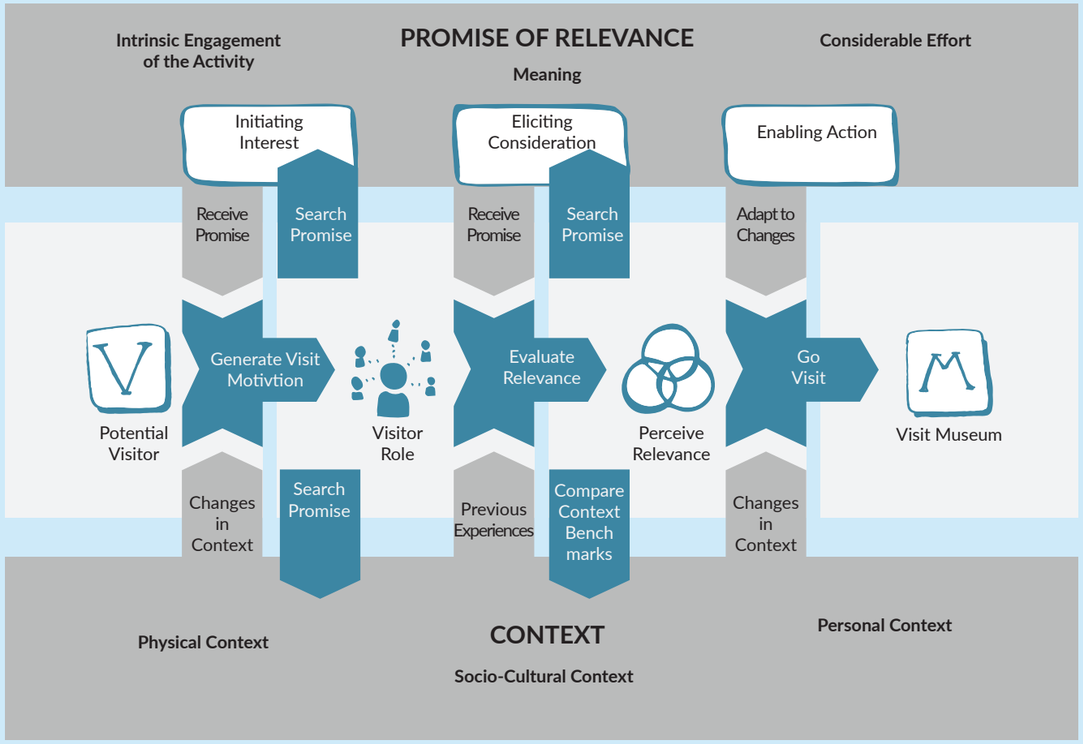


Figure 15. A structural overview of the role of triggers during the decision-making process for a museum visit. The dark-blue arrows indicate actions initiated by the potential visitor, and the light-blue arrows depict the influence of the potential visitor's contextual factors and influences through triggers.

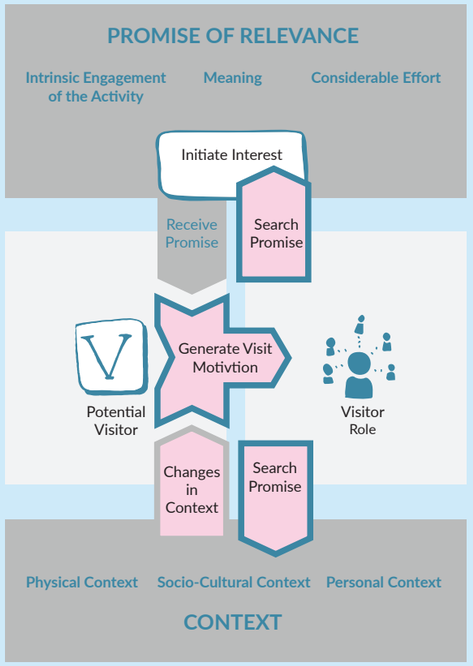
3 - Structural Overview

Initiating Interest

Next to contextual changes, the initiating interest trigger is responsible for generating a visiting motivation. Within this process, the trigger can fulfill multiple functions. In general, a trigger that initiates interest needs to highlight what is fun and meaningful for the target person. Triggers aim to address the motivation of visiting a place without taking into account if the effort to achieve it is reasonable.

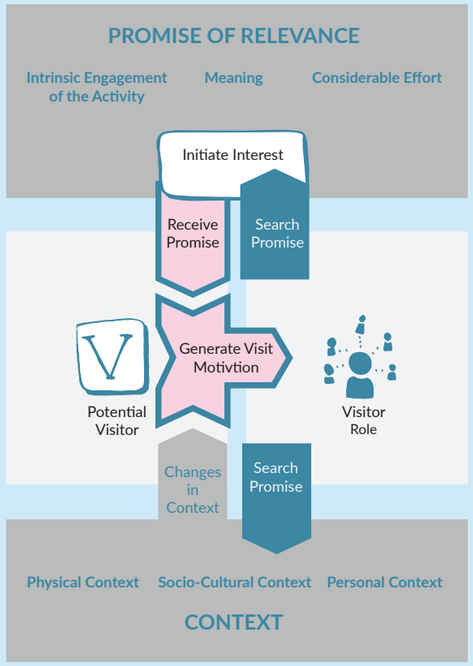
Two situations can be distinguished. First, the visitor motivation is generated by a change in context. Second, the visiting motivation is generated by a received promise, a designed trigger (see figures 16 and 17).

The three options to initiate interest in these situations are discussed in the following:



Situation 1
If a change in context generates the visiting motivation, potential visitors usually have a clear vision of what is relevant to them. They are able to search actively for offers initiating their interest based on previous experience.

Figure 16: Initiating Interest - Situation 1



Situation 2
Triggers can also have direct influence on generating a visit motivation and forming a visitor role. They can deliberately try to evoke an explicit visitor role.

Figure 17: Initiating Interest - Situation 2

3 - Structural Overview

Initiate Interest

Receiving triggers

Triggers can be received without actively searching for them. An example is a discount offer that would lower the visiting effort. If the trigger matches the contextual opportunities, a visiting motivation can evolve. If there is no receptor in a person's context, however, these triggers stay a temporary interest without further consequences. If the source of a trigger is trusted, they are valued more highly (e.g., brand trust, personal recommendation of a friend).

This shows the difficulty in designing triggers to evoke a visitor role. Triggers need to anticipate the contextual situation of a potential visitor to target what the individual perceives as fun or meaningful in a low-effort setting to make a potential visitor take a role and proceed to the next step.

Relying on Previous Experiences

This approach of relying on previous experiences is often taken by frequent museum visitors. Typically, these have an explorer, recharger or facilitator role and rely on previous experiences to find an appropriate option fitting their perception of relevance. These visitors might also have a routine of going to a museum (e.g., once a month, every Wednesday evening). Based on this contextual information, interest can be initiated to visit a certain museum. Initiating interest for something new can work through museum-related channels of communication already used (e.g., museum newsletters or magazine or newspaper abonnements). This information will be stored in potential visitors' knowledge as personal context that might be referred to at a later point. The challenge is to make a trigger appear relevant when visitors refer to their context in deciding on a visit.

Searching for Triggers

The searching for triggers path is typical for tourists who adopt an experience seeker or explorer role in an unfamiliar environment. Visitors have no own experiences to rely on but know what they are looking for (e.g., what to do in Amsterdam). To design a trigger that matches their perception of relevance it is crucial to know what the main drives behind their visit are and target these. Hobbyists/professionals and facilitators may take this path. Hobbyists/professionals will focus on a certain topic or aspect of an exhibition (e.g., search a museum with medieval pottery). Facilitators will most likely concentrate on family friendliness (if with children). Hobbyists will focus on one certain topic or aspect of the exhibition (e.g. search a museum about medieval pottery); Facilitators will most likely concentrate on family friendliness (if coming with children).

3 - Structural Overview

Eliciting Consideration

In the second step, eliciting consideration, the personal perception of relevance is compared with the offers of a museum. This can be initiated by a trigger or by relying on previous experiences. Triggers can be passively received or actively searched for. Options can be compared with one another and against "benchmarks" of the context. (Figure 18)

For an evaluation of relevance, all three options can be used at the same time. The information received can influence a further search for information and be constantly compared with one's knowledge based on previous expectations and other contextual offers.
If the promises made in the consideration phase are perceived as relevant, the actual museum visit will be planned.

Relying on previous experiences

Most people have been to museums and know what (in their experience) museums afford. This understanding can be positive or negative, but in either case it will influence what the expected type and level of fun or meaning are. If this knowledge is deep or other sources of information are not available, the decision to visit a museum can be made entirely based on previous experiences.

Actively searching for triggers

When a special museum/topic initiates the interest of a potential visitor and the contextual situation matches, this can result in a search for more information. Typically, the museum would be looked up on the Internet and a brochure/ guide would be read in detail to see how the museum can satisfy the role- and context-related needs. If not familiar with the museum, these can be the main sources of information.

Receiving triggers

Triggers can also be received without requiring action by a potential visitor. Potential visitors are facilitated in an already formed role. As in the initiating interest phase, these triggers need to be very targeted and designed to match the needs of a potential visitor. Otherwise, they will be perceived as irrelevant or even as annoying as "spam".

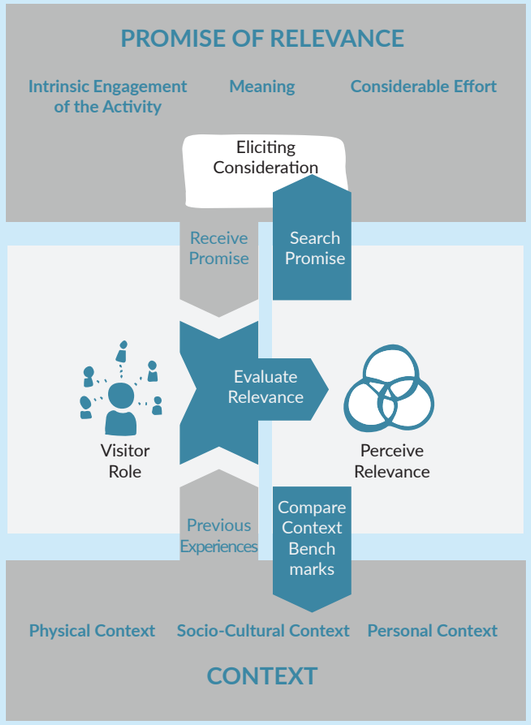


Figure 18: Options to "Make Consider"

Figure 19: Options to "Enable Action"

3 - Structural Overview

Enabling Action

The last step for a trigger is to enable action. Is a museum's or exhibition's promise perceived as offering fun, or intrinsic engagement, and meaning at an acceptable level of effort? Does that promise align with the potential visitor's role and context-related needs and interests? Only then will a museum visit be planned. (Figure 19)

The actual visit, however, can still be endangered through changes in the potential visitor's context, including a long queue at the entrance, missing the train or health-related insecurity (e.g., avoiding busy places during the Corona pandemic). In these cases, visitors may start doubting their decision to visit, particularly if there are no options available to overcome the issues.

Increase commitment

One way to increase the commitment to a decision is asking to engage before the actual visit, with, for example, a "buy tickets online" option. When the ticket is readily bought in advance, a part of the effort involved in making a visit is already overcome. Another option would be to engage potential visitors with the content of the museum before the visit. This can increase the motivation to go even if the effort required is large.

Adapt to changes

Sometimes, unexpected changes in context can require a potential visitor to adapt or cancel plans to visit. If a planned visit becomes impossible, offers for alternative visits can sustain the visitor's interest and enable action at a later time.

3 - Structural Overview

Take-Aways for Designing Triggers

The research findings can be summarized in a single graphic representing the process of planning a museum visit. The graphic shows all influences identified during research and addresses them with explanations. Overall, it can be said that “designed triggers” play a role in the process of initiating a museum visit. But depending on the context of a potential visitor and a potential museum visit, they might be of little importance for the decision-making process.

When designing triggers, it can be said that triggers have more potential the more precise their promises for the context of a potential visitor are. Visitor roles offer a good guideline for anticipating relevance and estimating which approach a potential visitor will take in forming the decision to visit a museum.

The overview offered here can be useful when trying to design a trigger, as it shows the influences that need to be considered when designing triggers and offers conceptual solutions to dominant approaches.

The following page highlights the main aspects that need to be considered when designing a trigger, for each step of the decision-forming process.

3 - Structural Overview

Take-Aways for Designing Triggers

Initiating Interest

- Triggers are one of many ways to generate the motivation to visit; however, especially frequent museum visitors rely on previous experiences to react to contextual changes
- Triggers can aim to evoke a specific visitor role
- Triggers work better if they suit a potential visitor’s contextual situation
- Triggers can be received but “made use of” at a later point

Eliciting Consideration

- Previous experiences have great impact in finding and evaluating promises
- Contextual situations set the benchmarks for fun, meaning and effort
- Potential visitors often search for promises to evaluate relevance
- Triggers work best if they suit a potential visitor’s contextual situation

Enabling Action

- Higher levels of effort required for visits are accepted if potential visitors are committed to the visiting plan (already paid, engaged with content)
- Last-minute changes in context sometime require action to keep potential visitors motivated to visit

General Challenges

- Finding the right opportunities in a potential visitor’s context
- Designing triggers that are perceived not only as relevant but also trustworthy (personal recommendations)
- Generating a motivation to visit that fits the exhibition’s intentions

Conclusion Part 1

The research aimed to find out how museums trigger visitors to engage with their exhibitions, leading to an overview or guidelines assisting the process of designing triggers. The research was based on the approach of combining the Relevance by Play framework of Vermeeren and Calvi (2019) and the Identity and the Museum Visitor Experience framework introduced by Falk (2009).

The research findings form the basis for the second part of this master's thesis, which focuses on designing a trigger to initiate interest in a specific target group in the topic of National Socialism. Therefore, triggers and visitors were investigated, first separately and later in combination, as the basis to finding design opportunities and challenges.

During the first part of the research, the following was stated. Firstly, triggers work in three phases. They initiate interest, elicit consideration and enable action for a certain potential visitor. Secondly, triggers are promises of relevance. Relevance is a balance of fun, or intrinsic engagement in an activity; meaning; and effort. Visitors follow different motivations when going to a museum. These are based on their situational context and can be summarized in the five visitor roles of the explorer, experience seeker, recharger, facilitator and hobbyist/ professional. For each of these roles, relevance can result from a different promise. The connection between these findings within the process of decision-making when planning a museum visit was investigated through case studies, surveys and interviews in the second part of the research.

The main findings of the research overall are, to begin with, that triggers are just a part of what initiates museum visits. They are closely connected to a potential visitor's context and need to address it in a targeted manner to be successful. Furthermore, triggers can fulfill different functions throughout the process and thus need to address different topics during each step. In the initiate interest phase, a trigger has the power to form a visiting identity or, on the other hand, can be answered by a search to find a promise matching a visitor role. In this phase, it is important to convey the fun and meaning of the visit.

During the consideration phase, potential visitors will search for more detailed information to evaluate if the promises given match their contextual and thus visitor role motivated perception of relevance. The last, enabling action phase focuses on making the visit possible. Therefore, a trigger can raise the commitment of a potential visitor to the visit or assist in challenging contextual changes. To be able to design targeted triggers, it is important to understand the potential visitor's context. The visitor roles identified by Falk offer a good tool to cluster the main patterns among visitor contexts.

The following limitations need to be considered. Triggers were considered as introduced by Vermeeren and Calvi in Relevance by Play. Neither their function nor the visitor roles introduced by Falk in Identity and the Museum Visitor Experience were questioned or further investigated. The present research is almost entirely based on these two works; other theories were neglected. Nevertheless, the theoretical findings were confirmed by this research. The research findings, though, originate from a limited number of surveys and interviews. This resulted in an underrepresentation of hobbyists/professionals and rechargers. It cannot be ruled out that this influenced the findings.

The structural overview gained in the end, however, represents the main insights of the triggering process and highlights design opportunities for it. The overview thus can be used as a starting point for the following project of designing a trigger for a specific target group and context, focusing on the initiate interest phase. The conclusion obtained from this project in what is the second part of this thesis will reflect on the suitability of the overview as a guideline for designing triggers.

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Part 2

Design Case

Introduction Part 2

Project Overview

The following describes the design case that is the second part of this master's thesis and how it connects to the research conducted in part 1.

Design brief

The design case aims to create and evaluate concepts for a trigger that that generates the visiting motivation of an explorer among teenagers/ high school students age 14+ to visit museums and memorial sites relating to National Socialism (NS) and the Holocaust, such as former concentration camps. This will be achieved through initiating interest in the topic by addressing its personal relevance for the target group in a present setting.

The explorer motivation is based on a general interest in the topic and the wish to learn more about it. This might lead to visits of physical sites but also to personal engagement through research/awareness in everyday situations, by, for example, questioning present events.

The challenge is to find a relevant and meaningful connection between past and present for the target group to create genuine interest in the topic.

Relation to Part 1

Out of the whole process of forming the decision of going to a museum, this design case focuses on the first phase of triggering a museum visit: initiating interest. Interest can be initiated through changes in context, but the aim here is to initiate interest and generate a motivation to visit through the targeted design of a promise of relevance (see figure 21).

In this case, interest is seen as a general interest in the topic of National Socialism. The preceding research concluded that especially explorers overlook high levels of effort involved in a visit if their interest in a topic is high. This is, for example, the case if they actively engage in the topic before a visit, as this increases the meaning and potentially the fun they perceive in learning more about it.

Triggers to initiate interest, meanwhile, are expected to work better the more precisely they address a potential visitor's individual context. So, it is a crucial part of this design project to investigate the contexts of the members of the target group. This opens up opportunities to tailor triggers and helps find attractive topics and forms for a trigger.

Introduction Part 2

Project Overview

Annotation of the Author - Personal Relation to the Topic

I grew up in Dachau, within sight of the former concentration camp. As a child I felt an aura of mystery and restriction around the former camp. This always made me curious about what happened there and, as I grew older, how something like that could ever have happened, there or anywhere. My interest in National Socialism and the Holocaust persists. I believe that it is crucial to keep young people interested in these topics to teach them to value the freedom of living in safe, comfortable environments and to ensure a future in which such inhumanity

Figure 20: Residential area of Dachau-Ost adjoining the former concentration camp grounds. Screenshot from google Earth

The design case within the process of triggering a museum visit

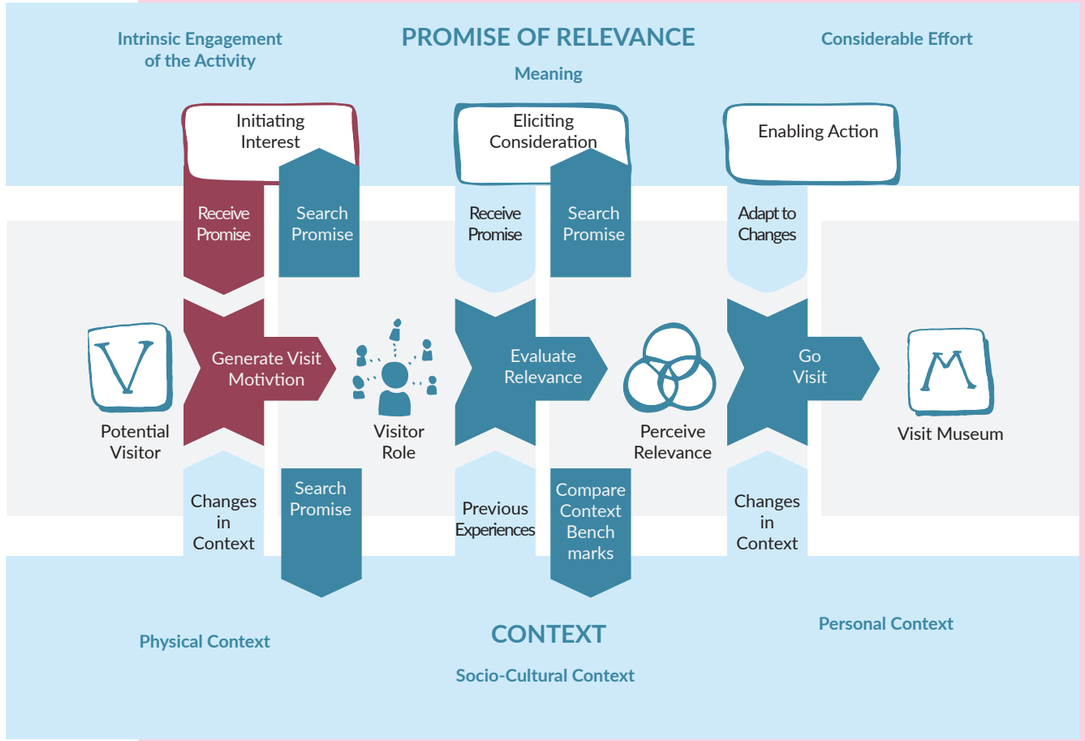


Figure 21: The highlighted elements (red) frame the design case that forms the second part of this thesis: to initiate interest through a designed trigger—here, a promise of relevance received, not searched for, by the potential visitor—that appeals to the potential visitor's role as an explorer.

Introduction Part 2

Project Overview

Approach

Research was conducted of the literature to learn the approaches, challenges and pitfalls of contemporary education on National Socialism and the Second World War, especially for teenagers. This was followed by a study of that target group to find out more about the everyday lives of its members with regard in particular to what they perceive as fun, meaning and effort. It was hoped that this would reveal information about their relation to and interest in National Socialism opening up a design space for triggers to spark an interest in pursuing the topic potentially leading to visits to physical sites or research.

The following questions guided the literature research

What role does education on National Socialism and Holocaust play in our society?

What challenges does it face today, with teenagers, and in general?

How can these challenges be tackled?

Result

The insights from the literature- and target group–related research were compared and distilled into a set of main insights. The succeeding ideation process in is based on these main insights. The first set of design ideas was evaluated with the discoveries in part 1 and the research of part 2 in mind and concludes in one final design concept, which is worked out in chapter 3 of part 2. In the final chapter, the design is presented through a storyboard and explained in detail.

Introduction Part 2

Background

Remembrance culture and holocaust education in Germany

In general, knowing and understanding past events and history are seen as an anchor for forming identity not just on a personal but also a collective level and for understanding the present and anticipating the future (Engelhardt, 2000). In relation to National Socialism and the Nazi regime, this is especially important considering topics such as the value and fragility of democratic structures in the context of crisis or how the behavior of humans in certain situations can influence or be influenced by fear, abuse of power, peer pressure, a search for simplicity and the like (Ch'oe et al., 2017).

In the reunited Germany, "remembering the two dictatorships" (the NS regime and, in the GDR, the Socialist regime) has become an important part of remembrance culture, the goal being to "sharpen the consciousness of the value of freedom, right and democracy" (Überwindung der Folgen der SED-Diktatur im Prozess der deutschen Einheit, 1998). This new narrative tries to combine a negative past with a positive national identity and designates memorial sites, including concentration camps, as grounds of a democratic remembrance culture (Überwindung der Folgen der SED-Diktatur im Prozess der deutschen Einheit, 1998). This status makes memorial sites an essential part of Germany's remembrance culture and ensures continuous research and educational work regarding them.

Holocaust education makes up a big part of German education about the NS era and the Second World War. It is described by UNESCO as the education (formal and informal) about the systematic and targeted mass murder of about two-thirds of Europe's Jewish population and other "undesired groups" (such as political opponents, Sinti and Roma, homosexuals, people with disabilities and Polish and Soviet prisoners) in concentration and extermination camps during the Nazi era and the Second World War but also questions how and why such events could take place with knowledge and support at high levels across borders (Ch'oe et al., 2017).

The authenticity of historical sites, such as former concentration camps, is valued highly for the ability to generate a feeling of closeness to and thus a better understanding of the past (European Union Agency for Fundamental Rights, 2011). These dimensional and material qualities are thought to have a high pedagogical affect. This is why visits to former concentration camps are widespread among high school programs in Germany (Siebeck, 2015). Furthermore, NS memorial sites are an access point to wide-ranging tours and events for anyone interested in the NS topic (Siebeck, 2015). The importance of "authentic places" only rises with every death of persons who survived the Holocaust as their stories built bridges to the past (Langer et al., 2008) and ensured that "the faces of the victims may not be forgotten" (Köhler, 2005).

Figure 22: Visitors of the memorial site Dachau walking down the foremr "Lagerstraße", the main way through the camp.

Excursus - The changing role of concentration camp memorial sites: Dachau

Concentration camp memorial sites play a big role in remembering the Holocaust. The following example of the history of the development of the former camp in Dachau illustrates their role and the challenges they pose and have posed throughout the years. They are a reflection of how a society deals with a difficult past over time.

In 1933, the Nazis set up their first concentration camp in Dachau. It became the model for many others and was active throughout the whole of the NS regime until 1945. After its liberation in May 1945, the site of the former concentration camp became a refugee camp for displaced people from former German territories in the east. Only the area around the former crematorium was transformed into a memorial site for survivors and victims' relatives shortly after the war (Grandke and Pyziol, 2017). Most people desired to distance themselves from what happened under the NS regime. Inhabitants especially of cities with concentration camps felt their identities damaged by having their city and its name primarily associated with a camp (Zifonun, 2004).

During the 1960s in Germany, the unbewältigte Vergangenheit (not managed past) was brought up frequently, raising public awareness of wartime atrocities. Memorials at NS crime scenes, such as concentration camps, were established to teach the public in a way that made history aesthetically tangible (Heer and Ullrich, 1985).

In Dachau, the CID (Committee International de Dachau, a committee of former inmates) pushed through its demand for a memorial to the victims of Dachau Concentration Camp. The memorial opened in May 1965, 20 years after the camp's liberation (Pawelka and Stecher, 2006). It was mainly designed as a place for survivors and the families of former inmates to remember the victims (Zifonun, 2004). But visitor numbers quickly rose as the history of the NS era became an increasing topic of social and political debate. Visiting former concentration camps soon was made part of scholastic programs throughout Germany (Siebeck, 2015).

During the 1990s, new initiatives emerged as part of a rethinking of the exhibition concept of the memorial sites, which hadn't changed since 1965. A main argument for change was the shift to a younger generation within the audience that had no personal experience of the NS era. Among structural changes to the site the new exhibition "Weg der Häftlinge" (Path of the Inmates) opened in 2003 to depict to ever-younger audiences the horror of an era they are so distanced from (Grandke and Pyziol, 2017). Especially nowadays, as the number of survivors able to tell their stories declines, exhibits and memorial sites at "authentic places" are gaining in importance.

Figure 23: The letters "Never Again" on a historic banner in front of the international memorial "Skelette im Stacheldraht", Dachau Concentration Camp Memorial Site.

1 - Research

Literature Research

Overview

The first part of the literature research discusses general approaches and substantial aspects when talking and teaching about the NS era and the Holocaust. The discussion then focuses on special challenges the target group of teenagers poses in this context. The results of a study conducted of high school students and teachers in 2008 is compared with the findings of the general literature research and the significance of those results for talking and teaching about National Socialism and the Holocaust is worked out.

Challenges in teaching and learning about National Socialism and the Holocaust

Teaching about the NS era faces several challenges. These are related to teaching history in general to this particular, teenage audience and to teaching specifically this topic given its relationship to society.

In general, it is important to differ between "history" and "past". "Past" relates to a historical event. Whenever people examine historical events, they take pieces of the past and put them into a context. This is automatically an interpretation of the event. It expresses a certain perspective, is partial and selective and often follows a certain intention. This is what is considered to be history (Schreiber, 2004).

"There is one past but many stories"
„Es gibt nur eine Vergangenheit aber viele Geschichten" (Schreiber, 2004)
This needs to be taken into account when teaching about the National Socialism and the Holocaust. Witness reports and stories, for example, are impressive and touching. Their authenticity makes history more tangible, allows audience members to imagine the unimaginable and makes sure that the victims of gruesome crimes are heard. But like any historical source, the experiences reported are partial and selective, told from just a single perspective (Schreiber, 2004). It is a challenge of Holocaust education to ensure that historical sources of any kind are perceived for what they are: an interpretation of and not the past.

Another challenge is to make the topic relevant for the audience. An audience that cannot relate or see usefulness in the topic will see no personal importance in that topic. There are different approaches to make history relatable. One is to start from a present event or issue whose history can be traced to past events. The past can be instrumentalized to understand the present event and will thus be perceived as relevant.

The opposite approach is to start from the past and trace it to the present. The German usage of the phrase Nie Wieder (Never Again) results from this approach. It relates what happened at concentration and extermination camps to the present and future to ensure such inhumanity is never repeated. This is a very clear message—a warning based on experience from the past to the future.

The issue with this and all approaches is again that the message must keep value, particularly for future audiences increasingly distanced by time and experience from the past event. If audience members have nothing to relate the event to in their own lives, they will most likely see it as irrelevant and even reject it, especially if they see it as an accusation. This is a very sensitive point in Holocaust-related education and can only be overcome if the audience is properly addressed and the past and present context of a message is made clear (Schreiber, 2004).

The two points introduced above are an issue when it comes to a "national remembrance culture". As Dr. Mathias Berek, of the Zentrum für Antisemitismusforschung at TU Berlin, states in a discussion about remembrance culture in Germany (Thomas Kretschmer, 2020), whenever people look into the past they simplify it. The problem is that usually the "strongest" group in a society influences what part of the past is being told and what is left out, which results in the development of "one mainstream memory". Perspectives and stories of lesser groups are ignored and forgotten over time.

A one-dimensional history does not represent today's increasingly diverse German society and excludes many people, especially those with immigrant backgrounds. Even the dominant belief that "we Germans" have the responsibility to never let anything like this happen again, as if it was our parents and grandparents who caused the deaths of millions, is not representative for many in German society today, and thus the history is irrelevant for them (Kretschmer, 2020).

In a representative study by the IKG (Institut für interdisziplinäre Konflikt- und Gewaltforschung), fictional movies ranked second after documentaries for how German citizens learn about National Socialism (Rees and Zick, 2019). This indicates that media, such as (fictional) movies, play a large role in shaping perceptions of history. They influence not only what aspects and events of the NS era are important and worth remembering but also what impression and behavior people should have in response to such aspects and events (Classen, 2008).

This can be seen in what are the most popular German movies about the NS era, including Dresden or the series Unsere Mütter, unsere Väter, (our Mothers, our Fathers) which depict Germans as victims rather than perpetrators of the war (Kretschmer, 2020). Sources like this make uneasy topics easier, more approachable as the "own" standpoint (as identifying with the German "national past") does not have to be reflected on, but it can distort the view of history. A German study from 2019 shows that 29% of study participants believe that their ancestors actively helped victims of the Nazis, when the reality is that a mere 0,1% did so (Malburg, 2020).

Education about the NS era in schools

The issues are especially challenging in present-day school settings in Germany. Holocaust and NS education is compulsory in all high school curriculums (Sigel, 2008). An explorative study conducted in 2008 of students and teachers at 14 Bavarian high schools of different levels (Hauptschule, Realschule, Gymnasium, FOS/BOS) wanted to learn more about perceptions of teaching and being taught NS and Holocaust history at school (Langer et al., 2008). This study did not confirm a lack of student interest in the topics of National Socialism and the Holocaust, but it did expose issues among students and teachers regarding the topics, many of which related to "generation" and "migration" (Langer et al., 2008).

Generation refers to the students, who were at the time of the study considered the 4th generation since the war. This means that it is not be expected to have any direct experience with the events or consequences of the Second World War. The connection that they have to the topic is thus less emotionally loaded than for their teachers. The students referred to the NS era as a "history topic", and some teachers interpreted this distanced viewpoint as indifference (Langer et al., 2008).

Figure 24: A high-school class following a guided tour at the memorial site in Dachau.

1 - Research

Literature Research

Migration is related to the background of students and their families. On average, 20% of students in German schools are from a migrant background, but the percentage is significantly higher in many classrooms (Sigel, 2008). The challenge is how to address this audience. Students of migrant backgrounds report that the way they are taught about the Holocaust does not relate to their own cultural and family background (Langer et al., 2008). This reportedly creates opposing factions in the classroom. Students from migrant backgrounds feel excluded from a history they cannot relate to, whereas other, “German” students feel accused by their peers of being accountable for the events that took place during the NS era (Brockhaus, 2008). At the same time, some students with a migrant background, though, actually have personal experience of topics touched on in the NS-era curriculum, including escaping war and violence and being persecuted for or prevented from following their beliefs (Langer et al., 2008).

The dilemma resulting from this is to find a way to include everyone in the classes without treating everyone the same and to allow for multiple perspectives on the topic. The study suggest that this is most difficult, as it means to question the own position and the prevailing view on the Holocaust (Kühner, 2008), which is in Germany still shaped by a focus on Germans as victims. The role of perpetrators is in general taboo (Steinack, 1999).

Regarding the issues resulting from the two main points of “generation” and “migration especially teachers report it to be difficult and frustrating to teach about Holocaust. Students appear insensitive to and disinterested in the topic. This makes it nearly impossible to instill a feeling of responsibility and awareness for a future where what happened during the war will “never again” happen (Kühner et al., 2008). On the other side, the studies indicate that students do show interest in the NS topic. But they expect more than fact-based education in the school setting. Referring to the study, the insecurity of students and reluctance to ask questions or participate in class as perceived by teachers is related to various expectations and relation to the topic of NS on the two sides and the resulting tension and defensive behavior (Kühner et al., 2008).

1 - Research

Literature Research

Conclusion

Findings from literature research reveal how important it is to keep the experience, interests, and situation of the audience in mind to find a relatable “access point” that ensures audience members see relevance in the topic. This access point can, for example, be a new perspective on events or stories often neglected in a “German” approach to history. It is important to step back from the own maybe easy and convenient perspective and allow other points of view, even if they might be challenging.

When designing for a young audience (teenagers in this case) it can happen that the solution feels irrelevant or irritating to older people who might have another relation to the events of the second world war. This needs to be taken into account when communicating a design.

The following section discusses the target-group research.

Figure 25: High-school students listen to a presentation of witness about his childhood during the rise of the NS in Germany („Es Wurde Immer Marschiert in Der Nazi-Zeit“, 2017).

1 - Research

Target Group Research

Overview

Following research of the literature, research was also conducted into the target group, of 16- to 18-year-olds. The aim was, on the one hand, to learn more about their personal contexts, as introduced in the first part of the thesis, and, on the other hand, to get insights into their personal experience of and interest in the topic of National Socialism.

Knowing more about their personal, socio-cultural and physical contexts in everyday situations shows how they perceive their environment and opens up design spaces. Learning about what they perceive as meaningful, fun and effort helps in finding topics and activities that they like to engage with. Understanding their relation to the topics of National Socialism and the Holocaust (in and out of school) helps to see what aspects of these topics and what stories about them they show an interest in and why there may be issues in engaging with the topics.

Participants Research
(Sensitizing Booklet and Interview)

Total Number Interviewees:7
Age: 16-18 Years
Highschool Students (2)
First year Vocational Education (3)
First Year University students (2)
Nationality: German (5), Dutch (2)

Seven teenagers aged 16–18 took part in this research. They have different educational backgrounds. Five are of German nationality and come from Dachau or towns and cities close to it. This may influence their perceptions of the Holocaust, as some of them live or grew up within walking distance of the former concentration camp. Two participants are Dutch. All participants learned about National Socialism and the Holocaust at school and visited a concentration camp memorial site in a school setting before participating in this research.

1 - Research

Target Group Research

Process

The research was done in two steps. Sensitizing booklets (see figure 26) with questions about their personal, everyday life; their interactions with their environment; and their interest in topics related to the NS era and the Holocaust (at and outside school) prepared participants for the interview that was the second step. The booklets were filled out over the course of five days in around 10-minute periods each day. (The completed booklets can be found in the appendix)

During the second step, the interview, participants were asked questions that probed more deeply into their responses in the booklets to learn the motivation behind their answers. In addition to describing their views and experiences, they were asked to think of possible solutions based on their answers. The interview was mainly done with one participant at a time and took place via a video call. (Transcripts and interview slides can be found in the appendix.)

Sensitizing Booklets

Sensitizing booklets are short workbooks given to participants mainly to prepare them for a later activity. They contain various tasks focusing, for instance, on activities, emotions and relationships that build upon one another to provide a participant's view on a topic. They also make it easier for participants to answer more-detailed questions on the topic in a later interview (Sanders and Strappers, 2012).

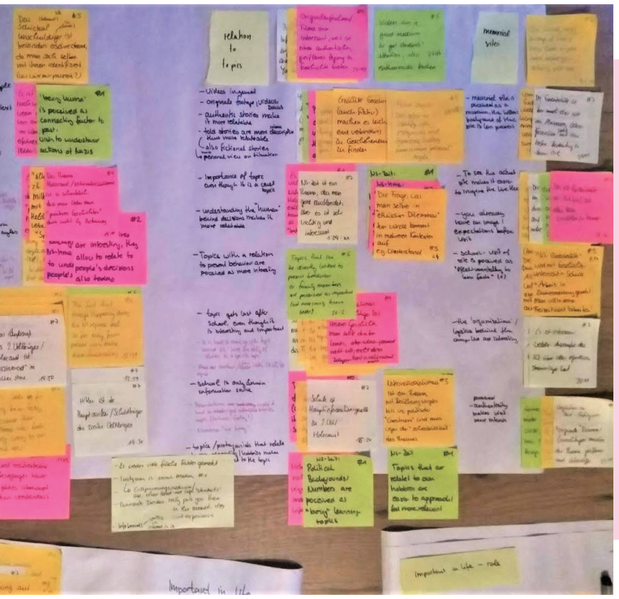
Figure 26: A page of the sensitizing booklet filled in by a participant.

1 - Research

Target Group Research

Analysis

The main statements and opinions given by the different participants were afterwards clustered by using statement cards (see figure 27 and appendix). This gave insights about the bigger picture and general opinions but also very individual assessments and judgement of situations.



Statement Cards

Statement cards are a tool for working with qualitative information in research. They paraphrase quotes from participants into short statements. This helps researchers get at the core of a statement and makes it easier to handle, analyze and interpret qualitative data (Sanders and Strappers, 2012).

Figure 27: Statements (one color per participant) clustered to matching themes to find patterns.

Results

The following section discusses the results from interviews and sensitizing booklets resulting in implications for the design. Figures 28 to 33 summarize the results clustered by topics. Quotations illustrate the results. They are depicted in the language of the interview. A translation is added for German quotes. The graphic combines statements from German and Dutch participants that show a similarity of thought.

Though there are some fundamental differences in perceptions of the Holocaust and National Socialism. As the sample size is rather small, it cannot be ruled out that these related to the personal opinions of the interviewees independent of their nationality. Also, the interviews took place during the lockdown due to the Covid-19 wave in fall and winter 2019. When talking about their experiences, participants included mentions of "normal" situations as well as the lockdown situation experienced in spring and at the time of the interviews.

1 - Research

Target Group Research

Results concerning the participants' context

All participants reported family and friends being of great importance in their lives. While for most, family is there to support you and give guidance, friends are the group of people participants identify with. In everyday life, some report friends to be more important than family, as they are more understanding and have the same interests. Compared with their peers at regular schools, participants attending vocational education find it harder to build relationships with colleagues which are higher in hierarchy. Also, participants mentioned the importance of having time for themselves to escape the expectations of others.

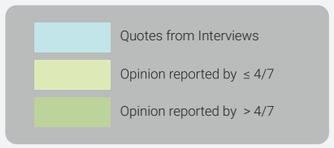
Figure 28: Results target group research: social environment

1 - Research

Target Group Research

Activities that allow participants to connect with their friends on fun and meaningful levels also play an important role. Especially sports and playing games are mentioned in this context. Activities that involve more effort, such as work or coaching soccer, are likewise perceived as important and meaningful as they allow to build up skills for life or earn money.

All participants mentioned using Instagram as their main social media platform. It is reportedly mainly used in private to relax and get their minds off things (or to avoid doing things that demand higher effort). The simplicity of Instagram and the directness and clearness of its content are valued by a number of participants. One participant especially mentioned the language used on social media which s/he identifies as their own (in contrast, for example, to newspaper articles or news reports).



[About sport practice]
"... dann ich mach des um halt fit zu werden oder fit zu bleiben kommt drauf an, aber auch so zur Unterhaltung, weil ich da viel Spaß hab und meine Freunde da treff und des gleichzeitig ..."

"I do it to stay fit but also because its fun and I meet my friends there"

[About using Instagram]
"Most of the time I do it when I'm bored. like when I'm on the train I just tend to grab my phone and take a scroll through some messages. I think I am interested in what others are doing, how they are living their lives, So I think that's like one factor why I use social media as well."

Taking out the dog gives privat time away from any expectations or busyness

Playing (analogue/ card-)games builds a common ground based on rules which are accepted by everyone

Playing games is a relaxing activity that connects

Instagram is a form of relaxation/ recreational social media

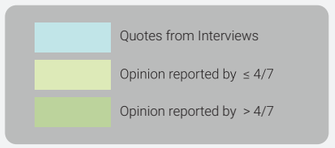
WhatsApp is dominant communication tool for texting friends

Figure 29: Results target group research: social environment

1 - Research

Target Group Research

When it comes to their interactions with people and objects in public spaces, almost all participants mention that crowds attract them and make them curious. This is also the case if they see things that are new or in some way fun or exciting and visually pleasing. If there are messages communicated in public spaces, however, they should be clear and relatable. This also relates to street artists. If it is not immediately clear what is going on, interest is quickly lost. At the same time, participants reported feeling their private space invaded when people approach them on the streets. They want the power to choose to engage or not in an activity or conversation and not be pushed into either.



"..ja das stimmt! Ich fänds auch schon schön, wenn sies einfach nur anschaulich gestalten würden, weil ich find Sachen, wo ich jetzt ein Poster schön find, da will ich dann auch hin eigentlich, auch wenns mich nicht interessiert wenn ich ehrlich bin, aber wenn sies schön machen gefällts mir."

"I always like when things are graphic. If there is a poster that just looks pretty I usually want to learn more about it, even though the topic might not be too interesting to me, but if it looks pretty I like it."

"Also mich fasziniert das einfach voll, wenn Leute da so für brennen und ihre zeit hergeben das zu tun also ich find das richtig cool also ich bleib da eigentlich auch immer stehen."

"I am always fascinated when people spend their time doing what they have a burning interest for. That is really cool and I usually always stop and take a look."

Crowds attract and make curious

Newspaper is a form of Media rejected as it takes a lot of effort to engage and language is not attractive

(Train) Stations are a place of hurry and boredom

The message of something needs to be clear and relatable immediately to catch interest

If something is visually pleasing, it almost always attracts attention

Something needs to be "new", "funny"/ "exciting" to make curious

It is interesting to learn about special places when you are there (infoboards)

It feels intrusive to be approached on the street

Figure 30: Results target group research: social environment

1 - Research

Target Group Research

Results related to National Socialism

Almost all interviewees mentioned a general interest in the topic of NS. Even those who didn't, believe that learning about National Socialism is important for everyone. The interview made clear that even among participants disinterested in the topic, certain stories, questions, or situations picked up in school or elsewhere stuck with and moved them. The main reasons participants found it hard to engage with or build up interest in the topic were the following:

"It feels too far away" (see figure 31)
This issue is mentioned by all participants. The studies discussed earlier also showed that high school students and teenagers have another relation to the topic of national socialism than their parents and grandparents. They were never directly touched by it and even its consequences. This is seen in their perception of the memorial site in Dachau, which some describe more as a museum than (according to their parents) a place of terror and inhumanity. History classes that require only learning facts, numbers and political backgrounds do in the experience of participants not trigger interest; it's just another learn-by-heart subject about a distant time.

For some participants, this has resulted in complete avoidance of the topic in everyday life. Others find what helps to bridge the gap and make past events more relevant to them is authenticity and imagining how they might have behaved in such situations.

Authenticity relates to seeing original objects or footage/pictures; hearing original stories from people who experienced the events in question, such as grandparents; and witnessing the consequences of the past today through,

Figure 31: Results target group research:
Topic of national socialism (1) with quotes from interviews

[Über Großmutter, die aus der Ukraine floh]
" ... weil die des halt erlebt haben und die das so anschaulich erzählen können. Also sie wissen dann davon auch nur so Bruchteile weil sie damals auch noch so klein waren ..deshalb, aber ja sowas finde ich dann schon spannender. [...]
Weil sie das erlebt haben! Und weil hätte ich früher gelebt hätte mir das auch passieren können."

[About grandmother who fled from Ukrainia during the war] "..because she experienced it and can tell it very graphicly/ vividly...she just knows parts of it because she was very young then, but that makes it even more exciting for me
- Why is that?
Because she actually went through all of it herself! And if I had lived earlier it could have also happened to me."

"... like material from that time is really good, because the topic is so extreme that it is sometimes just impossible to imagine that that actually happened and then seeing the pictures or videos or what-ever like makes it real and better to understand and even better to remember for your test ..."

"Und klar so in der Situation dann schwer zu sagen ob man dann so für, gegen, oder wie auch immer wäre. Natürlich aus jetziger Sicht immer so dagegen. Aber wenn ich dann jetzt da gewesen wäre weiß ich auch nicht, ob ich dann nicht einfach mit dem Strom geschwommen wäre und einfach mitzumachen damit mir nichts passiert..."

"It is hard to say what stands I would have taken in such a situation. Of course from today's point of view I would have been against (The NS regime), but if I would actually have been there I don't know if I would just have joint the masses. Just take part so nothing bad happens to me..."

for instance, how the war explains the behavior of certain people today or how a current location connects to a past event and to family members.

Almost all participants asked, "What would I have done?" This refers to the wish to understand how so many people could follow such an extreme and inhumane orientation and is mainly mentioned in relation to resistance against the NS regime. Comparing themselves with popular figures of resistance, such as Sophie Scholl, or imagining themselves in difficult past situations made them think and engage in history. It helped to have present situations similar to those of the past, dealing, for example, with peer pressure to conform. Although this made it possible for participants to better imagine themselves in past situations and to feel closer to past events, it still required much effort and encouragement to get them to engage.

"It is too cruel to engage" (see figure 32)
This was especially reported by German participants. The two Dutch participants also felt repelled by the cruelty of what happened under the NS regime but were fascinated in a negative way, which made the topic interesting to them. The question of "How could something like this ever happen?" required an urgent response for them considering what happened.

Nearly all German participants mentioned the cruelty of what happened as a reason to avoid the topic in their leisure time if possible. The literature suggests that such findings could be related to the difference in the remembrance culture of the two countries. German students, no matter how incorrect or unwanted this perception may be, might perceive the message that "this was our fault, we have to make sure it never happens again," as is common among older Germans (Schreiber, 2004). It might be easier for students from other countries to engage in the topic without being confronted by such "national accusations".

Some German participants mentioned approaches that helped them overcome the "fear" of blame. One participant found it helpful to project all the cruelty onto one person (Hitler) as the origin of all evil, freeing the rest of the people involved

1 - Research

Target Group Research

from guilt. These two approaches, of avoidance and projection, might work for individuals but are of questionable motivation for keeping the aims of a remembrance culture in mind among the population at large.

More than half of the interviewees mentioned stories of resistance fighters; of innocent people; or of people "on the other side," such as American soldiers, as interesting. They focused on "morally justifiable" protagonists as an access point to NS history. In this way, they do not need to question the "bad" or "weak" decisions that allowed the Nazis to become so popular. Participants also reported it to be helpful to focus on even the worst individuals and their stories. Behind this is often the wish to understand how what happened was possible, to understand the "human" behind a "monster" of, say, a concentration camp guard and maybe to excuse or explain that person's behavior. Focusing on one such person or aspect of that person or particularly on one protagonist also makes it possible to avoid being overwhelmed by the unimaginable cruelty of the whole picture.

"Like ja, that's also interesting but I think for me the most interesting is that because it was so extreme, it is so bizarre and shocking that that became the major ideology. I just can't imagine that right now..."

"...ja ich finds mehr interessant warum die jetzt da waren und was die da gemacht haben und wie der Rest von deren Leben ausgeschaut hat, weil die waren ja nicht 24/7 da drin, viele von denen hatten halt auch Familien..." [über KZ-Aufseher]

"I think it is interesting why they where there and what they did there and how the rest of their lifes looked. Because they weren't there 24/7, many of them also had family ... " [about Camp guards]

The topic is very **cruel,** it is nothing to engage with in your leisure time

Avoidance of topic in general

What would I have done?
What would have been my role in a situation?

Blaming one person for what happened; excuse everyone elses behaviour

The dimensions that the NS Regime took is (in a negative way) fascinating

Wish to understand the motives of action behind individuums

The fact that the NS ideologies feel so unreal and extreme today makes it more fascinating how they could be so accepted in the past

Search for morally justifyable protagonists (resistance, liberators, innocent, victims)

It helps to approach the topic from different angles

Figure 32: Results target group research: Topic of national socialism (2). With quotes from interviews.

1 - Research

Target Group Research

The last issue that became apparent as keeping participants from engaging in the NS topic is related to the setting where they learn about it: **School settings** (see figure 33). Overall, participants said that their experience of the topic is almost exclusively in school. This influences their views on the topic as something to be learned in class and questioned about on a test and, more, as something that is a sensitive topic about which no mistakes can be made for fear of being inappropriate or of offending. This results in insecurity and aversion, tendencies observed in some of the participants.

Even though all participants emphasized the importance of learning about National Socialism, only one explored the topic outside school. Feedback through the sensitizing booklet and interviews, though, indicated that participants were genuinely interested in and excited about the topic, but from angles different to those taught at school. What this implies is that schools does often not encourage students to explore the topic on their own terms.

Quotes from Interviews

Issue solving approach/ view:
Opinion reported by ≤ 4/7
Opinion reported by > 4/7

Avoiding approach/ view:
Opinion reported by ≤ 4/7
Opinion reported by > 4/7

"Also das nicht alles unbedingt so ernst alles erzählt wird , klar es war schrecklich, aber dass es interessant erzählt wir und nicht so.. keine Ahnung ..langweilig und ja mh ist schwer zu erklären [...] Weil wenn es so gestaltet ist, dass es Spaß macht, dass man da zuhört, dann setzt man sich mit dem Thema nochmal ganz anders auseinander ..."

"...that not everything is always told in such a somber/ earnest way. Of course it was terrible, but I would like it to be told in an interesting way..not .. Idon't know how to say ...so boring, hard to explain ...Because if it is told in a way that is fun to listen to, then you are way more open for the topic..."

Also ich fands auch sehr interessant, weil dann wurde ich auch mal wieder auf dieses Thema erneut geweckt würd ich sagen [nach der Schule normal nicht]
Ja, leider muss man sagen. Es ist kein Thema, wo man sich jetzt so freudig drauf stürzt würd ich sagen, man braucht da schon was, was einen anregt zum Nachdenken.

I thought it was very interesting to think about this topic again. After school you don't think about it so much normally. It's not a topic which is per se not very pleasant to dive into so I would need something to initiate my iterest first.

It is a topic mainly perceived relevant in a school setup where **knowledge is judged.**

Focus on facts and numbers,
Avoidance of formulating an own opinion

In a school-setting/ excursion you can't follow your own interests; take time where you need it

Presentations are rather boring compared to other forms of media

After school you don't get in touch with the topic anymore

Nationalsocialism is a topic tempting to ignore, but is important to learn about it and actually interesting

Everyone should learn about Nationalsocialism so something like this never happens again

Figure 33: Results target group research: Topic of national socialism (3). With quotes from interviews

1 - Research

Target Group Research

Conclusions from target group research

The findings from the target group research overlap with those from the literature on many points. This is true especially of the opposition between the perceived intentions of teachers/ other adults and their relation to the topic and what students see as relevant. On the other hand, no verification was possible of what the literature said about the effect of migration backgrounds on views of the topic. This is because none of the participants in this study had a family history as migrants.

Overall, it can be said that interest in the topic of National Socialism is present and that issues of “it feels too far away” and “it is too cruel to engage” can be overcome by choosing a relevant access point and approach. The themes that carry the most relevance for participants are those related to family and friends, future plans, and hobbies. Seeking an access point among these themes is promising.

The following takes the research findings as a basis for ideation.

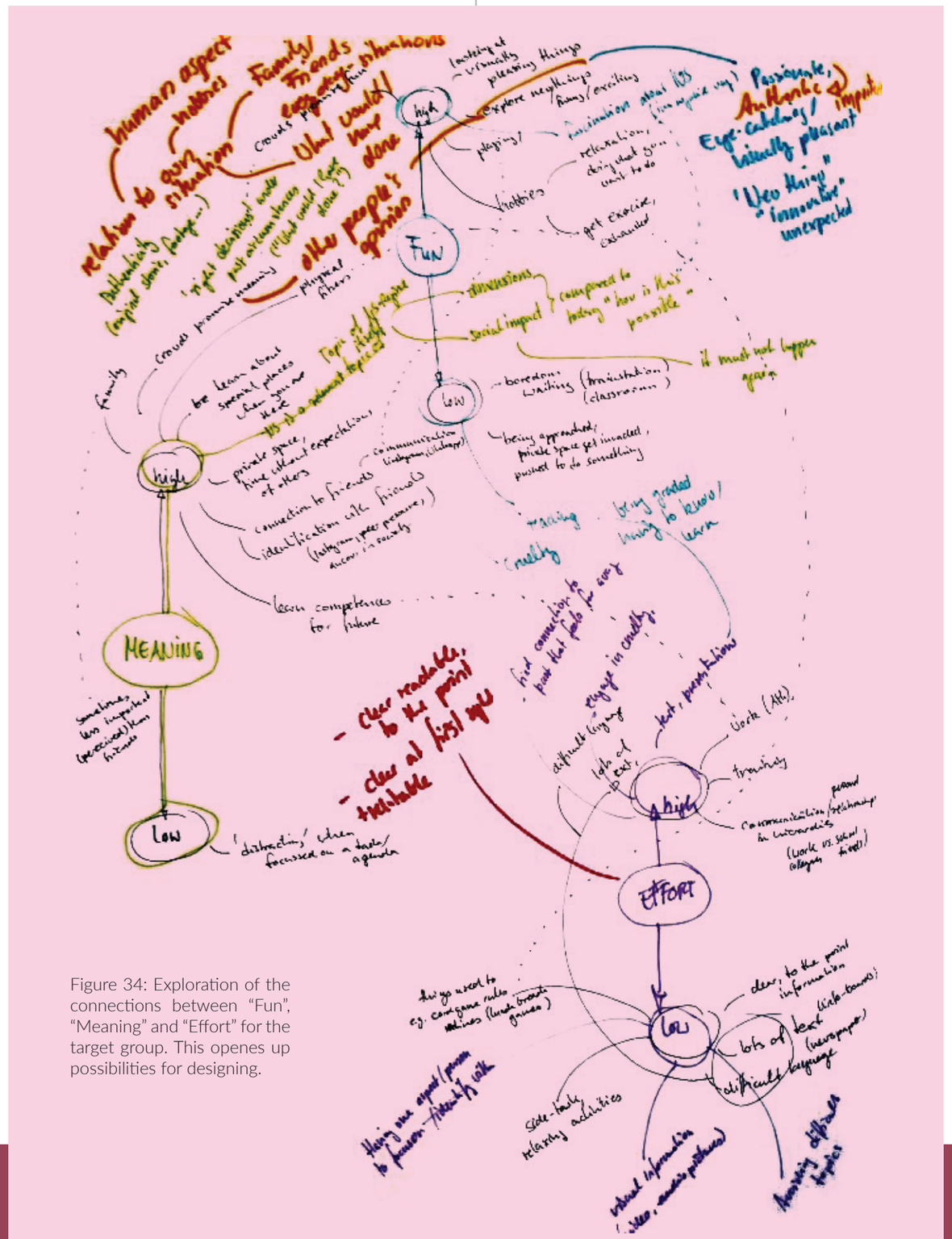


Figure 34: Exploration of the connections between “Fun”, “Meaning” and “Effort” for the target group. This openes up possibilities for designing.

2 - Ideation

Introduction

The ideation process is based on the conclusions from the research, especially regarding the questions of why and how teenagers do/do not engage with the NS topic. The possibilities that open up through their contextual and topic-related interests are looked at. Also investigated is under which circumstances participants are willing to take effort into account when engaging in an activity and which activities are perceived as “low effort” (see figure 34). High effort is often accepted when it is related to long-lasting meaning and fun. In general, “meaning” connects often to people close to the participant, while “fun” can relate to a new, exciting interaction or social interaction with friends/family.

The first round of concept ideas took shape with these points in mind. It connected participants to topics experienced as meaningful in relation to National Socialism or that helped them to find meaning in such topics. The interactions used to communicate these topics are low effort, exciting, or eye-opening which is relatable by participants to fun.

Ideas that came up during the research process were used as a starting point to ideate further, resulting in a first set of concept ideas. The most promising of these ideas or parts therefrom were combined into one main concept and further developed in the second phase of ideation.

2 - Ideation

First Design Ideas

Out of research findings, these following first design ideas emerged:

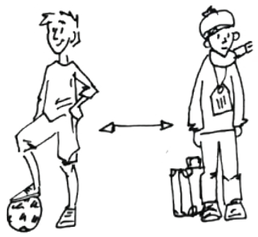
See through someone else's eyes

What: A situation set during the NS era can be experienced from the eyes of all its players. A Jewish boy, for example, bullied at school by peers who think Jews are "bad people". A teacher sees the situation but does not interfere.

Why: It allows understanding of the background to what is today a hard-to-understand behavior through anticipating how a situation is perceived by different parties. It shows that history can be very differently perceived by different people

Relevance: It can be a fun interaction to explore and peek through a "hole in the fence". The situation is meaningful because it relates to experiences of users in the here and now and allows them to understand difficult situations, past and present. The question of "What would I have done?" was posed by a majority of participants as an attempt to bring the past closer and understand the un-understandable. It might also allow comprehension of the reasons behind unimaginable situations/actions.

"This is who I am and how they see me"



What: A person is depicted in the way they perceive themselves (e.g., as a soccer player or a fun friend to be with) and how they are perceived by society or by the role society imposes on them (e.g., separated from friends, maybe fleeing or having to hide, despised for who their parents are).

Why: This approach allows a look behind the stamp history puts on a person and allows participants to relate to that person on a personal level. It also shows how different perspectives influence what we perceive as history today.

Relevance: Seeing an individual rather than a stereotype allows participants to relate to people and their circumstances on a personal level. It is easier to identify with a person than a stereotype. An authentic face can add relevance by building a bridge to the past. The effort to engage in a changing image is low, though the "eye-opening" effect can be quite big, as teenagers (in this research) do not often challenge simplified views on the past or historical stereotypes.

Figure 35: Visitors watching the air raid in the Dresden Panometer.

Time travel experience (e.g. Panometer)

What: Users experience a past situation in the environment they are in present time, for example, an air raid of a city during the Second World War. A possible approach to this is the Panometer in Dresden (see figure 35), where visitors engage in a 360° immersive, full-scale experience of the bombing in 1945 (Asisi F&E GmbH, n.d.). This could also work on a smaller scale in a public setting.

Why: This approach turns past events in an almost firsthand contemporary experience and uncovers traces of the past in what we know in the present. It gives stories we know about the past a new frame of reference.

Relevance: Having a present setting (e.g., the city today that was bombed yesterday) to relate past events to and where traces of those events are visible makes the past more meaningful than ever. Study participants who visited the Dresden Panometer felt it brought history to life, making it more graspable, and perceived the whole experience as impressive (fun).

Find the past

How: Users can scan their present environment for traces of the past.

What: Seeing the impact of past events in the present allows participants to extend their grasp of history.

Relevance: A connection to the present gives historical topics more meaning. Exploring present settings for traces of past events, moreover, can be fun, if the topic is interesting enough. But the effort to engage in such a quest can be an issue, as past events need to be exposed in an appropriate context and then made relatable to the present.

Follow me on Instagram (e.g. NOS 75 Jaar Bevrijding, Anne Frank video diary)

How: The experiences of people from the NS era are shared through contemporary means, such as social media. Examples are the video diary of Anne Frank, an online series that allows viewers to follow Anne through her video log (Anne Frank Stichting, 2020) (see figure 37), or the NOS Bevrijdingsjournaal, a fictive news show covering the liberation of the Netherlands from German occupation (NOS, 2019) (see figure 36).

What: This activity accesses past topics through relatable contexts for today's teenagers. Teens are able to "consume" information privately, without being graded or judged by others.

Relevance: The present-day setting makes topics from the past more relatable and thus more meaningful. Social media, such as Instagram, is reported to be a relaxing, private activity. Scrolling through other's posts is not perceived as work or as demanding of commitment. The settings in which social media is used are often otherwise not very demanding. This makes, the perceived effort to engage in social media low as the contextual "benchmark" is low. On the other hand, it is difficult to reach out and get in contact on social media in the first place as "competition" of other posts is high.

What would I have done? (Dilemma situations)

What: Participants are confronted with the sort of dilemmas people typically faced under the NS regime. You see, for instance, a group of famished, heavily guarded prisoners being force marched through your town. What do you do, try to help the prisoners by giving them food, for example, or ignore them?

Why: This approach relates to the often-asked question of "What would I have done?" on the one hand and the wish on the other hand to understand and find some humanity in the people who faced such difficult choices and who, in our eyes and present circumstances, behaved questionably.

Relevance: Participants engaged in morally tricky questions during the interviews, but this activity calls for considerably more effort. Ignoring the challenge is the easy way out. Presented in the right setting, however, dilemma questions can offer meaningful access to the past. It can also be exciting, or fun, to compare the consequences or results of your action or nonaction with those of other participants.

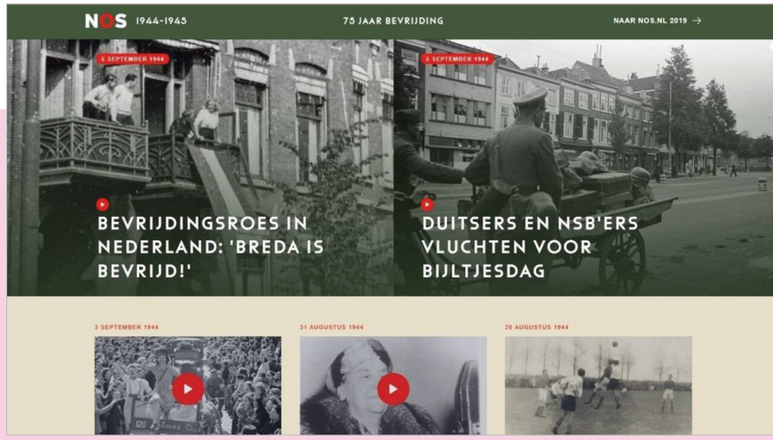


Figure 36: A special journal of the NOS about the events during the last months of thesecond world war.
Screenshot NOS 1944-1945 homepage.

Figure 37: Video diary based on Anne Frank's diary. Anne got a camera for her birthday and records her everyday life while living in hiding. Campaign picture.

Let me show you what I do

What: In this concept, participants follow everyday lives of real-life individuals from the NS era. This can be all kinds of people and especially "taboo" characters, such as members of the SA/SS or collaborators of the Nazis.

Why: Experiencing the everyday life of a person may make it understandable why they behaved in certain ways, including inhumanely or cruelly, even if it doesn't excuse their actions. Knowing the mechanisms behind actions can also help in understanding present events.

Relevance: Participants wished to understand how the cruelties of the Nazi regime could have occurred and what kind of human being could have perpetrated them. By focusing on just one person, users are less likely to be overwhelmed by the overall horror of the NS period. They can examine solely the situation of the individual whose role they play to learn what motivated that individual to act the way he or she acted.

2 - Ideation

First Design Ideas

Take-aways from these ideas

Accessing the past from present points of view, including through personal situations and contemporary media, heightens meaning for the target group. A focus on one story or identifying with a single character is a powerful way to reinforce meaning through authenticity and lower effort through relatability.

To initiate and ensure interest, though, the effort to engage needs to be low and the perceived fun needs to be high. The concept should not demand too much time as passing people may have other plans and the effort to dive into an action, for example in a public setting, is high. Handled well, it can lead to follow-up activities that dive deeper into the subject matter in for instance a private setting, when bored or while relaxing.

The following points are based on the initial ideas and relate chiefly to an “explorer” role:

Fun
Peek through a hole in the fence and experience an immersive show that possibly uncovers an unexpected situation while you enjoy something visually pleasing.

Meaning
Follow your interests and identify with and relate to a person or situation depicted.

Effort
High: need to perform multiple actions, especially when encountering the event spontaneously, need to spend time for full engagement and understanding.

Low: quick understanding of a highly relatable topic “engaged in one glance” and find fun in that engagement, perceiving it as relaxing in the absence of a context that demands attention.

3 - Final Design Concept

Concept Development

Based on the takeaways of the first set of ideas, a final design concept was developed. It combines a visually appealing first impression with an eye-opening exploration and access to in-depth content through a layering of effort. At the same time, the concept relates to the topic of National Socialism and communicates content in an appropriate way. The stories and people involved have to be presented in a respectful way. And, given the sensitive nature of the topic, protecting the display itself from damage and vandalism must not be neglected.

The initial interaction of the target group with the design concept must be effortless and pleasing. It needs to be relatable and, if possible, connected to experiences of the target group.

Topics that initiate interest

The following examples of situations are based on fragments from photographs taken between 1933 and 1956 (figures 39-44). The target group’s first step in reviewing the design concept involved viewing these photo fragments and rating how interesting they perceive each situation to be and to what degree they relate to the situations.

In a second step, the whole picture was shown to participants (see figure 45-50) and they were asked which situation they perceived to change the most and which situation they wanted to learn more about. The participants found the contextual change from fragment to whole photograph eye-opening and interesting and were most curious to learn more of the young woman on the high wire. They were also curious about the girls reading on the plane wing and the woman gardening. The most mentioned reason for their curiosity is the conflict between the activity depicted and the context.

Participants perceived the biggest change of context in the photo of the Jewish boy sitting in front of a fence. But the photograph didn’t make them curious to learn more. Stories of deportation and concentration camps, they expressed, “are nothing new” and the cruelty of it all makes it “easier” to look away.

In conclusion, it can be said that contrast and relatability are vital to raise interest enough in a photo to encourage further exploration. Participants must be able to relate the content of a photograph to their current situations or to their memories of things seen and stories heard. The way a photo is presented, too, can influence a viewer’s sense of relatedness. In this case, the photos were all black and white, which immediately made participants think of historic events and family histories (grandparents). This influenced some participants’ interest in the situation.

3 - Final Design Concept

Concept Development

Figure 39-44 (left to right): Details from historic photographs. For full pictures see figure 45-50.

3 - Final Design Concept

Concept Development

Interpretation of picture details by the target group

High wire artist (figure 39)
Interest: feeling of tension, concentration and danger, excitement, strong women
Related to: circus and adventures, independency

Gardening woman (figure 40)
Interest: Visually appealing, dream of good times, easy to identify with
Related to: Own hobbies, summer, family, relaxation and enjoying life

Two girls reading (figure 41)
Interest: What are they doing? Visually appealing
Related to: Family (sister) and friends, free time, good times

Children waving (figure 42)
Interest: What are they waving at? What are they so happy about?
Related to: Freedom, carefreeness, enjoying life, parades like on carnival, childhood

Boys pulling rope (figure 43)
Interest: What's on the other side? Why do they pull the rope?
Related to: sport, competition, childhood, fun, fire fighter youth, scouts

People sitting on the ground (figure 44)
Interest: What are they looking at? What is so important to them?
Related to: Day in the park, playing, sharing a secret

Figure 45-50 (left to right): Historic photographs taken in Europe during and immediately after the second worldwar.

Interpretation of picture details by the target group

High wire artist (figure 45)
It is perceived as a hopeful, positive picture: “live goes on!”. It raises the curiosity about the circumstances of the event.

Gardening woman (figure 46)
The situation becomes more powerful as the contrast between the activity and the context is revealed. The picture carries a certain irony but this makes it appealing and interesting.

Two girls reading (figure 47)
The situation looks a bit absurd now. The context takes the innocence of the situation away and raises many questions. “Why did the two girls chose a plane wrack to spend their time together?”

Children waving (figure 48)
This situation evokes mixed feeling. Hope that the waving children stand for peace, fear that they greet Nazi soldiers and worries about what happened before. What could make these children so happy to see a tank? The human interaction feels warm, as the tank driver waves back at the children.

Boys pulling rope (figure 49)
The gas masks and helmets make this situation look like anything but a game. This makes participants curious about the story behind it.

People sitting on the ground (figure 50)
The situation got immediately identified as a scene from a concentration camp. For some, this increases the interest in what is going on between the people: “are they doing something in secret?”. For others the situation became clearly relatable to stories they heard before, which resulted in less interest as the situation feels “hopeless anyway”.

3 - Final Design Concept

Concept Development

Form

To transfer this input into a design concept, a format and means of interaction for the exploration of content and context must be found. The design must attract the attention of the target group and initiate in its members interest enough to pursue what is offered.

Public spaces offer (in a non-Covid situation) accessibility for large groups of people. Target group research shows that young people enjoy spending time outside, in the city. They commute to school, meet friends, and follow their own agendas.

Street art, graffiti, and public installations (see figures 51-54, appendix), such as projections, are ways to attract the interest of passersby, including from the target group. They relate to pure pleasure and diversion but often carry socio-critical messages too. Street art is known to play with perspective to hide messages and subtly make a point. Using the city as a canvas can open up the creative space for this purpose.

Top to bottom,
Figure 51: Seasons Greetings, artwork by Banksy, photo by Scott Bamsley

Figure 52: Graffiti of a playing girl, using built environment to create a story in space.

Figure 53: Bus stop advertisement, using a mirror. Campaign of the Wisconsin department of tourism 2012.

3 - Final Design Concept

Concept Development

Levels of Engagement

Context-related target group research shows that different situations and spaces are connected to different contextual benchmarks. For example, the effort to engage in an activity is perceived to be higher when in a hurry or in a conversation with someone, as other activities need to be paused or rescheduled to make space. When alone and with time to spare, however, engaging in an activity can call for less effort and may be even more fun and meaningful because nothing and nobody else needs our attention and no one is on hand to judge our actions.

With this in mind, it is reasonable to split up the design concept into a low-effort, fun-first engagement phase and an option to later dive deeper into the topic and explore the context independently.

The following pages present the design concept based on one example and seen through the eyes of Lena, a single representative from the target group.

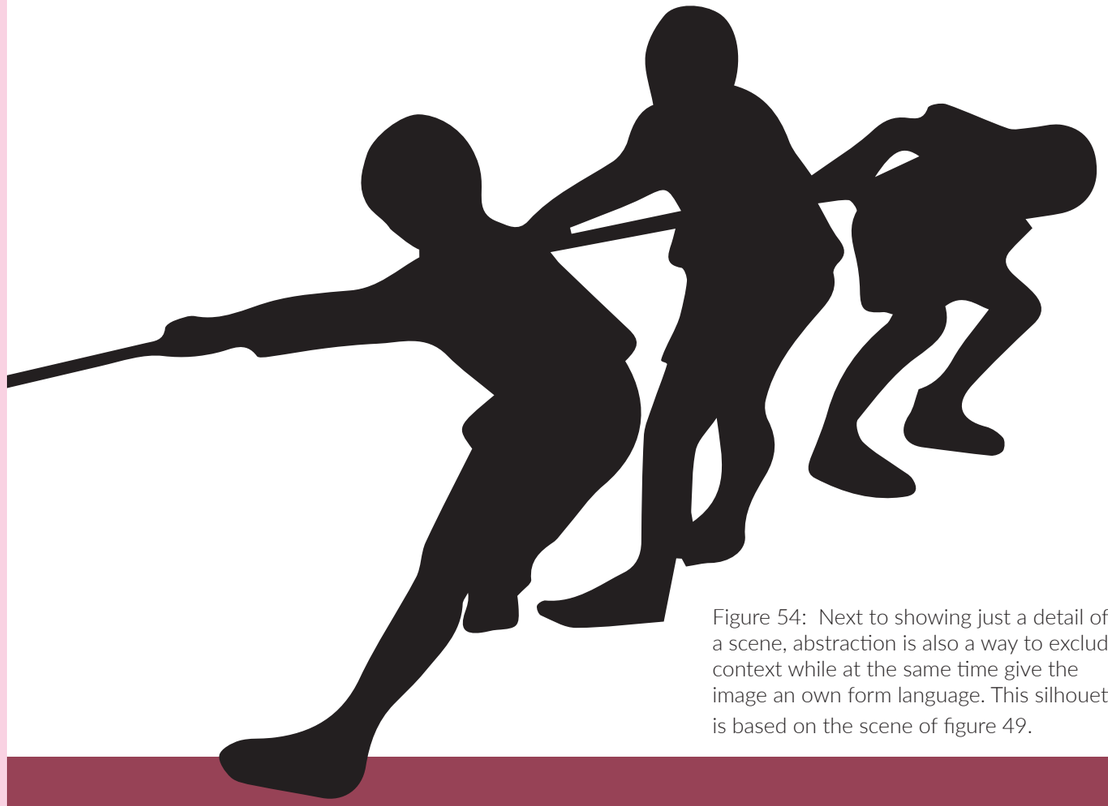
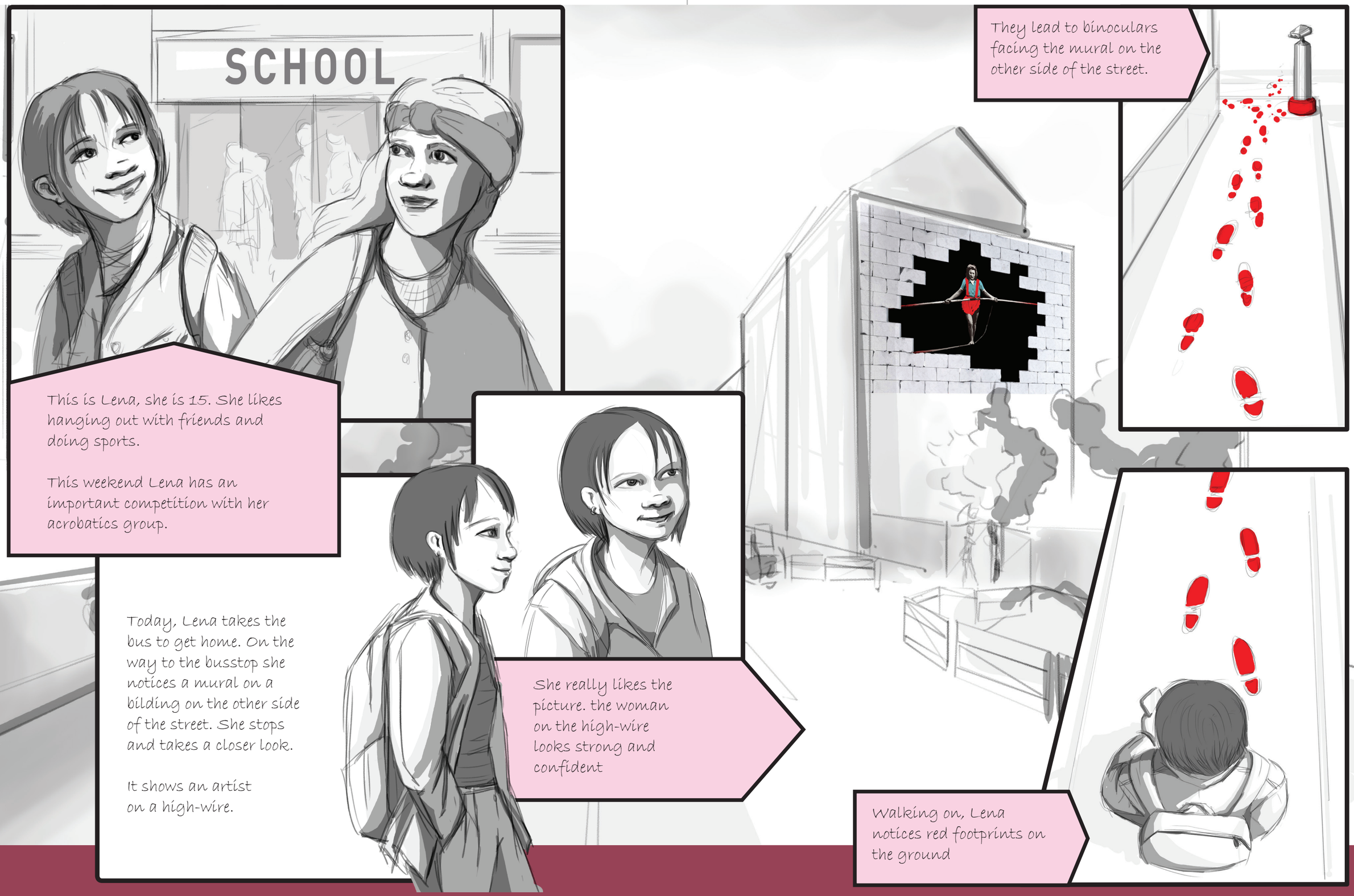


Figure 54: Next to showing just a detail of a scene, abstraction is also a way to exclude context while at the same time give the image an own form language. This silhouette is based on the scene of figure 49.

3 - Final Design Concept



Lena gets curious. She peeks through the lenses...

What a surprise! The context around the woman is now visible. She balances over the ruins of a bombed city!

How did this situation happen?

Lena reads the short description on a poster next to the binoculars.

A QR code invites her to follow the high-wire artist on Instagram.

Later, in the bus Lena has nothing to do. She takes her phone and opens Instagram. She can scroll through pictures and stories about the high-wire artist and her troupe.

How they performed around the world but then were banned when the Nazis found out their main artist was Jewish...and how they made their comeback after the war.

3 - Final Design Concept

Concept Details

Figure 55: Stencil art of the high-wire artist compared to the original photo

Attracting attention

The first step is to attract the attention of passing people to the installation. It needs to give them a positive feeling, be easily relatable and make them curious to see more. In the concept this is achieved through a large mural depicting a detail from a historic situation which is related to the NS time, detached from its context. This makes it possible to perceive the mural as a visually pleasing piece of street art which lightens up the mood when passing.

The mural in the example shows the stencil art of a high wire artist (see figure 55). The young artist is concentrated while the spotlight is on her, balancing fearlessly over the busy streets. She is a strong character, depicting adventure and excitement. Viewers can easily relate this art piece to experiences and memories of their own life. The mural takes their minds off everyday thoughts and worries by offering a surprising intervention.

The effort to engage in this step needs to be very low to be attractive. While it is fun to enjoy visually pleasing art, looking at a mural is also perceived as meaningful if it depicts a relatable situation connected to positive emotions.

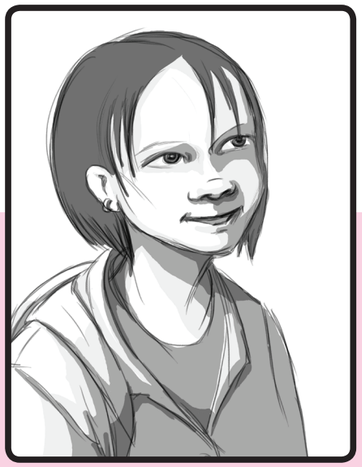


Figure 56: Street art can evoke positive feelings in viewers.

Reveal the context

The second step is to reveal the historic context of the situation depicted in the mural. In this example, footsteps on the ground lead the viewer to binoculars. They are the tool to look through time and space and reveal the context.

Binoculars (see figure 57) allow their users to see what is invisible to the naked eye. They are typically used to spot what is too far away to see. The usage of the binoculars is a direct, physical interaction. It involves a single object which is designed for only this purpose. Therefore, the interaction receives more awareness than for instance the use of a smartphone app which requires multiple steps to achieve the task and is likely to create distraction. Binoculars stand for exploring and discovering new things (see figure 58). Thus, the interaction can help to bring about the curiosity to learn more which is dominant in the explorer visitor role.

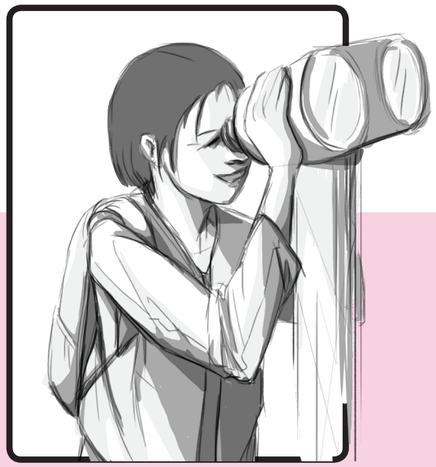


Figure 57: Binoculars reveal the context.

The revealed context of the artist balancing on a tightrope high above the ruins of a bombed city makes the situation seem absurd and poses many questions. At the same time, it is a hopeful scene. Even in destruction and war, there is space to look forward and live on. This contrast makes viewers curious to learn more.

An informative poster on the binoculars gives a short description of the situation depicted and a QR code leading to an Instagram account featuring the stories of the people depicted in the scene.

Figure 58: A girl imitates binoculars when watching a performance of the Camilla Mayer Truppe.

The interaction required in this part should still be of low “effort” to engage. This is done here through offering the exposure of a secret through one single action. The context given around the mural should feed the curiosity of the viewer and thus offer “meaning” to them while the interaction of peeking through binoculars should correspond with an “explorer’s” perception of a “fun” activity.

If the interaction of revealing the context was perceived as relevant, the extra step of scanning the QR code is taken (see figure 59).

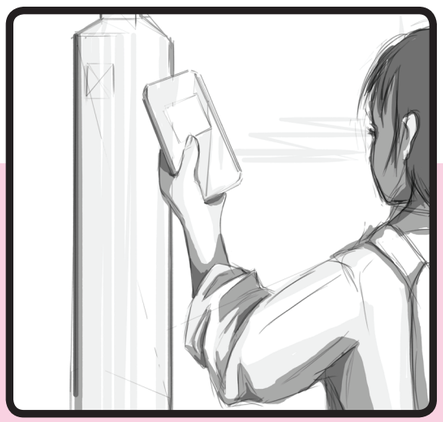


Figure 59: The QR-code on the informative poster leads to an Instagram page.

3 - Final Design Concept

Concept Details

Explore the background

The third step of this concept is to make users curious to explore the background of the situation they just discovered.This allows the user to explore and understand how the life of people coming from different backgrounds got affected by the NS regime before, during and after the second world war. In this way, actions and choices people made during this time may become more comprehensible and relatable. Focusing on individual stories allows to reach out beyond the “mainstream” history and look at the past from different perspectives. Viewers can explore topics that are more relatable and thus relevant for them than for instance those learned at school.

On Instagram accounts people share pictures and short stories. These can be seen by everyone following the account as they receive updates on new content in their own feed. It is also possible to explore all posts of an account. Instagram is a visual platform. Most content is communicated through pictures and videos with short explanatory texts, links and comments. This form of communication is straight to the point and allows to quickly navigate to what is perceived as interesting. At the same time, “irrelevant” posts are accepted, sometimes they even trigger the interest of users to explore a topic further. Instagram is a social media platform, this means that users can share and comment on posts. This enables an interactive exchange of interesting stories.

In the example, the social media account features the story of the “Camilla Mayer Truppe”, the group of artists the high-wire artist in the picture was a part of. Stories reach back to the 1930ies, showing the development of the group over time, their success and the difficulties and dangers the artists faced through the Nazi Regime (see right).

This step of the concept can take place at the users’ own control. It is not bound to a place or time. Research showed that members of the target group use social media mainly in private, as an activity to relax. The contextual input and thus “benchmarks” for “fun”, “meaning” and “effort” are comparably low. Like this engaging in the story is perceived as more relevant (see figure 61).

Role as a Trigger

In this example, the user discovers a mural and the story of a troupe of high-wire artists. Looking at the concept, this story is one of many that can be found in different locations. Through the social media accounts of the stories the website of the campaign is accessible. There, an overview of all stories can be found. In this way it is possible to search for other places and stories. At the same time, the website ties the connection to museums, memorial sites and special places connected to the topics of the stories.

The campaign’s website is the connection between “Initiating Interest” and “Eliciting Consideration”. Deepening the perceived relevance of a topic can increase the “effort” people are willing to take to visit a museum.

3 - Final Design Concept

Concept Details

Figure 60: High wire artist of the Camilla Mayer Troupe around 1940

Background: Camilla Mayer Truppe

The Camilla Mayer Truppe is a group of high wire artists founded by Camilio Mayer, himself an artist from the Alsace. In 1934 the 16-year-old Lotte Witte from Stettin (now the polish city of Szcecin) joined the troup and soon became their main attraction under the name Camilla Mayer.

The troupe performed around the world.In 1936 Lotte Witte set the world record, performing on a 35m high sway pole. She was the star of the show until in 1940 during a show in Berlin she fell 20m to death. She is replaced by a “new Camilla”, Ruth Hempel. But in 1943 Ruth and Hans Zimmer, another artist of the troupe leave forming their own Camilla Mayer Troupe. They were forced to stop performing soon when the Nazis found out that Ruth was Jewish (as was probably Hans Zimmer).

After the war the troup continues performing with various “Camillas”, one of them being Margarethe Zimmermann, the young woman in the photograph (figure 45). The photo left (figure 60) shows artists of the group around Camilio Mayer in 1940.

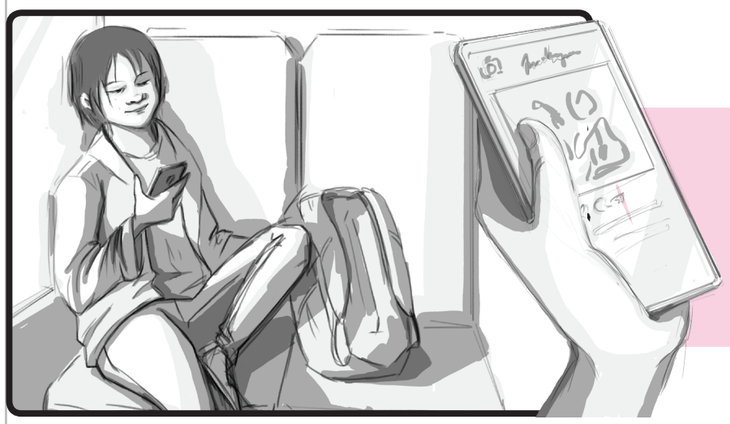


Figure 61: Users can explore the stories behing in a low input setting.

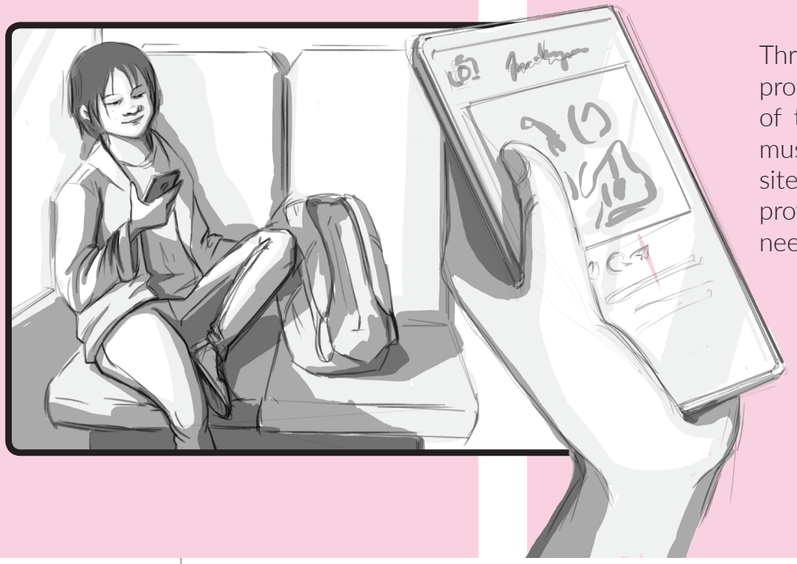
3 - Final Design Concept

Role Within the Process of Triggering a Museum Visit

This page shows the elements of the design within the aim of the concept to initiate the interest of teenagers in the topic of national socialism as a potential trigger to visit a memorial site or museum related to the topic. While the intervention on the street mainly aims to attract attention, the interest into the topic is deepened through exploration of the social media content and the web page of the campaign. Via this website other “story-stations” in the area and background information can be accessed. The page also links the stories to related museums and memorial sites.

Initiate Interest

Find and explore stories



Social Media: The account of the explored story is connected to more accounts featuring experiences and stories of other people during the NS era.

Web Page: The campaign features a webpage that shows all exploration stations in the area. It invites to explore more stories. The website is linked to social media accounts of the campaign

Elicit Consideration

Through the social media profile and the website of the campaign, related museums and memorial sites can be found. This provides the information needed to consider a visit.

Through a deeper connection to the topic, it is perceived as more relevant and thus more effort will be accepted to visit a museum.

Enable Action

Visit a museum or memorial site.

Users share stories that they perceive as interesting with friends. Like this they can initiate their friends’ interest in the topic.

Conclusion Part 2

The second part of this thesis aimed to design a trigger that initiates the interest of teenagers in the topic of National Socialism. The design process is based on the overview developed in the first part of the thesis. For this reason, the conclusion looks at the design case from two angles. First, how the combined framework presented in part 1 helps guide the process of designing a trigger is discussed. Second, the design concept created in part 2 is evaluated.

Design Process

The design process began by analyzing the context of the members of the target group to learn how socio-cultural, physical and personal contexts play out in their everyday lives. Also investigated was how those contexts influence target group members' perceptions of fun, meaning and effort in certain situations.

This initial research showed what is important for teenagers and under which circumstances they are willing to put effort into a task and to follow their interests. The insights from this research were then used to target different situations with matching trigger options that build interest in National Socialism as a topic to explore.

The final design of those triggers bridges the gap between the everyday lives of teenagers today and a cruel and faraway past. This is done by presenting meaningful situations that are to be explored through fun interactions. The effort to engage is layered to match the contextual benchmarks of each situation.

Role of the Framework

Throughout the design process, the overview from the first part of the thesis provided a good framework to work from and to think about. It provided a suitable guideline for planning and conducting additional research to reveal the various players to consider in the design process and their dependency from another. Most significantly, it helped to keep the goal of the design in mind: developing a trigger to arouse such interest in the topic of National Socialism as to stimulate target group members to assume a visitor role for a potential future visit to a museum/memorial site.

During ideation, the framework helped keep the distinct characteristics of the five visitor roles in mind. That allowed for approaching design challenges from different angles. It also supported the evaluation of ideas as they can be reviewed in contrast to the perception of fun, meaning and effort of the targeted visitor role.

Overall, the framework proved helpful during research and ideation. It uncovered connections and dependencies between context and relevance while keeping the goal of a trigger in mind.

Nevertheless, the following points need to be considered. The design case in part 2 focuses exclusively on devising a trigger to initiate interest in a topic in a specific target group. The connections between the different steps of triggering a museum visit are not explored here. The design process, though, makes obvious that the first step can heavily influence participation in succeeding steps. The more meaning or fun perceived in the promise of the first step, for example, the more effort might be spent to take further steps. This suggests that the framework supports the design process by breaking it up in small steps following different goals these steps might be more closely connected than appears to be the case from the overview.

The trigger designed here, furthermore, focuses rather on the topic and not a specific museum, and this allows for choosing from a wide range of themes. In addition, the general topic-related knowledge of the members of the target group is comparable, as school is their main source of information.

When designing a trigger from a museum's point of view, the range of potential visitors might be more diverse. Potential visitors who already have knowledge about a topic or have experience of a particular museum might have specific expectations on what to see. This is mentioned in the first part of the thesis, but the overview does not differentiate between visitor groups of varied experience. It is up to the designer to define the target of the design and which groups and visitor roles to consider to meet the case-related goals.

Conclusion Part 2

Design Concept Conclusions

The design concept is based on research of the literature and the target group. The literature researched shows the challenges and problems of teaching about National Socialism and the Holocaust, especially to teenagers in a school setting. Target group research confirmed what the literature states about the topic often being presented in a way that makes it difficult for teens to relate and engage. This is due as much to the differing perspectives and expectations of the topics on the part of young people being taught them and the teachers of older generations teaching those topics as to the forced school setting in which most teenagers face the topics.

The design concept takes for teenagers today relatable situations and presents them in a context that invites exploration without judgement or grading by others. The topics chosen as examples in the design part focus on stories not typically taught in school. They represent the everyday lives of people before, during and immediately after the war and show how the Nazi regime influenced them.

The cruelty of events under the Nazis might not be obvious from a photograph featuring, say, a female high-wire artist (see figure 45). But learning the story behind the situations and people depicted unveils how deeply it affected them. This allows teenagers to explore a topic from a different angle than often taught in school, with more fun and meaning and perhaps less effort. They are able to pursue, in private if they wish, aspects of that topic that personally interest them and that they can identify with and dive into bit by bit as deeply as they want without being overwhelmed or pressured.

This may also pose a challenge given the subject matter in this case: National Socialism. The dilemma of needing to serve the expectations of older generations regarding this still-sensitive topic plays up as using public spaces for designing makes it impossible to exclusively address teenagers. The perception of how National Socialism should be remembered is typically very different for older generations.

This shows the case of Joe Biden who visited the memorial site in Dachau in 2015, which he recounts in his 2017 memoir Promise me, Dad (recently translated into German). Compared to earlier visits, he perceived the site to be re-designed to appear less oppressive for visitors and sharply critized this (Zeller, 2021). In reality though, the memorial site has barely changed since opening in 1965. This example illustrates the growing fear among older generations that the memories of the Nazi regime get softened and the horrors forgotten. At the same time, a head-on confrontation with the Nazi terror evokes rejection among younger generations.

This design concept weighs both sides. It does not aim to make the topic “less oppressive”. It does, however, attempt to soften it somewhat to encourage immersion in it by youths. This balancing act will not satisfy all. However, reaching out to younger generations calls for taking into account their interests and needs. In this, the design concept presented here distinguishes itself from classic, “old-school” approaches familiar to older generations, which demand guidance or are suited to school settings, making them unattractive to teenagers.

While researching possible stories and photographs for the design of this trigger, many interesting stories of young people during the NS regime came up. Photos that are visually interesting and offer a relevant story, though, were harder to find. This begs the question of how important authenticity is for this project. Further research might consider how stories without photos can be shaped to ensure an attractive visual impression while retaining the authenticity of the original stories.

Another point that needs to be addressed in order to realize this project is how other stakeholders, such as cities and museums, might participate in this concept. Such was not in the scope of this thesis, but it certainly could influence the options for realization. Aspects of the topic(s) could be chosen to fit a certain city or location within a city and connect them to the past.

It is time for a revolution in how we educate especially younger generations increasingly distanced from the Second World War about National Socialism and the Holocaust. The choice of content and forms of communication in this project might push some members of the older generations out of their comfort zones. But as important as it is not to neglect or minimize the cruelty of the NS era, it is more important to keep the interest in and knowledge of this horrible past alive in younger generations so that memory of it is carried on to prevent its repetition. And this means addressing younger generations in ways that they, not their parents or grandparents, find attractive.

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Appendix

Original Project Brief

DESIGN FOR our future

TU Delft

IDE Master Graduation

Project team, Procedural checks and personal Project brief

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

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

USE ADOBE ACROBAT READER TO OPEN, EDIT AND SAVE THIS DOCUMENT
Download again and reopen in case you tried other software, such as Preview (Mac) or a webbrowser.

STUDENT DATA & MASTER PROGRAMME

Save this form according the format "IDE Master Graduation Project Brief_familyname_firstname_studentnumber_dd-mm-yyyy".
Complete all blue parts of the form and include the approved Project Brief in your Graduation Report as Appendix 1 !

family name: Kress
initials: J given name: Judith
student number: 4935640
street & no.:
zipcode & city:
country: Netherlands
phone:
email:

Your master programme (only select the options that apply to you):
IDE master(s): ( ) IPD (★) DfI ( ) SPD
2nd non-IDE master:
individual programme: - - (give date of approval)
honours programme: ( ) Honours Programme Master
specialisation / annotation: ( ) Medisign ( ) Tech. in Sustainable Design ( ) Entrepeneurship

SUPERVISORY TEAM **

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

** chair: Arnold Vermeeren dept. / section: HCD/HICD
** mentor: Jeroen van Erp dept. / section: HCD/DCC
2nd mentor:
organisation:
city: country:
comments (optional)

Chair should request the IDE Board of Examiners for approval of a non-IDE mentor, including a motivation letter and c.v..

Second mentor only applies in case the assignment is hosted by an external organisation.

Ensure a heterogeneous team. In case you wish to include two team members from the same section, please explain why.

TU Delft

Procedural Checks - IDE Master Graduation

APPROVAL PROJECT BRIEF

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

chair Arnold Vermeeren date 04 - 09 - 2020 signature

CHECK STUDY PROGRESS

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

Master electives no. of EC accumulated in total: _____ EC
Of which, taking the conditional requirements into account, can be part of the exam programme _____ EC
List of electives obtained before the third semester without approval of the BoE

( ) YES all 1st year master courses passed
( ) NO missing 1st year master courses are:

name date - - signature

FORMAL APPROVAL GRADUATION PROJECT

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

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

Content: ( ) APPROVED ( ) NOT APPROVED
Procedure: ( ) APPROVED ( ) NOT APPROVED
comments

name date - - signature

Initials & Name J Kress Student number 4935640
Title of Project Relevance of museum experiences: Camp Memorial Site Dachau

Personal Project Brief - IDE Master Graduation

TU Delft

Relevance of museum experiences: Camp Memorial Site Dachau — project title

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

start date 01 - 09 - 2020 — 16 - 02 - 2021 end date

INTRODUCTION **

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

The Concentration camp Dachau was opened by the Nazis in 1933 to imprison and terrorize their opponents. Unlike all other early camps, it was not closed again before the start of the war but propagated as a model for new-built camps. The concentration camp has to be differentiated from extermination camps such as Auschwitz-Birkenau where prisoners were systematically killed. In Dachau, people were mainly imprisoned due to their political standpoint, "social hygienic" or race ideological reasons and later on war prisoners. Inmates were forced to work and live under inhumane conditions and were tortured by the SS. As the defeat of the Nazis' armies became undeniable, the camp was catastrophically overfilled and diseases and hunger took thousands of lives.
With the liberation of the camp by the US Army in 1945, ex- inmates formed a committee which led to the 'Committee International de Dachau' (CID). To remember the victims of the camp in Dachau, the CID demanded a memorial site. In 1962 the Bavarian state government agreed to build a memorial site on the former campgrounds. After the war the former camp was inhabited by displaced people, living in the barracks. In order to build the memorial site, the worn-down barracks, walls and watchtowers were torn down and partly rebuilt to allow visitors a better impression of the camp. The memorial site opened on May 9th, 1965.

From 1975-85 the site became increasingly important as a place of political and historical education. School classes started visiting the former camp. In 1995 a big step was taken. Following a generation change among visitors the decision was made to completely redesign the exhibition addressing a younger, more international audience. The new main exhibition opened in 2003, themed "Path of the prisoners". Today, with about one million visitors per year, the memorial site is a magnet for visitors from the whole world. The site struggles to accommodate the large numbers of visitors while remaining a dignifying atmosphere and offering a valuable experience. Among the largest visitor groups (about 30%) are students from Germany and neighboring countries. According to the memorial site's management, many school visit requests have to be turned down due to insufficient resources and space.
At the same time, the memorial sites becomes a more important link to experience history as the number of holocaust survivors that can tell about their experiences is diminishing. But even though the relevance of the topic is understood, students report it is hard to connect to and far away. Various visitor studies indicate that teachers, holding on to too high learning expectations, struggle to meet the students' needs.

Currently, due to the Covid19 situation, many museums struggle to reach their audiences. The need and opportunity to create online solutions is noticed. For the 75th anniversary of the liberation, the Bavarian Broadcasting (BR) created a virtual "tour" of and in cooperation with the memorial site Dachau (https://diebefreiung.br.de/). I see this example as step into a new direction, making use of possibilities to reach out over the actual exhibition and physical exhibits.

I aim to address the needs and interests of a certain visitor group (young people) to allow them to experience personal relevance in the content of the exhibition. Therefore the project case will be based on research on the "Relevance by Play" framework (Vermeeren & Calvi, 2019) and 'Identity and the Museum Visitor Experience' (Falk, 2009). Falk's work deals with the specific interests and aims behind different visitor identities. The 'Relevance by play' framework proposes the "effort", "play" and "meaning" of an exhibition need to be balanced for visitors to perceive it as relevant. It takes different stages of interaction with a museum/ exhibition in the process of the visit(s) into account. The project case will focus on the first two stages of "Triggering a museum visit" and "engaging in activity"(See figure 2). Falks work provides an approach to understand the motivational background of "young people" visiting the memorial site.

space available for images / figures on next page

Personal Project Brief - IDE Master Graduation

TU Delft

introduction (continued): space for images

Many young people get in Contact wit hthe Concentration Camp Memorial Site through high school study trips. The site is struggeling to accomodate the high amount of group visit requests while offering a valuable experience to the students/ visitors.

image / figure 1: Student groups at Dachau Concentration Camp Memorial Site

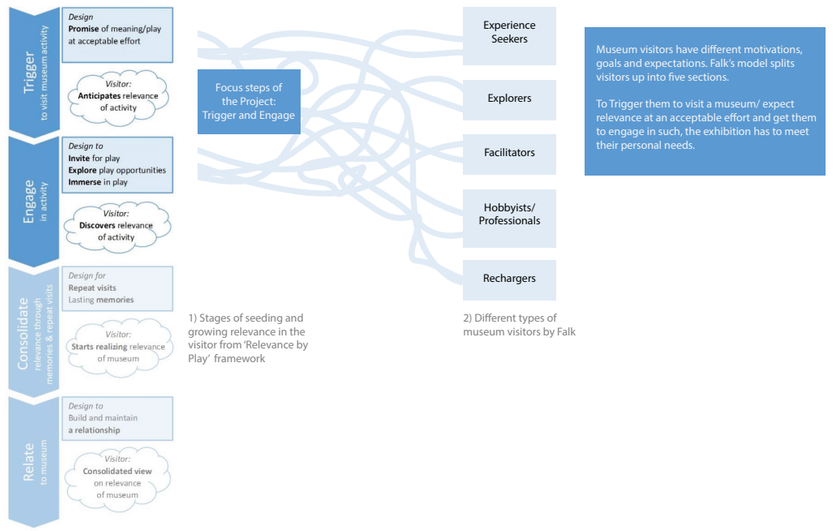


image / figure 2: Relation between museum visitor types by Falk and Relevance in Play Framework

Personal Project Brief - IDE Master Graduation

TU Delft

PROBLEM DEFINITION **

Limit and define the scope and solution space of your project to one that is manageable within one Master Graduation Project of 30 EC (= 20 full time weeks or 100 working days) and clearly indicate what issue(s) should be addressed in this project.

For this design case, I see the following two main problems keeping teenagers from getting in touch with history through the Concentration Camp Memorial Site Dachau. Firstly, accessibility of the actual site and secondly finding personal relevance and meaning in the museums' experience as it is presented to them now through schools.

The lack of accessibility is highly related to a shortage of personnel and space to accommodate larger groups. Furthermore, a visit to the memorial site is in many cases connected to long travels requiring time and resources also from the visitor's site. Additionally, the current Covid-19 situation limits the possibilities to visit the site and exhibition. Tackling structural problems of the memorial site's or visitors' side are out of my reach and not the scope of this project. To bypass them, the project case will focus on creating and evaluating concepts for a remotely accessible exhibition experience.

Considering the second problem, students describe the topic of "Nazi Germany" in studies as interesting and important, but hard to connect to and wish it to be presented in a more tangible way. Young people in Germany are often introduced to the topic through a "forced" school set-up. Memorial site visits might be unmotivating as they are pushed through high expectations of teachers to get "the most" out of it. I see this as hindering for young people to follow their own interests.

Though the 'Relevance by play' Framework provides a good overview to design with Meaning, Perceived Effort and Intrinsic Engagement of the visitor in mind and allows to keep the whole journey of visitors in mind, feedback wishes it to be more inspiring e.g. through giving search directions or offering approaches to the different phases of the visit to make it more meaningful. This could be attempted through enriching the framework with the motivations of museum visitors given by Falk and analyzation of existing examples in a structural overview of possible approaches.

ASSIGNMENT **

State in 2 or 3 sentences what you are going to research, design, create and / or generate, that will solve (part of) the issue(s) pointed out in "problem definition". Then illustrate this assignment by indicating what kind of solution you expect and / or aim to deliver, for instance: a product, a product-service combination, a strategy illustrated through product or product-service combination ideas, ... In case of a Specialisation and/or Annotation, make sure the assignment reflects this/these.

Design a remote museum experience for the Dachau Concentration Camp Memorial Site that young people will experience as personally relevant. Base the design work on a combination of Vermeeren & Calvi's 'Relevance by Play' framework, Falk's motivations for museum visits and a structured overview of existing ways of triggering people to engage in museum experiences.

The assignment of this project is two-fold. The first part of the project will focus on research on frameworks of Vermeeren&Calvi and Falk, the second part on applying the learnings of the first part in a design case.

1. The research aim is to combine the "Relevance by play" framework by Vermeeren & Calvi and "Identity and museum visitor experience" approach from Falk and use them to deconstruct and analyze existing examples of how museums and memorial sites trigger visitors to engage with their exhibitions. This will result in a structured overview of conceptual "trigger" directions and how they relate to the museum visitor identities of Falk.

Part 2: The design case aims to create and evaluate concepts for a remote museum-experience for the Concentration Camp memorial site Dachau to pass on the stories of the camp to young people in such a way that they will perceive and experience them as personally relevant. The concepts will be based on research outcomes of part 1 and case-specific research. The final concept(s) will be presented in a showcase.

For the design case "young people" focusses on high school students/ teenagers. This is the age people often get for the first time in closer contact with the topic. However, I do not aim to develop a "teaching tool" or a replacement of the memorial site itself. Instead, I aim to develop concepts for an experience which allows young people to find personal relevance that allows them to connect to the topic.

Initials & Name J Kress Student number 4935640

Title of Project Relevance of museum experiences: Camp Memorial Site Dachau

Personal Project Brief - IDE Master Graduation

TU Delft

PLANNING AND APPROACH **

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

start date 1 - 9 - 2020 16 - 2 - 2021 end date

Date	TUE 1.9-4.9	7.9-11.9	14.9-18.9	21.9-25.9	28.9-THU 1.10	FR 2.10-9.10	12.10-16.10	19.10-23.10	26.10-30.10	2.11-6.11	
Working days	1-3,5	3,5-8	9-12,5	12,5-17	18-21		22-25,5	25,5-30	31-34,5	34,5-40	
Calender Week	36	37	38	39	40	41	42	43	44	45	
Project Week	1	2	3	4	5		6	7	8	9	
						Vacation					
	Fridays half-day working time from 1.9 - 6.11										
official milestones	Kick-off meeting									6.11 Mid term	
additional meetings					Week 4						
Project Phases											

Date	9.11-13.11	16.11-20.11	23.11-27.11	30.11-4.12	7.12-11.12	14.12-18.12	21.12-25.12	28.12-6.1	7.1-8.1	11.1-15.1	18.1-22.1	
Working Days	41-45	46-50	51-55	56-60	61-65	66-70			71-74	75-79	80-84	
Calender Week	46	47	48	49	50	51	52	53	1	2	3	
Project Week	10	11	12	13	14	15			16	17	18	
official milestones							Vacation				18.1 Green Light	
Project Phases												

Date	25.1-29.1	1.2-5.2	8.2-10.2;12.2	15.2-16.2
Working Days	85-89	90-94	95-98	99-100
Calender Week	4	5	6	7
Project Week	19	20	21	22
official milestones				16.2 Graduation
Project Phases				

Official Milestones
Additional Meetings
Framework research
Case related research
Conclude
Ideation
Evaluate
Final concept development
Prepare Showcase
Finalize, Report
Presentation

During the first half of the project, Fridays are scheduled half-time days due to extracurricular activities. I play Baseball. "Corona-adjustments" to limit contact between different teams at practice cause my team's practice and games to be scheduled in time slots that often don't allow for full study days. The game-season ends end of October/ beginning of November.

Vacation is planned from 2.10-9.10.2020 and 21.12.2020-06.01.2021; and the day of 11.02.2021

The first (blue) part of the project focuses on research. This includes a deconstruction of chosen cases and analysis of how the steps of growing relevance (especially trigger and engagement phase) are addressing different visitor identity groups. During the second (purple) part, the insights from part one are used to generate concept ideas and evaluate them, resulting in one or two final concept ideas that are presented in a showcase. The last part (orange) focuses on finalizing the report and showcase and preparing the graduation presentation.

I am in contact with the head of the Department of Education of the Dachau Concentration Memorial Site. Even though this is an independent project, they see the relevance in this design case and are happy to support me with answers on questions and feedback. The archive of the memorial site is open for study projects.

Initials & Name J Kress Student number 4935640

Title of Project Relevance of museum experiences: Camp Memorial Site Dachau

TU Delft

Personal Project Brief - IDE Master Graduation

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

I chose this project due to personal ambitions connected to the approach and topic.

During the Elective "design for children's play" I got for the first time during the master the objective and sufficient time to design based on theoretic frameworks. I found the approach challenging. It is difficult to create from "someone else's knowledge". But it also allows to argue concepts and decisions and evaluate them on a more objective level. This is why I would like to get more competent in working with theoretic research in designing.

Opposite to this, I also see the need to get in personal contact with the target group to understand their background, needs and motivations. This is an approach strongly promoted within DFI, but within the schedule of the required study projects (due to different reasons) sometimes hard to execute. This is why I would like to broaden my competences within this field which I often touched on, though never actually executed in a (for me) satisfying way.

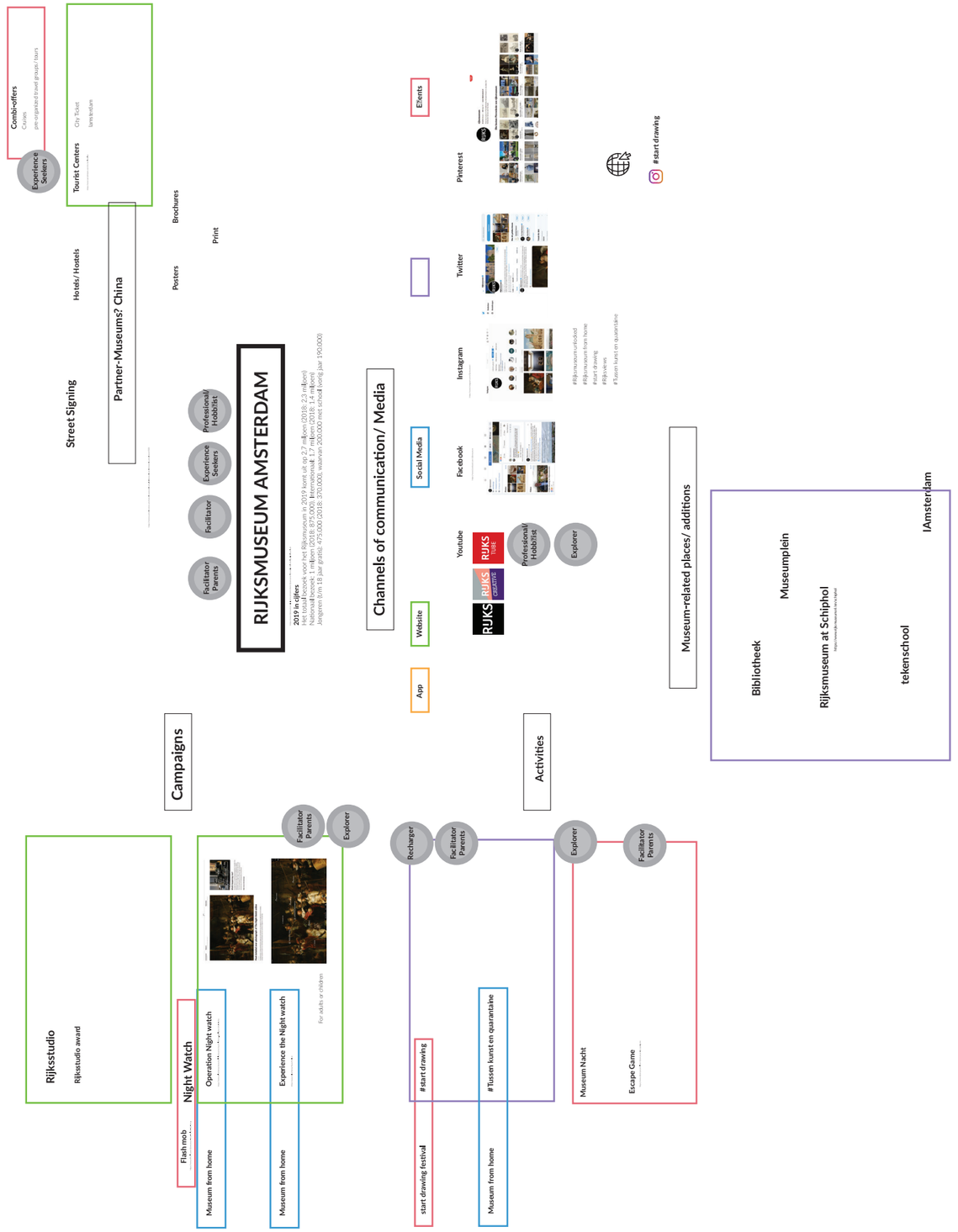
The topic of the design case is shaped by personal motivation. I am German and grew up in Dachau within sight of the former campgrounds. Especially with recent developments in right-wing extremism and a growing popularity of right oriented political parties it is important that our heritage is not being forgotten and stays a living memory among us so that it will never be repeated.

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

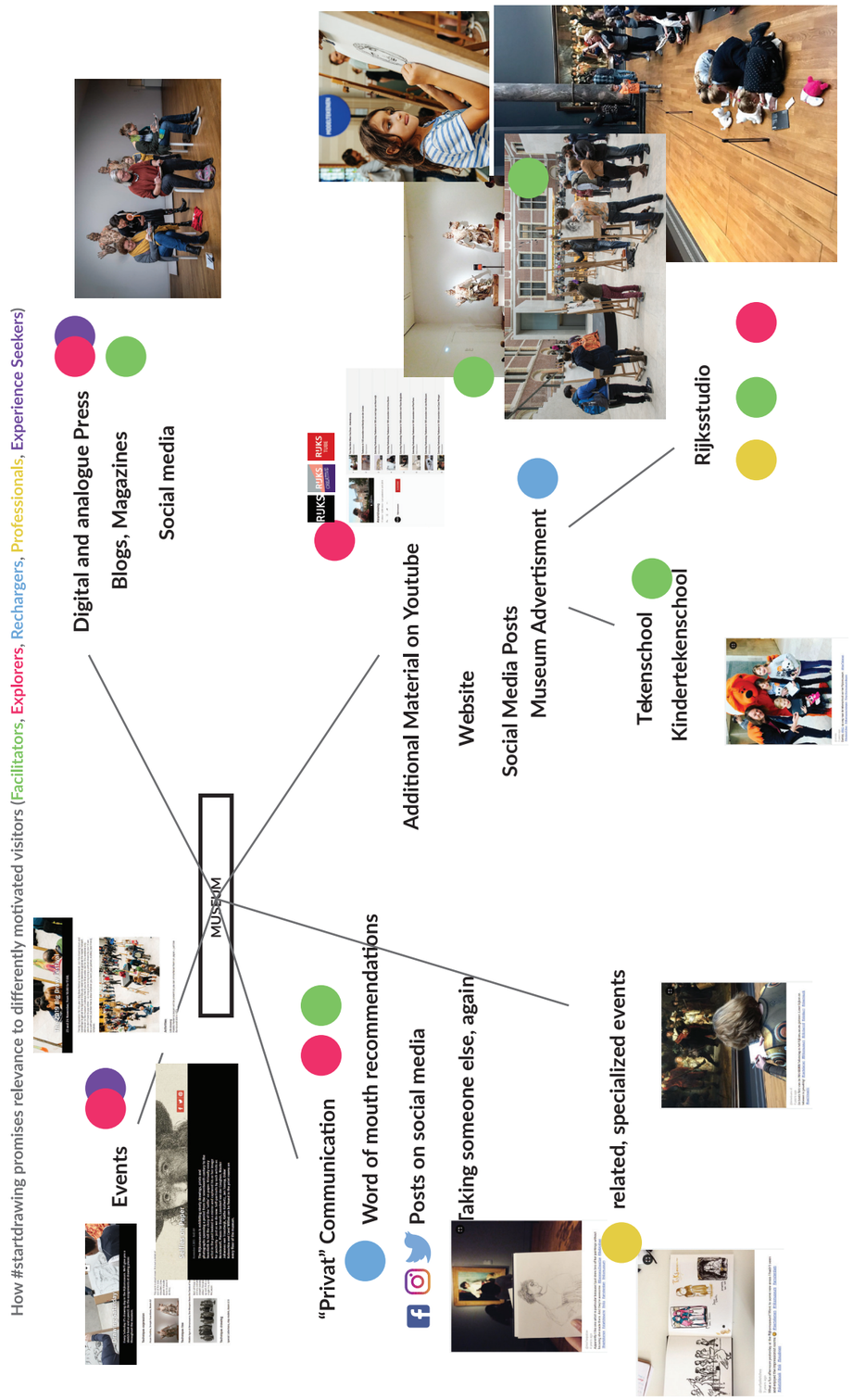
Initials & Name J Kress Student number 4935640

Title of Project Relevance of museum experiences: Camp Memorial Site Dachau

Triggers and Communication of the Rijksmuseum

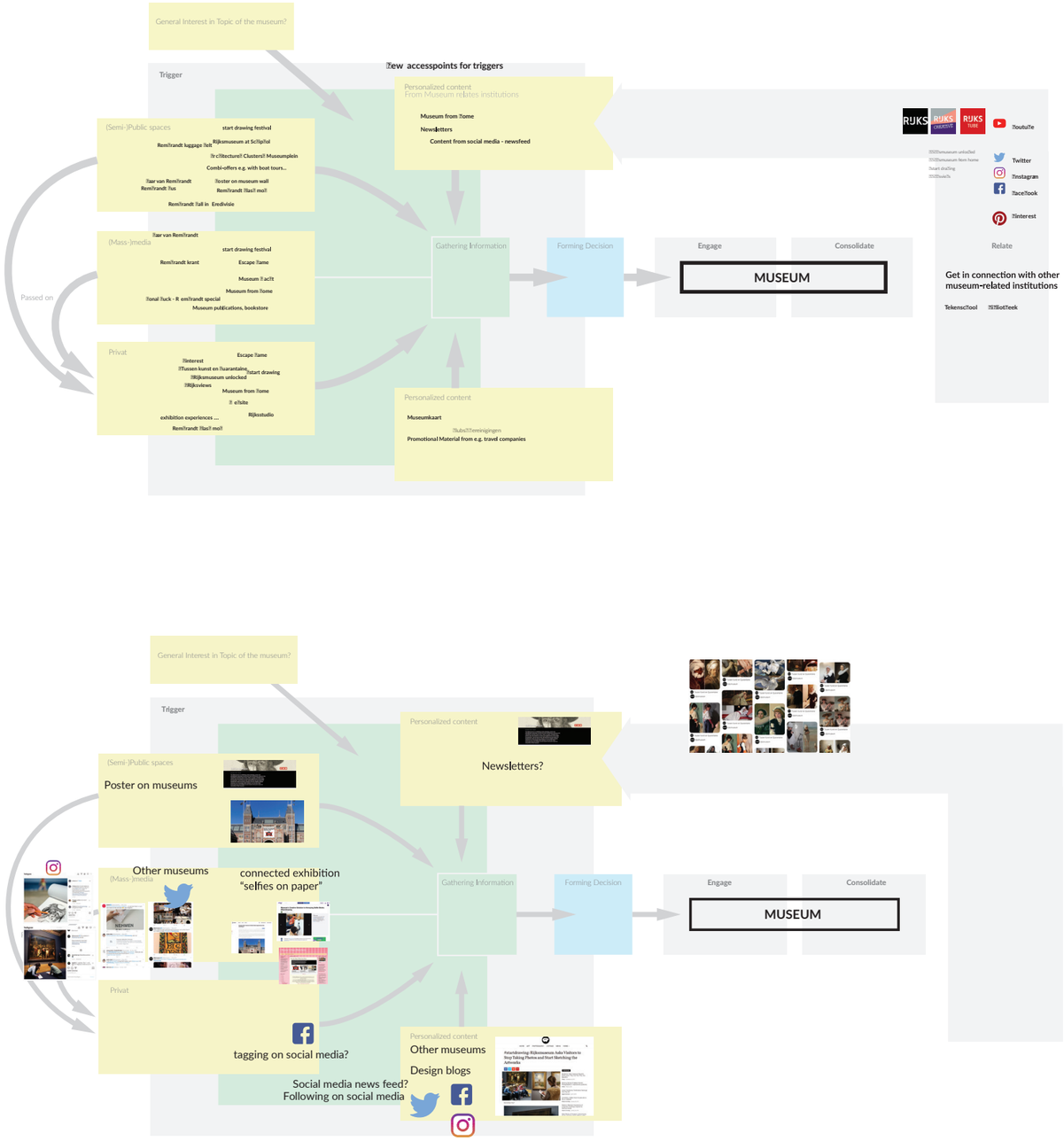


Triggers and Communication of the Rijksmuseum - Related to visitor roles



Triggers and Communication of the Rijksmuseum - Forms and Functions

Steps of growing Relevance - Triggering Museum visits - Rijksmuseum



Visitor Roles by Falk

Museum Visitor roles (Falk)

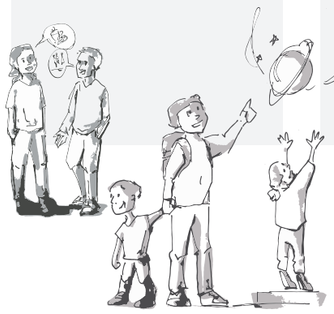
Facilitator

Motivation
- be a good parent
- show to be a good parent
- be a social companion
- fulfill needs of someone else

Relation to Museum
- setting for socializing (socializers)
- content of museum rather insignificant (socializers)
- parents often frequent visitors; relative-hosts more infrequently; socializers often frequent visitors
- very time-conscious/ on a schedule

Attracted by
- promise of a place that seems fun and engaging (parents helping children)
- promise of a good place to socialize
- word-of-mouth recommendations
- good value pricing (parents)
- free access areas e.g. shop, cafe, park (socializers)

Needs
- Highlighting e.g. child friendly exhibitions
- Allow for translation from parents to children
- specials to engage children
- Need for good exhibition design to navigate quickly



Explorer

Motivation
- Curiosity, interest in learning more about a topic
- "learning is fun", highly value learning
- Challenging themselves
- expanding their horizon, deepen knowledge of a topic

Relation to Museum
- place to reinforce their identity
- care about the exhibition's content
- pick their points of interest out of the offer to go more into details
- regular museum visitors

Attracted by
- New exhibitions; blockbuster exhibitions; rare and unusual things
- depth and variety

Needs
- exhibition design and guides that allow for flexibility
- Informative, not too basic information material, labels

Experience Seeker

Motivation
- often combined with other motivations
- See/ Do what has to be seen/ done
- Fill the time that is available (weekend-trip)
- Socialize, have a great experience
- Make memories

Relation to Museum
- Topic less important
- Culturally important place
- less likely regular museum visitors
- tight on time budget

Attracted by
- "One-of-a-kind" experiences
- permanent exhibitions
- Good Value Offer (Gifts, food)

Needs
- Good clear guidance, find what they came for
- well equipped and designed, clean facilities

Recharger

Motivation
- Restorative
- Admire the beauty of a place
- Take a break from everyday life

Relation to Museum
- Place/ Setting itself more important than exhibits/ content
- regular museum visitors

Attracted by
- Tranquility, no crowds
- "Great little-known secret"
- sensual aesthetic pleasures
- "Big objects", architectural aesthetics

Needs
- quiet place to sit down

Professional/ Hobbist

Motivation
- Fulfill personally important task/ plan
- Find a very specific part of information (Inspiration, ..)

Relation to Museum
- Very conscious and sceptic about the content
-very narrow purpose of visit
- very niche group but disproportionally influential
- Gift shop might be place to find specialized content e.g. books

Attracted by
- Off-hours
- Specialist content (Shop, exhibition, staff)
- "behind the scene"

Needs
- Good guides to find the specific content they are looking for (especially in un-known museums)
- knowledgable, friendly staff

Fogg Behavior Model
Illustration of Balance for Triggers

In his Behavior Model (Fogg, 2019), Fogg illustrates this balance through a graph. "Motivation" faces "Ability", a curved line indicates the "activation threshold". This means that up to a certain level, a high motivation can compensate high effort to perform a behavior and vice versa (See figure 4).

Motivation here refers to sensations (pleasure or pain), anticipation (hope and fear) and belonging (social acceptance or rejection). The promise of "play" and "meaning" represent a combination of elements of these categories. In this model, ability covers money and time, physical and mental effort and routine. Low effort refers to a high ability, high effort lets assume a low ability to perform an action.

According to Fogg, triggers can only succeed if a person's motivation and ability lie above the activation threshold. In this case an action is perceived as relevant. The following three kinds of triggers are introduced. Firstly, "Sparks" which temporarily push the motivation of a person who is able to perform, but not motivated enough. Secondly "Facilitators" lower the effort for a highly motivated person to perform and last, "signals" work for persons who are motivated and able to perform a task but might have forgotten about it.

This model helps to visualize how the balance between the three influences of "Fun", "Meaning" and "Effort" can be achieved to make an action appear relevant and shows the power triggers have to initiate this action.

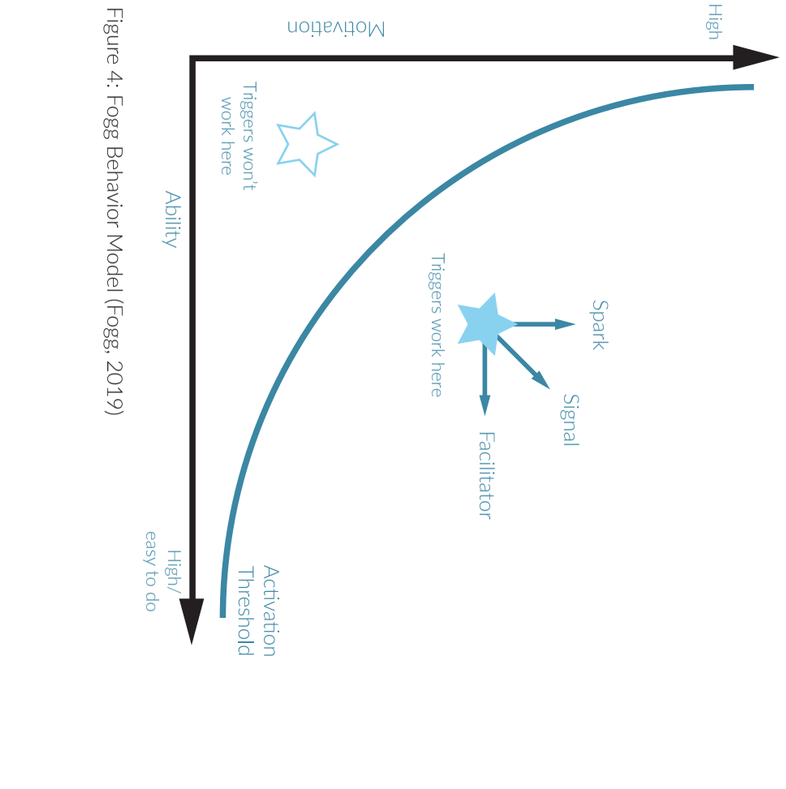
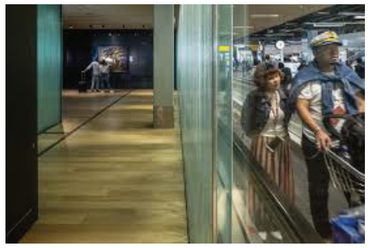
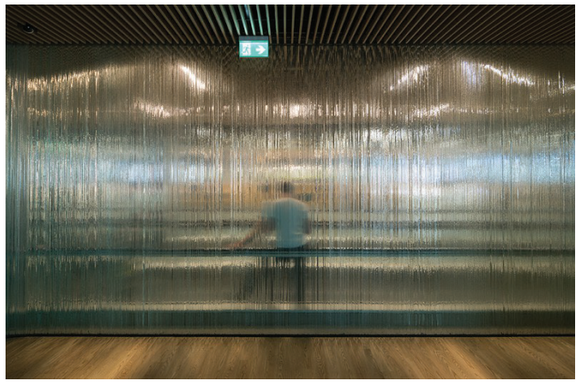
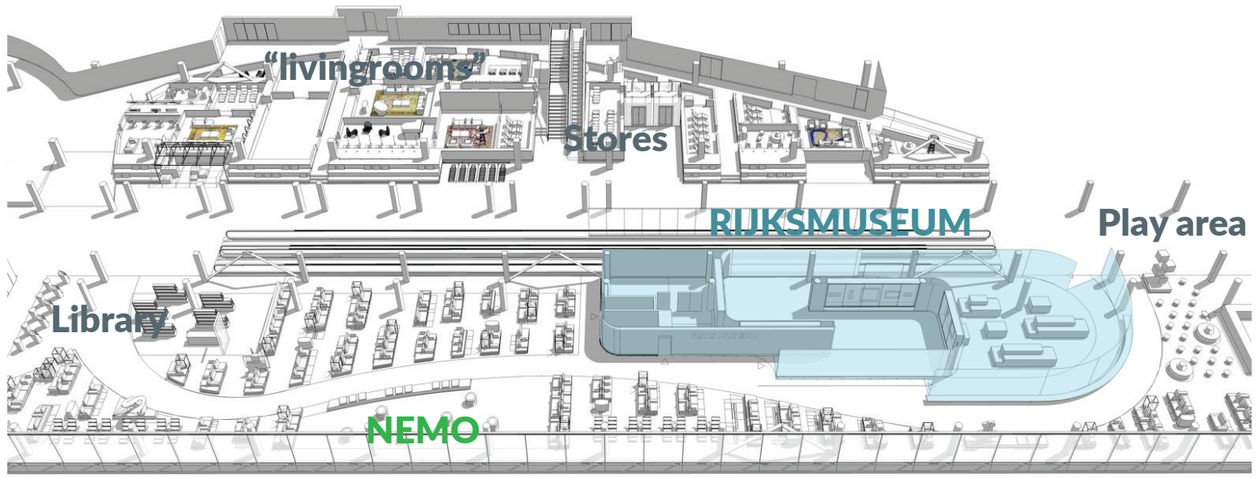


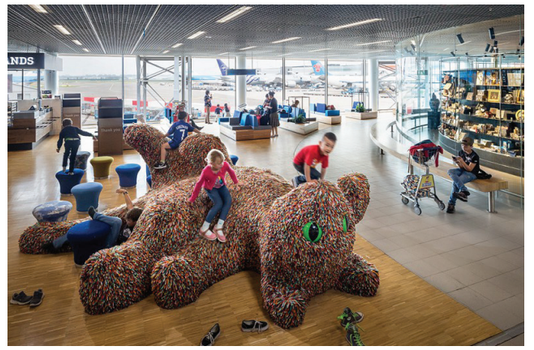
Figure 4: Fogg Behavior Model (Fogg, 2019)

The Rijksmuseum Exhibition at Schiphol - Holland Boulevard









The Rijksmuseum Exhibition at Schiphol
Personas of different visitor roles

Visitor Motivations

Initiate Interest

Make Consider

Explorer

Traveling alone via Schiphol to spend an exchange Semester abroad. She has a three hour layover. Curious person, wants to see and explore the world, excited and a bit nervous about what's to come

Comes by the Holland bouldevard on her way from the gate; passes by the museum on the escalator. She ready the letters saying "rijksmuseum" on the side. The name sounds somewhat familiar to her. At the end of the escalator is a beautiful giftshop with many objects featuring old paintings. She recognizes the girl with the pearl eariing on a totembag.

The images of paintings catch her attention, at the end of the escalator she turns right and just enters to take a quick look. She recognizes quite some artworks on the products displayed. As she works her way through the gift shop she get more and more caught up in the art. She realizes that the the gift shop belongs to an exhibition room that can be accessed from one end of the store.

Recharger

Frequent traveler, traveling due to work-related reasons from Schiphol. His flight got delayed, so he has to wait an hour before boarding. He knows the facilities but usually doesn't spend a lot of time at schiphol.

The waiting areas at the Holland Boulevard are inviting to spend the time until departure, he is strolling through the area, past the glas construction of the rijksmuseum. A sign on the ceiling shows the entrance to the mseum. It's illuminated by light, the floor is wood. He looks to the left to the glass wall and sees the logo of the Rijksmuseum in the glass.

□ small opening leads into dar□ space he can see a picture on the wall in the bac□, displayed. The lights shining at it reveal a portrait o□a girl emerging □rom the dar□. The room □eels very calm, shed □rom the outside through the high glas walls.

Experience seeker

Couple from the USA, spending their vacation on a europe tour they start in Amsterdam, stay there for a few nights before traveling on to France and Italy.

They pass by and first see the gift shop. The items are displayed in a shelf illuminated, they look like exhibition pieces, quite valuable/ high quality objects of dutch culture. They stop and look at them, considering to buy a souvenir already. Walking by they see the sign "museum" and the Rijksmuseum logo.

The Rijksmuseum is on their Amsterdam tour plan already. They know the big artists and paintings that are exhibited there. This makes them expect to see cultural important content. The exhibition seems small, so it would not kost them a lot of time to take a look...and maybe also a quick look at the beautiful "dutch" products in the shop...tiny houses, blue painted plates and art prints..where else in the world do you get these?

Facilitator

Mother with a young child, traveling to visit family abroad. Spending time until departure at Holland Boulevard.

Searching for a spot to spend thelayover they end up at the holland boulevard. There are nice seating areas, play installations for children, and other children playing. It's her daughters first flight, she is a bit anxious, does not want to play with the others and clings to the mother. She is looking for something to do with her daughter to calm her down/ distract her. She sees the rijksmuseum logo on a glass pavillion

She has been at the □i□□smuseumwith her daughter be□œre,

Young couple, spent their vacation in Europe, their last stop was amsterdam, now they are traveling back home; still have to wait a bit at the gate

They are walking down the airport, talking, excited to go back home but also sad to leave, looking for a place to maybe sit down for a bit, or buy a coffee, or look at things in store...doesn't really matter. They want to enjoy the last little bit of vacation together before flying back.

Strolling through the airport, having a cup of coffe, talking they pass by the rijksmuseum pavillion. It lies on their walking path. It looks dark on the nside, they can see paintings hanging on the walls behind the entrance. They still have enough time and the place looks like a nice detour to take to have a change of environment that allows to spend a bit of more personal time together

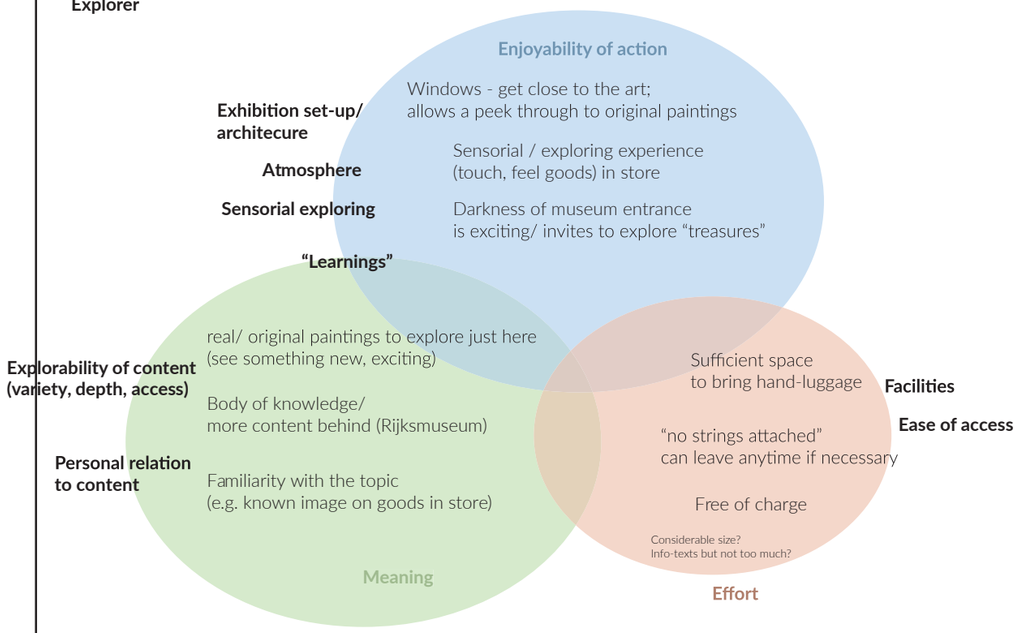
The Rijksmuseum Exhibition at Schiphol
Triggers and relevance for visitor roles

	Initiate Interest	**Make consider** (to visit schiphol museum) - What elements are taken into consideration?	Make decide/ **take action** - what experience is perceived out of the offer; how desireable is it compared to the effort
Explorer	Architectural difference from environment	Familiarity with the topic (known image on goods in store)	Very low treshold to entering, efford is low compared to the promises made by the exhibition: - possibility to explore selected treasures; - get more info to a familiar topic (may know paintings shown in the gift-shop) - promise of more information/ content availabe (rijksmuseum and online ressources)
	Sign „museum"	Sensorial experience (touch, feel goods) in store	
	Familiar art on objects (in Gift shop)	real/ original paintings to explore just here (see something new, exciting)	
	Name / "brand"	Darkness of museum entrance is exciting/ invites to explore	
		Considerable size? Info-texts but not too much?	
		Sufficient space to bring hand-luggage	
		"no strings attached" can leave anytime if necessary	
		Free of charge	
Experience Seeker	Name / „Brand"	Knowledge about museum itself - reputation	Very low treshold to entering, efford is low compared to the experience-promises perceived by the exhibition: - Get to see great sutch master paintings (even) if it is not possible to visit the "real" Rijksmuseum; - get some typically dutch souvenirs from the "source"; - compared to little effort to get there and small size of exhibition which should fit the traveler's time-budget
	display of goods in gift shop	Size of museum (fits the time budget)	
	"Dutchness" of goods in gift shop	Way of displaying goods in store makes them look valuable (wall)	
	Uniqueness of place	Nature of the goods in store ("dutch", high quality) – "must buy here"	
	"airport museum"		
		Originality of paintings in exhibition "real deal"	
		Originality of paintings in exhibition "real deal"	
		typical Dutch motives of artwork - culture to experience	
Facilitator	Setting/facilities around	Expectations based on name/ institution (previous experience)	
	Possible benefit for someone else (child)	Expectations based on name/ institution (previous experience)	
	Previous knowledge of "real" Rijksmuseum/ family friendly campaigns	Quietness of the place (allows to focus on partner/ child?)	
	openness of structure	Sufficient space	
		Topics of the paintings allow exploring together with child (if facilitating a child)	
		Museum lies in the walkflow of passing travellers (if strolling past)	
		"no strings attached"	
Recharger	Detachment from area around (different floor, ceiling, light)	Peace, Darkness, Quiet inside "Oasis"	Hidden oasis of peace and quiet to relax
	Material of pavilion	Peace, Darkness, Quiet inside "Oasis"	
	Name/ brand	Enough Time/ nothing else to do	
	Sign "museum"	Changing exhibitions, comes every time again?	
	Knows/ has heard about it before	sufficient space	
		interesting architecture and art in harmony with each other	

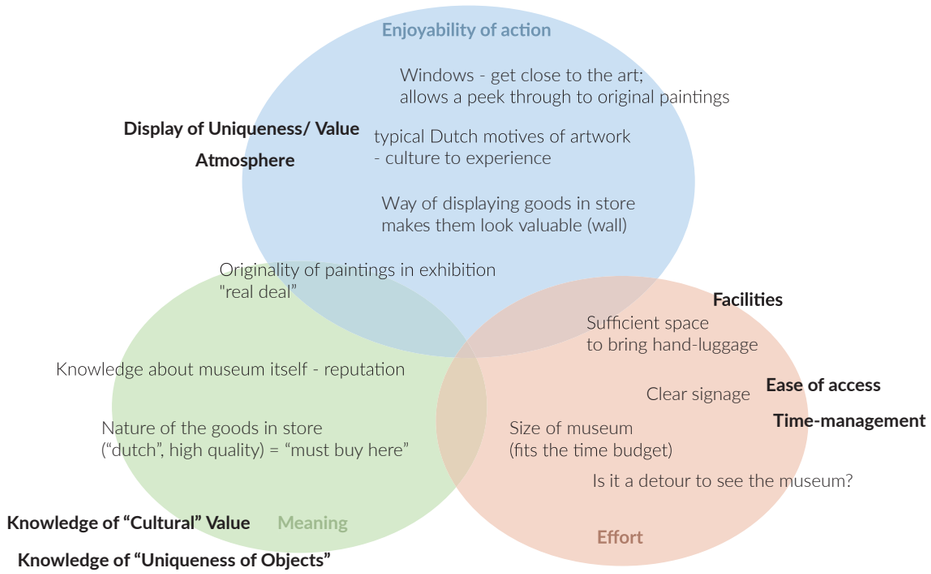
	"fun"/ experience	meaning	effort
	"experience" and "meaning" are similarly important to explorers, the rijksmuseum attracts them also, as the effort to engage is very low		

The Rijksmuseum Exhibition at Schiphol
Triggers and relevance for visitor roles

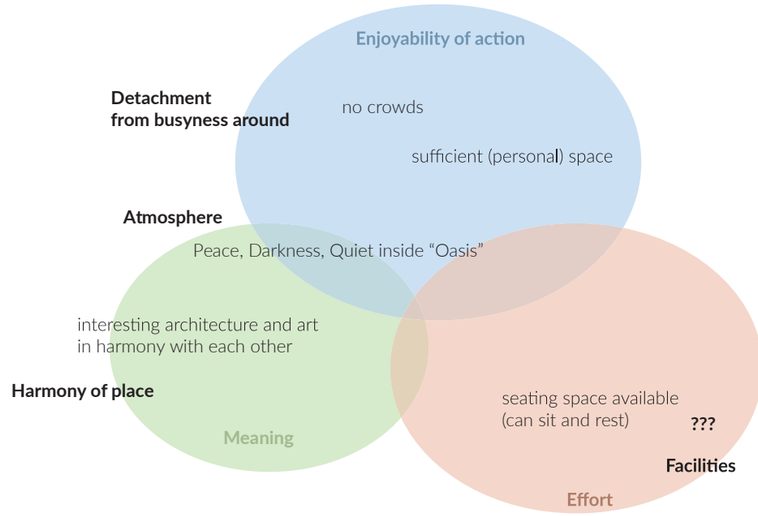
Explorer



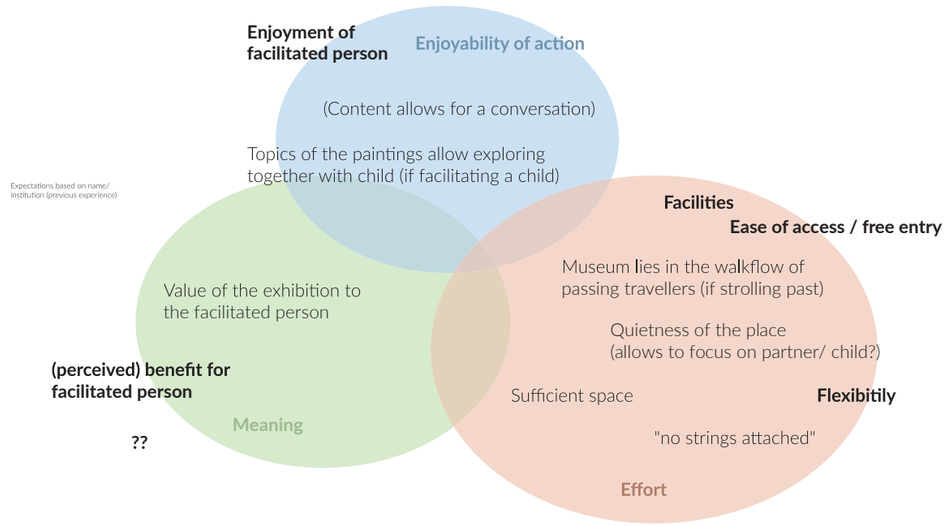
Experience Seeker



Recharger



Facilitator



The Rijksmuseum Exhibition at Schiphol
Triggers and relevance for visitor roles

Schiphol-Rijksmuseum exhibition visit		**Initiate interest** (When passing by at Rijksmuseum Schiphol)	**Make Consider** (to walk in/ visitl)	**Stimulate to engage** (Walk in) How would the "consider parts be weighted by potential visitors
Explorer	"Fun" Enjoyment of action	Eye-catcher (architecture, **goods** in gift store?)	Atmosphere (mystic, setached from around world) (Architecture?) Exhibition Set-Up - Sensorial appeal (Explorability? also in shop)	*Here, gift shop and exhibition are very close, the exhibition may be accessed through the gift- shop. So the initial motivation might be to browse through goods, than change into learn more about whats on the goods...*
	Meaning	Eye-catcher (familiar Objects/ pictures)	"Explorability of content" (Variety, Depth, access) Personal relation to content *>expectation to see/ learn something new, interesting*	Variety, knowlege of depth behind it (actual Rijksmuseum)
	Effort	Signing Size Location	Facilities (match current needs) Ease of access (entry fees, openess, ...)	Low treshold to enter
Experience Seeker	Enjoy	Eye-catchers (**set- up** of gift-store, architecture)	Display of uniqueness (originals, ..) Display of Value (match the image they have?!)	
	Meaning	Branding of facility ("Rijksmuseum") Eye-catchers of famous (known) motives	Knowledge of cultural value (read before, be told there) (objects and Institution goods in store) Knowledge of "uniqueness" (objects, museum,)	*If the connection to the rijksmuseum is not clear to visitors, it needs to be emphasized extra and the value of the different exhibits must be played up, Knowledge and Display can balance each other out?*
	Effort	Signing Size Location	Facilities (e.g. space for hand luggage) Ease of access (clear signage, detour?, ..) Size, "low engagement necessary"? (time management)	Potentially low treshold for entering (if it lays on their route already and tehy have time)
Facilitator	Enjoyment		Facilitated person is interested (might be conversation topic?) Paintings allow to be explored together (clear, general topics) Enough (personal) space	
	Meaning		Perceived value/ benefit of exhibition to facilitated person (person/ child likes drawing, art, is into 17th century clothing/ society, read a book ,...)	
	Effort	signign location (in eye-sight when walking by; on walking route)	Facilitites (Ease of access (free entry, lays in walking-route) sufficient space (for luggage, ...) Flexibility (no strings attached)	In this setting focus on effort? Low effort compensates for other aspects
Recharger	Enjoyment/ Meaning	Material (very different than surroundings) signing "museum" Title "rijksmusuem" ?	Atmosphere (calm, quietness) Harmony of place (architecture and exhibition, light ..) Shielded area (detached from "outside" airport world) > promise to be taken out of business around	
	Effort	signing "museum"	Facilities (bench, sufficient space	

List of Triggers - Survey results

museum name Museum related campaign	advertisements/ communication/ trigger how is the museum represented		What people said influenced their museum visit / why they visited this museum
Museumkaart o.ä.			
	Youtube	https://www.youtube.com/channel/UCiofGtyWbVSKZLeXdJuVB5A	
	Newsletter		
	website		
Events	nationaale museumweek		
	museumnacht		
Tourist specials	City passes	https://www.visitrotterdam.org/rotterdam-welcome-card/	New York Pass, Oslo Card
	Combi-tickets		
de museumbende	"are museums kids-proof"	https://www.npostart.nl/de-museumbende/AT_2118082	
de museumgasten		https://www.npostart.nl/museumgasten/POMS_S_AVRO_096682	
Radio advertisement	NPO 4 - stedelijks museum breda -models		
gemeente, announcements	Depot boijmans - shared over linked in by architecture firm	https://www.facebook.com/gem.Rotterdam/posts/10157936365626656	
maritime museum rotterdam			
		https://www.tripadvisor.com/Attraction_Review-g188632-d314943-Reviews-Maritime_Museum_Rotterdam	
	tripadvisor	Rotterdam_South_Holland_Province.html	
	website	https://www.maritiemmuseum.nl/en	
	posters on street		
	advertisement museumkaart		
	social media		
	museum/nl\	https://www.museum.nl/en/maritiem-museum-rotterdam	
	freely accessible harbor		
	recommendations of others		
			interested in the topic, reachability by public transport, had a free day and wanted to go to museum with BF
Rijksmuseum			
	Merchandise		
	TV/ News reports	https://www.facebook.com/rijksmuseum	
	social media	https://twitter.com/rijksmuseum?ref_src=twsrc%5Egoogle%7Ctwcamp%5Eserp%7Ctwgr%5Eauthor	
		https://www.instagram.com/rijksmuseum/	
		https://nl.pinterest.com/rijksmuseum/_created/	
		https://www.youtube.com/user/RijksmuseumAmsterdam	
	Youtube channels	https://www.rijksmuseum.nl/en/rijksstudio?ii=0&p=0&from=2020-09-26T14%3A30%3A58.8042906Z	
	Rijksstudio		
	posters on building		
	cluster of building with other museums/ park		
	related institutions (tekenschool, library?)		
	flash mob/ public interventions	https://www.rijksmuseum.nl/en/rijksmuseum-escape-game	
	campaigns	https://www.rijksmuseum.nl/en/startdrawing	
	campaign related events		
	museumnacht		
	rijksmuseum schiphol		
	street signs		

List of Triggers - Survey results

Teylers			
	Website	https://www.teylersmuseum.nl/nl	
	posters, flags on building		
	News about collection NOS		
		https://twitter.com/teylers	
	socila media	https://www.facebook.com/TeylersMuseum	
		https://www.facebook.com/TeylersMuseum	
		https://www.youtube.com/user/teylersmuseum	
	Niewsbrief 1/month		
deutsches museum			
	prominent building		
	multiple locations		
	visible location of main building in busy part of the city		Spend nice day with bf; see topic he is interested in, too; visit friends in the city center afterwards
	advertisment on building		
	signing from train stop		
	attractive prizing for families		family trip (parents decide)
	website	http://www.deutsches-museum.de/angebote/digitale-angebote/	
	vitual museum	https://virtualtour.deutsches-museum.de/?vlon=3.64&vlat=-0.21&fov=100.0&image=13629	
	special offers for kindergartens, school, groups	http://www.deutsches-museum.de/angebote/kita-im-museum/	school excursion
	research, cooperation withinstitutes and universities	http://www.deutsches-museum.de/forschung/	university excursion
	publications		
	archives		
	course weekends, workshops	http://www.deutsches-museum.de/angebote/fortbildung/	
	museum shop		
	merchandise		
	Newsreports, newspaper articles		
den haag foto museum			
	https://www.fotomuseumdenhaag.nl/en		family wanted to go/ sister interested in topic, nice place to spend time together, close to home,
anne frank huis			
			seen it before, show boyfreind who has never been there, very quiet now during corona; relevance of the topic (must have seen); fascinated of the atmosphere of the house. Everything still in"original", old form
	website	https://www.annefrank.org/nl/museum/	buy tickets and plan visit in advance
	location at the canal - shown during canal cruises		
	Book itself		
	Newsreports etc. worldwide (anne frank)	https://www.telegraaf.nl/nieuws/760719794/beste-vriendin-anne-frank-legt-eerste-steen-namenmonument	
		https://www.theguardian.com/books/2019/may/25/anne-frank-full-story-bart-van-es	
	Social media	https://www.facebook.com/annefrankhouse/	fb
		https://www.instagram.com/annefrankhouse_official/?hl=en	
		https://twitter.com/annefrankhouse?ref_src=twsrc%5Egoogle%7Ctwcamp%5Eserp%7Ctwgr%5Eauthor	
		https://www.flickr.com/photos/collection_annefrankhouse/albums/72157713801097993	
	anne frank video diary	https://www.youtube.com/annefrank?fbclid=IwAR1n7d5s5vlLTe0J0-69PZFay7cYZ4I9op7EOIzeyataYBy7oINuc	
	movies about anne frank	The Diary Of Anne Frank 2009: https://www.youtube.com/watch?v=qAIRFyR6NyQ	
		Anime film 1995: https://www.youtube.com/watch?v=hLylRfUbiEE	
	representation of anne frank huis in movies	e.g. https://www.imdb.com/title/tt2582846/	
	newsarticles/ documentary tv/ films		

List of Triggers - Survey results

	Travel guides	
	blogposts	
	Tripadvisor etc.	https://www.tripadvisor.com/Attraction_Review-g188590-d190555-Reviews-Anne_Frank_House-Amsterdam_North_Holland_Province.html
	city portal for tourists	https://www.amsterdam.info/museums/anne_frank_house/
	educational projects	https://www.annefrank.org/nl/educatie/
	privat posts/ websites etc	
Naturalis Biodiversity center		
	website	https://www.naturalis.nl/en
	news reports/	200year special exhibition, renovation, ..
	building itself (nominated for architecture prize)	
	city website for visitors	https://www.visitleiden.nl/nl/zien-en-doen/beleven/musea/naturalis
	tripadvisor	
	social media	https://www.facebook.com/museumnaturalis/ https://www.instagram.com/naturalismuseum/?hl=en https://www.instagram.com/p/BxuADOLBqi2/?utm_source=ig_web_copy_link https://twitter.com/museumnaturalis?lang=en
Kamp vught national monument		
Smithsonian		
American National museum of natural history		
Oslo Vikingskip museum		
Smithsonian air and space		
KZ Gedenkstätte Dachau		https://www.facebook.com/DachauMemorial FB events; youtube (german only) https://www.facebook.com/130348257015069/videos/640910643525749
Zoo Leipzig	Website	
Zoo Berlin	Social media Online- rundgänge	

Answers to survey

Answers received to survey about last museum visit.
The following questions were asked:

-Which museum did you visit?
- When?, With whom?
- Why did you decide to visit a museum?
- Why did you visit this museum in particular?
- How did you find out about the museum?
- How did advertisment influence your decision?
- What did you find most engaging about the visit?

American Museum of natural history (1 year ago, with BF, sightseeing)
https://www.amnh.org/

Reason for museum visit: Sightseeing
Reason for particular museum: inclusive of city pass
How find out: Internet and Part of Sightseeing Ticket/New York Sightseeing Pass
Influence of Advertisement? Advertisement as Part of recommendations in Blogs etc. has been influence
Most enjoyable/ engaging of visit: That it was Part of a movie; can Explorer it in my own; additional movie about oceans and Special exhibition about the T-Rex

Nationaal Monument Kamp Vught (1 month ago, with GF, general interest)
Reason for museum visit: general interest
Reason for particular museum: closest camp in the region
How find out: Knew of existence, google/ website of museum for more information
Influence of Advertisement? -
Most enjoyable/ engaging of visit: The set-up of the museum. The museum started with general information about the topic, followed by a historical timeline accompanied by personal stories of survivors and eyewitnesses.

House of Anne Frank (1 month ago, with BF,)
Reason for museum visit: My boyfriend never went to it and he was curious. I went there when i was 10 so I forgot a lot
Reason for particular museum: Important to know about the past
How find out: Parents (went there earlier)
Influence of Advertisement? -
Most enjoyable/ engaging of visit: Most of it was still in the ‘style’ of when they lived there, very interesting to see and experience

Azulejo Museum Lisbon (>1year ago, with BF, vacation)
Reason for museum visit: Wir wussten nichtmehr so recht was wir an einem heißen Tag in Lissabon machen sollten und haben uns nach entspannten und nicht so anstrengenden alternativen umgesehen
Reason for particular museum: Es war nicht weit weg und die Kacheln in der Stadt waren schon so schön also haben wir uns gedacht dass es dort wohl noch einmal eine Nummer schöner sein wird
How find out: internet
Influence of Advertisement? Durch die schönen Farben der Kacheln im Internet wurden wir bestärkt das Museum zu besuchen
Most enjoyable/ engaging of visit: Tatsächlich tolle Farben und muster
Wir waren im Endeffekt trotzdem nicht so glücklich weil hauptsächlich Kacheln ausgestellt wurden die man bei einem Spaziergang durch die Stadt auch sehen konnte. Außerdem hat oft eine englische Übersetzung gefehlt weshalb wir nicht viele Infos bekommen haben. Aber es gab Blindenschrift bei jeder Station was wir wiederum sehr cool fanden.

Vikingskiphuset Oslo (>1year ago, with friends, traveling)
Reason for museum visit: Sightseeing
Reason for particular museum: recommendation of tour guide and bad weather
How find out: A city tour guide recommended it
Influence of Advertisement? -
Most enjoyable/ engaging of visit: I liked the reconstructions of the Viking ships and the short information about what was found inside. The museum was only one room in cross shape and I liked that you could walk freely between the two ships and the exhibitions of different historic findings
They also showed a little movie of the Viking culture which was quite nice but you could hear it almost in the whole museum. It would have been better if it was in a separate room

Answers to survey

Vikingskiphuset Oslo (>1year ago, with BF, traveling)
https://www.khm.uio.no/besok-oss/vikingskipshuset/

Reason for museum visit: Sightseeing
Reason for particular museum: recommendation of host, part of Oslo Pass, easy to reach by bus and close to other mseums, topic that is cultural heritage of the area
How find out: Out AirBnB host recommended it, It was on a city map she gave us
Influence of Advertisement? -part of oslo pass
Most enjoyable/ engaging of visit: The church like construction of the museum, very calm atmosphere. Fascinating to find out about the viking culture to burry their chiefs in the ship; how they lived and died, how the ships were found and reconstructed

Foto Museum Den Haag (1/2 year ago, with family,)
Reason for museum visit: To do something together with the family and to see some cool/new/exiting things
Reason for particular museum: An other family member
How find out: It is in the town I grew up so I just knew it exists and went there before
Influence of Advertisement? Not, I didn't saw any advertisement. (Maybe an other family member did saw something and got interested)
Most enjoyable/ engaging of visit: Seeing new things and talking about it during of afterwards with the other family members

Deutsches Museum München (>1 year ago, with family,)
Reason for museum visit: Expected by parents to come along
Reason for particular museum: Not my decision
How find out: I did not
Influence of Advertisement? Not at all
Most enjoyable/ engaging of visit: I liked the technic

Deutsches Museum München (>1 year ago, with university class,)
http://www.deutsches-museum.de/index.php

Reason for museum visit: fieldtrip with university course
Reason for particular museum: The lecturer chose it
How find out: I already knew it since I am little
Influence of Advertisement? Not at all
Most enjoyable/ engaging of visit: The huge displayed items
Alpine Museum Munich (DAV) (1/2 year ago, with friends,)
Reason for museum visit: interest in topic, it's educational
Reason for particular museum: Interest in nature and mountaineering
How find out: I happened to walk by
Influence of Advertisement? The pictures outside were nice so I guess it caught my eye
Most enjoyable/ engaging of visit: Historic drawings and photographs, old climbing gear

Skagens Kunstmuseer (1 month ago, with family, vacation)
https://skagenskunstmuseer.dk/en/

Reason for museum visit: general interest
Reason for particular museum: It's reputation/ famousness

How find out: Travel guide (book)
Influence of Advertisement? no
Most enjoyable/ engaging of visit: Enjoying art

Phenomena Science Museum London (1 month ago, with BF/GF, vacation)
https://www.phenomena-london.com/venues-south-west-london/science-museum-venue-hire-events.html

Reason for museum visit: bad weather, being on holidays
Reason for particular museum: it's interactive with experiments
How find out: recommendation
Influence of Advertisement? no
Most enjoyable/ engaging of visit: Understanding Sciences, being part of the exhibition while taking part in experiments

Smithsonian Washington Air and Space (1 year ago, with BF/GF, vacation)
https://airandspace.si.edu/

Reason for museum visit: being on vacation
Reason for particular museum: There is a fucking space shuttle !!! Personal Interest
How find out: Know it because there is a space shuttle
Influence of Advertisement? Not necessary
Most enjoyable/ engaging of visit: Explore the exhibits

Lenbachhaus (Art Gallery) (1 year ago, with Family, vacation)
https://www.lenbachhaus.de/

Reason for museum visit: family excursion
Reason for particular museum: others wanted to go there (family)
How find out: others
Influence of Advertisement? Not at all
Most enjoyable/ engaging of visit: History behind the artists life

Uhrenmuseum Wien (>1 year ago, with friends, vacation)
https://www.wienmuseum.at/en/locations/uhrenmuseum

Reason for museum visit: While looking for things to do in Vienna, I stumbled upon this museum and it piqued my interest
Reason for particular museum: I found it a rather interesting choice to dedicate a museum solely to clocks and decided to visit there
How find out: Website about things to do in Vienna
Influence of Advertisement? Other than it being presented on the website, no particular advertisement influenced my decision
Most enjoyable/ engaging of visit: While there was not a lot of variance in the matter of subject as to be expected, I found looking at the clocks of different shapes and times fascinating. Listening to the clocks was also rather calming.

Answers to survey

Alte Pinakothek München (1/2 year ago, alone,)
https://www.pinakothek.de/en

Reason for museum visit: Rembrand special exhibition (??regular exhibition? Van dijck exhibition? Pinakothek der modern?)
Reason for particular museum: Rembrandt Sonderausstellung, generelles Kunstgeschichtliches Interesse
How find out: always knew about it
Influence of Advertisement? Not at all
Most enjoyable/ engaging of visit: The Silence, the “no mobilephone athmosphere” oft concentration
Virtuelle Museum haben keine Ausstrahlung, sie verstrahlen uns!

Zoo Berlin (1 month ago, with family,)
https://www.zoo-berlin.de/en

Reason for museum visit: cute animals
Reason for particular museum: My grandma likes it
How find out: I’ve been there quite a few times
Influence of Advertisement? Didn’t see any
Most enjoyable/ engaging of visit: the animals

Smithsonian Washington DC, (>1 year ago, with friends, traveling)
https://naturalhistory.si.edu/

Reason for museum visit: interest in science
Reason for particular museum: Heard a lot about it! Famous around the world
How find out: I was in Washington, heard a lot about it
Influence of Advertisement? Not really
Most enjoyable/ engaging of visit: The size and the exhibits

Royal Delft Manufactur (1/2 year ago, with spouse, vacation)
https://www.royaldelft.com/en_gb/our-blue/royal-delft/item6274

Reason for museum visit: interest in history of the city
Reason for particular museum: Interest in history of delft blue
How find out: Visitor information Delft city center
Influence of Advertisement? It made me curious
Most enjoyable/ engaging of visit: Not too many people, nice video clips, time to look at the exhibits, a good audio guide (in german)

Mount Fuji Heritage Center (1 year ago, with BF/GF, vacation)
https://mtfuji-whc.jp/en/

Reason for museum visit: Interest in history around mount fuji
Reason for particular museum: Wanted to see Mount Fuji, the visit was spontaneously
How find out: Street signs
Influence of Advertisement? Not at all
Most enjoyable/ engaging of visit: The rooftop with View to Mount Fuji and video animation using several projectors – the view to mount fuji was great! :D

Knud Rasmussen’s Museum, Ilulissat, Greenland (1 month ago, with family, vacation)
https://web.archive.org/web/20131204075902/http://199.236.111.44/Knud%20Rasmussen_uk.htm
https://en.wikipedia.org/wiki/Knud_Rasmussen%27s_Museum

Reason for museum visit: Interest in topic
Reason for particular museum: some knowledge about general topic, so I wanted to know more about the topic in this region
How find out: internet
Influence of Advertisement? Not at all
Most enjoyable/ engaging of visit: little sun-flooded rom with a chair to read leaflet about some topic of the museum

Zoo Leipzig (1 year ago, with GF,)
https://www.zoo-leipzig.de/en/

Reason for museum visit: Thesis Project of my girlfriend at the zoo
Reason for particular museum: Initiated by girlfriend to show her project
How find out: Girlfriend
Influence of Advertisement? Not at all
Most enjoyable/ engaging of visit: Large variety of species, behavior of non-human apes was interesting

Naturalis Leiden (1/2 year ago, with family,)
https://www.naturalis.nl/en

Reason for museum visit: Family trip
Reason for particular museum: It was rebuilt and I was curious
How find out: went there since I was 6
Influence of Advertisement? What advertisement
Most enjoyable/ engaging of visit: pretty new building

Naturalis (1/2 year ago, friends,)
Reason for museum visit: We wanted to do something together with a group of friends, and much of them like to visit museums
Reason for particular museum: Because they had a specific bird we wanted to see (Ibis) and its always fun, this kind of museum
How find out: It was really nice, we had a lot of fun
Influence of Advertisement? It did not
Most enjoyable/ engaging of visit: It was cool to look at all the animals. Most engaging were the dinosaur skeletons

Bastogne War museum (+1 year ago, with family,)
https://www.bastognewarmuseum.be/en/home-en/

Reason for museum visit: interest of history in the area
Reason for particular museum: This museum is the biggest on the subject and also contains a memorial
How find out: internet
Influence of Advertisement? Not much
Most enjoyable/ engaging of visit: Stories of survivors of the war

Answers to survey

Kunsthal Kade, Mondriaanhuis and Flehite (1/2 year ago, with family (dad),)
https://www.kunsthalkade.nl/nl
https://www.mondriaanhuis.nl/nl
https://museumflehite.nl/

Reason for museum visit: There was a new exhibit in Kunsthal kade in Amersfoort so my dad and I cycled there to take a look, and we also visited the other museums because we were there anyway and we like looking at paintings.
Reason for particular museum: The exhibition seemed interesting and it was a nice bicycle trip to go there.
How find out: My dad knew about it.
Influence of Advertisement? I think my dad saw on the internet that there was a new exhibition in that museum so that triggered him to go there.
Most enjoyable/ engaging of visit: I enjoyed most that through the paintings I was transported to a different time, when the paintings were made. Also visiting museums always gives me this certain calm feeling that I enjoy.

Mauritshuis (1/2 year ago, with family,)
https://www.mauritshuis.nl/nl-nl/

Reason for museum visit: for fun
Reason for particular museum: Hadn't visited it yet and they have some interesting artists (like Rembrandt and vermeer)
How find out: It's just generally well known in the Netherlands
Influence of Advertisement? It didn't as far as i know
Most enjoyable/ engaging of visit: I enjoy hearing about the history behind the paintings and some of them are just impressive to look at in person

Ouwehand dierenpark (1/2 year ago, with BF/GF,)
https://www.ouwehand.nl/

Reason for museum visit: weekend away
Reason for particular museum: We went to another zoo before and wanted to visit a different one
How find out: General dutch knowledge, could hebt discount with jumbo
Influence of Advertisement? Discount probably
Most enjoyable/ engaging of visit: Normally feeding moments etc, but those don't take place atm. Probably seeing a playing little polarbear, eating panda

Jardim Botanico Lisboa (1/2 year ago, date,)
https://www.museus.ulisboa.pt/

Reason for museum visit: Spend time together, get to see nice plants, fun pictures
Reason for particular museum: Tourist things, love for nature
How find out: Internet, specifically looked for
Influence of Advertisement? not, unless there were more options that didn't show in the top 5 of the google results
Most enjoyable/ engaging of visit: It was outside (given good weather condition)

Waterloo (1/2 year ago, family,)
https://www.waterloo1815.be/en/

Reason for museum visit: It is a great distraction
Reason for particular museum: It was renovated
How find out: My family lives near the museum
Influence of Advertisement? It did not
Most enjoyable/ engaging of visit: Rediscovering the museum and the new things in it

Archaeological museum of Rhodos (last month, with GF, vacation)
https://www.tripadvisor.com/Attraction_Review-g635613-d737236-Reviews-Archaeological_Museum_of_Rhodes_Hospital_of_the_Knights-Rhodes_Town_Rhodes_Dodecan.html

Reason for museum visit: learn more of the history of the island
Reason for particular museum: reviews on tripadvisor, free for students, close we just walked in
How find out: googled for it
Influence of Advertisement? No?
Most enjoyable/ engaging of visit: Didn't enjoy it much, Not a lot of history about the place, just historic findings without any background stories to them

Boijmans van Beuningen (Rotterdam) (+1 year ago, students,)
https://www.waterloo1815.be/en/

Reason for museum visit: It was actual an activity incorporated in my curriculum.
Reason for particular museum: It was a mandatory activity, but I'm really glad it was.
How find out: It was actual an activity incorporated in my curriculum.
Influence of Advertisement? It did not
Most enjoyable/ engaging of visit: The way the art was arranged. You can really enjoy paintings in silence. (If it's not too busy)

TATE Modern (1 year ago, worktrip to london,)
https://www.tate.org.uk/visit/tate-modern

Reason for museum visit: I like modern art and wanted to check out the renovated building
Reason for particular museum: It's fame. I was in London on a work trip.
How find out: It is internationally well known
Influence of Advertisement? It did not
Most enjoyable/ engaging of visit: The art itself

Lego House (1 month ago, family, vacation)
https://legohouse.com/en-gb/

Reason for museum visit: rain
Reason for particular museum: We were on holiday in Denmark and often visited Lego land when I was younger. This seemed like a fun more 'grown-up' version
How find out: Brochure and internet
Influence of Advertisement? We were impressed by the art we saw
Most enjoyable/ engaging of visit: Could build your own art

Answers to survey

Kunsthal Rotterdam (>1 year ago, BF/GF,)

https://www.kunsthal.nl/en/plan-your-visit/exhibitions/hyperrealism-sculpture/

Reason for museum visit: For one specific exhibition that appealed to me
Reason for particular museum: Their hyperrealism exhibition
How find out: I live near Rotterdam, and the museum is well known
Influence of Advertisement? A lot. I would've never come to the exhibition without it
Most enjoyable/ engaging of visit: The atmosphere. Everyone was genuinely excited when looking at the art, which made me excited too. And the huge scale of some art pieces was also exciting to see

Blijdorp (1 year ago, BF/GF, Family trip)
https://www.kunsthal.nl/en/plan-your-visit/exhibitions/hyperrealism-sculpture/

Reason for museum visit: was invited
Reason for particular museum: Mother of girlfriend works there. Visit was initiated as a family getaway for her family
How find out: it is well known
Influence of Advertisement? no
Most enjoyable/ engaging of visit: Fun day with nice people. Nothing was really engaging

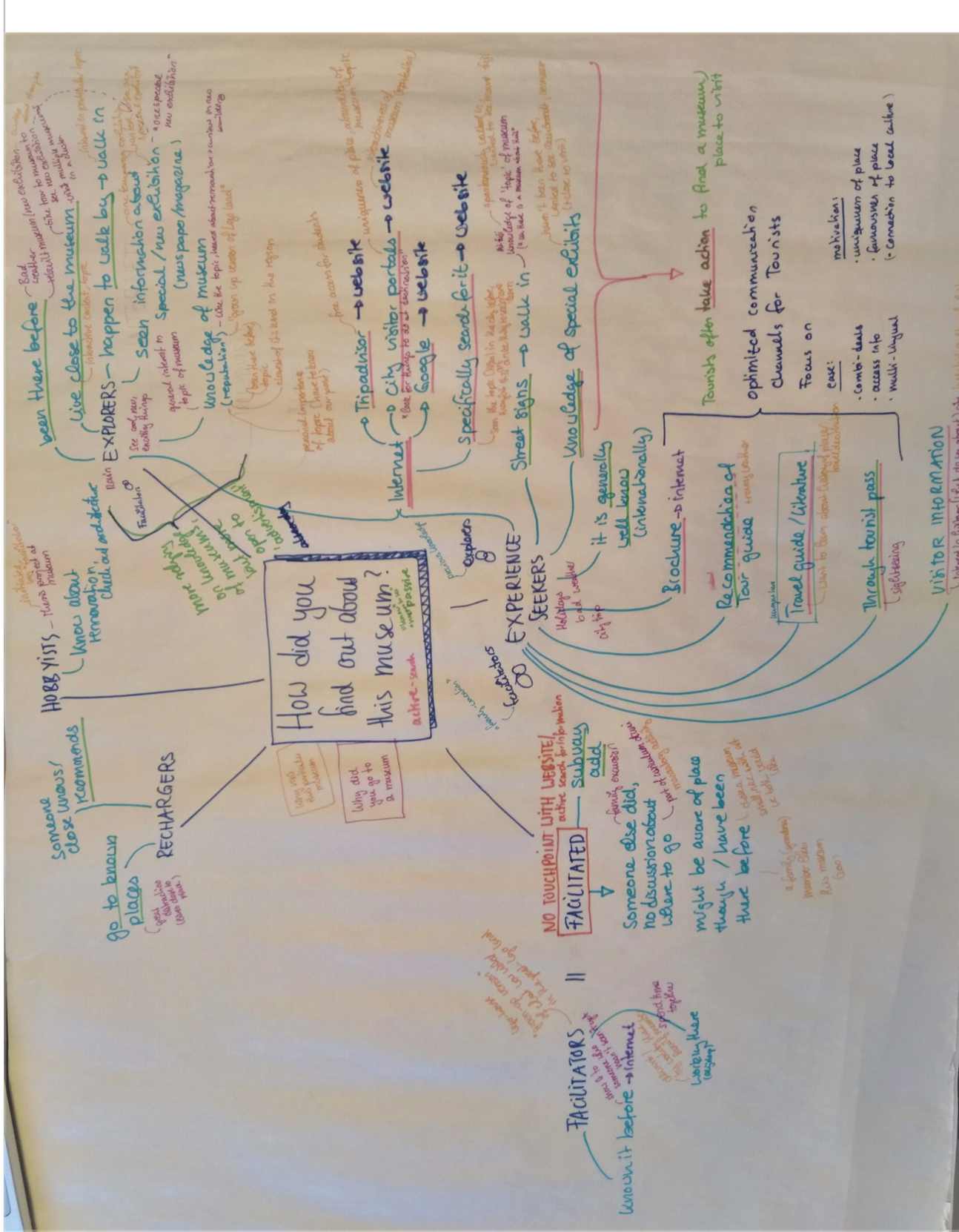
Chabot Museum (1 month ago, friends)
https://www.chabotmuseum.nl/

Reason for museum visit: To look at the art
Reason for particular museum: It's a small and nice museum with some art that we would both like
How find out: My friend wanted to go there
Influence of Advertisement? Not, I had never heard of it but my friend insisted we go there
Most enjoyable/ engaging of visit: The art, there were some really nice pieces there

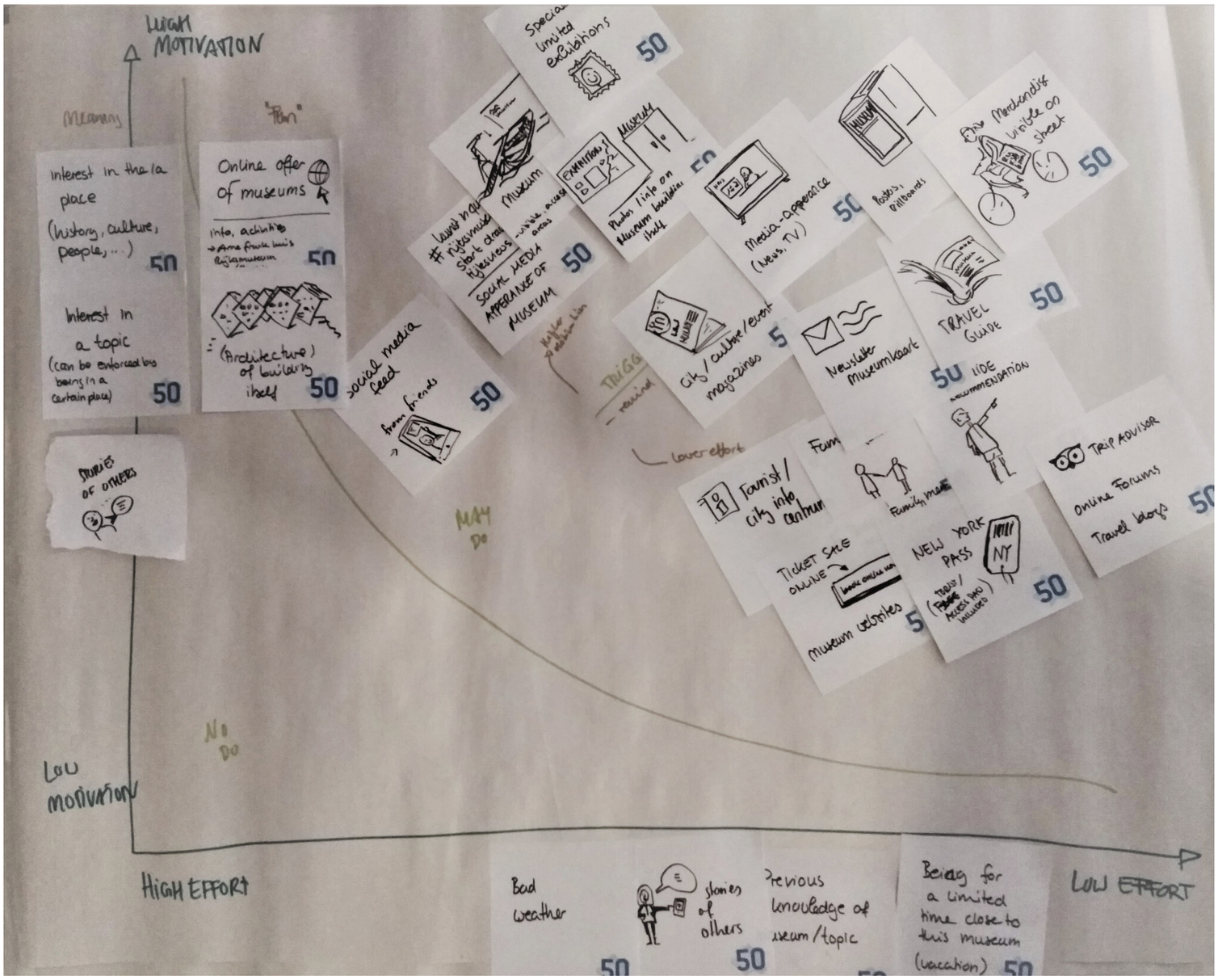
Budapest History museum (+1 year ago, BF/GF, city trip)
http://www.btm.hu/en/

Reason for museum visit: Part of a city trip
Reason for particular museum: Wanted to learn more about the history of Hungary
How find out: Internet and travel guide
Influence of Advertisement? Advertisement looked clean and neat which was inviting
Most enjoyable/ engaging of visit: Enough things to see instead of having to read everything

Analyzing Survey Results



Analyzing Survey Results



Journey Maps Interviews

Interview 1: Visit of the Museum of Natural History as part of a three-week vacation in the USA of a couple in their mid- twenties

The couple is planning their three week vacation in the USA. They are going to spend a few days in New York City. A friend of them was there before and recommends them to buy a New-York Pass. It grants access to the main sights of the city. They check the options for the pass and buy a version that covers all their points of interest: Stuatue of liberty, Aircraft Carrier with a Space Shuttle and rooftop view from famous buildings.

Being in NY, they visit all the things they want to see. The city is very tireding and they want to spend the last day doing something relaxed together, enjoying themselves. The weather forecast is bad, so they check the remaining options of the pass for something that fits their needs.

In front of the museum they recognize the place from the movie "night at the museum" this makes them more excited about the place

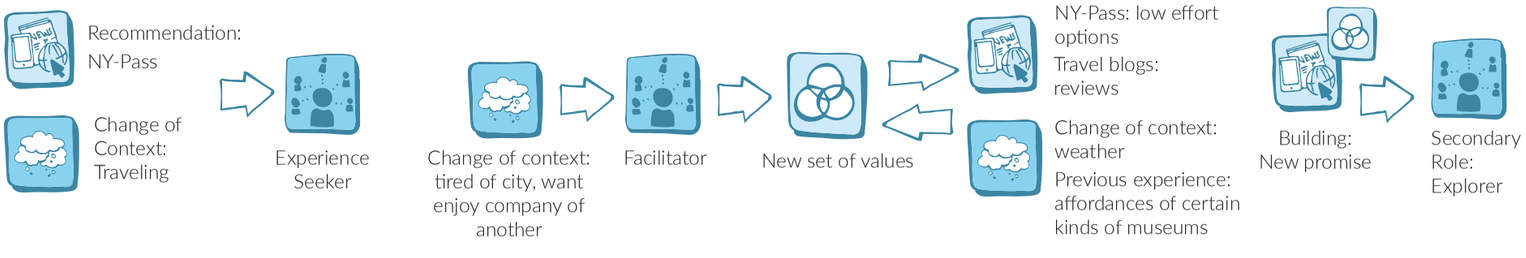
Inside they get excited about the content and start to explore seperately.

Experience seeker | **Facilitator/ Socializer** | **Facilitator - Explorer**

Initiate Interest
Anticipated change in Context: Bad weather, tired of sightseeing,
meaning: place out of the rain to be together
fun: Have time entirely for each other
effort: part of the New York Pass

Make Consider
Comparison of options still open from the pass, previous experiences as reference
meaning/ fun: spend time together out of the rain, "natural history" sounds more exciting than "art gallery", better to stroll and talk without disturbing others
effort: Options are given and limited, Entry is already payed, all are good to reach

Make take action
Standing in front of it they recognize the museum from the movie
meaning: place perceived as "cool" from movies
fun: see if things from movie are really there
effort: no need to stand in line



Interview 2: Visit of the Vikingskiphuset, Oslo, Group of three friends traveling after an exchange semester in Trondheim

After an exchange Semester at the Trondheim University, three friends travel Norway for two weeks. Their last stop is Oslo. They plan to spend four days there. They chose Oslo as it is said to be a beautiful city and capital...and they want to see more of the country they spent the last half year in

Through the internet they find out about a free city tour which they join their first day in Oslo. The guide is a young woman, they get into a conversation. They ask what esle there is they really need to see. She recommends multiple museums, so they ask for the most "best" which she says is the Vikingskiphuset.

The next day the weather is bad, as they wanted to visit at least one museum they decide to go to the Vikingskiphuset. It is not too expensive and easy to reach by public transport for which they have a week pass. Also, museums are usually fun as they enjoy exploring new things and viking ships seem very interesting.

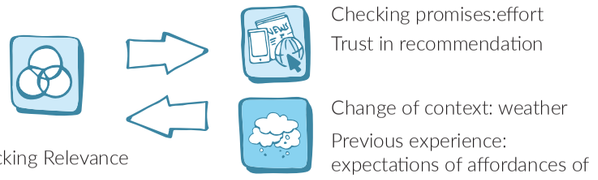
Visit of museum

Experience seeker — **Experience seeker/ Explorer**

Initiate Interest
Being in Oslo, want to see sights
Recommendation of tour guide
meaning: want to visit one museum, this museum is the most important must-see
fun: museums are a fun place to learn more about "specialties" of a place
effort: no need to search further, information from a local seems trustworthy

Make Consider
Change of context: bad weather
Interest in museums in general
Reachability, cost
meaning: if you want to learn about vikings this is the place to do so
fun: exciting topic to explore
effort: easy to reach, trust in recommendation to be good,

Make take action
meaning:
fun:
effort: Student discount makes it even cheaper

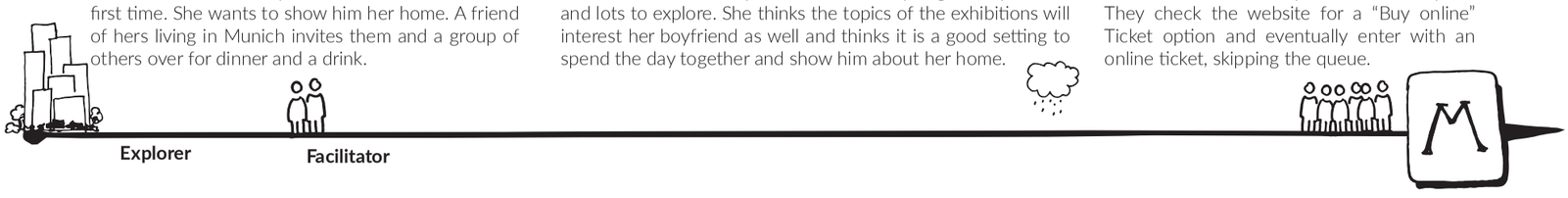


Interview 3: Visit of the Deutsches Museum, Munich, a couple in their mid-twenties

The woman lives abroad but comes originally from a town close to Munich. She spends her winter vacation there. Her boyfriend comes to visit for the first time. She wants to show him her home. A friend of hers living in Munich invites them and a group of others over for dinner and a drink.

They decide to spend the day in Munich but the weather is supposed to be bad. As a child she visited the Deutsche Museum a lot with her parents. It was always a good experience and lots to explore. She thinks the topics of the exhibitions will interest her boyfriend as well and thinks it is a good setting to spend the day together and show him about her home.

Being at the museum they encounter a large queue at the entrance. They see a sign that asks visitors who already have a ticket to pass. They check the website for a "Buy online" Ticket option and eventually enter with an online ticket, skipping the queue.

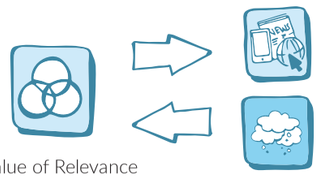


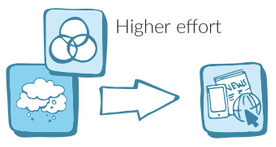
Explorer — **Facilitator**

Initiate Interest
Invitation to dinner at a close-by location
Previous knowledge of the museum
meaning: It is a good setting to spend the day together and show him more about herself
fun: The topics of the museum should interest the boyfriend and she hasn't been there in a long time, too
effort: already know it, location and reachability

Make Consider
Practical web-content of Deutsches Museum
Weather forecast
meaning: The boyfriend seemed happy with the choice, other options were not as fitting
fun: she is already thinking of what exhibitions they might want to look at, what would be the most intersting for her boyfriend and is quite sure to have a match
effort: the museum is open at the time in mind and entry prices for students are low.

Make take action
meaning:
fun:
effort: Standing in line for a long time would maybe not be worth the effort, the online ticket offers an effort-lowering solution.





Sensitizing Booklet - Template

Filled in booklets of the participants and transcripts of the interviews can be found in a separate appendix.

Sensitizing Booklet

TU Delft Delft University of Technology MF

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1

Warum brauche ich deine Hilfe?

Dieses Projekt wird im Rahmen meiner Masterarbeit im Studiengang „Design for Interaction“ an der Technischen Universiteit Delft und dem dortigen Museum Futures Lab durchgeführt. Design for Interaction bedeutet, dass Produkte, digitale Lösungen oder auch Services mit Fokus auf den Benutzer gestaltet werden. Dafür ist es sehr wichtig, den zukünftigen Benutzer – **das bist Du!** – in der Recherchephase gut kennen zu lernen. Nur so kann ein Designer verstehen, welchen Anforderungen ein Konzept standhalten muss und was wichtig für Dich ist, damit ein Design später auch gut funktioniert und attraktiv zu benutzen ist.

Dieses „Sensitizing Booklet“ dient zum einen genau dazu, den zukünftigen Benutzer kennen zu lernen. Zum anderen ist es auch eine Vorbereitung für unser Interview. Es erlaubt Dir mit dem Thema vertraut zu werden. So können spätere Fragen und Antworten detaillierter sein und tiefere Einsichten bringen.
Dieses Booklet wird dich fünf Tage begleiten. Jeden Tag gibt es einen neuen kleinen Auftrag über ein anderes Thema. Plane mit ca. 10-15 min pro Tag. Alle Aufträge können direkt in diesen Slides eingefüllt werden. Und vergiss nicht: Ich brauche Deine Hilfe, denn Du bist der Experte! Das heißt, keine Antwort ist falsch und jede Information ist wichtig!

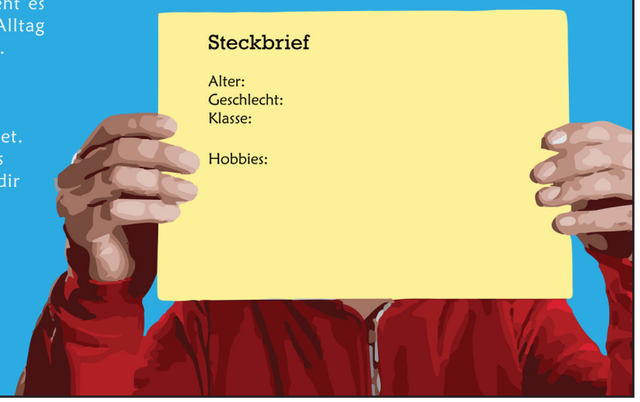
Vielen Dank für Deine Unterstützung!

2

Tag 1: Mein Alltag

Die ersten zwei Tage geht es darum, dich und deinen Alltag besser kennen zu lernen.

Alles, was du in diesem Heft schreibst, wird anonym weiterverwendet. Keiner wird wissen, dass die Informationen von dir kommen.

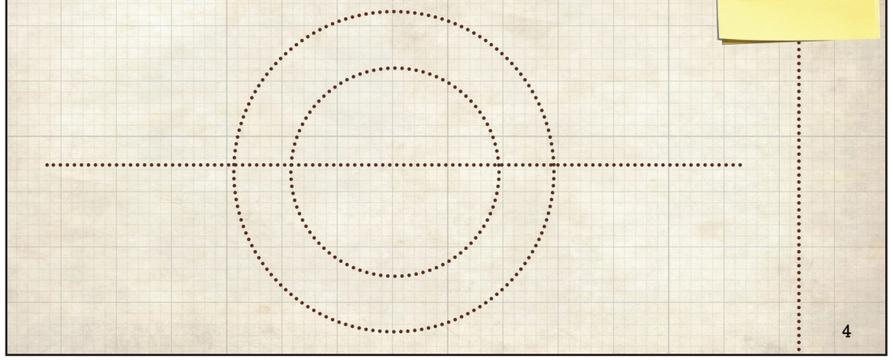


Tag 1: Mein Alltag

Benutze die Sticker rundherum, um eine Collage über deinen Alltag zu gestalten. Wenn du nicht weißt, wie du anfangen sollst, kannst nachdenken welche Menschen, Aktivitäten, Routinen oder besondere Ereignisse deinen Alltag prägen.

Sticker

Wenn Du möchtest, kannst du diese Sticker die Sticker anklicken und direkt in die Collage ziehen. Du kannst natürlich auch eigene Bilder hinzufügen oder die Schreib - und Zeichentools in diesem Programm verwenden.



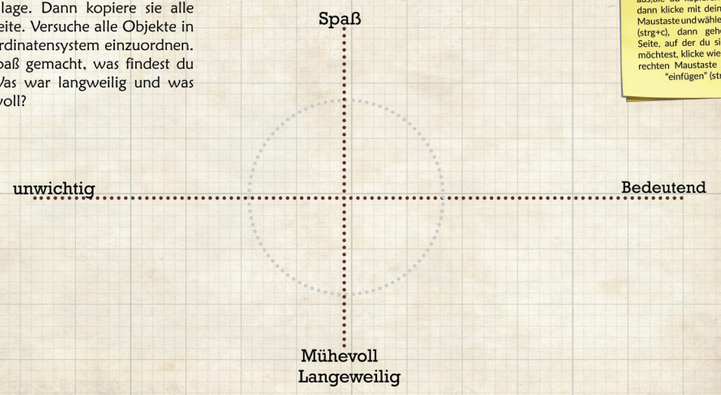
4

Tag 1: Mein Alltag

Schaue nochmal auf alle Objekte in deiner Collage. Dann kopiere sie alle auf diese Seite. Versuche alle Objekte in dieses Koordinatensystem einzuordnen. Was hat Spaß gemacht, was findest du wichtig? Was war langweilig und was war mühevoll?

Tipp

Tipp: wähle erst alle Elemente aus,die du kopieren möchtest, dann klicke mit deiner rechten Maustaste und wähle "kopieren" (strg+c), dann gehe auf die Seite, auf der du sie einfügen möchtest, klicke wieder mit der rechten Maustaste und wähle "einfügen" (strg+v)



5

Tag 2: Mein Alltag

Wenn du zurück schaust auf die letzte Seite, die du gestern gemacht hast, welche Aspekte aus deinem Alltag findest du am **wichtigsten und bedeutsamsten**?

Was unterscheidet diese Aspekte von den anderen?

Tag 2: Mein Alltag

Wenn du zurück schaust auf die Collage, die du gestern gemacht hast, welche Aspekte aus deinem Alltag machen dir am **meisten Spaß?**

Was unterscheidet diese Aspekte von den anderen?

Tag 2: Mein Alltag

Schau zurück auf all die Fragen, die du schon ausgefüllt hast. Dann denke darüber nach: Welche Themen beschäftigen dich persönlich am meisten?

Betreffen diese Themen dich persönlich? Betreffen sie deine Zukunft? Oder andere Menschen, die dir nahe stehen? Grundideen, die du vertrittst? Sicherheit? Mit was verbindest du diese Themen?

Wie stehen diese Themen in Verbindung mit dir?
Erkläre warum das diese Themen besonders macht.

Tag 3: Let's dive into the topic

Der erste Teil ging vor allem darum, was du so den ganzen Tag machst, was dir Spaß macht und was du wichtig findest.

Der nächste Teil handelt von dem Thema, mit dem sich das Museum für dieses Projekt auseinandersetzt: Nationalsozialismus und die Situation in den Konzentrationslagern der Nazis. Die Fragen handeln davon, was du an dem Thema interessant findest und wie/ ob du dir wünschen würdest darüber mehr zu erfahren.

Tag 3: Let's dive into the topic

Wann bist du zum ersten Mal bewusst mit dem Thema Nationalsozialismus in Berührung gekommen?

Weißt du noch wie es dazu gekommen ist?

Was formt dein Bild über diese Zeit am meisten? Warum denkst du ist das so?
(z.B. Gespräche mit Freunden, Familie, Filme, Bücher, Schule, Hörbücher, Musik, Podcasts, Radio, Orte, ...)

Tag 3: Let's dive into the topic

Setzt du dich unabhängig von der Schule mit dem Thema "Nationalsozialismus" auseinander?
Falls **ja,** wie? Falls **nein,** gibt es dafür einen bestimmten Grund?

?!

Wie findest du dass das Thema in der Schule behandelt wird? Wird es deiner Meinung nach interessant vermittelt? Warum?

Wie würdest du dir wünschen, über Nationalsozialismus zu lernen?
Findest du es generell wichtig darüber zu lernen? Warum?

Tag 4: Let's dive into the topic

Gibt es eine bestimmete Geschichte oder ein Thema in Verbindung mit Nationalsozialismus, das besonders prägend oder wichtig für dich persönlich ist? Beschreibe kurz, was das für dich ist und warum.

Hast du schonmal ein ehemaliges Konzentrationslager besucht?
Mit wem/ in welchem Rahmen geschah dies?
Welche Gedenkstätte hast du besucht?

Folgende Seite:

Versuche dich an deinen letzten Besuch einer KZ Gedenkstätte zu erinnern. Was passierte vor während und nach dem Besuch? Versuche eine Zeitlinie mit allen relevanten Geschehnissen aufzuzeichnen.

Auf der folgenden Seite findest du eine Grafik. Diese kannst du als Orientierung nutzen.

Du kannst wieder die Sticker, Schrift oder Symbole aus dem Programm verwenden.

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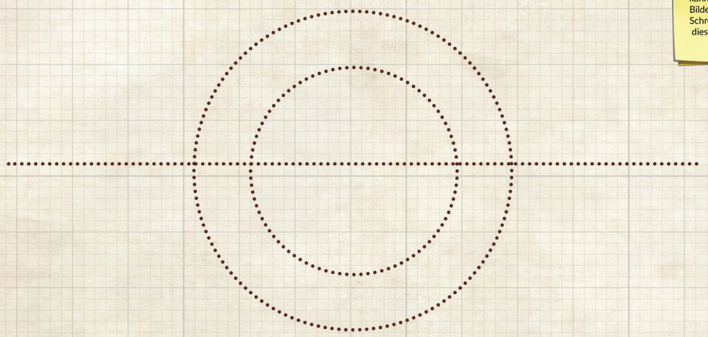
Tag 4: Let's dive into the topic

Sticker

Wenn Du möchtest, kannst du diese Sticker benutzen, um deine Collage zu gestalten. du kannst natürlich auch eigene Bilder hinzufügen oder die Schreib - und Zeichentools in diesem Programm verwenden.



14

Tag 5: Let's dive into the topic

Schaue noch einmal auf den Zeitstrahl, den du gestern erstellt hast. Dann überlege:

1. Welche Geschehnisse waren positiv? Was war negativ?

2. Wie hast du dich während des Besuchs gefühlt?
Benutze diese Smileys und füge sie dem Zeitstrahl auf der vorherigen Seite hinzu.
Wenn du möchtest, kannst du deine Auswahl hier erklären.

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Tag 5: Let's dive into the topic

3. Was fandest du besonders interessant und bedeutend?

4. Was hat dir nicht gefallen?

16

Tag 5: Let's dive into the topic

Was waren deine Erwartungen vor dem Besuch?

Inwiefern wurden diese Erwartungen erfüllt?
Inwiefern nicht?

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Du hast es geschafft!

Jetzt bist du perfekt vorbereitet für unser Interview. Wenn du dieses Booklet fertig ausgefüllt hast, gib mir Bescheid. Du kannst mir eine E-Mail schreiben (j.kress@student.tudelft.nl) oder auf WhatsApp eine Nachricht senden und mir einen Wunschtermin für ein Interview geben. Das Interview wir über Zoom gehalten.

Um all deine Arbeit auch für meine Master Thesis benutzen zu können, brauche ich unbedingt die unterschriebene Einverständniserklärung (falls du noch nicht 18 bist, muss diese von einem Erziehungsberechtigten und dir unterzeichnet werden).

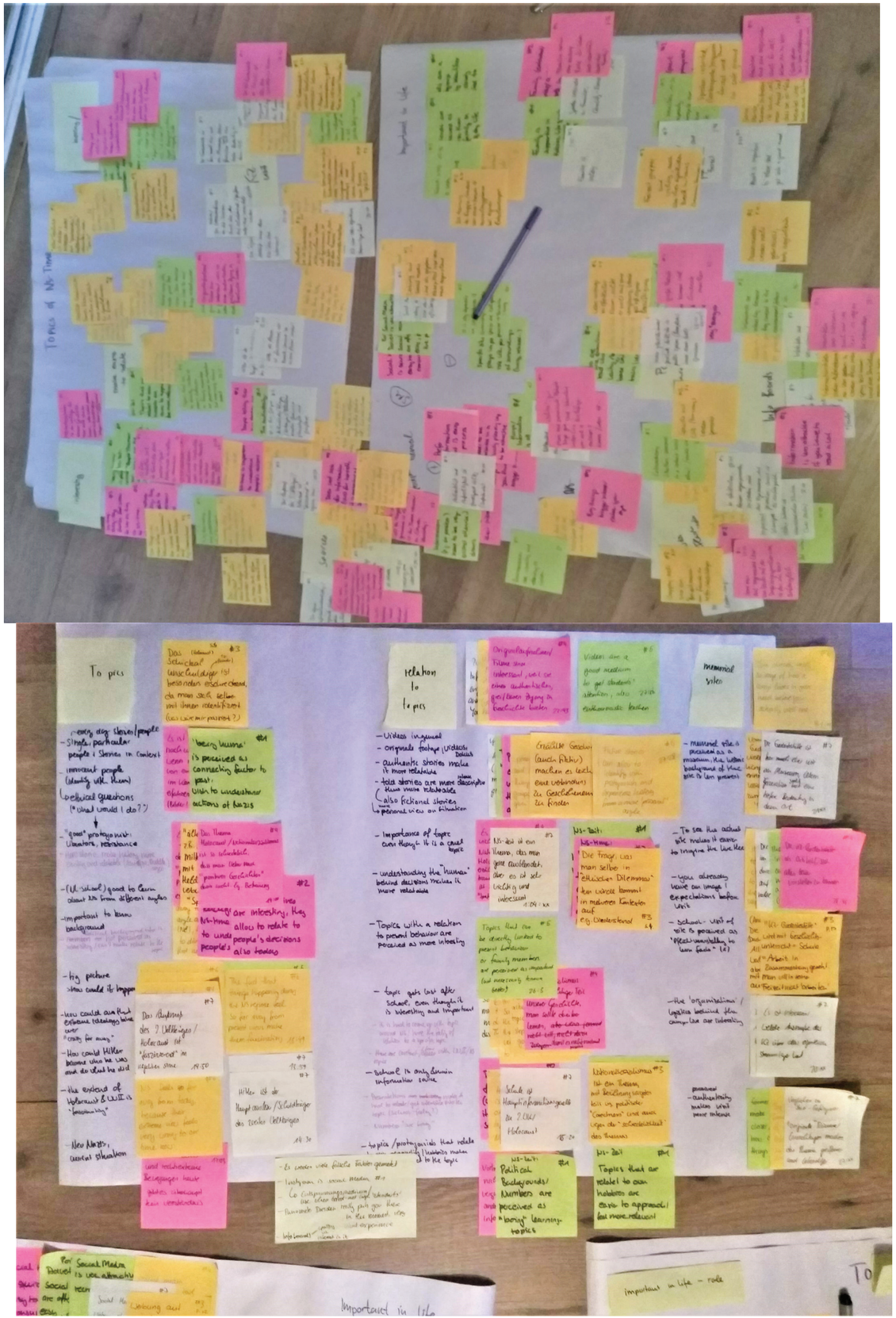
Nochmals vielen Dank für deine Hilfe! Ich freue mich darauf von dir zu hören!

To Do

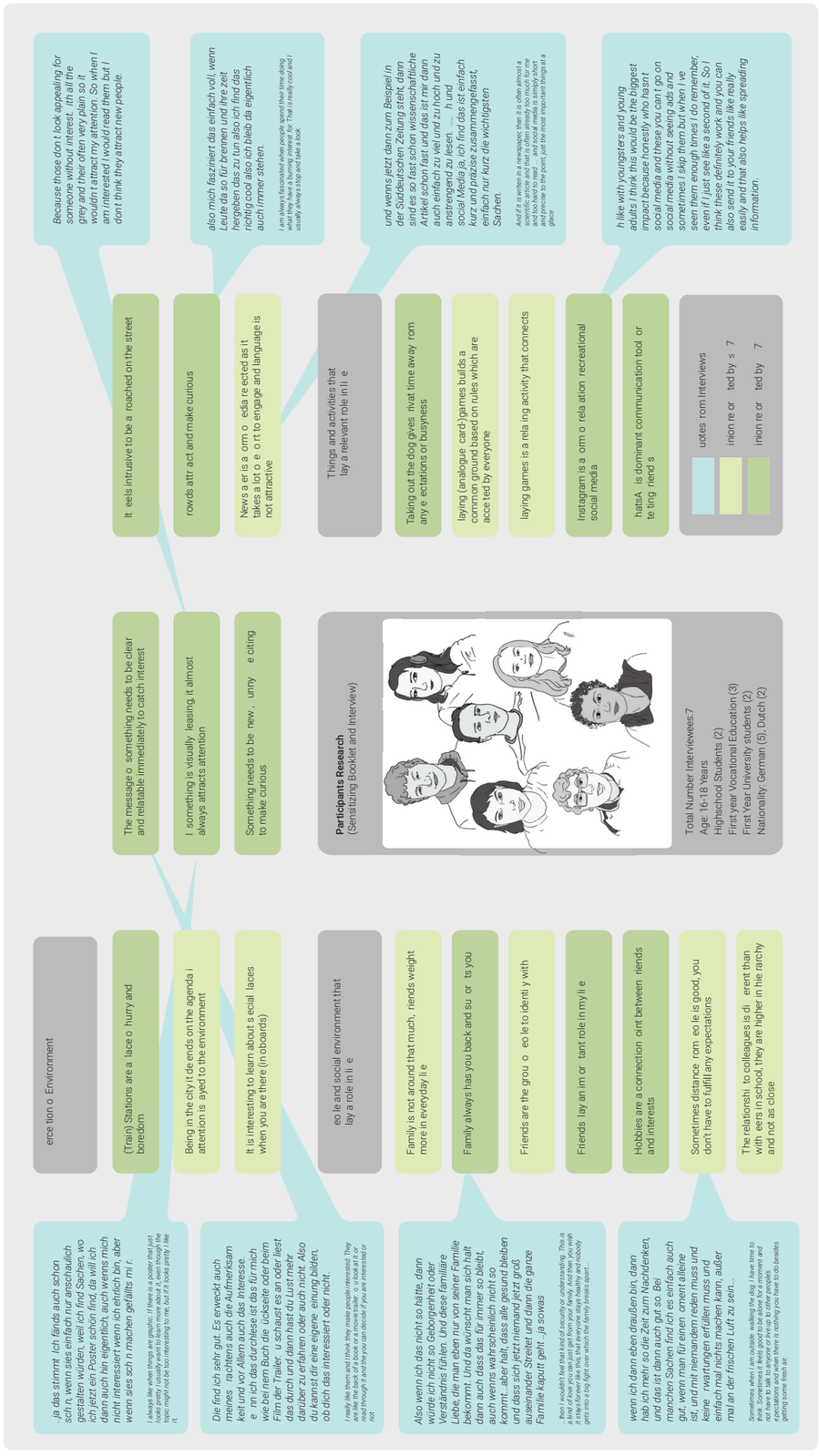
- gib Bescheid wenn du fertig bist
- Fülle die Einverständniserklärung aus
- Gib mir deinen Wunschtermin für ein Interview

24

Statement Cards from Interviews



Interview Results



Interview Results

The topic of Nationalsocialism is actually interesting, but hard to engage with:

... like material from that time is really good, because the topic is so e treme that it is sometimes just impossible to imagine that that actually happened and then seeing the pictures or videos or whatever like makes it real and better to understand and even better to remember for your test and ja

[Über Großmutter, die aus der Ukraine floh] weil die des halt erlebt haben und die das so anschaulich erzählen können. Also sie wissen dann davon auch nur so Bruchteile weil sie damals auch noch so klein waren ..deshalb, aber ja sowas finde ich dann schon spannender. [...] Weil sie das erlebt haben! Und weil hätte ich früher gelebt hätte mir das auch passieren können

[About grandmother who fled from Ukrainia during the war] ...because she experienced it and can tell it very graphicly/ vividly...she just knows parts of it because she was very young then, but that makes it even more exciting for me - Why is that? Because she actually went through all of it herself! And if I had lived earlier it could have also happened to me.

ea, yea that s true ecause my grandparents lived through the ongerwinter so that comes uite close to how my dad and my mother are raised, so I think that is uite interesting. And I am just fascinated by how hard it was for them and how they managed to stay alive and yea get through it. That is inspiring for me

Und klar so in der Situation dann schwer zu sagen ob man dann so Für gegen oder wie auch immer wäre. Natürlich aus jetziger Sicht immer so dagegen Aber wenn ich dann jetzt da gewesen wäre weiß ich auch nicht ob ich dann nicht einfach mit dem Strom geschwommen wäre und einfach mitzumachen damit mir nichts passiert

It is hard to say what stands I would have taken in such a situation. Of course from today's point of view I would have been against (The NS regime), but if I would actually have been there I don't know if I would just have joint the masses. Just take part so nothing bad happens to me

The topic feels very **far away,** that makes it difficult to think that it all actually happened

Original footage, pictures and stories are interesting

t enti o e t make ist easier to reali e everything actually happened

Stories (fictional or real) give context and allow identification with the situation whta makes it easier to find a connection tot the topic

hen conse uences of what happened during the NS egime are still **i i l e t o a** ,it gives a topic more importance

Avoidance of topic in general

NS Memorial sites feel more like museums than Crime Scenes or places to remember

hat would I have done
hat would have been my role in a situation

It helps to approach the topic from different angles

It is easier to relate to protagonists people that you can partly identify with

ike ja, that s also interesting but I think for me the most interesting is that because it was so e treme, it is so bizarre and shocking that that became the major ideology. I just can t imagine that right now

he topic is very **r e l** it is nothing to engage with in your leisure time

Avoidance of topic in general

Blaming one person for what happened; excuse everyone elses behaviour

ish to understand the motives of action behind individuums

Search for morally ustifyable protagonists resistance, liberators, innocent, victims

hat would I have done
hat would have been my role in a situation

he dimensions that the NS egime took is in a negative way fascinating

he fact that the NS ideologies f eel so unreal and extreme today makes it more fascinating how they could be so accepted in the past

It helps to approach the topic from different angles

..ja ich finds mehr interessant warum die jetzt da waren und was die da gemacht haben und wie der Rest von deren Leben ausgeschaut hat, weil die waren ja nicht 24/7 da drin, viele von denen hatten halt auch Familien...[über KZ-Aufseher]

I think it is interesting why they where there and what they did there and how the rest of their lifes looked. Because they weren't there 24/7, many of them also had family ... [about Camp guards]

It is a topic mainly perceived relevant in a school setup where **no le ge i ge**

ocus on facts and numbers, Avoidance of formulating an own opinion

In a school setting excursion you can t follow your own interests; take time where you need it

resentations are r ather boring compared to other forms of media

After school you don t get in touch with the topic anymore

Nationalsocialism is a topic tempting to ignore, but is important to learn about it and actually interesting

v eryone should learn about Nationalsocialism so something like this never happens again

.. was die Menschen da dazu bewegt hat. [...] Ich find mh weil es so am nächsten so an uns dran ist, weil das kann man dann auch selber so ein bisschen nachvollziehen und so durchdenken.

What made people do this [...]. I think this is what is closest to us right now and it makes it easier to understand or think through it yourself.

..ja dann sagen sie immer es gibt kein richtig oder falsch, ähh aber so ein bisschen wenn dem ehrer deine Aussage nicht gefällt, kriegst du trotzdem eine schlechte Note

They always say there is no right or wrong..but then when a teacher doesn't like your opinion you still get a bad grade.

Ja, ich weiß nicht, wenn jetzt die älfte der lasse sagen würde, ja, mach ich, dann würde ich sagen ja so ruppenzwang mäßig würde ich dann auch denken so ja, warum nicht, allerdings (... tagesabhängig, andere läne)

aybe if half of the class would say they join, then maybe I woud think about it, too because of like peer pressure.

Also ich fands auch sehr interessant, weil dann wurde ich auch mal wieder auf dieses Thema erneut geweckt würd ich sagen [nach der Schule normal nicht] Ja, leider muss man sagen. Es ist kein Thema, wo man sich jetzt so freudig drauf stürzt würd ich sagen, man braucht da schon was, was einen anregt zum Nachdenken.

I thought it was very interesting to think about this topic again. After school you don't think about it so much normally. It's not a topic which is per se not very pleasant to dive into so I would need something to initiate my iterest first.

Maybe that I think people of my age I think once they are there, they are definitely interested, they do need something to attract them [...] Because I know me and I also know a lot of other people ... like the camps they are just so weird and you have heard of them and you kind of want to visit them but if you don't really. Like if you don't really plan on you are not going to do it, but part of you does want to go there.

Also das nicht alles unbedingt so ernst alles erzählt wird , klar es war schrecklich, aber dass es interessant erzählt wir und nicht so.. keine Ahnung ..langweilig und ja mh ist schwer zu erklären ... eil wenn es so gestaltet ist, dass es Spaß macht, dass man da zuh r t, dann setzt man sich mit dem Thema nochmal ganz anders auseinander

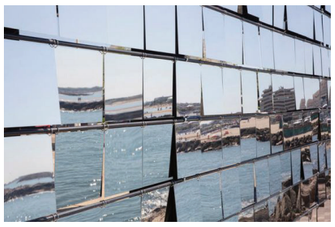
..That not everything is always told in such a somber earnest way. Of course it was terrible, but I would like it to be told in an interesting way. not .. Idon't know how to say ...so boring, hard to e plain ... ecause if it is told in a way that is fun to l isten to, then you are way more open for the topic.

uotes from Interview s

Issue solving approach/ view:
Opinion reported by ≤ 4/7
Opinion reported by > 4/7

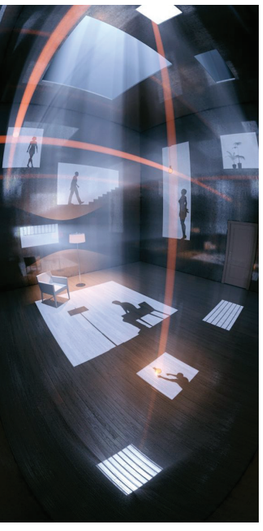
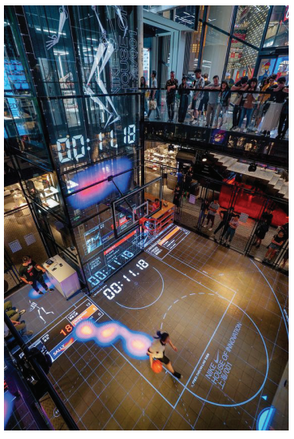
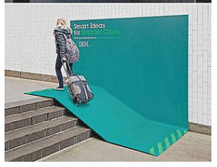
Avoiding approach/ view:
Opinion reported by ≤ 4/7
Opinion reported by > 4/7

Street art, installations



Murals/ Street art

Matter of Perspective

Public Interactive art/ installations

Projections/ Screen based