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Royal Delft Museum

Behind The Scenes, On Set

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Research 1.

Introduction and problem description

In this assignment I will create concepts for promotional videos through desk and field research on how best can the Royal Delft museum attract visitors to the upcoming Picasso exhibition. The client's goal is to attract more of the museum card holders from the Netherlands (van der Berg, 2023). In the clients annual report from 2021 it says that they had 142 thousand visitors that year, but only 20% of them were living in the Netherlands (Stichting Royal Delft Museum Jaarverslag 2021, 2021). This means that the Royal Delft isn't attracting the residents of The Netherlands that have a museum membership. So the goal of this project is to create two concepts for a promotional video that will interest that target group to attend the Picasso exhibition.

Client description

The client is Royal Delft Museum affiliated with Royal Delft Group alongside Royal Leerdam Crystal. The museum was established in 2021 and has an independent board (Royal Delft Museum, n.d.).

The museum's mission is visitors are introduced to the cultural heritage that Delftware is through stories and experiences in Royal Delft Museum (Royal Delft Museum, n.d.).

Moreover, Royal Delft Museum claims their vision as "Royal Delft Museum wants to be the leading museum for Delftware in and outside the Netherlands: informative and inspiring for as many people as possible across any generations" (Royal Delft Museum, n.d.).

The museum's goal is the development of cultural activities for the museum about ceramics, such as presenting and promoting ceramics, mainly the production of the museum and its history and artisan tradition (Royal Delft Museum, n.d.). The Royal Delft museum showcases not only the acquired pieces, but also pieces that are made there as it is a factory museum (van der Berg, 2023). It was inspired by blue and white Chinese ceramics and has some presented but mostly features the ones made in their factory with Dutch scenes (van der Berg, 2023). Additionally, the museum offers workshops about making ceramics (van der Berg, 2023).

The board consists of at least 5 natural persons and has to be composed so that at least these are represented:

One board member that is named by the board upon nomination by N.V. Koninklijke Porceleyne Fles, one board member that is named by the board upon nomination of Boron, the other board members are named by the board (Royal Delft Museum, n.d.).

The director of the museum, Yolanda van der Berg says that the best year museum had was 2019 with 123 thousand visitors and that is their goal for this year (van der Berg, 2023). Furthermore, last year the museum was visited by 83 thousand people and workshops were completed by 4 thousand 3 hundred people (van der Berg, 2023). Yolanda also said that this year they would like

to professionalize and she has worries about tourists from Asia as they are still not coming and they are their biggest visitor group (van der Berg, 2023).

External analysis

For external analysis I chose to use the PESTEL model because it helps understand all of the key factors that influence running a museum in the big picture of The Netherlands environment.

PESTEL:

Political - Buildings and collections are a property of the state but museums still maintain a high degree of independence as far as functioning and policy are concerned (Bína, n.d.).

The Netherlands supports and promotes art and culture (van den Hul, 2020).

Government funding and support may fluctuate based on the political and economical situations (Government of the Netherlands, 2021).

Economic - The economy in the Netherlands is strong and the government has a lot of disposable income, which is used to support artistic and cultural institutions (Vieau, 2022).

Museums have sponsors and donors who help support it (Deakin, 2022).

Inflation and recession impact on the visitation numbers (Baskas, 2022).

Covid-19 pandemic had a big impact on the economy and visitor numbers so the museum might still be struggling financially (Baskas, 2022).

Social - Changes in social values and trends can impact the museums relevancy and appeal to visitors (Rozan, 2022).

The Netherlands is a very diverse country with a lot of different cultures and communities, which can provide opportunities for the museum to involve and showcase exhibits from different communities (Coello, 2018).

Target groups leisure preferences (Museum Of African American History And Culture, 2023).

Technological - Innovations in the museum industry enhance visitor experience and might help reach a wider audience (Museum + Heritage Advisor, 2022).

Keeping up with evolving technology can be hard and expensive (Dodge, 2016).

Technological advancements are impacting how art is made, sold, preserved (Alkhaldi, 2022).

Environmental - It can be challenging to reduce the museum's carbon footprint and preserve artifacts and art in an environmentally responsible manner (Carbon Literacy Toolkit for Museums, 2020).

Museum shop products might be made in an unsustainable way, which might impact museums overall reputation in terms of being environmentally friendly (Larkin, 2019).

Since 2021 there is a growing demand for energy but not enough energy is made, which lead to an energy crisis with prices reaching all time high (Government NL, 2022). Producing energy releases carbon emissions (Nowtricity, 2023).

AV production uses a lot of energy (System Video, 2021).

Legal - Remuneration policy is that the Board members do not receive any reimbursement for their work. The Museum has Statutes that prove its legal position and its not-for-profit character of the Museum. The staff of the Royal Delft Museum will sign a secondment agreement with B.V. Delftsche Aardewerfabriek “De Porceleyne Fles Anno 1653” voorheen Joost Thooft en Labouchere (“Royal Delft”). This entails that rewards for the staff are specified in the CAO Technische Groothandel and the house rules of the Royal Delft Group, which Royal Delft is part of (Royal Delft Museum, n.d.).

Cultural Heritage Preservation Act (1985) - This act prevents the export of objects that are important for the cultural history of the Netherlands (Bína, n.d.).

The museum must comply with laws and regulations such as copyright laws, health and safety regulations, accessibility requirements (Government NL, 2022).

As an employer, the museum will need to comply with Dutch labor laws and regulations, including those governing minimum wage, working hours, and employee benefits (Oberman, 2022).

As a recognized museum, the Royal Delft Museum in the Netherlands is normally sponsored and promoted by the government but depending on the political and economic climate, funding and support may change. It also depends on sponsors, contributors, and visitor numbers to sustain its financial stability, which can be impacted by external circumstances such as the Covid-19 pandemic, recession, and inflation. In order to improve visitor experiences and attract a wider audience, it is crucial for the museum sector to stay current with technology breakthroughs. However, keeping up with the new technology can be costly, and museums can experience difficulties in minimizing their carbon impact and environmentally responsible artifact preservation. The museum industry is also impacted by social values and trends, so if they change and Royal Delft Museum doesn't fit the new norm their visitor numbers can be impacted. To function legally and morally, the museum must abide by a number of rules and regulations, such as those regarding cultural heritage protection, copyright, and labor.

Competition

When asked about competition the client said that their main competition is Prinsenhof Museum Delft as well as repeatedly mentioning Princessehof Ceramics Museum as a direct competitor (van der Berg, 2023).

Princessehof Ceramics Museum is located in Leeuwarden, it “showcases a beautiful collection of ceramics, tiles, pottery and ceramic sculpture housed in a luxurious 18th century palace” (holland.com, n.d.). The museum has the largest and most varied collection of Chinese porcelain in the Netherlands and has a rich collection of the Dutch Art Nouveau and Art Deco ceramics from the period 1880-1930 (Princessehof, n.d.).

For competition analysis I used 7P's of Marketing as it is a basic model which helps determine what the competitor is selling and how they are doing it compared to Royal Delft museum. Moreover, it will help understand how the customer perceives the competitor and why they would choose it over the Royal Delft museum.

The 7P's of Princessehof Ceramics museum are:

Product: They have exhibitions of Chinese porcelain, Art-Nouveau, ceramic art from artists such as Picasso, Armando and Lucebert, design ceramics and Frisian pottery (Princessehof Ceramics Museum, n.d.).

Price: The price ranges from 0 euros for children, people with museum cards, friends of the museum to 20 euros for a combination ticket (The Princessehof Ceramics Museum, n.d.). They offer discounts for students and teachers and groups (The Princessehof Ceramics Museum, n.d.).

Place: Leeuwarden, The Netherlands

Promotion: They promote with the use of social media such as facebook, instagram and twitter.

People: Employees (see appendix 3), partners (see appendix 4) (Princessehof Ceramics Museum, n.d.).

Process: The visitors come to the museum with either a pre-bought ticket or they buy it on the spot and then enjoy the museum and various exhibitions.

Physical evidence: The museum proves its existence by having a shop in the biggest shopping street in Leeuwarden (Grote Kerkstraat) which sells everything from the latest design to art books, and from unusual tableware to ceramic collectables.

The other competitor is Museum Prinsenhof Delft, it is the city's leading museum of art and cultural history. Its permanent collection is based on three topics: William the Silent, Prince of Orange, Delft Masters and Delftware. Together these form the museum's foundation. The museum shows how these Dutch icons are part of the city and how they have contributed to the identity of the Netherlands. On the basis of exhibitions and multifaceted programmes, these themes are explored from constantly changing perspectives. The museum is housed in the former monastery that was the temporary court of William the Silent, Prince of Orange, in the 16th century. The building is now one of the Cultural Heritage Agency's Top 100 national monuments (Museum Prinsenhof Delft, 2021).

| STRENGTHS | WEAKNESSES |
|---|--|
| <ol style="list-style-type: none">1. Unique and iconic building that breathes history2. (Inter)national image of Delft themes3. Solid financial basis with the Municipality of Delft as owner of real estate, collection and museum4. Interrelationship between the museum and historic city center of Delft5. Diversity and inclusion policy of the museum and policy of the Municipality of Delft reinforce each other6. Wide reach among both primary and | <ol style="list-style-type: none">1. Friction of monumental and museum requirements2. Limited accessibility of the building3. Limited relationship with environment4. Limited mobility and flexibility staff5. Task-oriented corporate culture6. Themes not obvious for a broad (new) audience7. Restrict municipal rules sometimes the clout and possibly-present in business |

| | |
|--|---|
| secondary education through education 7. Royal family as a proposition (partner in the Oranjelijn) 8. Part Canon of the Netherlands | 8. No iconic masterpieces with international allure in the collection |
| OPPORTUNITIES | THREATS |
| 1. Renovation of the museum complex 2. Top 100 national monument status 3. Need for high-quality (cultural) destinations 4. Involvement of Delft residents Prinsenhof area 5. Interest interpretation of the after-national history 6. Vision Delft in 2040 7. Delft Marketing applies the same themes and focus on quality 8. Group (retired) baby boomers (fall under 'traditional museum visitors') continue to grow 9. Relatively high interest of Dutch millennials in museums 10. Themes such as diversity and inclusion are becoming increasingly important in society | 1. (Financial) impact of the corona crisis 2. Growing leisure competition market 3. High competitive density cultural destinations in South Holland 4. Reorientation of funds, sponsors and individuals on social common issues 5. Politicization of heritage |

Table 1

Note. SWOT analysis of Prinsenhof Museum Delft From

“Ondernemingsplan Museum Prinsenhof Delft 2024-2028” by

I.S.M Adviesbureaus time Amsterdam/LAGROUP BV, 2020

Target audience

The target audience the Royal Delft Museum wants to attract are museum card holders (van der Berg, 2023). There are currently 1.3 million museum card holders (Amsterdam Tips, 2023)

demographic distribution of those people by age is that the majority (45%) of the holders are in the age group of 35 to 64 years old, followed by 65 and older age group with 33% and then children age 12 and younger with 12% (Statista, 2020, #). **The Geographic** target is people living in The Netherlands due to the fact that new rules state that only the residents of The Netherlands can get it (Stephan & Jones, 2020). **Behavior** of the target group is regularly visiting museums and exhibitions with their friends, families, school, seeking education (Netherlands Museums Association, 2011). **Psychological** aspects of the target group would be that they are open to experiences, they have aesthetic sensitivity, intellectual curiosity, creative imagination and are interested in art, music, literature, and beauty (Mayer, 2022).

Stakeholders

As a registered museum Royal Delft's building and collection is owned by the government which means it is in the best interests of the government that the Royal Delft museum is successful (Bína, n.d.). Additionally, the donors and sponsors are also stakeholders as well as the factory which makes the majority of the ceramics showcased in the museum (Royal Delft Museum, n.d.). In the study done by Andrea Bandelli, the interviewees from museums said that stakeholders also include schools, universities, the public, the industry (Bandelli & Ramirez, 2013). Additionally, the employees and volunteers at the Royal Delft museum are directly impacted by the success of it (Vergeront, 2012).

Problem analysis and research objective

The problem our client is experiencing is that there are not enough museum card membership holders visiting. The research objective is to find out how the Royal Delft Museum can attract more museum card holders to the upcoming Picasso exhibition with the help of a promotional AV video. The goal is to determine what are the characteristics of the target group such as what are they most engaged by, what makes them eager to visit an exhibition. Furthermore, the research seeks to identify what advertisements is the target group most affected by and what it should include.

The **central question** of research is: How can the Royal Delft Museum attract membership card holders to upcoming exhibition and retain them as regular visitors?

The **sub-questions** are:

What are the characteristics of museum card holders?

What kind of promotional video would attract the target group to the upcoming Picasso exhibition?

Research 2. Methodology

Desk research strategy

My research strategy was to start by creating an outline of the report so that I have a clear picture and understanding of what I need to deliver. Afterwards, I moved on to researching the client as thoroughly as I could not only through the internal sources, but also reading the reviews past visitors have left. Moreover, I moved on to the competition - seeing how many museums fit in the same niche of ceramics in The Netherlands and if they are close enough to seriously impact the Royal Delft museum. After the client briefing, where we realized who the museum wants to focus on when creating the campaign, I started researching the target group more in depth and analyzed what common traits they share in order to create an advertisement that has the highest chance of success. To find information, I used Google Scholar, an online university library, and Dutch government websites. I looked for websites that seemed reliable and trustworthy and cited where they got the information. To conclude, the strategy for research was very simple and straightforward, I did everything in order of the outline, regularly revisiting what I already had written and evaluating it with a fresh view and in accordance to that I would either add more information from new sources or cut what's irrelevant out.

Prep for client briefing

To prepare for the client briefing we did extensive research into the Royal Delft Museum. This included analyzing the latest available annual report from 2021, researching the director of the museum, Yolanda van der Berg, who we will be meeting with and interviewing, also researching the competition in the ceramics niche. Furthermore, having done that we started brainstorming and finalizing the questions which we thought are the most important and paint the clearest picture of what the final concept should achieve.

Prep for target group interview

To prepare for the target group interview, I had to set a very clear image of who it consists of. Having done that, I had to prepare the questions I felt would help me answer sub-questions and create the best possible concept for this target audience. Afterwards, I had to find someone who fit the description of the target group which I tried to do with the help of my Dutch classmates and the Netherlands subreddit on the Reddit platform. To best answer my sub-questions and central question I made a matrix to find out what I should ask the target audience in order to get a clear view on the needs of the target group. The interviews with David, Ana and Djordja were conducted via phone call.

Matrix

| Central question | Sub-question | Target group interview questions | Client interview questions |
|--|--|--|---|
| How can we attract membership card holders to upcoming exhibition and retain them as regular visitors? | What are the characteristics of museum card holders? | <p>How old are you?</p> <p>What city are you from?</p> <p>Are you a museum card holder?</p> <p>Are you interested in Picasso?</p> <p>Have you ever been to the Royal Delft Museum?</p> <p>What are elements in a museum that you find important/engaging?</p> <p>What makes you eager to visit an exhibition?</p> | <p>What is your target group?</p> <p>What kind of people do you want to attract?</p> <p>What language do you want the advertisement to be in?</p> |
| How can we attract membership card holders to upcoming exhibition and retain them as regular visitors? | What does the target group want from a promotional teaser? | <p>What advertisement do you remember being impressed by?</p> <p>Do you prefer a more informational or creative approach in a promotional video for an exhibition?</p> <p>What kind of information would you like to see in a promotional video about the Picasso exhibition?</p> <p>What elements do you think should be included in a promotional AV production video to make it appealing to museum visitors?</p> | <p>What do you want the target group to feel when they see the advertisement?</p> <p>What do you want the target group to take away from the advertisement?</p> |

Quality of research

VALIDITY: Through the use of specific research questions and objectives, proper data sources, and thorough consideration of the best research methodologies, I have carefully constructed the

study approach. In order to ensure that the findings are varied and reliable, I have gathered data from a number of appropriate sources such as reports from the government of Netherlands, museum association, consulting firms, and statistics. Additionally, I carried out interviews with the target group to answer research questions as it was necessary to get the target groups preferences straight from themselves in order to create the concept that will be most to their liking.

RELIABILITY: I made an effort to keep the research findings consistent and reproducible. to guarantee dependability. I follow standardized procedures when performing the research, such as employing the same interview questions for all interviews with the target audience and applying the same standards to evaluate secondary sources. My target group of interviewees were trustworthy and pertinent as well. To acquire the most reliable data I used trustworthy sources such as reports from the government of Netherlands, museum association, consulting firms, and statistics alongside non-official websites and articles. The target group interviews were the best source to know what kind of campaign the Royal Delft museum should release, because they know what they like, want to see and there's a chance that those things are applicable for the majority of the target audience.

LIMITATIONS: One of the drawbacks is that my research was carried out in a limited amount of time and with scarce resources. The fact that I only spoke with three members of the target audience could be perceived as a drawback because they might not adequately represent the bigger population of museum card holders. The findings may not have been accurate or generalizable, or there might be a discrepancy in opinions among those I didn't get the opportunity to interview.

Research 3. Results

Results

Based on the target group interviews, the results are as follows. David and Djordja both said they like interactive museums and exposure to art, Ana on the other hand said she goes to diverse museums and enjoys different kinds of art, sometimes even just based on the architecture of the museum building as she enjoys aesthetics. All three interviewees expressed that what makes them eager to visit a museum is exposure to art, the museum or exhibit being focused on one of their interests.

Furthermore, the target group members acknowledged that they dislike advertisements and try to ignore them to the best of their abilities as they find them annoying, but David does mention that sometimes it's hard as advertisements are made to grab the attention of the customer. All three interviewees mentioned that the advertisements they are most interested in are usually posters. Moreover, everyone agreed that they prefer a creative approach when it comes to promotions and David mentioned that "I think if you give only practical information, then it wouldn't grab my attention. The practical information. In general, I can find myself on the internet." Ana said "I

think if you just tell me a lot about Picasso, you know, it's gonna be like a history lesson, but if you show me something that I think, okay, I wanna see more of that, then I'm more likely to go.” Finally, Djordja said “You know, just to give the audience a small preview. And, then about how and why he branched out into that medium.” Regarding, the information that the target thinks is necessary in an advertisement, it was expressed that they would want to see what museum it is, when is the exhibition happening, if museum card holders can visit for free and then some context as to why the Picasso exhibition is happening and some of the best work that will be showcased in a museum.

Additionally, the target audience expressed an interest in Picasso, but said they hadn’t known that he made ceramics and said they would be interested in seeing an exhibition of that. Finally, not a single interviewee has been to the Royal Delft Museum, David because he isn’t interested in ceramics, Djordja didn’t have a particular reason and Ana hasn’t gotten around to it as she hasn’t had the museum card for a long time.

I was able to evaluate participant responses to uncover patterns and themes by using interview transcript coding. It also assisted me in extracting key ideas and themes from the information I had acquired. Based on the data, I used it to reach judgments and offer suggestions. These are my findings:

| <i>Category</i> | <i>Color</i> | <i>How many times mentioned</i> |
|-----------------|------------------|---------------------------------|
| Demographic | purple | 8 |
| Museum | yellow | 19 |
| Behaviour | blue | 22 |
| Wants | red | 21 |
| Feelings | green | 27 |
| Positive | BOLD type | 62 |

Conclusions

There are multiple key findings from the target audience interview which will aid in creating concepts for a promotional AV video which will help to attract museum card holders to the upcoming Picasso exhibition and retain them as regular visitors.

The target group doesn’t like overly informational advertisements, they want something creative that will grab their attention whilst providing the basic and needed information such as what museum it is, when is the exhibition happening, if museum card holders can visit for free. They want to see some context as to what the exhibition will show and why it is happening.

Additionally, because the target audience didn’t know that Picasso used to do ceramics, the AV video should emphasize that fact. Moreover, the target group cares about aesthetics so the video

should include shots of the building and art pieces. By creating a campaign that is creative and aesthetically pleasing, gives a preview of the exhibition and gives context to why the Picasso exhibit is happening the Royal Delft Museum can attract the museum card holders and possibly retain them as recurring visitors.

Production

There is a variety of different AV production genres such as educational, informational, entertainment, documentary and promotional which I chose (Reel Designer, 2017). I chose it because the goal of the client is to attract customers (van der Berg, 2023) and the target group said they don't like informative advertisements. Additionally, there are unlimited platforms where AV productions can be published but our client wants it to be on the company's website, YouTube, news websites, Instagram, which is why the format of the video will have to be standard horizontal (van der Berg, 2023).

Concept proposition number 1

Title: Picasso in Life

Logline: "It took me four years to paint like Raphael, but a lifetime to paint like a child."

Subject: Transformation of old painters hand into a young boys hand

Motivation: To showcase the achievement of adult Picasso's goal of learning to paint like a child.

Urgency: Write the script, find actors, shoot and edit the AV production within a three week timeframe and budget.

Form: Standard format video meant for the website and YouTube

Genre: Promotional

Image: An old man whose face we never see is sitting behind a canvas and painting, but with every second the painter's hand is getting younger until it becomes a small child's hand with a brush, painting on canvas. The last frame is zooming out and showing a Picasso painting, then the quote "It took me four years to paint like Raphael, but a lifetime to paint like a child." appears on the screen.

Sound: a soft instrumental song that picks up the pace throughout the video and then calms down again at the end reveal.

Editing: soft warm coloring, smooth transitions between shots to make it seem natural.

The concept for the Royal Delft museums Picasso exhibitions promotion using AV production is to make an advertisement that will inspire the potential visitors to visit and experience the Picasso ceramics exhibition as per clients request. The video will feature an unseen old man (Picasso), all the viewer will see is a hand painting on a ceramic, but by the end of the video that hand will no longer be of an old man but of a young boy. At the end of the video, the camera will zoom out and show a young boy sitting in front of the canvas with a finished Picasso ceramic.

Furthermore, while the person is painting the music needs to start off slow and build up the tempo for the middle when the footage is going to start going faster as the video needs to be 30 seconds long and at the end slow down again. This is to show Picasso achieving his goal of learning to paint like a child. This concept stems from the target group's interview where they mentioned desiring a creative campaign. By making this campaign, the viewer will see something that they likely haven't before, they will feel inspired and eager to visit the exhibition. In the target group interview, I learnt that they are interested in Picasso, but didn't know he made ceramics which is why it's important to include that information in the promotional video. Additionally, at the end of the video there needs to be the basic information such as what museum it is, when the exhibition begins, that museum card holders can come for free and that this exhibition is happening to commemorate the 50 years since Picasso's death. The format of the video should be the standard horizontal as the client wants to use this video on their website, YouTube, Instagram and maybe send it to the press. Overall, this concept aligns with what the target group wants and feels engaged by and should encourage them to visit the upcoming Picasso exhibition and retain them as recurring visitors.

Concept proposition number 2

Title: Ceramics by Picasso

Logline: "Discover the upcoming Picasso ceramics exhibition at the Royal Delft Museum."

Subject: a guide leading the camera through the Picasso ceramics exhibition

Motivation: To give a preview for visitors of the best art pieces that will be showcased during the exhibition while providing context as to why it's happening.

Urgency: Write the script, find actors, shoot and edit the AV production within a three week timeframe and budget.

Form: Standard format video meant for the website and YouTube

Genre: mix of informational and documentary

Image: A guide is walking into the museum, they talk to someone behind the camera, telling them interesting facts about Picasso's ceramics, such as that exhibition is happening to remember 50 years since his passing. While talking the camera shows the various exhibits.

Sound: a guide talking

Editing: soft cool coloring which reflects museums usual showcased ceramics, zoom-ins into the art pieces, zooming out of the guide and into the museums architecture.

The concept is to create a short, 30 second video which mentions important facts about the exhibition and gives a preview into the art that is going to be showcased. The video will feature a guide entering the Royal Delft museum, they will talk about how it's been 50 years since the death of Picasso and how only 50 museums all over the world are doing exhibitions of his lesser known artwork and that Royal Delft museum is the only museum in the Netherlands doing an official exhibition. The target group mentioned that knowing the context behind the exhibition is important to them and will encourage them to attend knowing that it is a temporary exhibit. As the guide talks, the camera will start to move away from them onto the best ceramics the

exhibition will show, as the target audience said in the interviews that that is what will catch their attention and intrigue them to attend.

The video should be a mixture between informational and documentary genre, as the target group expects to learn not only the basic information about the exhibit but also about Picasso and artworks that will be included. Additionally, the advertisement shouldn't include music as the client prefers that in order to be able to have the video on the television in the museum and the format should be the standard horizontal so that it looks good both on the TV and the Royal Delft museum's website.

To conclude, the concept would inform the potential visitors about the basics of the exhibition and also give them a preview of what to expect. This will assure that they are intrigued to see it for themselves in the Royal Delft museum. This aligns with the target audiences and clients desires.

Plan of approach

During the **development** phase we are brainstorming, creating the concept, settling on the final vision for the advertisement.

Pre-production we have to find the actors who can play in our video and arrange the dates that are convenient for everyone to film as well as contact the client for permission to film in the museum. Additionally, this is when we have to secure permits for filming on the location and get needed equipment for the shoot. The equipment includes, camera, lighting, microphones.

During **production** the schedule is already arranged from the pre-production phase and now it's time to go on location, set-up the lighting and microphones and shoot. This involves the filming of the scenes with actors, museum, artworks, architecture, doing voice-overs and getting any needed permissions or releases for the footage filmed during the shoot.

Post-production involves going through the footage to find the usable content, editing the video which includes cutting up footage, adding transitions, adjusting the coloring, adding on screen subtitles or text, doing any needed voice-overs, selecting the best suitable background music. After all of that, the rough might be shared with the client to receive feedback on anything that is not to their liking and do revisions in accordance to feedback.

Distribution is the final phase of production and is when the Royal Delft museum receives the created promotional video. For the client this phase means sharing the video on the platforms of their choice and monitoring the results it has on the customers.

Equipment that is needed to film includes high-quality camera, microphones the actors can wear or do voice-over with, tripod, depending on the circumstances such as bad weather, dark museum - lighting equipment and editing software.

There is also a need for cooperation from the client such as allowing the filming to happen inside of the Royal Museum Delft and show the artworks.

By following this plan of approach, the promotional video can successfully be done within the timeframe and budget limitations. The result will be achieving the goal of attracting museum

card holders to visit the upcoming Picasso ceramics exhibition and stay recurring visitors of the Royal Delft museum.

Production feasibility

A feasibility study is a detailed analysis that considers all of the critical aspects of a proposed project in order to determine the likelihood of it succeeding (Drury, 2023). Feasibility of AV promotional video creation is impacted by a lot of various factors such as acquiring equipment and props, determining how many days will be needed for shooting, finding and arranging schedules with actors, the weather, securing a venue for filming. When determining feasibility it's also necessary to take into account the budget, timeframe, skills of people working on the project and creating a vision of the final result that everyone likes (Drury, 2023). To ensure the highest quality end result, we should finish the pre-production phase within a week, to have more time for shooting, editing and in case of revision - reshooting.

Location: If the museum doesn't give us permission to film inside of it, we will need to do it outside which would mean not being in control of the lighting or in a film studio having to rely on props to make it more on theme. **Shooting time:** We should be able to get enough footage within a day of filming as the video is supposed to be only 30 seconds long, but in case of lack of footage we should set aside at least 2 more days for shooting and/or reshooting. **The actors** who would be the heroes of our video will have to be unprofessional actors, most likely other students who won't mind acting for free, but because of we risk needing more time for shooting, having to do multiple takes, but on the other hand it might make the video seem more authentic, an average museum card holder being able to see themselves represented. **Equipment and props:** our production will need to involve basic equipment, such as handheld camera and small budget-friendly microphones, for lighting we will need to rely on daylight and museum's lighting. We will need to make our own props, considering the budget, which is time-consuming and might put strains on the timeframe set for pre-production. Considering these factors, the end result might not be as high-quality as compared to professional advertisements and it might give an authentic feeling.

Budget

See indicative budget in appendix 9.

Management & Entrepreneurship

Business Model Canvas

Key partners - Key Partners are a list of other external companies/suppliers/parties you may need to achieve your key activities and deliver value to the customer (Ebinum, 2016, #). Our key

partners and suppliers are material (prop, decoration, costume) suppliers, venues where we film, editing software providers, investors into our company, internet provider, insurance.

Key activities - The Key Activities of your business/product are the actions that your business undertakes to achieve the value proposition for your customers (Ebinum, 2016, #). Our company creates campaigns for clients that involve: research, script writing, hiring actors, filming, editing, solving PR problems for clients via promotional videos, and arranging distribution of advertisements.

Key resources - Key means the resources your business requires to do business (Ebinum, 2016, #). We require actors for different videos our clients order, materials such as props and costumes, intellectual resources of our employees and clients to create concepts, filming equipment, editing software, copyright for both our videos and for music we might use in campaigns, customer data so that we know how to best advertise for specific target groups, employees who create, film, edit advertisements, insurance for both our employees and equipment.

Value proposition - It is the fundamental concept of the exchange of value between your business and your customer/clients. Generally, value is exchanged from a customer for money when a problem is solved or pain is relieved for them by your business (Ebinum, 2016, #). We solve PR problems for clients by researching and creating a concept for advertising and then filming it. Campaign creation involves thorough research, multiple client briefings and brainstorming sessions for the concept creation team, booking venue and actors, filming, editing, distributing. We help clients achieve the image they want their brand to have, and attract the wanted target group. We take pressure off of the client to solve image problems, advertisement creation so that they can focus on the internal dealings.

Customer relations - Customer Relationships is defined as how a business interacts with its customers (Ebinum, 2016, #). Most of our clients are returning ones that need an advertisement done every year or more often, depending on the client. Usually we will create the advertisement and distribute it and when our clients need a new one, we will use the data they collected about the number of customers post promotion, the age of those clients and discuss if they want to attract a new target group or stick to the current one. Following that, we will take everything the client wants into consideration for creating a new campaign.

Channels - Channels are defined as the avenues through which your customer comes into contact with your business and becomes part of your sales cycle (Ebinum, 2016, #). Our company regularly advertises in various conferences where businesses connect and network as a solution to attracting more customers, fixing a brand's image. Additionally, we use targeted advertisements for marketing professionals and people who own companies on google, facebook, indeed, linkedin.

Customer segments - Customer Segmentation is the practice of dividing a customer base into groups of individuals that are similar in specific ways, such as age, gender, interests and spending habits (Ebinum, 2016, #). Our main target group is companies that want to attract more customers. These clients can be museums, shops, politicians, universities, tutoring companies.

Cost structure - Your business cost structure is defined as the monetary cost of operating as a business (Ebinum, 2016, #). We are a value driven business which is why our creative team and equipment uses most of our cost budget. Our costs include salaries, insurance, maintenance of equipment, office rent, utilities, annual office parties for the company's anniversary.

Revenue streams - Revenue Streams are defined as the way by which your business converts your Value Proposition or solution to the customer's problem into financial gain (Ebinum, 2016, #). Our revenue comes from various clients we have - some of them only want a consultation, some want concept creation and some want a full package where we do everything and all we need from them is a description and the result they want to achieve.

Sustainability and social responsibility

Corporate social responsibility (CSR) is a self-regulating business model that helps a company be socially accountable to itself, its stakeholders, and the public (Fernando, 2022).

People, Planet, Profit

People - In our company we treat everyone with respect and kindness. Additionally, we make decisions transparently and appreciate every employee's concerns as well as allow everyone to give feedback and provide input (Kenan Flagner UNC, 2019). Also, we acknowledge every worker's contribution and strive to provide fair working conditions such as a shared kitchenette in the office, no overworking and encouragement to take breaks when needed.

Moreover, we provide flexible working hours as for us it's important that employees can maintain life/work balance, we provide opportunities for our workers by organizing additional training because we believe that investing in our employees is what makes sure they grow with our company (Elexensions, n.d.).

Planet - To be more environmentally friendly we try to make sure all of our documents, scripts, notes are digital and we don't use single use utensils and dishes, we provide everyone with either ceramic dishes (in office) or wooden (on site) (BRANDVOICE, 2022). Also, we try to reuse as much as possible in terms of props and costumes as well as minimize as much as possible the carbon emissions associated with travel to set by car sharing (BRANDVOICE, 2022). Lastly, if the cast and crew don't consume all of the food that's on set, we encourage everyone to take some home with them (BRANDVOICE, 2022).

Profit - 25% of our profit goes to employee training so that they can build their and our companies value, another 25% goes towards investing in better equipment and lastly another 5% we donate to charity which sponsors children's participation in arts (Indeed Editorial Team, 2023).

QTOFIM

The QTOFIM model is used to assure that the company can deliver a quality product effectively and efficiently (Grit, 2021). The QTOFIM methodology can frequently help AV production businesses in making sure that they produce high-quality projects on schedule, within budget, and to the satisfaction of their clients.

Quality: product quality refers to how well a product satisfies customer needs, serves its purpose and meets industry standards. When evaluating product quality, businesses consider several key factors, including whether a product solves a problem, works efficiently or suits customers' purposes (Indeed Editorial Team, 2023). It is our company's main priority to deliver the best possible product that will solve the clients problems. Our team is made up of experienced and knowledgeable professionals in the field of AV production, they can deliver AV content that is both aesthetic and effective in conveying the desired message (Indeed Editorial Team, 2022). To be able to create the highest quality product, an AV company is investing in top-tier hardware and software. Professional-grade audiovisual (AV) tools, such as cameras, microphones, and editing software, are essential, as are knowledgeable staff members (Cray, 2023). Additionally, delivering top-notch customer service might increase repeat business. At our company, we provide both top-notch AV equipment and knowledgeable people to make sure that our clients receive the finest results possible.

Time: refers to a project management timeline which is a detailed schedule for our project. It spells out all of the tasks involved and a deadline for each so that our entire team can see when individual steps will take place and when the whole project will be wrapped up (Atlassian, n.d.). Our company uses Timely software to keep track of everyone's progress and to ensure that deadlines are met. In case of unexpected setbacks or emergencies we have an emergency Plan B. Considering time is equivalent to money, productive time management is essential for every business to succeed. In order to be as efficient as possible our company has well-organized digital paperwork and files in order to reduce waiting time and boost output. Teams are encouraged to prioritize key projects and to stick to a fixed and organized schedule on Timely in order to lower the workers stress levels (Orbital Shifts, 2016).

Organization: relates to the firm's capacity to oversee and plan every step of the manufacturing process. To guarantee that projects are finished on schedule and within budget, the organization should have a clearly defined project management methodology in place (Kantana, 2017). The business employs a professional project manager who is in charge of making sure that all project-related details are properly organized. Good organization is necessary for the company to succeed and for the clients projects to be completed on time and within budget. To ensure this, we have weekly check-in meetings with all of the teams to know that everyone is meeting deadlines.

Information: refers to the business's capacity to successfully collect, process, and use information. The business has processes in place to gather and analyze information about its customers, rivals, and market trends such as website cookies, marketing and PR teams. We can use this knowledge to guide their choices and enhance their AV productions (Porter, 2014). The

business keeps track of client interactions and collects reviews of its products in order to improve. We also follow business trends and look for possible new customers using social media platforms and always seek to improve based on the knowledge collected.

Money: refers to the business's capacity for efficient financial management. Our business is able to manage our cash flow to make sure we have the resources needed to finish AV productions because we have a clear grasp of their revenue and expenses (Campbell, 2022). To control our cash flow and investments, we have the finance department that keeps track of sales and expenses. Diversifying the range of goods and services we offer is essential to ensure the company's profitability. Revenue can also be increased through a variety of methods such as script writing, filming, editing, licensing, casting (Business Gateway, 2018). We offer a wide variety of AV products and services that cater to the distinct needs and preferences of each client, ensuring that they receive specialized solutions. This will help to ensure the profitability of our advertising, such as commercials, TikTok videos, Instagram reels, and brand sponsorships.

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Appendix 1

Questions for the client

1. Can you tell us something about the museum?
2. What's the museum's mission/vision?
3. How does the museum sustain itself financially?
4. What would you say is the average number of visitors in the year 2022?
5. What do you consider competition?
6. What makes your company different from others?
7. What is the target audience for these videos?
8. What do you already know about this target group?
9. What media channels have you already used? (follow up: What media channel do you want to use for this project?)
10. Why should the videos be the duration they are described to be?
11. What could be challenging about making an advertisement video for this museum?

Teaser

12. Will we be able to film some aspects of the new exhibition?
13. What is the end goal of the teaser?

Instruction

14. Can you give us more details about this workshop?
15. What is the goal of the instruction video? Would you like to promote workshop only among existing museum's visitors?
16. What emotions do you like to portray in the videos?
17. What wishes do you have regarding the style?
18. When would it be considered a success?

Appendix 2

Client briefing transcript

Baris: [00:00:00] Yeah, of course. It's only

Jolanda: for education. Mm-hmm. Yeah.

Fabio: Okay. Well first of all, thank you for coming in for doing the interview and while I just thought it would be good as an introduction just to quickly talk about our project. So we are working on behind the scenes now our fourth term. And basically we're gonna work for you as an AV company. And on that note, we had some questions.

Fabio: Let me get up questions. Okay. So could you tell us something in general about the museum? Just general things.

Jolanda: shall we introduce ourselves? Oh yeah, perfect.

Katie: That's also a great start. So I'm Katie, I'm an intern at the museum and I'm dealing with a little bit of marketing, but mostly the temporary exhibits for Picasso.

Katie: Yeah.

Jolanda: Oh, at this moment also. Yeah. And I'm the director of the [00:01:00] museum.

Elena: Okay. My name is Elena. Just repeat again.

Jolanda: Name is

Jolanda: Okay. Yeah. So some, some something in general, something about the museum useful to us.

Katie: Yeah. So it's a museum that this place blue and white Dutch porcelain. And it also makes the porcelain cuz it's a working country. It's ceramic potter

Jolanda: earth and wear porcelain is from England. Yes. It's pry. Yeah.

Katie: Pry. Pry. Yeah. Porcelain is a different material, but the, the name includes porcelain in Dutch, so that's why the confusion comes in. Anyway, it's its historic and 17th century. Like the oldest things that are on display, and it was inspired by Chinese poultry. So that's why it called, it has the blue and white.

Katie: Mm-hmm. But it has mostly Dutch scenes on it. Yeah. And,

Fabio: As I researched the, the website, I saw that we could see the, the year report of tw 2021. Are there some visitors numbers from

Jolanda: 2022 as well? [00:02:00] Yeah, I just finished today. Yeah. 22. Yeah. So we we ended last year with 83 thousands visitors.

Jolanda: Our best year was 2019, the year before Corona. Then we ended up with 123 thousands. So, you know, in two, 2022 the museum started open again after February. Yes. So we lost one month and, you know, everybody was in shock. And so it was a little bit a difficult start, but the the, the groups of people was later in the year.

Jolanda: Than normal. Yeah. Yeah. So it started up later. It moved. And we didn't expect to have 83,000 people. And for the workshops, because we also have project for workshops, we had 30 4,300 people who followed a workshop for painting. Yeah. Mm-hmm. Yeah. So that's one of [00:03:00] the, yeah. The questions we, we have for you.

Jolanda: So we really would like to professionalize this for this year. You know, because we were, we were very curious, okay. Is the line going up all the time? You know, because the people from Asia, they still are not coming. Well, I must say yesterday it was, we have a lot of people from Asia, but that was, that's not normal.

Jolanda: So the people from J Japan and China, they are a big amount of the part of our visitors, but not last year and not this year. So we ended up at 83, but without Asian visitors. So, and now it's getting normal. It's normal now. So we, we set, we have a go. Our goal for this year to do the same as 2019.

Jolanda: Yeah. [00:04:00] Very positive goal. So we said, okay, this year we want to end up with 120,000 people. Okay. From the 1st of January till now, we are more than 30% above our budget. Our prognosis. So we will really get the 120,000. Yeah. And and for the workshops, we have our goal set up at around 6,000 people doing the workshop.

Jolanda: Yeah.

Elena: Okay. You already told a little bit about who usually came to your museums. So like, it's more, it's an Asian part of world, like Japanese and orchestra and like Chinese maybe. But maybe you already know who your charter group, because like I mentioned that your museum just opened 2000, like 21 mention in your website something

Jolanda: about No, it, it's, it was we had museum activities.

Jolanda: It, it was already museum, but not as a registered museum. Oh, [00:05:00] okay. So we, there is a registration, it's called a c o m. Does it sound familiar? Hmm. Okay. That's it. That, that's the International Organization of Registered Museum. In Holland, you have the museum fork. Yeah. So to, to set, to to have your registrations, that means that you have to have to

Katie: make, have to apply to a bunch of

Jolanda: rules there.

Jolanda: Yeah. A lot of rules, a lot of documents. Everything. So, and for

Katie: example, knowing what's in your collection. Collection Yeah. And having that on paper.

Elena: Yeah. You know what I mean? They really want to know. It's AI Stevens or something else. Huh? A and a and bi. It's like was also on

Jolanda: your website about it? Obi?

Jolanda: No. Obi, no, no, no, no. It have to do with tax. Mm-hmm. Okay. It's different. Yeah. So no, that means that you are also being seen as a foundation [00:06:00] and if they donate you money, they can then for them is a kind of a tax discount. Mm-hmm. They get. No, but, so the, the, there is already, this, this whole museum is there, I think si since 2000.

Jolanda: So since 21, it's it's a foundation. It's sifting.

Katie: Okay. Yeah. It started as sort of a private collection of the things that the factory owner liked. Mm-hmm. And it became public in 2001. Yeah. If I'm understanding correctly. Oh, okay. So yeah, there were some objects, but they weren't registered anywhere.

Katie: But they're very old and some of them were also donated by the royal family, for example, or made for the royal family. So that's very Dutch involvement and heritage involvement, which I find very interesting. Yeah.

Elena: And Royal family is still interested in the museum? Or what, because like you said, Royal family was interested in.

Elena: Museum.

Jolanda: We are a royal company. Yeah. That means that [00:07:00] we are access more than 100 years. And we, we then you'll get a certificates of the, that you can call yourself a royal company. Like dus means coning Sometimes you see that at some very old companies and that's, that's what we are. Mm-hmm. So that's

Katie: means you're also allowed to make stuff for the, the royal family.

Katie: So for example, if they want to give something to fellow royals or politicians that they visit, they can ask for a commission. And then it's made because it's not just standard production that's made, but also special

Jolanda: commissions. Yeah. We, we, we also make tailor-made things like faces to faces for the royal family that they give to other royals when they, are they visiting each other.

Jolanda: Okay. And in terms

Fabio: about the, the museum itself again what would you consider are competitors of [00:08:00]Royal Belt?

Jolanda: Well there's only one factory. We are a museum factory. A factory museum, yeah. So there is a factory, a real factory, not a, a showroom factory. It's a real factory. And there's only one in Holland and that, so in this case, we don't have competitors, but you can see competitors in many more things.

Jolanda: Yeah, of course. So we are museum and we are the only museum in only Delaware. We are the only museum that's connected with a factory. So you, you, you, you see the, the collection, but also you walk in the factory where people working and you see from how the clay comes in and you know, the whole, whole process.

Jolanda: Yeah, the whole process. Also the, the, the drawing and the orphan where it's put in. So that's very interesting for people who love, loves to see crafts and productions and heritage. And and, but you

can also [00:09:00] look at the, the regional competitors. So, well, they're in Delft. You have Prince of and the outer new Kerk.

Jolanda: So the competitors is also, people just go for one day or for a weekend to Delft. What are they going to see? So then you are competing with the other venues in the, in the city. So, for instance, I'm from Amsterdam. I used to have a museum in Amsterdam. But you can better sit in Delft because there are less competitors mm-hmm.

Jolanda: Than you are in, in Amsterdam, because they can choose in 165 museum. Yeah. Yeah. And you can only do max free in one day. So

Baris: what would you say are big art competitors in general about art in in

Jolanda: Delft itself? Well, art. Yeah. You have art or you have the special, the ceramics. Mm-hmm. Mm-hmm. Or what, what do what, well, I mean maybe both even.

Jolanda: Yeah. Well, the, the principle of is [00:10:00] is about the house also Nieuw. And they have their story because of the shooting. And they have very nice exhibitions. And also they have this, this Delft earthenware. So maybe that's a kind of a competitor, but, yeah. Well, you know, there are more. Groups, target groups.

Jolanda: So you have all the people. You have young people. Young people maybe don't go as much to the prince of maybe, but they would like to see the fabric, the production of, so it depends on which is your target group. Yeah. And as you

Baris: said, one of the unique selling points from the, from the museum is the, that you can actually see the, the process of the pottery.

Baris: Yeah. But are there any, any other unique selling points you think that the, the museum, the

Jolanda: workshops, the workshop, the combination of the activities you can do? So we have a break for heights. You can do a workshop, which is very popular, [00:11:00] and you can see the, the, the, yeah, the, the making process.

Katie: You are told about it as well. Yeah. So basically a tour guide may come along or a volunteer might be there and they can show you that the, the clays casted and then dried, and then. Thrown out so that you have a little layer left and then they, they let it dry and they put on the, the, the charcoal because they, they use this stencil.

Katie: And then after that they paint the entire thing in between. There's also that it has to go in the oven because it has to go in the oven multiple times. It's, it's a whole thing. Yeah. But yeah, you, you can see all of that. I would imagine maybe that's, there could be some competitors in ceramics, but they are nowhere in the area, so they, they may, it's just single,

Jolanda: Family based.

Jolanda: So

Katie: yeah, they do exist, but they're a bit difficult. I don't think a lot of people will find him as well. Mm-hmm. Also they I, I think Rudolph also has some very unique architectural [00:12:00] ceramics, which are quite well liked by some because there, there aren't a lot of collections of those at all.

Katie: They're very rare. Yeah. What

Jolanda: do you mean by architectural? Do you know Fred in the Hanks? Well, we, we made it so the, the, the tiles that they used,

Jolanda: the very special architectural mm-hmm. Arch architectural design tiles. Mm-hmm. That's from our factory. Oh, wow. Yeah. But we ended at, unfortunately

Katie: Yeah.

Katie: They're, they're no longer being made. They, they were for a while and very successfully,

Jolanda: but after the second World War, so we have the, the old showroom with all these styles, and it was a showroom for architects. So they came to, to to, to the factory. Yeah. Because we were a factory still. We still are.

Jolanda: And to choose, okay, I want this and this, and this and this. And so, and we still have this showroom. So, but it's a very unique one. Mm-hmm. And yeah, but we ended it after the second World War [00:13:00] because Holland has to be built up again. So then it was cheap buildings, cheap houses. So everything has to be cheap and fast.

Jolanda: So then they ended this because it was expensive. It's, yeah. More design and nobody could afford it. Yeah.

Elena: But you also said like, for example, you have workshops and especially you would like, make a video about your workshop. Workshop. But you also said before that you, you mentioned that usually you could compare with your competitors that for young people usually come to you for workshops or to see the factory.

Elena: So you can say that you would like to make this video mostly for the young people, or you like which target group you more

Jolanda: specific for this? It really have to be general. General, yeah. Because we have friends groups and they all making towels because one is pregnant. We have groups with Girlfriends group, but the, but the girls, they are 75, you know.[00:14:00]

Jolanda: And we have families, but we have whole with touring car operators. We have buses full with with, with tourists. And they are from China. They are from France, they are from USA. And so it have to

be really easy, easy low level do it, learn how to paint, do it yourself. And we have two kind of workshops.

Jolanda: One is the traditional workshop with that, that you will paint something and then it gets into the oven and, and glaze. Glaze and then into the oven. Then they will send it to you if you want. And it can be in Holland or, or you can pick it up. But you know, if, if they come with a, a sea cruise, then yeah, then it needs to be shifts, then, then the next day they're away.

Jolanda: So then we have to send it. Or they, or the other workshop is a, we call to do it yourself. And that's with a different kind of paint. [00:15:00] And then can take the tile directly

Katie: instance, because basically if you use the old process, you also start off with paint that looks black, for example. And it only turns blue and in the oven.

Katie: Yeah. It, it has to be in the oven in order to make the the object usable. Otherwise it's also not water resistant, for example. Whereas with the other, the object is already water resistant and prepared. And then you put on any paint, any paints on the glaze, any paint that sticks.

Jolanda: Yeah. Yeah. But the, the, the, the technique of painting is kind of the same.

Jolanda: So it have to be You know, I imagined like an app that, that they have QR codes on the tables and everybody can download, sorry. Recording can download the app. And they have also an instruction of someone who's teaching the group, but they want to look at themselves, you know, because it's, [00:16:00] and sometimes the, the group is a wide variety of people, Dutch and a lot of international.

Jolanda: Oh, so it needs to be various languages as well. Yeah, yeah. Yeah. So sense. That's that's what I want to have multiple languages. And because you are a very international group, I know, I thought, okay, maybe all the languages are in the group. It was my experience of the last time that I was here, so I thought, okay.

Jolanda: We must take advantage of that.

Elena: Okay. So, and also if you want, so can you just explain to me about, so you would like to have this video as like instruction in your own app? Or It's I will just explain about this app. So which format you would like have this video?

Jolanda: I have no idea. No, no. You, you, you, I think that that's the research that you would like, that you had to do.

Jolanda: You know I was thinking well make a movie that you can download with a, with a app, a QR code [00:17:00] or but also that can be as an instruction video on an iPads or, you know, that people can find it on YouTube if they have an iPad. Or that we want to put a screen in, in one, in one room when we have a separate group or that we can use Mo Yeah.

Jolanda: On, on different times and different situations.

Baris: Yeah. So it would be mostly for the website and for in the museum with the

Jolanda: QR code, like Yeah. It's on their own mobile. Yeah, yeah, yeah, yeah, yeah, yeah. And for the,

Baris: for the teaser video of the, the Picasso exhibition. Yeah. Is there any target group for, for the exhibition?

Jolanda: No, but I think, well English uk language or scripts and mo it'll be I think mostly Dutch people with museum cards. Yeah. Okay. So targeted towards people with the museum card. Yeah, yeah, yeah. And yeah, and I was al also thinking about maybe what tease for [00:18:00] children, but I think maybe that will be too much.

Jolanda: I saw some very nice videos on the internet on the Shire now, and, Oh yeah. Very nice about Picasso. If you, if you Google, you find very nice. For children because Because so, that, that's the, the theme of the, of the exhibition, we do the ke ceramics of Picasso. And there is a very famous line from him that he said, when I was six years old, I could paint like Rael, but it took me my whole life to paint like a child.

Jolanda: Mm-hmm. Mm-hmm. So, and in his ceramics, you see many themes like animals, women, but also clowns and like, like the, the face of a clown that a child should, could paint or draw. And that's what he was doing at the, at his end of his life. So, so it's, it's like the, the magical, [00:19:00] it's called because so, the magical carist because it's a magical thing of seeing, seeing things.

Jolanda: And it's the same same thing like how a child looks at the world, like magical thinking and looking to, to, to things and to, to art. Yeah.

Baris: And in terms of geographical, is there a desired location from where the target audience could be from? Or like in terms of city maybe?

Jolanda: No, I think I think the regional delved, yeah.

Jolanda: Mm-hmm. It's like yeah, I, I think mostly from Holland. Yeah. Yeah. So like from the hospital. Yeah. Because yeah. Ron starts. Yeah, I think so. Yeah.

Baris: And in terms of media channels that the museum has used, what, what kind of media channels are you guys mostly active on or would like to mostly be active on?

Jolanda: Well, the, I I think that will be the normal social media. Yeah. So mostly, and, and that we can also use on the, on our website of course. And that we can send to [00:20:00] for pr Yeah. Yeah, for press, like, like a teaser that we could send them to. And maybe we, maybe we can use it for editorials. I dunno. Yeah.

Jolanda: It's, it's more, it's more the teaser. Yeah. We all always make a short video about the artist what we have now. If you visit the museum, then you will see the, the, the current exhibition is about bus mills. Yeah. And we made also a movie making of how he's making that yeah. Flower collection.

Jolanda: But, you know, for from Picasso, there are many movies, old movies, of course. Mm-hmm. So. I don't know. I, we didn't think about how we would like to make a movie during the exhibition in the, in the, in the exhibition room. Yeah. So this is more the teaser that we used before.

Baris: Yeah, exactly. [00:21:00] Mm-hmm. I think, I don't want to so interrupt, but I think maybe making it more vertical video.

Baris: Mm-hmm. Instead of yeah, yeah. Real kind of video would make more sense considering with our group and the general use. You could use it in anywhere. I think that's something as well. Yeah. Yeah. Okay. Horizontal. Horizontal.

Elena: Yeah.

Elena: So and a little bit back to the workshop. I'm really wondering, so do you want kind of promote or explain about this workshop only among the museum visitors, or you also want with this instructions that were on the website? Because like you said, you would like to make the people curious.

Elena: Can the cur code inside museum and like help them to understand how to to paint? Yeah. Or you also want to make some video, for example, to say like, oh, we have this workshop and you can

Jolanda: visit it. Yeah. Well that, that will be nice, but I don't know if you have time for it. It will be very nice, like a [00:22:00] promotional, you have a promotional video that we can also put on our website that we can send to our tour operators, our clients.

Jolanda: That will be very, very nice. We can put it on the YouTube channel channel so we can send it the link from the YouTube to them. And, but that's more like the promotional and then also how to, how to paint you mean?

Elena: Yeah. Probably Interesting. You, you're mostly interesting in explaining people like instruction during the workshop because I'm not really understand how you workshop, your workshop is working.

Elena: So people come inside, for example, some room and they need scan toura code and understand how to paint. Or people are masters around walking and

Jolanda: explain to No, no, no. Well, there well, maybe I think it's good if, if one or two of you will do the workshop. I it's not, it's not possible to do all of you because that's too much.

Jolanda: But if some of you can do the workshop and then, then you can see the whole process. [00:23:00] Yeah. And it's, it's like you, you coming, there you are you can order a workshop for yourself online, but also groups are coming into the, into the workshop. So it can be a diverse group with small groups together and separate.

Jolanda: Yeah. Well, people, just single people, but it can also be one whole group. Mm-hmm. Yes. Sometimes we have groups of 40, 50. And then there are people who just are in front of the room and they give one instruction and they, they, like, they're teaching the whole group. Mm-hmm. And they tell them

how to paint and how to use it and how to and then everybody gets a tile or plate, whatever you you ordered.

Jolanda: But then, and that, that's, that is, and then the walking around. And then every, everybody is, they have some builder. They have some [00:24:00] examples. Examples, yes. Examples of some designs. That Designs, yeah. So you can see what you can do or you can think about, because for a lot of people, it's difficult to think about, what shall I paint?

Jolanda: So they, it's easier for them if they have an example. Some, some

Katie: inspiration for

Jolanda: them. Yeah. Yeah. And then they, they just, they just work and and the teachers, there are two of them, they walk around, but it's, it's very nice if people have their own instruction. That way they can also

Katie: remind if they want, if they think they haven't heard something Right.

Katie: Or if they misunderstood. Especially with those language barriers, I suppose. Yeah, of course. Yeah.

Baris: So maybe would be ideal to make a how to video, how to do this and the promotional part of it. You can think of it afterwards. Yeah. So with the existing footage you have from how to paint, how to do this gars then you can make the promotional video from the footage you have already, because otherwise it might be too much.

Baris: Of [00:25:00] course. Yeah. To get everything. So maybe focus on how to make the how-to video. Yeah. Mm-hmm. And then from that, make the promotional video. Mm-hmm. Would, I think be ideal for with a timeframe. Yeah. Yeah. Yeah. And for the, the exhibition, as you briefly mentioned, that it's mostly a promo teacher for the exhibition.

Baris: Mm-hmm. Will we be able to film the exhibition itself as the the

Jolanda: promo or the exhibition is not available? No. No, because we, there's no, there's nothing. We just opened last week now an exhibition. The only thing we have is we have some pictures of of ceramics that we will show.

Jolanda: Yeah. But I also think about, well let your imagination work for yourself, because I think you can also, I saw some very nice examples on, on when I Google it. And I also see like some animat kind of [00:26:00] things. Animations, sorry. Animations with, with existing photos, which is, are No, and, and, you know, yeah.

Jolanda: I, I, I I'm thinking more about yeah. An animation with, with, with some pictures of the ceramics, and then you, you tell the story, like he started as a impressionist. Mm-hmm. And he could very, he made very nice paintings, but how he ended up, or not ended up, but how he discovered the themic world.

Jolanda: And that's a whole story from that's a very small pottery village in the south of France. There was this he discovered it and that from there he works on his ceramics and entire pictures from on the internet and the small movies. So I think it can make combination. Not much, you know, be creative.

Jolanda: I think. It's not [00:27:00] like I, I don't need a format, but it think about what should be nice if, if I see this, did I get inspired to, to visit the exhibition? Yeah. Make so

Katie: curious about it by showing a little bit of what Picasso was up to.

Jolanda: Yeah. And who was Picasso? Very short. Yeah. And how he became a carist and through the eyes of a child.

Jolanda: Mm-hmm. So you

Baris: wanna spike curiosity with the, the, the teaser. But are there any other emotions you would say you wanna like make people feel with the videos?

Jolanda: Well, curiosity and We have a project, a kind of a project plan, very small, but I can send it to you. And there are a few themes, but I think that's too much to, to put in all your, in the movies, because I said one of 15 seconds.

Jolanda: Yeah, one of 30. Yeah. We have a few themes like Picasso. This is how we make the exhibition. Who was Picasso? Very short, [00:28:00] because we think everybody knows Picasso, but that's not true. Of course. There's also younger people who don't know who Picasso is. So very short, who is Picasso? How he, how he, his, his, his, his search to from an impressionist to ke ceramics the themes in the ceramic ceramics he always use also in the paintings.

Jolanda: That's animals. Tors bulls goats. Goats and and, and oil. Owls. Yes. Yeah. Owls, yes. Owls, doves and, and women

Katie: both out fight fighting women, lots of women, but also

Jolanda: Mik mythology. Yeah,

Katie: mythologies.

Jolanda: Mythologies and age risks. Very old parts that he, for

Katie: example, these God-like creatures Yeah. That are from mythology.

Elena: Yeah. He also said that he, he tried to make a, to, to train as chi as

Jolanda: a child. Yeah. Yeah.

Katie: This one. Yeah. Yeah. So very simple,

Jolanda: very simple lines, simple strokes.

Katie: Yeah. I can't call it simple, but I [00:29:00] think you get what I mean, like very, very clean if I would say so.

Elena: Because like, it's really curious that you said you called the exhibition something magical.

Jolanda: Picasso. Picasso. Magical. Yeah. The Picasso. Magical ki.

Elena: So you trying to, how say make maybe it's motional. Could be. So the emotion of this something like C or something.

Katie: Yeah, yeah, yeah. Something. I think maybe like ulderman Harry

Jolanda: Poultry. No. Well, but it's, it's like art of Yeah.

Katie: Wizard dream.

Katie: Wizard Magic. Yeah. But yeah, I think it's also just imagination and ments, like being surprised by things and

Jolanda: yeah. Seeing something special. He looks through the eyes of a child, be yeah. For .

Katie: Yeah. He keeps being surprised

Jolanda: by what he see. Yes.

Katie: So like Charles ease up with something very emotional looking as well, and expressive.

Katie: So he also started as [00:30:00] impressionists to. Expression is, there's sometimes a little bit of similarity between the two. Of course. And then he moves on to the, the cubism

Jolanda: or, yeah. And he was, he was broken as an artist. He was broken all the borders. So he, from in, in impressive, he became more cubistic and then he broke with all those things and he was really doing what he wants to do.

Jolanda: But it, that was, he was really the first who was broken. All those breaking all those, those

Katie: academic rules Yeah. Of arts, because there are of course aesthetic rules. So rules of what's beautiful. Yeah. And those were followed by, by the art academies. But he's doing everything that they don't do, even though he started out following them to a t cuz he knew,

Jolanda: What was up.

Jolanda: He failed it.

Baris: With this, an idea even would be, imagine you make something and the point of view of the camera is the brush. So you just watch, watch the brush [00:31:00] developing throughout the years and 15, 30 seconds. It's really open to a lot this assignment. So there's a lot of freedom from your side, from what I understand.

Baris: The other one is a bit more, I think, structured, you know, what to expect, but this one's also open and open to your creativity, I guess is quite nice.

Jolanda: Yeah. But I know 15, 30 minutes seconds. Yeah, it's

Katie: nothing. Of course. It's so, you know, has to be very striking

Jolanda: and it have to be, you know, with, with, with a, a start and an end and then, and a physio, a museum.

Jolanda: That's simple one.

Baris: Yeah. And as we in the class have four groups that will work on this project and we have basically two assignments for the instruction video and the teaser. Is there like a way you would like to split it up as in this, this how many times I want the instruction video and the teaser?

Baris: Or is it up to us or.

Jolanda: Yeah. Well, for, for, I think it's up to you. Mm-hmm. You know, if because there are, so everybody is, is diverse, [00:32:00] you know, so maybe one is searching for more, like they, they like to workshop more, and the other one they want, they want to do more. The research on the, on the Picasso, we have we can help you of course, because we have books and you already found a lot of material on the internet.

Jolanda: Internet. I found footage with with links to movies, short movies. So we can just send it all to you. So I think you have to like a project team. Mm-hmm. You know, you divide the, the rules of everybody in a project team. So yeah.

Katie: Whatever suits them. And of course you need to think of the amount of work that it is when defining.

Katie: So, yeah. Yeah. Big responsibility.

Elena: But can I ask you why you decided to make, like, for example, is 30, was 30 seconds for the tee or four the Yeah, 40 guys. So why decided to make in this duration,

Jolanda: like not more? Well, it's just, it, it have, it's not it's not a, a rule. It's not just my, my [00:33:00] colleague who she's doing the marketing and she said, oh, I want one of 15 and one of 30 seconds.

Jolanda: So that's in marketing.

Katie: It's, it's more of an estimate so that you have some sort of idea

Jolanda: how, yeah, I think it's the short ones are more for the Instagram, you know, so I think you have to look at that, you know, so if it's 16 or 17, you know, it doesn't matter. This is more for, for what kind of social medium or what kind of medium would you use.

Katie: And that might also change the pacing and the style

Elena: a little bit. Yeah. So then here, maybe you already ask it, but I will maybe ask again. Because you start talking about social medias. So you said, okay, if it's three to me 30 seconds of you've felt before about Instagram, I think it this way because it's a short format.

Elena: But if, for example like social medias, you prefer only Instagram, or maybe it could be something more longer. Its YouTube channel.

Jolanda: Yeah. Yeah. Okay. Yeah. Yeah. And that, that's more than 30 seconds [00:34:00] movie. Yeah. Yeah. So that, so you have to see what, what kind of length of, of teaser movie will suit best Yes.

Jolanda: To the canal. Yeah.

Baris: Okay. So again, filming horizontally would help in this case. So you can then convert it to a vertical format easier afterwards. Yeah. And in terms of style of the, the videos, is there a certain style that you would like to see, like for example fast paced, low paced, very bright, very.

Baris: Easygoing for the, a certain look that you like to do? Picasso Picasso and the instruction.

Jolanda: Oh yeah, I think the instruction that, that the instruction, yeah. I'm not sure for myself yet if the instruction, I think that there, you have to come here and that one is doing the real painting, and then you film this and then step by step how to how to, how to paint [00:35:00] instruction, video, you know, like the, you see one hand doing it really?

Jolanda: Or, or maybe also an animation that's no, depends on

Katie: what's practical for you. Of

Jolanda: course. Yeah.

Baris: Yeah. And about the, the

Jolanda: Picasso the Picasso, well I'm, I don't have any favorites yet. I didn't think about it, but I, I love to have it fresh and clean and, and I think we have bright colors and not too much old fashioned.

Jolanda: Yeah. Because we are already a very old fashioned company, so now we're doing something. So double old fashioned is maybe a little bit, yeah. And the, and the, we, so this is a separate exhibition room where the Picasso exhibition is, and that's other target group than the rest of the Yeah. The normal permanent exhibition.

Jolanda: Yeah. And when do you

Baris: think this, this project would be a success [00:36:00] from, from your side? What outcome would you like to see, basically?

Jolanda: Well, if it's very well the teaser if it's for us that we are really Yeah, satisfied with it, that we really send it to the press and to to put it all on social media.

Jolanda: And, and if the reactions are, are good, the response and for the the how to paint videos. Yeah, if, if it's if everybody can use it, like from children to old people, so it's very low level how to you know, so anybody can do it. Yeah. Yeah. But then on a fresh and nice and modern way.

Baris: Okay.

Elena: You set up questions. Yeah, I, I feel a little bit back to the, we were discussed, but I'm really curious, let go in depth about the target [00:37:00] group. Cause like, You said about the teasers you want, for example, send to the press or the social medias or anywhere else, but we were talking about the people who will watch it.

Elena: So what do you expect to be focusing more on young people in social medias or more about adults?

Jolanda: So, yeah, think it could be Mm, well of course we would like to attract more young people, but that's all Sia in the whole world. They say they want to attract more young people, so we are not the only one.

Elena: But it's likely to

Katie: end up anywhere, right?

Katie: Mm-hmm. With just, it's likely to end up with just about anyone I think. No,

Jolanda: no. But, but I think focus on Dutch, European, mm-hmm. Or Dutch. Dutch people. But who living in Holland, it doesn't have to be only Dutch, but people who live in Holland, I think that's because it's in the winter. It starts [00:38:00] at 9th of October till March.

Jolanda: May, may, may next year. Mm-hmm. So it's a long exhibition. Yeah. So, and, and yeah. And, and then in winter, because now this time, this is, our high seasons very, very busy now. We have more than thousand people per day. And but, but because they are people from the tourist companies and they come with buses and in groups with sea Cruces and they're more old people.

Jolanda: But and, and the rest of the year that's more the people with museum cart who are living in Holland. And that's where we make the exhibition for. Mm-hmm. Yeah.

Elena: And about like instruction, we were talking. Okay, so you, you said like, kids and adults and everybody come to this workshop to paint. So you say also like, make it like a low format, so, and everybody can understand.

Elena: Yeah. Yeah. Okay. [00:39:00] But in the way of explanation because for example, we need to film maybe on your place when the workshop is happen. Can we come maybe in the film as in the way of the teaser, we don't have exhibition right now to come and film, but in

Jolanda: the way of the workshop. Yeah, yeah, yeah. Will any possibility to come?

Jolanda: Yeah, of course. That, that's what I told you. I think, I think it's good if one of two of you will do the workshop, then you can see the whole process. Mm-hmm. And then you can make your own conclusion, okay, how can I improve the instruction or make it in this way? That's with the instruction they get from the teacher.

Jolanda: They can do it themselves. You know that they don't need a teacher anymore. Yeah. But they, they look up on the, on the movie and they play it off again and again and then, and then they, they can just start.

Elena: Yeah. Great. And also then in the way of this app, because people use app inside museum understand where they can see this instruction video.[00:40:00]

Elena: So even any possibility also to double it through you, this app to see how it looks like. For example, you said the people need to come and scan the cur codes and to see some app. So you already have this app inside your museum or no? No,

Jolanda: we don't. Nothing.

Elena: Okay.

Jolanda: No. Okay. Just to be sure. Okay. Yeah. Yeah.

Jolanda: And, and that can also be a movie that we sent to groups already to the instruction before they come. And maybe it's also nice to have this this, this video that you combine it with some kind of examples so that they have also examples on their like, like drawings. Yeah. They can

Katie: see some inspiration

Jolanda: as they were inspiration.

Jolanda: Yeah. Thank

Baris: Any other questions? I have a few questions, if that's okay. Of course. Mm-hmm. So I guess the, the previous question you asked Elena, if they could come to the museum to film, I guess that's also okay, right? When they film in

Jolanda: around the month? Well, we have to make an appointment for [00:41:00] that.

Jolanda: Yeah. But first I think you need to follow the, the workshop because I think it's good. If you see the whole, how it, how it goes, then you, you know what to do. You know, because then you know how to make your movie because then you know what's needed. And then we have to make other appointments. Yeah.

Jolanda: That one of our volunteers. They, and that they, you must think, okay, what, what do I want to see? Do I want to see the hand really drawing how to do it with the water, how to set up how many minutes must dry it also kind of a small process. Mm-hmm.

Baris: And is it possible for the students to come visit the museum?

Baris: Not the, the

Katie: how? The workshop. The workshop itself,

Baris: just to get inspired to have a feeling of how the museum, like, I think it'll be quite essential for you, maybe in the coming weeks,

Jolanda: if that's possible. Yeah. But then you have to make an appointment because it's free with[00:42:00] museum cards, Uhhuh. And if, if I don't know that you're coming, then you have to pay entrance so

Baris: I can stay in touch with you your day

Jolanda: for you.

Jolanda: Yeah. If you have a museum card, you can come when you want. Of

Baris: course. Mm-hmm. Otherwise, I'll let you all know how we can find a way for you to visit the museum and how to video. You said it should be in different languages,

Jolanda: right? Yes. I had, I had multiple languages on the, on the assignments.

Okay.

Baris: Maybe that's the last step of the video, right?

Baris: Film what you have and then maybe show it to the client to see if, if it's all good before actually starting to do subtitles or voiceovers over it. Right. So that would be something we should keep in mind.

Jolanda: Best is with subtitles because when, when we have 20 people in the room and everybody's playing the movie and then with multiple languages, then it will be,

Elena: Oh dear.

Elena: Yeah. You want them to watch it with the sound off maybe?

Jolanda: Yeah. Yeah. Well, [00:43:00] but then better just choose right away. Only subtitles.

Baris: And something they should watch out for, something they should be careful with or something they should avoid. Maybe

Elena: a little bit. You said subtitles, so it's better without sound.

Elena: So it's just

Jolanda: subtitles or, I think so, because if everybody is playing the movie Yeah. On different times and in different languages, then it's, there'll be a

Katie: maybe could be like one audio, but in that case the audio is English and then the rest of it is subtitles. But

Elena: I

Baris: don't know, also in, as a target group, right, the oldest, some interviews figure out what target group wants and needs.

Baris: So maybe

Elena: seen also like in different museums they have like earphone mostly each like has like a different

Jolanda: language, but I dunno if you can No, but we cannot do in workshop to give them earphones. Yeah. It's also a hygienic thing that people want to have their own earphone. So we have to buy for everybody their own [00:44:00] earphone, or they have to bring the earphones themselves.

Jolanda: So, Yeah, sometimes I have some, sometimes these things as well for like audio tour, but you have to think about hygienic things. Yeah. You have a question?

Elena: Yeah. So you mentioned no like no voice in the video. Is it okay if there's like a background music in

Jolanda: the video? Well, I think that's the same.

Jolanda: It, it, it should be nice, but you know, we, it's also, you, you never know what people are going to do and you will be surprised with what people are doing, you know, so they're playing. So I'm playing my instruction video and it's hard. And 10 minutes, 10 seconds later, my neighbor is doing the same instruction video.

Jolanda: So you have two sounds and then the whole room is doing the same and nobody's thinking about to, to take off the, the music. So, You really must avoid those things as much as possible [00:45:00] because you think people are not doing it and they doing it.

Elena: Really? Oh dear. Yeah. Yeah. Yeah. Maybe English isn't a great idea, just, just saying No.

Elena: No.

Baris: Okay. Or make a version with music because music adds a lot of value. Emotions. Right. And then

Jolanda: send both versions. Yeah. It can, it can be one for of, of course, the instruction video that you will send to to operators or that we put on the, on the, our website so they can download it. That should be nice.

Jolanda: But for the, for, in, in class, then better not.

Baris: Do you have any questions from your side I know about something you'd like to

Jolanda: ask students or, well, I think, I think well, That we, we ask a lot from you. So I'm very excited what you come up with. But I have very good experience with the other group. They have very, very nice examples how we can improve [00:46:00] our permanent exhibitions and we, we really take advantage of them.

Jolanda: So yeah, I think you can, and if you have questions yes, just always ask me, but maybe you can coordinate it, the questions and just ask one of your students to have one whole list. And now that everybody's emailing me, so if you can have one director in the group who who's directing all the questions and and the planning, that will be nice.

Elena: Okay. I think Fabio can. Take your email. Yeah, for sure. Yeah. Yeah,

Jolanda: he's over.

Baris: It's also an assessment sheet, the assignment sheet as well. Your email. Yeah. Yeah. Any other questions? Anything you would like to add? Excited,

Baris: and I think this was all our questions. Okay. Thank you very

Jolanda: much for thank you for the hesitation. Taking the time. Very professional.

Katie: [00:47:00] It's a great setup, honestly, huh? It's a great setup.

Elena: Yeah.

Baris: This is quite recent. The wallpaper as we have, it's makes it look bigger.

Jolanda: The space. Yes, yes. We use this kind of techniques as well in the museum.

Jolanda: It's very easy now these days. It's a very nice way to decorate rooms. Yeah. Is there a day

Baris: of the week you prefer where students come visit the museum where it's not so busy

Jolanda: maker? Well for now, every day it's busy, so So well keep in mind that if you, before 15th of May, we cannot guide you in the museum for the workshop and everything, so you can come, but you have to do it yourself because it's everybody is real stressed out now.

Jolanda: So if you want to make appointments about the, the workshops please do it after 15th of May. Yeah. And focus now more on research researching for how, how to movies that you will find[00:48:00] in other museum or other crafts workshop things. You know, you, I think you can find 'em everywhere on, on YouTube on and just see, okay, what, what suits you?

Jolanda: You know, what, what do you like? Do we? What kind of inspiration? So I think you must focus on that part now first. Yeah.

Baris: Lines up with our schedule as well, because we begin production around that week from when it would be available. Okay. Right towards the end of May. They will actually fill, yeah. Okay. And I think maybe cuz in two weeks or three weeks from now, you have to already start coming up with concepts.

Baris: Yeah. So if, if within that time we can arrange for you to at least visit the museum once just visual. The, the general museum?

Elena: Yeah. In the full workshop we said it's better like two person. Like, or if it's fine because like we have four groups and I'm just wondering how to manage it. I think the

Baris: two groups that will make the how to video, maybe one person from each team, two of them I guess you can agree within yourselves.

Baris: And I think they can [00:49:00] contact you directly, right? Yeah. Or with me, I can also be in touch.

Jolanda: And the, and the Picasso teaser. You make one teaser and then you first you. You, you, you, you work from one kind of movie. I think one short, one longer. Well, I mean, if we,

Baris: if we do two, two groups for the Picasso, we could even like have two different groups.

Baris: One doing the 15, one

Jolanda: under 30, of course. Oh, yeah. And that can be a different style. Completely different style. As the Simon

Baris: said, I think it was necessary to do like 15 and 30. Yeah. So then it would be that two groups create 15

Jolanda: and 30. Oh, yeah, yeah, yeah, yeah. Try should create 15 and 30. Yeah. Yeah, yeah.

Jolanda: Yeah. Then it's the same style. Yeah. Yeah. Yeah. Okay. Well, excited. Yes.

Elena: All right. Thank you. Yeah. Last question. What kind of impact do you want to leave with the people? Like after visiting the exhibition of Picasso or like of the general

Jolanda: museum? What, what was your [00:50:00] first what kind of impact? Impact, yes.

Jolanda: Like, do you want to Yeah. That they, that if they see the exhibition that they have have like what the what the what? Yeah. Curious. Strange. But Gen genuine Guy Picasso was, and the colors the very colorful and, and, yeah. Yeah. The child is colorful paintings that he draw, I think, because a lot of people know Picasso from his paintings and Ki Ceramics is not very well known by most people.

Jolanda: Mm-hmm. And last, last question. Yeah, yeah, yeah. There's also I

Elena: think it's like idea, just Yes. Yeah. You also said like, You you don't want to make it like an old fashioned, you perform it in one modern way cuz like your, an factory in [00:51:00] museum itself is, have really quite long history. And you prefer to present the videos, the instruction media more in the modern way.

Elena: Well, or you also would like to show

Jolanda: this old story. Well, I think it's very, it's very important I guess that you will visit our museum and our factory because we doing the craft that he was doing as well and you see the production in our factory. So that's the, the, the, the thing. That's why we want to present Picasso like a carist because we make car.

Jolanda: Yeah. So I think it's, it's very nice if you, if you will show it. Because of the graph that you also can see in the, in our production factory. So that from there, so how to make ke ceramics and how then Picasso will make ceramics. And then you have, so you [00:52:00] see the, our, our factory and also how he's working in his in south of France.

Jolanda: So I think maybe that, that can be a nice inspiration because then you see why are we doing this Picasso exhibition. And I don't know if you read it, but it's because Because so just died 50 years ago this year. So that's why 50 50 Museum in the whole world are doing an exhibition about Picasso.

Jolanda: Mm-hmm. And we are the one in Holland. Mm-hmm. Oh,

Elena: it's really good then to mention we'd like to in your teaser to show that you one of 50 museum.

Jolanda: Yeah, yeah. Yeah. So 50 years. It starts with 50 years, but you have to look for the real, the, the, the correct name. But 50 years anniversary death of, of Picasso in 1973.

Jolanda: And that's why Royal Delft presents the, the [00:53:00] exhibition, Picasso, magical carist that will, that you, you had to start with that. Mm-hmm. And you're

Elena: the only museum that does that in,

Jolanda: well, there is another museum, but they didn't mention it really public. I know they're doing something. So the Cobra in am m Fein, but they, they don't, I, I think they have, they have some in their, their own collection that they, that, that they present.

Jolanda: But not like we You make it in

Elena: more public way. Yeah. Yes. Yeah. Okay.

Baris: Okay. Well, thank you very much. Maybe if you would like, oh, there's one more question.

Elena: Yeah. Because we have to do research about the museum itself, and I have a couple of information I would like to know does any government policy like influence the museum? How [00:54:00] it works, how things are run? Basically,

Jolanda: You said you said government, you have to do you have to do research to the, to the museum, but we can supply you everything about museum, so, yeah, but what, what do you mean with government rules and policy?

Jolanda: No policy.

Elena: So like if there's like a policy that influenced the museum of how it works or how should. Should be run.

Baris: Example, they do an environmental analysis, they do pest model, right? That's why you're which looks at the political environment, environmental factors. So factors that influence your museum.

Baris: So in this case, are there any government restrictions perhaps,

Jolanda: or no restrictions for you? Only for us. For you, what kind of restrictions? No. Well, it's just, it's, it's like Katie told us in 21 we've been a registered museum and that means that there are rules and [00:55:00] restrictions by E eco, e-commerce International center for museum.

Jolanda: And in Holland, the is called . And to be a registered museum, you have to make a lot of policy things. Because of the, the collection about how to present, how to curate the collections, how to environmental climate lights. Yeah. You

Katie: can't damage it. Everything by, so yeah. You need to be careful with lighting

Jolanda: and cleaning and cleaning security

Katie: and yeah.

Katie: No, people too close to the items. Yeah. No taking the

Elena: items.

Jolanda: Yeah. Yeah. So, but that's, that's no restrictions for you, only for us.

Elena: No. We're just exploring like how around, yeah. You want to learn more about the, the museum and museum business in general,

Katie: I guess. Yeah, yeah.

Elena: Yeah. That's, that's [00:56:00] also part of it.

Elena: You have a factory behind you? Yeah. Like this big royal what's called Royal Dell Family Company. Company. Oh my gosh. Royal Royal Company. Royal Company, yeah. Okay. I just don't remember the, the correct name. So anyways, they kindly influence you somehow, or you are not really?

Jolanda: No, no. It's

Baris: a badge of honor.

Baris: Right. Kind of. Yeah. Huh. It's a badge of honor. Yeah.

Jolanda: Yeah.

Katie: Mm-hmm. Some of the pieces made in the factory may end up in the

Elena: museum. I think that's about as far as you can get. Yeah. But they, I mean, they help, help you somehow financially or not

Jolanda: really. Who is helping us financially? If the factory is helping factory museum?

Jolanda: Oh, well that's that's a you a legal financial thing. Yeah. Well, there are, there are two different entities. So the factory is a, a buffet, it's another entity, and the museum is in an sting [00:57:00] foundation. Other words. Okay. And,

Elena: Yeah. So I think they're not allowed to interfere with each other

Jolanda: too much.

Jolanda: No, no, no, exactly. We have separate annual reports. We do it separate. Mm-hmm. Yeah. Okay.

Elena: Maybe it's also somehow, I don't know, ethically or not really, like maybe you have some how say ethical inside museum as a company. Cuz you said

Jolanda: like it's, yeah, yeah. There is ethnic ethical code. Yeah.

Jolanda: There is the ethical code, and that's also from the, that that's the, the policy and the rules by eCom. Also eCom, also e-comm. So you have to apply to the ethical codes that if you have a collection, I, I, I, as a director, I cannot sell some pieces of my collection that's not ethical. I signed for it.

Jolanda: Yeah. So you have to apply to all those standards. Yeah. Okay.

Elena: [00:58:00] And sorry, so maybe like a lot of question, like, thank you, but you said also about the rural family, that they, some, sometimes they ask you about something and yeah. From your collection or from the factory. So can they anyhow influence on you from the way?

Elena: I don't know. Maybe, maybe it's not good word, but politically no, not really.

Jolanda: No. The, a lot of embassies, they come to us. Yeah. Because they they buy presents that they want to give. You know, it's real Dutch. Yes. And and, and our factory made the the, the royal dinnerware you say dinner wear plates?

Jolanda: Yeah, just, yeah.

Katie: I, I think it's dinnerware

Jolanda: table where the, all the, the real tableware. Well, if you are, if you come to the museum, you can see it and you also see the movie, how we made it. So that's the table where the, they use, it's with gold and blue whites and they, if [00:59:00] they have states bans in when they fit other whales in the whole world, they take the whole tableware to it.

Jolanda: Yeah. It's very beautiful to see. Yeah.

Jolanda: But I think if you come, you, you will, they will, will present it to you and you can see everything.

Katie: But I would almost say we're influencing them because we're inspiring them.

Elena: I don't know.

Katie: This could be, it's, it's just the, the, the designs and they can be personalized for those who are asking. But that's, that's about it.

Elena: It's only about the art. You don't like, They, they can't get back to you

Jolanda: somehow? No, no, no, no,

Katie: no. They're, they're not altering

Elena: anything happening in the company or museum.

Jolanda: Okay. Last question.

Elena: Yes. Is there any like depth knowledge, invention or trends [01:00:00] you like to implement in the museum in the future?

Jolanda: Yes.

Jolanda: But I think it's nothing to do with your with this project. But we are working with very old techniques. Like we also make the molds, you know what it is, like

Katie: the, the mold that they put the mold clay inside port into, it's, it's laid out of

Jolanda: Cost castings casting. Yeah. Yeah. And

Katie: Yeah.

Katie: That's becoming

Jolanda: 3d. Yeah, 3d. We are working out on 3d. Yeah. To make more, it's still going to

Katie: be, it's still going to be the same material because basically the, the, it sucks up moisture really. Well, that's why it works. It's, it's a bit of a trick. It seems to make it circle moisture to get the water to, to get the, the clay two stand up, you know, to stay in place so you can't just make it out of a different material, but designing the thing itself that you can do in different place.

Jolanda: Yeah. So we, we just hired, now he was an intern with us, but he was from [01:01:00] the TEU del Industrial Design. So we, we we hired him and he's making for us 3D designing to make molds because we all do it by hands, like we do it since 1653. Yeah. The same techniques. So it's And the plates from the Netherlands or you to In Germany.

Jolanda: In Germany, yeah. Yeah. And that's because we started with porcelain and called earthenware. Porcelain is different and you can't find it in Hollands. It's from England. There there's more minerals

Katie: in it,

Jolanda: which makes it a little harder, goes the minerals. So in here it's a mixture of Dutch and, and German.

Katie: And it comes in dry. And it's made wet again. Yeah. In the factory itself comes in as a sort of, you'll see

Jolanda: the whole process if you're there. Okay. Thank

Elena: you so much. Thank you so much. Thank you.

Baris: And if you all don't mind sitting, then I'll quickly [01:02:00] Yeah. And quickly maybe discuss who would like to do which video, maybe talk together, and then I promise five minutes will be done.

Elena: Thank you so much. My phone is back.

Appendix 3

Management & supervisory board consists of: Kris Cellens, Mr. drs. H. Apotheker, Mr. mr. D. Kingma, Mr. ir. J.W.G. Vernooij, Mrs. L. Vos MSM, Mrs. R. van Wijk-Russchen RBA, Liesbeth van Keimpema, Baukje Vis, Elisabeth van der Sluis (Princessehof Ceramics Museum, n.d.).

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Appendix 4

Partners: Stichting Zabawas, Turing Foundation, Vrienden Princessehof, VSBfonds, Wassenbergh-Clarijs-Fontein Stichting, Siebolt Foundation, Stichting Dorodarte, Stichting Fries Aardewerk, Stichting Het Nieuwe Stads Weeshuis, Stichting Juckema Siderius, Stichting Old Burger Weeshuis, Stichting Ritske Boelema Gasthuis, Stichting Roelof Steinvooite, Stichting Sint Anthony Gasthuis, Stichting van Achterbergh-Domhof, Leeuwarder OndernemersFonds, Meindersma-Sybenga Stichting, Ministerie van Onderwijs, Cultuur en Wetenschap, M.A.O.C. Gravin van Bylandt Stichting, Mullerfonds, Old Burger Weeshuis, Ottema-Kingma Stichting, P.W. Janssen's Friesche Stichting, Prins Bernhard Cultuurfonds Fryslân, Prins Bernhard Cultuurfonds P.M. de Klerk Keramiek Fonds, Rijksdienst voor Cultureel Erfgoed, Rijksdienst voor Ondernemend Nederland, Ritske Boelema Gasthuis Boelstra Olivier Stichting, Boersma Adema Stichting, Buchter-de Vries Fonds, Club Ceramique, De Gijsselaar-Hintzenfonds, Gemeente Leeuwarden, Herbert Duintjer Fonds, ir. Abe Bonnema Stichting, Keramiekstichting Smeele Van der Meulen, Korea Foundation, LF2028, BankGiro Loterij Fonds, Fonds21, Vereniging Rembrandt, Prins Bernhard Cultuurfonds, OKS, Mondriaan Fonds.

Appendix 5

Questions for the target group

Demographic 3 / museum 3 / behaviour 4 / wants 1 / feelings 1 / positive

What is your name and how old are you?

What city are you from?

Are you a museum cardholder? (Museumkaart)

What are elements in a museum that you find important/engaging?

What makes you eager to visit an exhibition?

What advertisement do you remember being impressed by?

Do you have any interest in Picasso?

What elements do you think should be included in a promotional AV production video to make it appealing to museum visitors?

Do you prefer a more informational or more creative approach in a promotional video for museum exhibitions?

What kind of information would you like to see in a promotional video about the Picasso exhibition?

Have you ever been to the Royal Museum Delft?

Appendix 6

Target group interview - David

[00:00:00]

adelina: All right. So to begin could you maybe well tell me more about yourself. How old are you and what city are you from?

david: Yes. Can you hear me?

adelina: Yep, I can hear you fine.

david: Yes. Perfect. So my name is David. I'm 27 years old and I'm from. Do you want the city where I'm living right now, or do you want the city where I was born?

adelina: Just the city you're living in right now was fine.

david: You can put the Hague for that.

adelina: All right, great. Thanks. And just to make sure you are a museum cardholder?

david: Yes, I am a museum cardholder..

adelina: All right, great. What are elements in a museum that you find important or engaging?

david: **So I like the museums I go to to be interactive.** So for example I don't know [00:01:00] if you know artists they have metopia and you can yourself look into the microscope and look at bacteria and fungi. **I like the museum to be interactive. So not only a painting on a wall, although that can be nice, but if there's some interactive elements, then that's the engaging part for me regarding museums,**

adelina: All right, great. Thanks. And what makes you eager to visit an exhibition?

david: Well, **if it's an exhibition that revolves around one of my interests for example, history or, or just art.** Can be, can be old paintings, can be contemporary art. And another

it's, it's actually, I have two answers for this question and the second answer **what makes me excited to go to an exhibition is to the people I go with.**

So can be a date, can be with friends, can be with family. And that's also one [00:02:00] of the things I like,

adelina: All right, great. Now regarding advertisements, so is there an advertisement that you were, that you remember being re being impressed by?

david: To be honest. Not really. **I look for museums based on my interests**, so I'm not really looking at advertisements. One advertisement that I can remember is the, the one for the, **for the Famir exhibition and the in the Drag Museum**. But yeah, I think **that's grabs my attention because it was already in the news a lot how the tickets were sold out.**

Otherwise, **I don't really pay attention to advertisements.**

adelina: All right. And do you not pay attention to advertisements, like at all or just for museums?

david: Well, I I try to not pay attention to advertisements at all. But that's of course hard because, well, they [00:03:00] are designed to attract your attention. But for museums, I, I don't see them a lot. I, I see like posters, some, sometimes on the streets, but they're not really grabbing my attention. Not that I can at least actively remember them right now.

adelina: All right, cool. And now we're specific to this museum that well we're working with. Do you have any interest in Picasso?

david: I. **Yeah, for sure, for sure. I, I like his work,**

adelina: All right. Is there any exhibitions that you have visited that you really liked about Picasso or the or anything like that?

david: Not specifically. I, I've seen his paintings surround in some museums and **there's one museum in Paris that I really want to, to visit the Picasso Museum**, but I've not done it yet.

adelina: Okay. Well hopefully you'll visit that soon. And what elements do you think should be well included [00:04:00] in a promotional video to make it appealing to museum visitors?

david: A promotional video?

adelina: So maybe including information or playing on the more emotional side.

david: I, I guess it should yeah, be, **be more emotional**. I think if you give only practical information, then it wouldn't grab my attention. The practical information. In general, I can, I can find myself in the internet.

adelina: Okay, so you would say that you prefer more of a, a creative approach to a promotional video than an informational one.

david: Yeah, for sure. For sure. **The creative one will grab my attention** and the information won't. Yeah, I dunno. It will get lost in the, the many types of data that I consume daily.

adelina: All right. That makes sense. But if we were to include some sort of information in the promotional video about the Picasso exhibition what sort of information would you like to see?

david: Well[00:05:00] if, if I'm thinking about this hypothetical because of exhibition, I would **want to know where it is**. Because I'm a city person and **I don't like going out of the city**. So if it's somewhere in or limber or whatever, then it's already way too far from me and I won't visit it at all. But that's good to know upfront. Maybe **it would be nice if they include museum card visitors free**, because I know that some museums you have to pay a supplement to visit the museum even if you have a museum card. **And also another aspect is if you need to make a reservation upfront**, even if you have the same card, yes or no.

adelina: All right. That's great. Thank you. And how about the royal museum Delf have you ever been there?

david: Can you refresh my memory? What type of art do they have? I, I think I have visited it, but I am not sure to be honest. Can you refresh my memory?

adelina: Yeah, so it's a pottery museum with a factory [00:06:00] inside.

david: No, no. I think I went to the Army Museum in Delft, not the Royal one.

adelina: Why not the Royal Museum not interested in ceramics or in anything else.

david: Yeah, I guess **I'm not interested in ceramics at all**. I think that's more a thing for probably that's the, where you can find the porcelain stuff, right?

adelina: Yeah. Yeah, it is.

david: Yeah. I think that's more for tourists than I was born in, so that's not really interesting for me.

adelina: Okay. And how about if we would combine Picasso and ceramics, would you be interested in? Well, Picasso ceramics

david: depends on the reason. Why would you combine it at first?

adelina: well he did pottery himself, so it's literally ceramics made by him.

david: Oh, well I didn't know that, so **I would for sure be interested to learn about that.** Yes.

adelina: Right. There you go. Thank you very much. That was very, very informational. Very good. Right? Yeah. Thanks [00:07:00] a lot.

david: No problem. Bye-bye.

Appendix 7

Target group interview - Djordja

Adelina: [00:00:00] so I think we should just get right into it and sure. My first question would be, what is your name and how old are you?

Djordja: Okay, so my name is Djordja. Maybe I send you that separately so you don't have to worry about spelling. Okay. Yeah, so Djordja Mirko my, and **I'm 51 years old.**

Adelina: Okay. Thank you. And what city are you from?

Djordja: Sorry, I didn't hear.

Adelina: What city are you from?

Djordja: So right now I live in **the Hague.** Okay. And I've been **living in the Hague for the last 25 years.**

Adelina: Okay. And just to make sure you are a museum card holder?

Djorja: Yes, I am.

Adelina: Okay. So now more about the museum. What are the elements in the museum that you find important or engaging?

Djorja: Hmm. Good question. [00:01:00] **I like all kinds of museums.** So I don't have a particular preference. But I, **I like exhibits that are informative and interactive at the same time.**

Adelina: Okay. Thank you. And what makes you eager to visit an exhibition?

Djorja: **Exposure to art. And learning.**

Adelina: Okay. Thank you. Another question is more about advertisements and it's: Do you remember an advertisement which left you feeling impressed?

Djorja: An advertisement for an exhibit?

Adelina: Not necessarily, but yeah, it can be for exhibit. For any product, whatever an advertisement in general that, [00:02:00] yeah.

Djorja: Well, it's hard to say. **I'm not a big fan of advertisements.**

Adelina: Yeah, that's fair.

Djorja: So I don't, **I don't pay a lot of attention to advertisements.**

Mm-hmm. But **advertisements that have humor**

Adelina: .That's good to know. Then do you have any interest in Picasso?

Djorja: In what? Picasso In the painter. Picasso? Yeah. **Do I have interest? Yes.** Yeah. I find, **I find his work interesting.** Yeah, I do. Okay. Because when you, when you look at his early work, And, and later work there, there is a huge contrast.

Mm-hmm. **And it's just interesting to see how he evolved in his in his approach.** Yes. You know, from being a very sort of a classical painter to [00:03:00] Yeah. To being the leader in, in this style that he developed, played on.

Adelina: Yeah. I agree with you. What elements do you think should be included in a promotional video to make it more appealing for potential visitors?

Djorja: For what, what kind of an exhibit exactly it would be? Are you, are you speaking generally?

Adelina: Generally, but I can also tell you what exhibit we are working on right now. And it's ceramics made by Picasso.

Djorja: **Ceramics made by Picasso. Oh, interesting.** Yeah, it is. I didn't know he made them. Yeah.

That's something that you don't come across often. Yeah. So you are, you're talking about an exhibit for a ceramics exhibit.

Adelina: Yes. And we need to create a promotional video and. Which is why we are [00:04:00]working during what elements should be included and to attract visitors.

Djorja: **Well exactly that.** Maybe to, to get it across to the audience that this is something that they haven't known about. Mm-hmm. **That there is more to Picasso than what the general public has seen.**

Adelina: Yes. Okay.

Djorja: **So that there is more, there is even more to explore.**

Adelina: Yes. Okay. Okay. And do you prefer a more informational or more creative approach for the promotional video advertisements?

Djorja: Informational or visual or creative?

Adelina: Something with creative, maybe a storyline or more humor, more scripted, not just: Here's the exhibition, this is where it's happening. Not just with basic information, but something more creative.[00:05:00]

Djorja: I think something more creative.

Adelina: Okay. And what kind of information would you like to see in the promotional video about the Picasso exhibition?

Djorja: Well, I think it sorry, what information did you ask?

Adelina: Yeah. What kind of information?

Djorja: But I think we, okay. Well, it didn't, the information is of course, you know, which museum is the exhibit at and what is the period when the exhibit is on, you know, basic stuff. Yeah. But as far as information more than that.

No. Well, maybe of course, some examples of, of his ceramic artwork. Mm-hmm. You know, just to give the, the audience a small preview. Yes. And, and then about how and why he branched out into that medium.

Adelina: Okay. Great.[00:06:00] Because yesterday I had an interview with another man, and he said that he would like to know that museum car holders can actually come for free because you know, in some museums you have to still

Djorja: Oh, stay.

Oh, yes, yes. There is a, there is an obvious, because I went to three places in Amsterdam recently. Mm-hmm. I took my. Daughter. Yeah. Over Easter vacation, we, we went to Amsterdam and we are both museum card holders and I thought, wow, great. We'll be able to use the card. But every exhibit that she wanted to see did not accept yeah, did not accept the museum card.

So it cost an arm and a leg after, after all that, we didn't use the museum card at all, so that was a pity. Yeah. And they actually, I checked, I went back to their websites. They do say that, you know, they don't accept the museum card. So it was fair. [00:07:00] It was my own fault that I didn't check. Yeah. But yeah, it's, it's, IM, it's important information.

Yes. I, because these exhibits are quite expensive.

Adelina: Yeah. Yeah. They do get expensive.

Djorja: Yeah. Over 20 years of a person. Yeah. So, so yeah, that's an important detail.

Adelina: Yes. Okay. And then I have one last question. It's about if you've ever been to Royal Del Museum.

Djorja: Oh my God, no, I have not. That is definitely on my list.

In fact, I was gonna, **funny that you say, I was gonna suggest to my daughters that we go to Delph today.**

Adelina: Yeah, you can wait a bit because they're going to have a Picasso exhibition and from what I understand, you're interested, so oh,

Djorja: they are?

Adelina: Okay. Yeah. So I don't know if you have not been, which you have not do you have any particular reason why you haven't visited?

Djorja: Well, [00:08:00] **I hope they accept the museum card first of all.**

Adelina: Yeah, they do.

Djorja: Well, it's just so close, you know, and **Delft is lovely** and **we've been to some other museums in Delft**, but not that one. Mm-hmm.

Yeah. Yeah, it's just it is definitely something to see since we live so close by. Yes. Yes. So yeah, we are, we are planning to go.

Adelina: Okay. Well thank you for answering my questions

Djorja: . No problem.

Adelina: I hope you have a very nice day. I hope you have a very nice day and

Djorja: Yes, you too. Absolutely. And best of luck to you and, and Villa with your project.

Appendix 8

Target group interview 8 - Ana

adelina: [00:00:00] so at first it's just the general questions. How old are you and what city are you from?

Ana: From the Hague, I'm 44.

adelina: Okay, thank you. And just to confirm, you are a museum card holder?

Ana: Yes, that's correct.

adelina: Okay. And now more about the museum. What are the elements in museum that you find the the most important/ engaging?

Ana: You mean? You mean the elements of a museum card itself or

adelina: No, no, no. Just museum.

Ana: Any museum museums in general?

adelina: Yes. Yes.

Ana: Okay. What are the elements I find important, engaging? Well, I,

I find well, I, I go to diverse museums. . And I basically enjoy well just seeing what's out there actually, just appreciating different types of [00:01:00] art. So I really keep myself open to also modern and the classical. And I find it's actually just a nice way to spend your weekend, for example, just walking around.

Yeah. Museums tend to be beautiful and nice environments with a lot of. New stuff to see, basically whether it's modern or not. So yeah, that's about it.

adelina: Okay. Thank you. And what makes you eager to you visit an exhibition?

Ana: What makes me eager, huh? Well, I think it, it really depends. Mostly it's, it's, let's say the, the actual place you're going to, if it's interesting, for example, architecture like that if it's. Art that's [00:02:00] interesting, but also art that is aesthetic, let's say. Cuz I find that with a lot of modern art, it tends, often it's about the message, some sort of political message, but lacks aesthetic.

But then now this is, goes into the view of art, but Basically yeah, it's, it's, **if I see that it's an artist that looks very interesting**, then then yeah. And that is enticing. But **I have to say that I have found that there were some interesting museums that weren't covered with the museum cart.**

adelina: Okay. . Just to make sure you, you do care about the aesthetics a lot.

Ana: Yes. Well, **I find that for art to be enjoyable, it needs to be it needs to be beautiful as well.** And also, as I said, I, **I do appreciate architecture.** So actually I also discovered, I find what I like about museum card is that you end up, because you don't have to pay, end [00:03:00] up being open to museums that you might not have thought.

You know?

adelina: Mm-hmm.

Ana: **Where worth the visit, and then you actually discover some new things.** So for example, the Loman Museum was a big you know, that's not even art. Maybe I, I don't even know it's cars. But so it's a museum. Of course not all museum is art. When you think about it. It's all the science, et cetera.

But I don't tend to go to those myself. That's more for children in my opinion, or maybe just not my interest. I tend to go more for art and for example, a car museum I never thought would be interesting. And because I have the museum card that was covered, I went and I, **I was quite fascinated, but I also really enjoyed the building, for example.**

adelina: Yeah. Okay. Thank you. Mm-hmm. This next question is more about the advertisements. Do you remember any advertisement that you felt impressed?

Ana: For museums?

adelina: Not necessarily, but unless you have like two answers. One for museum and one in general, but this would be more common.[00:04:00]

Ana: Advertisement that I'm impressed by

adelina: yeah.

Ana: Not off the top of my head, to be honest. I'm, I'm not a big fan of advertisement in general. I tend to ignore it. I do my best.

Ignore it, to be honest.

adelina: Well, you are the third person I interviewed and all of you said the same thing about that.

Yeah. You tried to block it out. Yeah. For me it was just, you know, the chocolate advertisements. Where they make like an emotional storyline. Those really mm-hmm. Get to me.

Ana: So you mean on, and it's on television, like videos or something?

adelina: Yeah, those.

Ana: Okay. Well, maybe I also don't watch television to be honest. So like, when I hear advertising, I'm mostly thinking about radio, which I do listen to and I get really annoyed by advertising or. If I'm online on my phone, let's say watching a YouTube video, and then there's advertising's just annoying, I don't even pay attention to it.

Yeah, of course the ones on the street posters, those might have the [00:05:00] most effect. Therefore, cuz you kind of see them and if they're interesting then they might Draw our attention, but I guess that's a limited, a limited yeah. Thing for the advertisers.

adelina: Yeah. Okay. Thank you. Mm-hmm. Do you have any interest in Picasso?

Ana: That's a good question actually, because I think when I was young, **I actually liked Picasso**, but I haven't. I haven't actually seen any of this stuff so recent that I, I cannot even tell you. **I probably would go, yes, I think I would go.** Is there actually a Picasso exhibition somewhere in the Netherlands?

adelina: Yeah, there is. There must be. The museum we are working with, it's the Royal Delft Museum. Oh, okay. Dutch ceramics. And they're now Picassos. Exhibition. Okay. Because a lot of people don't know, but he actually did make ceramics at some point and

Ana: no, I didn't know that either. [00:06:00]

adelina: Yeah. And this is 50 years since his passing.

So I think 50 museums in general in the world are having exhibitions and this is the only one in Delft.

Ana: Okay. Okay. Good. **Good to know. And I'm sure I'll Visit.** Thanks.

adelina: You're welcome. And now again with promotions what elements do you think should be included in a promotional video to make it more appealing to museum visitors?

Ana: Elements? Well, I mean, I'm presuming. I guess I'm not a marketer, but you always want to show, I guess, **the best works of art that the museum has to offer**, right? Yeah. So you want to show **something that's gonna pick people's interests**. So I guess you choose art pieces that would do that.

Mm-hmm. Okay. For example, yeah, for example, with [00:07:00] Escher, which also now is what, hundred 25 years from his death tour, or his birth, I think, actually. Mm-hmm. So now you know, he's, **they have his exhibitions in kus Museum and in places. So that's, for example, also very interesting. I really enjoy that.**

Even though **I've been to Ascher Museum then they, they actually had exhibitions of other artists influenced by him. So it, it's interesting.** But you know that **that's the one that will often have posters that pique people's interests.** So that's what I was thinking of that.

adelina: Yeah. Okay. Thank you.

And now do you prefer a more informational advertisement or more creative, a storyline or more script, something more creative in the promotion?

Ana: Yeah. **I would say creative. Yeah.** Yeah. Okay. Definitely.

adelina: And what kind of information would you like to see in a promotional video about the Picasso exhibition?

Ana: What kind of [00:08:00] information? Well, probably, again, as I said, **maybe some of his interesting works that might peak my interest** cuz I, I haven't actually seen any of his stuff, but, you know, so it would be nice to see **something that. That is considered one of his best words**, I'm sure. So something like that.

Visual, let's say, **you know more visual than informative.** I think if you just tell me a lot about Picasso, you know, it's gonna be like a history lesson, **but if you show me something that I**

think, okay, I wanna see more of that, then I'm more likely to go, right. Yeah. But, but of course, you can also have, especially if he has.

Interesting facts about his life. Mm-hmm. Or, and certainly why, for example, is it now, you know, as you said I don't know. Was it, is it 50 years from his death? Yeah. Then when you point stuff like that out, then, then then it's also **puts it into context why you might want to see why.** **It's a good point also to see, because then, you know, there's probably gonna be now and then maybe it's not [00:09:00]gonna be, so this is the time to go.**

adelina: Yeah. Okay. Yeah, I agree with you. And then my last question is have you ever been to Royal Museum Delft?

Ana: No. Okay. I have not. I don't think so.

adelina: And is there any particular reason or just haven't had the chance to.

Ana: There's no particular reason. Yeah, just no chance. I mean, I actually only have the museum card since I think December or November.

Mm-hmm. **So I've been doing a lot of museums in the last six months.** Mm-hmm. I've had it long time ago, but but actually for a long, long time I didn't really go to museums because, you know, when you live somewhere, you're not a tourist and you have children and it's, you know, you tend to not have much time.

For museums. And this is also where your audience, I guess basically because you know, if you're going with children, then it's a total different story. What's gonna interest you and you know what museums can [00:10:00] offer. Cuz **if they make it, for example, cheap, if they make it free for children for example, then that's very attractive to families.**

If you don't, then it becomes very expensive for families. You have to take that into consideration. So I had small children, for example, so years of not going to museums.

Mm-hmm. Cuz I just didn't have time for it. **Now I do have time for it.** And **then I go and again, with children, I go to a particular type, different stuff than I do on my own.**

And actually what was your question? Did I answer it?

adelina: Yeah, you did. You did. It was okay. Why you haven't been there.

Ana: Okay. Right. Good.

FADE OUT.

The accompanying music starts off with a soft instrumental tune, gradually building up in tempo as the hand transforms. The footage then speeds up, accompanied by a more upbeat soundtrack. The video ends with the music calming down, emphasizing the pride and accomplishment of the young boy.

The overall feel of the video is warm and inviting, with soft, natural transitions between shots. The colors are bright and vibrant, emphasizing the playfulness and creativity of Picasso's work.

This promotional video effectively showcases the transformation of Picasso's painting style, from the traditional to the playful, and emphasizes the unique ceramic creations that will be featured in the Royal Delft Museum's upcoming exhibition. By highlighting the basic information about the exhibition, viewers are given all the information they need to visit the museum and experience Picasso's playful and imaginative work firsthand.

Appendix 11

Script for concept 2

FADE IN:

EXT. ROYAL DELFT MUSEUM - DAY

A guide, walks towards the museum. The camera follows them.

GUIDE

(looking at the camera)

Welcome to the Royal Delft Museum. Today, I'll be taking you on a journey to discover the upcoming Picasso ceramics exhibition.

INT. ROYAL DELFT MUSEUM - DAY

The guide walks into the museum, and the camera follows her.

GUIDE (V.O)

(voice-over)

It's been 50 years since Picasso's death, and only 50 museums worldwide are exhibiting his lesser-known artworks.

The camera shows various Picasso ceramics, and the guide provides context and interesting facts about them.

GUIDE (V.O)
(voice-over)

But the Royal Delft Museum is the only museum in the Netherlands doing an official exhibition. And we have some of the best art pieces to showcase.

The camera zooms in and out of the art pieces while the guide continues to provide information about the exhibition.

GUIDE (V.O)
(voice-over)

Picasso's ceramics were not only beautiful but also groundbreaking. He broke with the traditional style and experimented with shapes, colors, and techniques.

The camera shows some of the most impressive pieces, and the guide walks around the exhibition, leading the camera through the museum.

GUIDE

The camera shows Maria standing in front of one of the exhibits.

If you wish to see more, come to the Royal Delft Museum on [insert date]. Museumkaart holders can come for free!

GUIDE
(looking at the camera)

Remember, it's a temporary exhibit, so make sure you don't miss it.

FADE TO:

The Royal Delft Museum's logo appears on the screen.

MARIA (V.O)
(voice-over)

For more information about the exhibition, visit our website or come and see us at the Royal Delft Museum.

FADE OUT.

Appendix 12

Logbook

| date | UoS | Did what | What changed |
|-------|----------|---|--------------|
| 04-17 | research | Made checklist for research | |
| 04-18 | research | Joined the group | |
| 04-18 | research | Client and competition described | |
| 04-19 | M&E | Business Canvas Model | |
| 04-26 | research | Finished PESTEL | |
| 04-27 | research | Refined client description | |
| 04-28 | M&E | PPP model | |
| 04-28 | M&E | Sustainability and social responsibility | |
| 04-28 | research | methodology | |
| 04-29 | research | Intro, problem analysis, research questions | |
| 04-30 | research | matrix | |
| 05-06 | research | Target group interview 1 | |
| 05-07 | research | Target group interview 2 | |
| 05-07 | research | Target group | |

| | | | |
|-------|------------|---|--|
| | | interview 3 | |
| 05-08 | research | Results, conclusions | |
| 05-08 | M&E | KOFTIG model | |
| 05-08 | production | Concepts, plan of approach, feasibility | |
| 05-09 | production | Indicative budget, scripts for two concepts | |
| | | | |