

# VAN GOGH, THE OTHER STORY

*A culturally diverse Van Gogh Museum*

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*Dedicated to my dear mom  
& to my true friend Laura*

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*A culturally diverse Van Gogh Museum*

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## **MASTER THESIS | GRADUATION PROJECT**

Maud Verheij | Author  
Master Design For Interaction student | 4209532  
Faculty of Industrial Design Engineering

## **SUPERVISORY TEAM**

Prof. Catelijne van Middelkoop | Chair  
Human Information Communication Design  
Faculty of Industrial Design Engineering

Dr. Ir. Arnold Vermeeren | Mentor  
Human Information Communication Design  
Faculty of Industrial Design Engineering

Mr. Martin van Engel | Company Mentor  
Program manager Van Gogh Verbindt  
Van Gogh Museum Amsterdam

October 2019

DEAR THEO,

...IS LIFE NOT GIVEN TO US TO BECOME RICH  
IN OUR HEARTS EVEN IF THE APPEARANCE  
SUFFERS FROM IT?...

YOUR LOVING,

*Vincent*

Letter 139, To Theo van Gogh,  
January, 9th, 1878



# PREFACE



Figure 1: The crew for my concept test and me (in red)

## Welcome to my graduation report

*The next pages give a glimpse of what I have done over the last months and the wonderful and intriguing stories that I've come across (see figure 1).*

I'm proud that the essence of my project can be illustrated by these two quotes that occurred at the beginning and the end of my project respectively:

From

*“Why on earth would I go look at sunflowers from some guy that lived 130 years ago!?”*

to

*“So crazy, I did not know Van Gogh could come so close to me...”*

All in attempt to create a new way of communicating with a diverse group of young adults, making them connect to the complicated, beautiful and intense person, Vincent van Gogh, beyond his world-famous paintings.

### THANK YOU

I am so grateful to have met so many new, awesome people during this project, thank you for your openness and honesty. And for the opportunity to carry out such a project at the Van Gogh Museum

Amsterdam, without them knowing upfront what I would come up with. Thank you for your trust and patience.

I want to thank everyone that helped me during this project. I could not have done this without all of you. Thank you Martin, Catelijne, Arnold, Chaimae, Dina, Nigel, Loes, Suzan, Isaac, Tim, Ghyslaine, Jaouad, Carmène, Jamal, Elif, Tessa, Fatima, Sara, Kaoutar, Shaneequa, Çiğdem, Hadassah, Felicia, Amina, Gerswin and all other Denktank young adults. For their loving support: Rins, Mom, Dad, Eline, Stein, Laura, Tessel, Guy, Robin, Ward, Hanneke, Casper, Myron, Amy, Maria and all my other friends. For their openness to talk with me: Kelly, Serano, Charlie, Cipta, Alexandro, Aissa, Yarmill. From the Van Gogh Museum: Marthe, Arnold, Joost, Maite and Adriaan, all students from the Museum Futures lab that helped me during the weekly meetings and of course Vincent van Gogh himself and his family members.

It was a joy to work on this project and I've put a lot of heart and passion into it. I finish this project in the hope that it will help the Van Gogh Museum Amsterdam towards a new mindset for the future, but above all I hope that more young adults will be inspired by it in the future and will experience the project as meaningful in their lives.

Maud Verheij

# SUMMARY

## The project in short

*The aim of this graduation project is to research the current way young adults, with a diverse migration background (age 18-30 and living in Amsterdam) experience the Van Gogh Museum Amsterdam (VGM) and to design an intervention that provides them with a relevant and enriching Van Gogh experience to thereby increase its inclusiveness (see figure 2 for the visual summary).*

Over the last years, the VGM noticed they were not reaching a diverse group of young adults even though our society is becoming more diverse so, to welcome everyone and be ready for the audience of the future, they felt the need to change their attitude. To create a concept that is successful and supported, the young adults have been involved in every step of the user centered, loosely applied, Design Thinking framework.

Literature shows that to change the museum into a place where inclusion is enhanced Sandell (1995) three cultural dimensions of inclusion are defined; **representation** (of a person's cultural heritage), **participation** (opportunities in cultural production) and **access** (opportunities to enjoy cultural services). To gain insights on what the users need to find these three dimensions in culture, 6 interviews and 2 museum visits were carried out. It was concluded that in experiencing culture, young adults find it important to be able to do their **own meaning making**, feel **a personal connection** and have a **fun and exciting experience**. Instead of the VGM feeling distant, not relevant and at times boring, which is currently the case.

From these insights a new museum mindset is formulated, to help the VGM

to communicate more in the 'language' of the young adults. This means that their communication should focus more on **identification**, with Van Gogh, then adoration, communicate more **evocative** than informative, provide more **guidance** than autonomy and present themselves more **boldly** than conventional.

In the ideation phase it emerged that the personal letters Vincent van Gogh wrote during his life to his friends and family could be a great source of inspiration for young adults nowadays. This led to the development of the '**Van Gogh, the other story**' concept, where young adults with a migration background get acquainted Vincent van Gogh's personal life story in a meaningful way, find connections between his life and their own and create an artwork in cooperation with a professional artist. Based on his original letters, five modern letters have been written, and made into a booklet, with themes that are of interest to young people today. When implemented continuously, multiple exhibitions can be made with the newly made artworks and be presented in neighborhoods like the Bijlmer or Nieuw-West, making them easy to access for everyone. This way the young adults can tell their own story through art, something that Van Gogh did too.

After testing the concept it became clear that the participants felt **more connected** with Vincent van Gogh, the letters provided **personal insights** for them and the creation of an artwork felt like an **exciting adventure**, showing the potential impact of the 'Van Gogh, The other story' concept on the three cultural dimensions, representation, participation and access.

## A culturally diverse Van Gogh Museum

### INSIGHTS FROM LITERATURE AND THE VAN GOGH MUSEUM

**Mission of the Van Gogh Museum:**  
"Making the life and work of Vincent van Gogh and the art of his time **accessible** and **reach as many people as possible** in order to **enrich** and **inspire** them"

- Van Gogh aspires.  
Strategic Plan 2018-2020

To change the museum into agent of social inclusion, three dimensions need to be enhanced: **representation** (of a person's cultural heritage), **participation** (opportunities in cultural production) and **access** (opportunities to enjoy cultural services).

- Sandell (1995)

The first museums used to be to distinguish the elite from the general public (18th century)

- Bennett, 1995

### INSIGHTS FROM INTERVIEWS AND MUSEUM VISITS



Culture is not seen as something you just visit for fun. It is more about who you are and how you want to live your life.



The museum is being perceived as monotonous and sometimes boring. Not as exciting or fun. Exploring, doing and being surprised are missed in the experience.



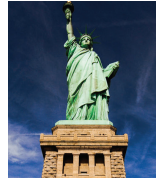
Everyone takes other learning points from the museum, fitting their current phase in life. This way Van Gogh could be inspiring to everyone.



Several people find it hard to understand the hype around Van Gogh. This makes it harder to connect with him and feel like the museum is also there for you.

### VISION ON A NEW MUSEUM MINDSET

#### Current communication



#### Adoration

- Van Gogh as the misunderstood genius
- He was of great importance to the development of art



#### Informative

- Telling one true and clear story from one perspective
- Using a lot of facts to explain Van Gogh's life and work
- One-way information flow, not interactive



#### Autonomy

- Most communication is done in the same way
- For some young adults it is not clear how to look at the art, this can feel confusing



#### Conventional

- Using mostly uniform media throughout the museum
- Traditional museum behavior is expected from the visitor

#### Communicating to young adults

#### Identification

- Focus on the human Van Gogh with interesting and uncontroversial stories
- Make direct connections with the themes and lives of young adults.



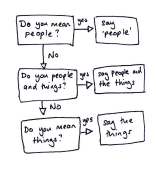
#### More evocative

- By using evocative info. and facilitate self interpretation of the stories, so they can do their own meaning making
- Using visitor input and create dialogue



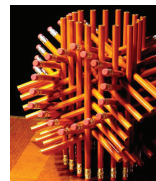
#### Guidance

- Variety in media and excitement levels throughout the museum
- Facilitating exploration and curiosity
- Clear information hierarchy



#### Bold

- Using the unexpected to surprise the visitor
- Addressing more controversial perspectives and stories
- Immerse the visitor with beautiful aesthetics



### VAN GOGH, THE OTHER STORY CONCEPT



1. ATTRACT



2. BRIEF



3. MEET



4. ENGAGE



5. CREATE



6. DOCUMENT



7. PRESENT



8. PROMOTE



9. REPEAT

### DEVELOPED MATERIALS



Theme cards corresponding with the five letters



Van Gogh, the other story booklet  
Five modern letters of Vincent van Gogh



Link to the audio recordings of the five modern letters of Vincent van Gogh



Van Gogh, the other story guide

Figure 2: Visual summary, also see page 31



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# 01 INTRODUCTION TO THE PROJECT



# 1.1 SETTING THE STAGE

## A graduation project about inclusion

For a long time, museums attitude towards their visitors have been one of attracting people based on the art they wanted to display at that moment.

But recently, another, additional view has been brought to the attention, the social and societal responsibility of museums. One that really serves society around them and tries to give and be relevant to an audience as diverse as possible. Instead of waiting at the door to see who comes in, this view demands for a more outward oriented attitude. One that reaches out towards new audiences to whom visiting museums is not yet self-evident and invite them to participate. To create an inspiring journey that, in some way, benefits to the people's lives. To do this you need an inclusive approach. Museums can set a good example and reflect the ideology of an inclusive society.

The Van Gogh Museum Amsterdam (VGM), feels this responsibility and has the ambition to become more inclusive as a cultural institution in the city center of Amsterdam. For the last three years they have been working on this subject from a few angles, one of them, the subject of this project, being the one about becoming a museum that is relevant to a broad range of young adults (age 18-30), especially the ones with a non-western immigration background (see figure 3) living in Amsterdam. In the rest of this report they will be called 'bi-cultural young adults'.

In this graduation project I have tried to shine a light on this societal issue from a 'user experience' and 'interaction designer' point of view. Researching questions like: What do young adults with a non-western migration background think of culture? And what do they think of Van Gogh? How to reach these young adults? How to become relevant to this new audience? And how to design something while taking their opinion, needs and ideas into account? Using qualitative research and design thinking methods, I created a project framework for the Van Gogh Museum so they can take their next steps in changing their mindset and work towards an inclusive museum.

### WHAT IS INCLUSION?

To understand this project it is important to understand what inclusion, or inclusiveness, is. Based on some professional definitions, I have formulated my own definition to work with during the rest of this project:

***"Inclusion is the practice or policy of including everyone; creating a rich diversity. The dimensions of this diversity are material (like class), corporal (like race, sexuality) and symbolic (like culture and personal)"***

- My personal definition combined from: (MisterMotley, 2016), (Studio i, 2018), (Oxford dictionaries, 2017), (Framer Framed, 2018)



## 1.2 PROJECT INTRODUCTION

### *Society & inclusion*

Dutch society is subject to many changes. Of which, at present, migration and the increasing cultural diversity of the population are one of the biggest challenges (CBS, 2017). At this moment 38,6% of the young adults in the Netherlands (age 18-24) has a non-western migration background and this number is increasing (OIS, 2018). (Read more about this in Appendix A. Cultural inclusiveness in current Dutch society.)

Research shows that young people this kind of background can experience some sense of social boundary or exclusion. It is recognized by the Dutch government that it is a societal problem that Dutch young adults with a migrant background struggle with some form of social exclusion (Dimensies van sociale uitsluiting, CBS, 2011). The government has concerns about this and has made it one of their cornerstones to do something about this social exclusion.

This change in population requires a change in policy making on all cultural levels, some examples of current policies are described here.

In their Cultuur Brief 2018, 'Cultuur in een open samenleving' (culture in an open society) the ministry of education, culture and science writes:

**"Participating in culture is a way to join and help shape society - an essential element of citizenship. Culture is therefore of and for everyone. Regardless of where you live, what kind of family you come from or what cultural background you have, regardless of age, gender, disability or education. That seems obvious, but it is not. Our society will become increasingly diverse in the coming years, including in the cultural background of its residents, and thus also of its makers, culture practitioners and enthusiasts. New generations have a preference for other genres and stories. There must be a balanced spread in the accessibility of culture. The coalition**

**agreement is clear about this: 'It is important that the arts and culture offer is accessible to everyone, both in the urban areas (Randstad) and the region' (Regeerakkoord 2017-2021, p.19) "**

- Ministerie van Onderwijs, Cultuur en Wetenschap (2018) (translated from Dutch)

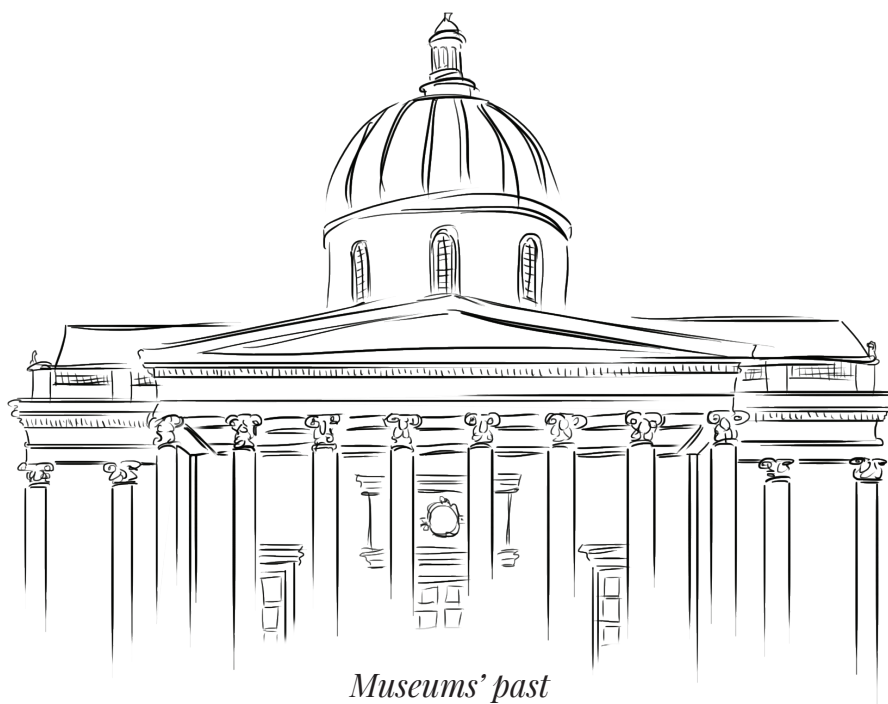
Here you see that the value of culture for the integration of non-western immigrants and the new generations is seen as important by the Dutch government. Also researchers say this, for example Sandell (1998) states that **"Access to, and participation in, cultural activity can increase an individual's self-esteem and self-determination, enabling them to re-establish social relationships and even to increase their chances of securing employment".**

This is also said by the United Nations who in 2001 accepted the 'Universal Declaration of Cultural Diversity'. This states that among other things, **"Equal access to art [...] and the possibility for all cultures to have access to the means of expression and dissemination are the guarantees of cultural diversity"** (Article 6) and that **"heritage in all its forms must be preserved, enhanced and handed on to future generations (...) to foster creativity in all its diversity and to inspire dialogue among cultures."** (Article 7)

As a result of these policy changes and the changes they see in society, several cultural institutes feel the need and motivation to change as well. The Van Gogh Museum Amsterdam (VGM) is one of them. They want to become more inclusive and work to answer to the societal responsibility they have as a museum of the people but because they have worked in different ways for decades, it is not always easy for them to do this. That is why projects like this, with people looking at it from a fresh and new perspective, are important.



**Figure 4:** Part of the The National Gallery London, With Neo-Classicistic exterior (The National Gallery)



### Museums' past

Going back to the start, in Europe, museums started as 'cabinets of wonder', in the 17th century. Small collections of wonders of the world that were gathered, interpreted and shown of in a cabinet or room, usually in the house of the collector. These collectors were mostly nobles and wealthy merchants; elite people. They gathered things like animals, minerals, plants and artistic items from all over the world. Since these cabinets were private property, the collection would usually only be accessible by the owner and his direct relatives and friends to broaden their knowledge. Around the year 1700, the Enlightenment arose, (having its heyday around 1750) the intellectual movement that believed the world should be explained by reason, sense-based evidence and experiments. In this light, the cultures found in the colonies, needed to be understood and a lot of 'treasures' from the so called 'Orient' were collected and put on display in large impressive state-ruled neo-classicistic buildings for the bourgeois to experience and discover these exotic objects (Smarthistory, 2015). Besides, universities and research institutes were interested in collecting and examining items for scientific reasons (figure 5).

The impressive character of these museums (like their neo-classicistic architecture and luxurious interiors, see figure 4) and **the restricted access also "served to distinguish the elite from the rough and raucous manners of the general public by excluding the latter."** (Bennett, 1995, p.28)

*"Museums, and especially art galleries, have often been effectively appropriated by social elites so that, rather than functioning as institutions of*

*homogenization, as reforming thought had envisaged, they have continued to play a significant role in differentiating elite from popular social classes"* (Bennett, 1995, p.28)

According to Kinsley (2016), in the last 20 years, questions are being asked about the justification of museums existence, their role in society and their function. They are being asked to take on a more inclusive approach and act upon a social responsibility in terms of cultural diversity, equal access to the museum and storytelling. This approach is more focused on the specific community that the museum wants to serve, bringing them value and relevance and reaching the widest possible audience (Sandell, 1998).

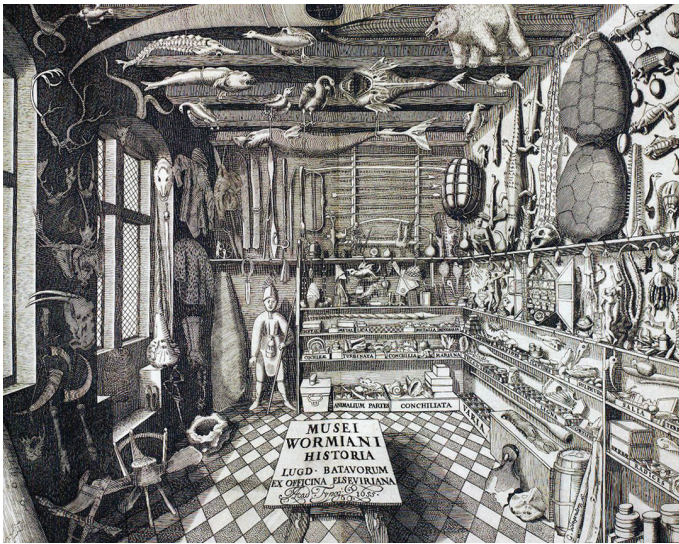
So instead of merely teaching the audience, museums are now more focused on serving different communities.

***"Museums as community builders. People who come from different walks of life who have been brought together through a cultural experience"***

– Nina Simon, TEDxSantaCruz, 2012

Because of the previously described museum background, for many long existing, state-rooted museums this is a big change in the way they think, act and the way these big organizations are build up over the years. The museum-business is complex and accustomed to the way it always went, which is why this change is evolving slowly. Many believe however that museums could have a significant role in bringing people of different backgrounds together and contribute to social inclusion.





Cabinet of wonders, engraving of the collection of Ole Worm, 1655 (Smarthistory, 2015)



1759 Opening of the British Museum London

VAN GOGH

MUSEUMS

*Cabinets of wonders*

1759

DEVELOPMENTS

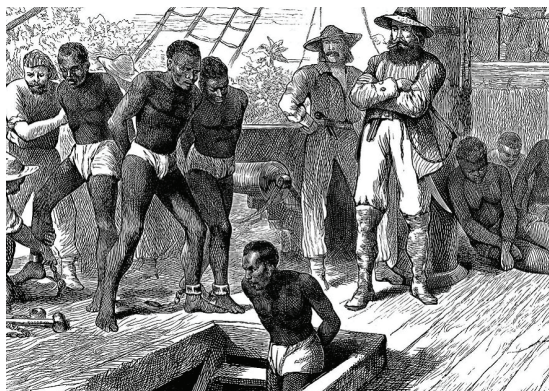
*The Enlightenment*

THE NETHERLANDS

*Colonization by the Netherlands*

1600

1700



Colonization by the Netherlands, Vereenigde Oostindische Compagnie (1602-1800)



1808 opening of the Rijksmuseum Amsterdam. At that time situated in the Royal Palace on the Dam.

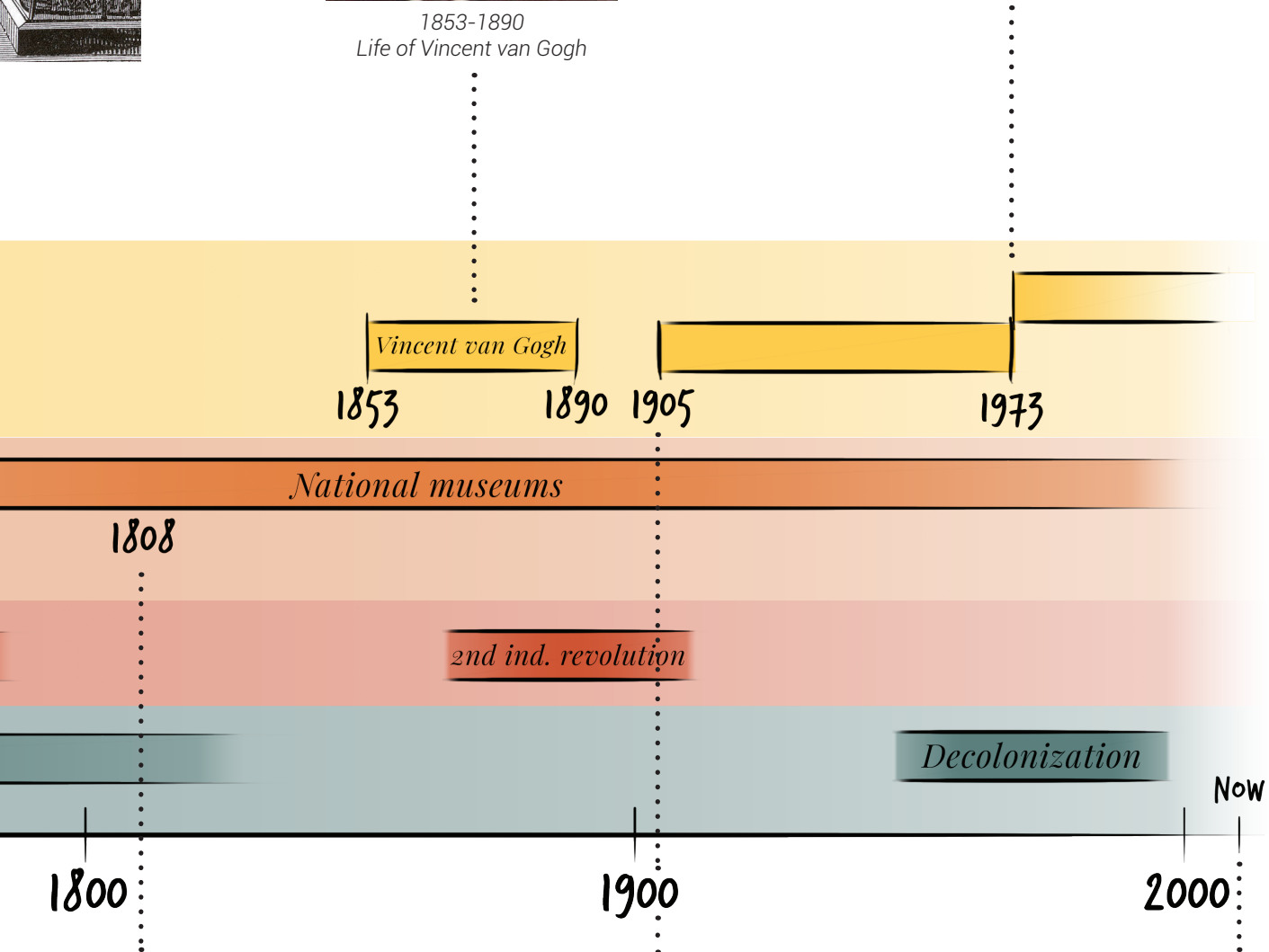




1853-1890  
Life of Vincent van Gogh



Opening of the Van Gogh Museum in 1973



1905 first solo exhibition of Van Gogh paintings  
at the Stedelijk Museum Amsterdam



Now: Entrance to the Van Gogh Museum

**Figure 5:** Timeline of the rise of western museums, the life of Vincent van Gogh and the history of the Van Gogh Museum



## *Van Gogh Museum*

### **BACKGROUND OF THE VAN GOGH MUSEUM**

After Vincent van Gogh's death in 1890 his works were eventually inherited by his nephew, Willem van Gogh in 1925, son of Theo Van Gogh and Jo Bonger-Van Gogh. He loaned the works to the Stedelijk Museum Amsterdam where they were displayed for many years. After a state initiative, in 1962, they got transferred to Stichting Vincent van Gogh and 11 years later they went to a permanent home, the current Van Gogh Museum.

The Van Gogh Museum Amsterdam houses the heritage of the work and life of the Dutch painter Vincent van Gogh (1853-1890) and his contemporaries. The museum contains the biggest collection of his paintings, letters and drawings in the world. They opened their doors for the first time in 1973, as an official state museum (rijksmuseum), after which both the museum as well as Vincent's work became highly popular. In 1994 the government gave up the national state run museums and made them all into independent foundations. Turning the Van Gogh Museum Amsterdam into 'Stichting Van Gogh Museum'. (DBNL, 1995). Currently, together with the Rijksmuseum, it is the most visited museum in the Netherlands and the 24th most visited museum in the world. Each year they welcome more than 2.3 million visitors from more than 125 different countries around the world. Of which 25% have the Dutch nationality (Van Gogh Museum Amsterdam, 2017).





## *Positive examples*

### **ART MUSEUMS IN OTHER PARTS OF THE WORLD**

During the research for this project the question came up whether museums in other parts of the world have different ways of looking at and involving their audience and how that has evolved over time.

Digging deeper into this topic it looks like most of the older museums on other continents are founded by western colonizers (between 1820 - 1900) (Harness, 2014). They are located in historical sights (like former palaces or castles). The idea of an art museum in the traditional sense is a phenomenon mostly coming from western countries. Because of this, the western art museum is usually the most subsidized and institutionalized, which is also why the idea cultural policy even exists.

Besides, there are a lot of museums abroad that have built up substantial experience with involving specific minority or local communities that can serve as inspiration. Examples are: The National Museum of African American History and Culture in Washington, D.C. (NMAAHC) (See figure 6) and the museum of New Zealand Te Papa Tongarewa, among others, working closely with the Maori tribe (Te Papa) (see figure 7). Of course, in these cases it is in the museums core values to showcase the cultures of these specific groups but they are nice examples to keep in mind.



**Figure 6:** *The National Museum of African American History and Culture in Washington, D. C.*



**Figure 7:** *Te Papa Tongarewa Museum New Zealand*



## 1.3 PROJECT BRIEF

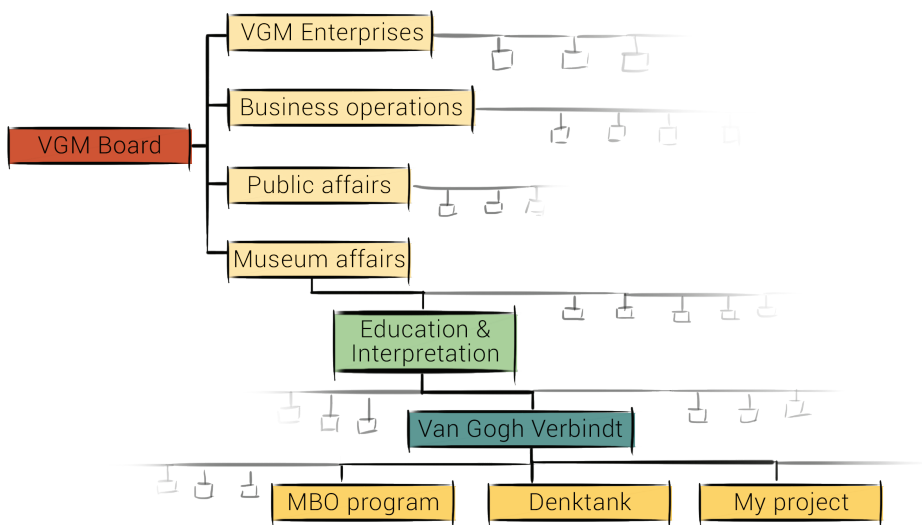


Figure 8: Relevant parts of the VGM organisation structure

### HOW THE VAN GOGH MUSEUM CAME TO THIS GOAL

The van Gogh museum has to focus on their future and their future visitors. This is why, in 2014, they decided to try to reach out more to young adults, age 18-30. They already knew that this group was generally not finding its way to the museum yet and that they were hard to reach. They came up with the concept of 'Vincent op Vrijdag', where they program various events every last Friday of the month that appeal to this group of young people. They, for example, had a tattoo artist tattooing on the spot in a style that was inspired by Van Gogh, they invite bands (see figure 9), serve drinks and provide various active workshops to participate in art. These evenings have been a success, young people are finding their way to the museum on these Fridays, which is quite an achievement considering this target group.

But, after a while they started to notice, that only one segment of the Amsterdam young adults was attending these Fridays. This was only the segment of the culture minded, upper right middle class (Marthe de Vet, personal interview). And that is a pity, since Amsterdam is enormously diverse and the museum wants to be there for all Amsterdam residents.

Besides they have the policy changes, coming from the government, who they have to answer to. This is why, in 2018 they formulated a new overall mission for the museum, making 'reaching as many people as possible' one of their core goals for the next years. Integrating this goal into all aspects of their museum and organization has been the function of the project 'Van Gogh Verbindt' (see figure 8).

The Van Gogh Verbindt projectplan states:

*"Van Gogh connects is a (research) plan in which the VGM wants to discover, together with the target group, whether and how it can promote the participation of 18-30-year-old Amsterdam residents with a non-Dutch migration background."*

*The VGM has the ambition to create collaborations with sub-target groups within the 18 to 30 year-old target group in Amsterdam. **Together with the target group, we want to discover what makes participation of young people with cultural diversity sustainably successful.**"*

- Projectplan Van Gogh Verbindt, 2018  
(Translated from Dutch)





**Figure 9:** Vincent op Vrijdag program at the VGM

***Overall mission of the museum:***

*“Making the life and work of Vincent van Gogh and the art of his time accessible and reach as many people as possible in order to enrich and inspire them”*

– Van Gogh aspires.  
Strategic Plan 2018-2020

So, the Van Gogh Museum wants to get to know young adults with a migration background and become relevant to them. The museum already has a group of around 25 bi-cultural young adults that give advice and function kind of like ambassadors of the museum. This group is called the Denktank (see figure 1, p.10).

My graduation project is part of the Van Gogh Verbindt project and is supervised by the program manager of Van Gogh Verbindt, Martin van Engel. During my project I can work together with him and the members of the Denktank. Hopefully my research and designing work will contribute to the work of Van Gogh Verbindt and will shine a light on the subject from a user experience design perspective.

*The aim of this project is to research the current way young adults with a diverse migration background experience the VGM and to design an intervention that provides them with a relevant and enriching Van Gogh experience.*



## 1.4 APPROACH

### *Methods for working together*

I am a white, Dutch woman with no immigration background, not living in Amsterdam and not experiencing a threshold to visit the VGM. Apart from being a young adult myself, I am very much aware of the fact that I am anything but part of the envisioned target group of this project. I, obviously, cannot experience what others experience, therefore I should not even try to design for this target group. I need to and want to design with the target group.

I will lead the project, keep the overview and go through the main design process myself but I will constantly use the input of the bi-cultural young adults of the Denktank and use other ways to reach young adults with a diverse migration background. I hope we can learn from each other (figure 10).

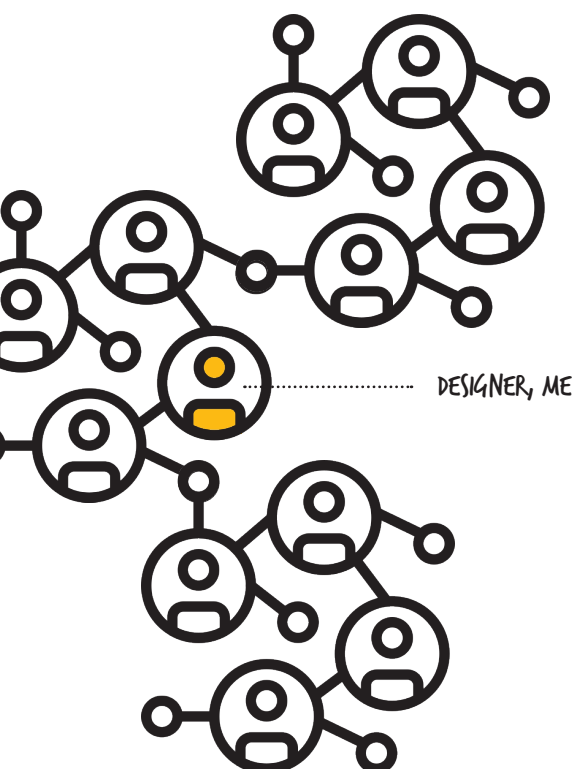
#### **CO-DESIGNING**

For the qualitative research at the beginning of this project I will use generative research techniques from the convivial toolbox (Sanders &

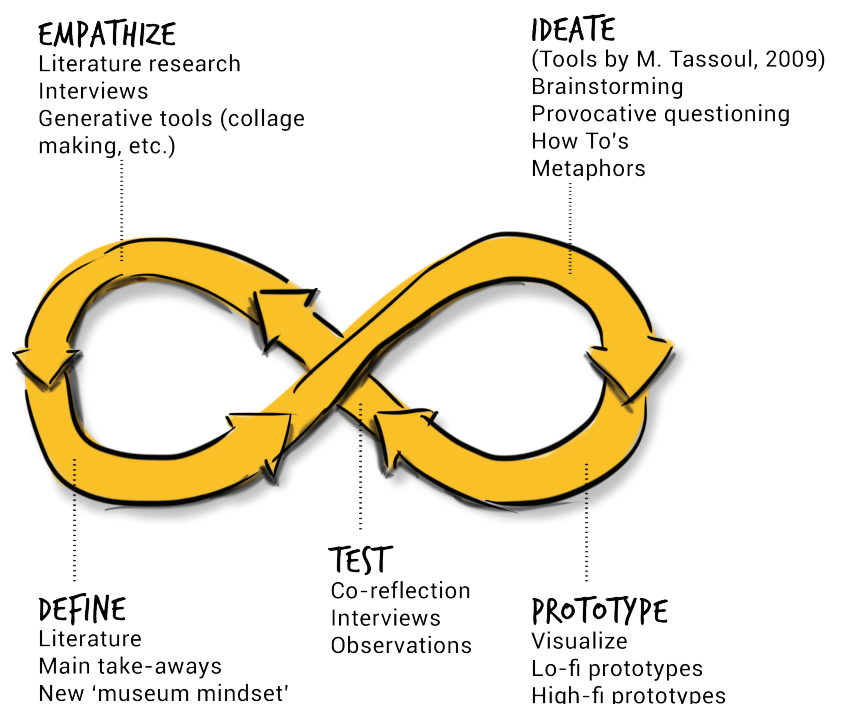
Stappers, 2012) to give young adults that participate in my research the tools to express themselves in a creative and visual way. Later on, creative sessions will be used to co-create, and -reflect, making sure the opinion and ideas of young adults with a migration background are constantly embedded in all parts of this project. For the creative sessions I used the knowledge of J. Buijs & H. Van der Meer (2013) and M. Tassoul (2009) on integrated creative problem solving and creative facilitation.

#### **DESIGN THINKING**

Design thinking (Kolko, 2015) is a user centered framework for innovation. It is often visualized as an infinity sign, showing it's never ending, iterative character (see figure 11). In this project I will not follow the steps of this framework very strictly but it does roughly show how I will think and work during the project. The framework consists of five steps, in figure 11 these steps are defined. Listed underneath are the activities I will execute within this step.



**Figure 10:** Designer in between the users, learning from each other



**Figure 11:** Visualization of the Design Thinking infinity loop with activities

# 02 RESEARCH



## 2.1 LITERATURE RESEARCH

*So, I want to get to know the bi-cultural young adults, and find out how they think, what they think about culture in Amsterdam, the VGM, and what drives them in life.*

*To do this, I have done a literature research on young people in general and on the specific generation of young adults currently at the age of 18-30.*

### *Literature on museums and inclusiveness*

#### THE ROLE OF MUSEUMS IN SOCIAL INCLUSION

So since museums are coming from a background of wealthy, elite collectors and governing attendance who, in the past, deliberately excluded the general public it is a 180-degree change for them to be a place where social inclusion is enhanced.

One of the theories that are used to achieve this changes is the one of Sandell (1995). According to him, museums could actually take on the role of becoming the connecting element between the four dimensions of exclusion in society; economic, social, political and cultural, see figure 12.

Within the cultural dimension he sees three main elements to exclusion (Sandell, 1995):

1. **"Representation** – *The extent to which an individual's cultural heritage is represented within the mainstream cultural arena.*
2. **Participation** – *The opportunities an individual has to participate in the process of cultural production.*
3. **Access** – *the opportunities to enjoy and appreciate cultural services"*

To express the three elements in more detail, some examples:

1. **Representation**
  - The times you see art in museums made by someone you consider to be of your community.
  - Experiencing art that shows or is about aspects of what you consider to be your heritage.
2. **Participation**
  - The opportunity for you to work at

cultural institutes.

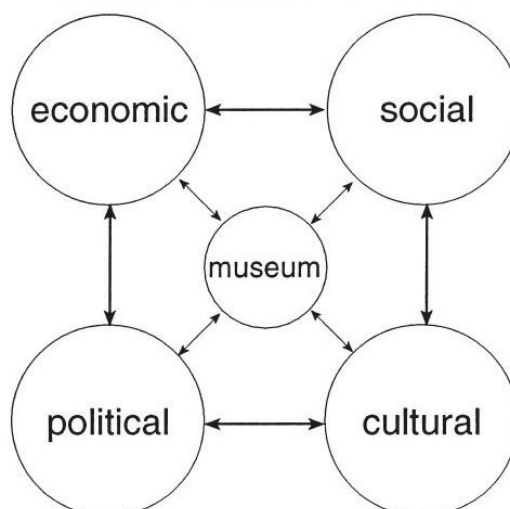
- The opportunity for you to make major decisions about a production or exhibition.
- The opportunity for you to consume culture.
- The opportunity for you to create your own art in whatever form.

#### 3. **Access**

- How welcome you feel inside a cultural institution.
- How much you think the place is 'for you'.
- Practical things like is it possible to access the museum?
- Can I afford a entry ticket to get inside?

In this project I hope to create a solution that can have an impact on all three of these elements of exclusion, turning them into elements of social inclusion.

#### *Museums as agents of social inclusion*



**Figure 12:** Dimensions of social exclusion with museums as the connector, Sandell 1995, p. 410



## Literature on the adolescent brain



**...is focused on searching new things, challenges and stimulation.**

According to A. Pek (2017) the adolescent penchant toward exploration and risk-taking. They also respond more to incentive than punishment.



**... is super self-conscious and considers opinion of peers very important.**

According to S. Blackmore (2018) developing your social self is important at this age. The adolescent is very susceptible to the opinion of others. This can make them highly uncertain.



**... has a growing self-knowledge and self- confidence between the ages of 18 to 25.**

Adolescence is a time of finding one's self-identity and exploring one's interests, passions, likes, and dislikes.  
(Frankwatching, 2018)



**...finds it hard to understand and restrain its own emotions. Adolescents are searching for who they are and how they relate to others.**

S. Blackmore (2018) states that at this age you are acting more impulsive and social connections are extremely important.

## Young adults of gen Z & Millennials



**Millennials want to be entertained.**

Most things should be fun and must not cost too much effort. They have been growing up with the concept of needs being online fulfilled in the 'now'.  
(Frankwatching, 2018)



**Useful is the new cool. Brands need to enhance their lives to be considered important. A clear purpose, for a brand, is a must have.**

Brands help young adults with profiling and identifying themselves but only if they tell a clear story and vision.  
(Millennial Marketing, 2019)



**Everything is possible. They are focused on achieving, are creative and long for authenticity.**

In the field of career and work, they know that when you work hard it is possible to get anywhere. Achievements are important.  
(Millennial Marketing, 2019)



**Using online social media is an easy and accessible way to present yourself online. These media are seen as platforms for self - expression.**

It helps them to get a grip on who they are and is a way to impress their peers.  
(Frankwatching, 2018)



## 2.2 QUALITATIVE RESEARCH

### INTERESTING QUOTES AND INSIGHTS

I interviewed 6 young adults (Kelly, Serano, Cripta, Ghyslaine, Elif and Alexandro) using in depth questions and creative collage making.

Most of the young adults had a fascination with culture. They have either studied art history, or are professional dancers/ actors/ artists based in Amsterdam. I asked them questions about the cultural landscape in Amsterdam, their dreams, what they think of museums and what they would want the future to be like. They made a collage about what 'culture' means to them. They used per-made collections of images and words to create

this collage. Afterwards they would talk about it. This creative collage making is a generative research tool by E., B. -N, Sanders & Stappers, P. J., (2012) from their book Convivial Toolbox.

In the second part of the qualitative research I had museum visits with two young adults (Yarmill and Aissa), asking them questions prior and after the visit. These questions focused on their museum experiences. Lastly, I was present at several Denktank meetings, workshops and a guided tour through the museum. I used all this as input for my research

### Interesting quotes and insights



*"My own cultural background is music, hospitality, being together. In Amsterdam the culture it is being straightforward, to go for it, honesty, everyone is equal, everyone is free, everything is allowed. As an artist you have a mission to improve the world, that there must be room for experimentation and not to think in a result-oriented way, that you look for the stillness. We want to relax in this rushing world."*  
- Kelly



The interviewees are highly aware of their responsibility towards future generations. They know the youth have yet to form their opinion and are still flexible.



The interviewees are aware that they live in different sub-cultures at the same time. This leads to both friction and inspiration. They cherish both the values of the land of their family/roots and the values of the Netherlands.



*"Making children aware of what kind of art forms there are and what you can achieve with art. Those are really topics that are interesting to play with because it makes you think."*  
- Serano

*"Yes, I am part of the change (to inclusion), because I have a job (as a dancer)"*  
- Serano



*"I think what is important, in culture, is that you build a bridge from the culture we live every day (because you can't escape culture) to a fundamental truth."*  
- Cripta



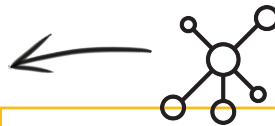
The interviewees all know that self-expression in a cultural way helps with developing yourself and shaping your identity. Cultural expressions can tell stories that make you think. It creates openness and an understanding towards others. You become more accepting. It transcends cultural differences.



*"Usually it doesn't matter where the person comes from, if you practice the same art you speak the same language."*  
- Alexandro



*"I first had to go to a Language School and there are only people from other cultures. You have days like: 'okay guys we're going to talk about our cultures now.' Then you hear in class about so many different cultures, you get a lot of knowledge. That opens your view."*  
- Elif



Several of the interviewees have the dream of Amsterdam becoming a place where everything is possible and all cultures and forms of expression mix together.



Abstraction is a useful way to touch a big range of people all at the same time. The meaning is so open that everyone gets something out of it.

*"Because I think it's something universal. If everyone can agree with it because you convey a feeling. For example if you do something abstract, like dance, then you can think 'well you just do strange movements', but if it is done so well to convey a feeling, and you are completely in it, then you do not understand it, but you do feel it. And then you can say yes, I think it is beautiful or ugly, but that is no longer the point."*  
- Cripta



Art should be socially critical, if there is no clear story or vision behind it's less interesting.

*"Ok, if I had to summarize what culture is, I would say culture is sauce. Because culture just is, and the sauce that you throw over it is culture and has everything to do with the expression of what you believe is life and how you want life to be."*  
- Cripta

*"I think that it is important that [art] corresponds to something that lifts people up or makes them think. Or celebrate, you can always celebrate things."*  
- Cripta



## About the Van Gogh Museum

What the young adults had to say about their Van Gogh Museum experiences.



*"It is a personal and an intimate museum because it is only about one painter and his life."  
- Ghyslaine*



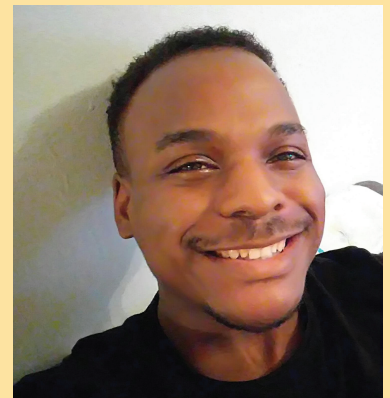
The museum has the potential to come close to your personal life because it is specifically about the work and life of one painter. +

*"A museum says something about the history of your country. You then get the knowledge and information about what that country looked like in the past. I think that is very special and important."  
- Elif*

*"And the descriptions with the paintings, it says: 'this and this was made when he was not feeling well, and the style is with thick strokes giving it a lush impression'. So it is all filled in for you, including how you should interpret it, but it would also be interesting to be able to do that yourself."  
- Aissa*



Creating space for self-interpretation and exploration is appreciated. They want to do their own meaning making. -



*"Thanks for this opportunity, otherwise I would never have gone to this museum. Especially because paintings didn't interest me. (...) It was far away from me. (...) This is not my culture so I don't feel it. But now that you have shown me this, I think hey, wait a minute, there is more going on. Now I have been able to make links "  
- Yarmill*

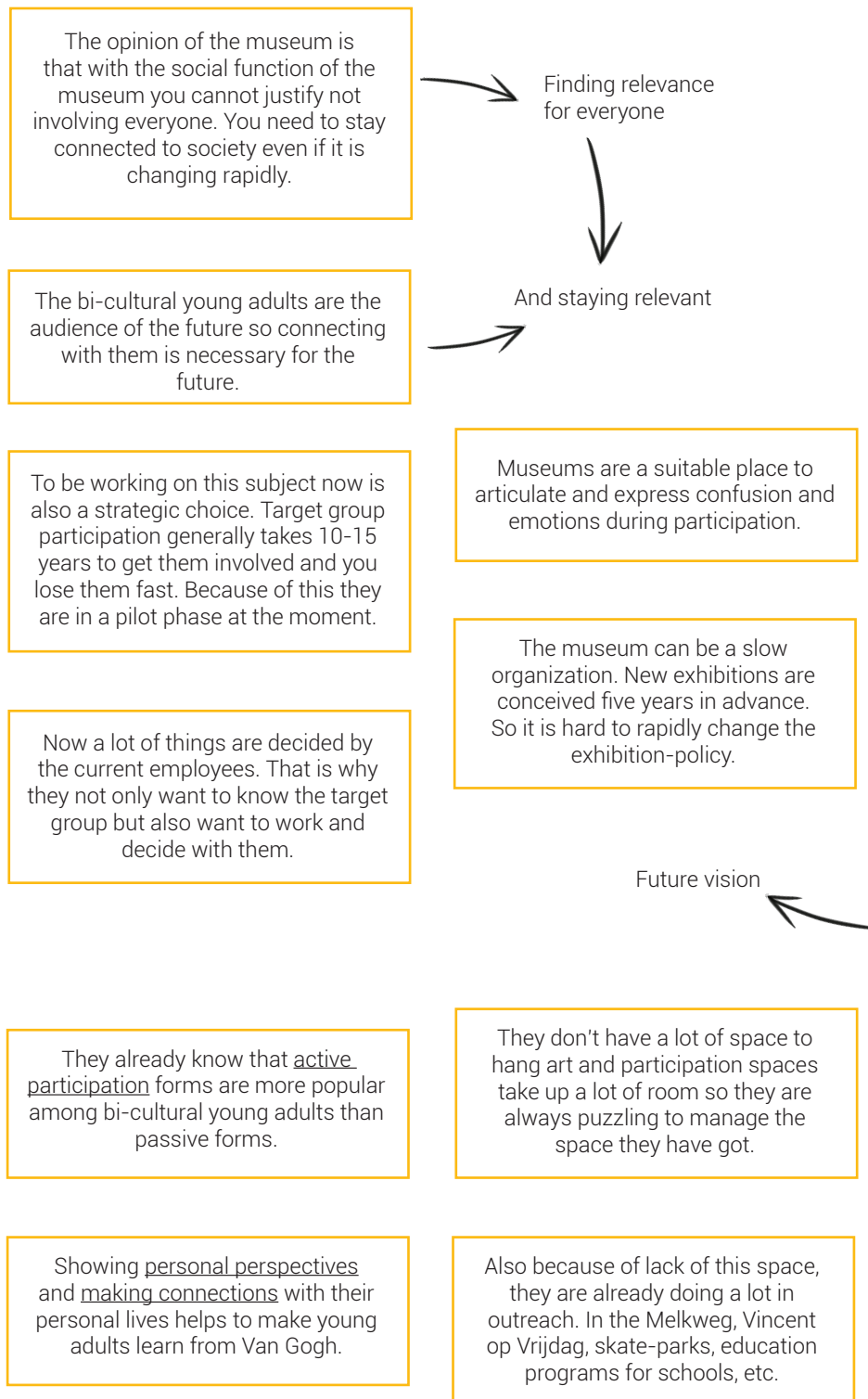
*"Why on earth would I want to look at the sunflowers? That does not even occur to me."  
- Cripta*



The threshold to the museum is high, people think that there is nothing interesting to gain. It is not clear what you can expect. -

## Vision & Insights

After an interview with Marthe Vet, the head of the education department at the VGM the following insights are to be considered during this project.

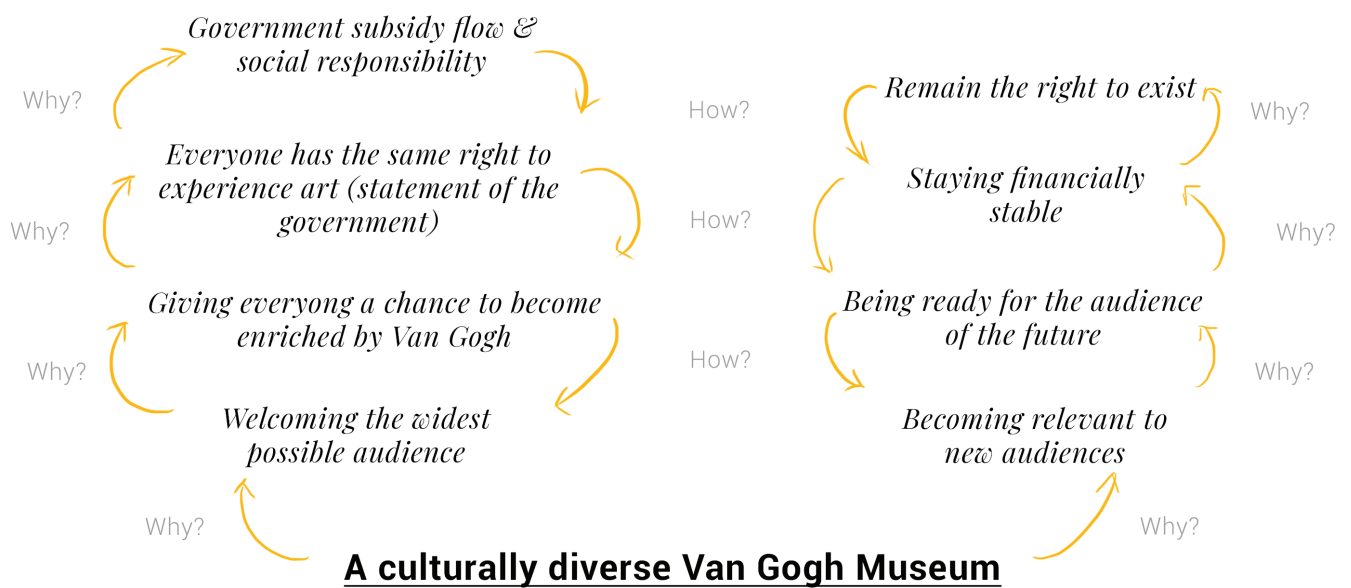


*"We don't know them and they don't know us. And then I think, and luckily a lot of people along with me; a museum has a social function, you cannot sell it to say that we are not going to create knowledge about that."*  
- Marthe

*"I would really appreciate it if we no longer needed separate projects of this kind. If you say, we are here for young people in Amsterdam. And this is part of what we do, and also part of the DNA of the organization."*  
- Marthe



### Motivation at Van Gogh Museum





## 2.3 KEY TAKE-AWAYS



*"And the walking and standing, walking and standing, and reading and walking and standing in a dark environment. Yes, I find that monotonous. That's why I think it's really cool if you can do things or look through something. Yes, I really like that."*  
- Aissa

*"Well, I am very much inspired by Van Gogh, the abstraction. I would just like to see for myself what it is doing to me now, whether I can get inspiration from that, what stories I bring with me. I want to go ... but I won't do it anyway."*  
- Alexandro

*"Besides, it is also very old. We like to say about things from centuries ago 'that is the masterpiece', that is how it must be. Everything that comes after, is not comparable because this is the best. That is a shame because you limit all the new things that come next. So if anything fresh is shown, from this time, that it also may inspire. Then a new generation can come and see it as the new van Gogh. Not that he can be replaced, but come on, it is more than 100 years ago!"*  
- Yarmill

01



Culture is not seen as something you just visit for fun. It is more about who you are and how you want to live your life.

*"Yes, culture really has a strong emotional value, it's just part of me, it's who I am, really."*  
- Alexandro

02



The museum is being perceived as monotonous and sometimes boring. Not as exciting or fun. Exploring, doing and being surprised are missed in the experience.

*"The museum could be a bit bolder, something tough is missing now. Because what gets the most attention nowadays? The thing that shouts the loudest."*  
- Jaouad (Denktank)

03



Everyone takes other learning points from the museum, fitting their current phase in life. This way Van Gogh could be inspiring to everyone.

*"What I take with me from the visit is that I just have to believe in what I make. Van Gogh did that too. Even if I would only get recognition after my death."*  
- Yarmill

04



Several people find it hard to understand the hype around Van Gogh. This makes it harder to connect with him and feel like the museum is also there for you.

*"I think it is super funny just the fact that, drawings and paintings of a dead person... that such a museum space is created and that so many people come to watch and listen to it. And that this is famous then. I really think that's a funny thing."*  
- Aissa

# 03 GOAL SETTING





## 3.1 VISION

### *A new museum mindset*

The current state of affairs in the museum was compared to the insights I gained during my research. It became clear that a shift in focus is needed to communicate more in the 'language' of the target group. This is necessary in order to make a future experience more interesting for young adults.

#### *Current communication*



##### **Adoration**

- Van Gogh as the misunderstood genius
- He was of great importance to the development of art



##### **Informative**

- Telling one true and clear story from one perspective
- Using a lot of facts to explain Van Gogh's life and work
- One-way information flow, not interactive



##### **Autonomy**

- Most communication is done in the same way
- For some young adults it is not clear how to look at the art, this can feel confusing



##### **Conventional**

- Using mostly uniform media throughout the museum
- Traditional museum behavior is expected from the visitor



#### *Communicating to young adults*

##### **Identification**

- Focus on the human Van Gogh with interesting and uncontroversial stories
- Make direct connections with the themes and lives of young adults.



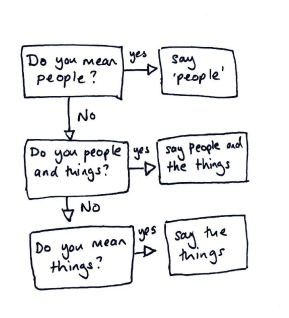
##### **More evocative**

- By using evocative info. and facilitate self interpretation of the story, so they can do their own meaning making
- Using visitor input and create dialogue



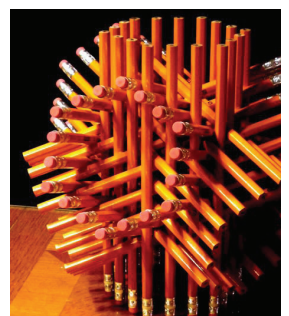
##### **Guidance**

- Variety in media and excitement levels throughout the museum
- Facilitating exploration and curiosity
- Clear information hierarchy



##### **Bold**

- Using the unexpected to surprise the visitor
- Addressing more controversial perspectives and stories
- Immerse the visitor with beautiful aesthetics



## 3.2 DESIGN GOAL

### *Goal*

---

*In order to help change the current museum mindset (see 3.1 Vision) and to give focus during the design phase of this project, the following design goal is formulated:*

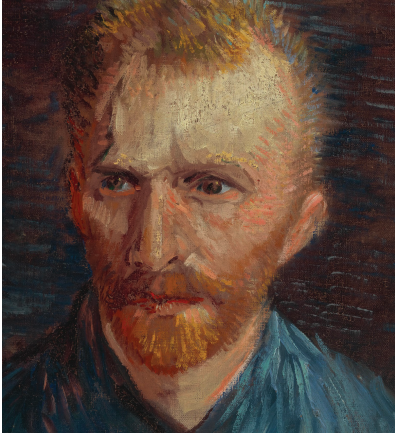
*I want to design a relevant and enriching **experience** for bi-cultural young adults in Amsterdam to **inspire** them with the life and work of Vincent van Gogh.*





## Requirements

During the rest of the project I want to take the following 6 requirements into account. They can help me to make decisions and refine ideas and concepts.



### 1. LIFE AND WORK OF VAN GOGH

The final design should resonate with the life and work of Van Gogh and fit the overall mission of the Van Gogh Museum Amsterdam to: *"make the life and work of Vincent van Gogh and the art of his time accessible and reaches as many people as possible in order to enrich and inspire them."*



### 2. REACH BI-CULTURAL YOUNG ADULTS

It should be able to reach and attract the young adults of Amsterdam (age 18-25) in general and specifically the bi-cultural young adults. This means it should speak their 'language' and connect to and make use of their interests.



### 3. NOT INTERFERING WITH CURRENT STATE OF AFFAIRS

Because the current museum is very popular among tourists and this is an important source of income, the final design should not interfere much with the current state of affairs. Besides, the museum building itself is already full with people, paintings and changing exhibitions. There is no space for experimenting or trying a different approach.



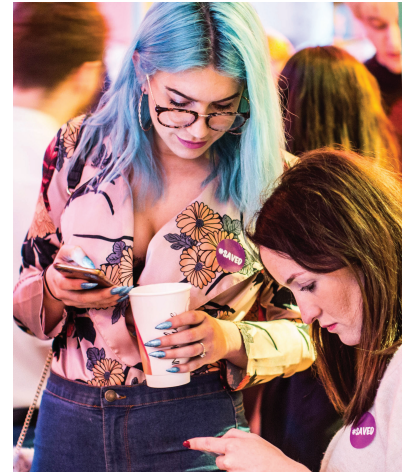
### 4. SUITABLE FOR LARGE QUANTITIES OF PEOPLE

The museum sees bi-cultural young adults as part of the audience of the future. They want to become relevant to them, make a social impact and in the end, some profit from the broadening group of interested people. Therefore, the final design should reach a substantial part of the target group to make a difference.



### 5. LONG-TERM OPPORTUNITY

Another factor in making a difference is creating a long-term solution. Something solid that is not based on the trends of today but on the developments of society as a whole. Also, from experience, the museum knows that building a relationship with a specific target audience usually takes years.



### 6. SHARING

The bi-cultural young adults are an age group that are super self-conscious and like to express themselves online. Creating a solution that has sights and expression possibilities that are worth sharing with peers online is therefore a valued feature. This could also be an opportunity for the Van Gogh Museum to use as a marketing tool.



## 3.3 WORKING PRINCIPLES

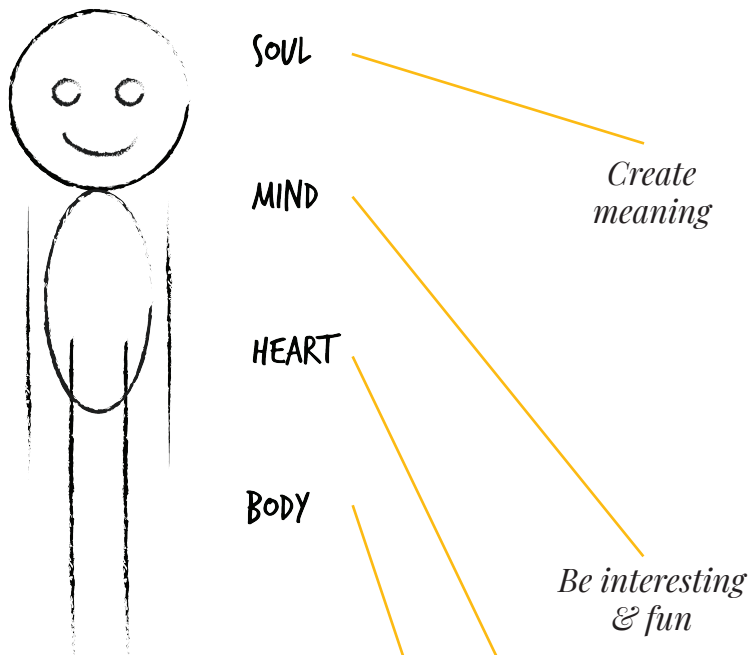
### *How does engagement work?*

In the overall vision of the Van Gogh Museum they state that they want to enrich and inspire their audience. Inspiration takes place on four different experience levels according to Bär &

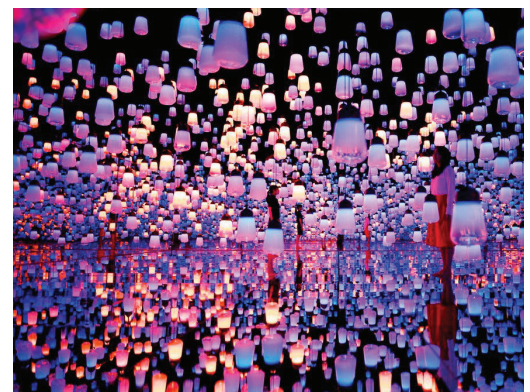
Boshouwers in their book 'WOW Worlds of Wonder, experience design for curious people' (2018). Besides there are three approaches of communication that I want to use. I want to design an experience

on these four levels and including the different communication approaches to inspire the young adults and create an engaging experience.

### *Examples*



**Figure 13:** The four experience levels, Bär & Boshouwers, p.55, 2018



#### EXPERIENCE LEVELS

According to Bär & Boshouwers (2018) humankind can have experiences on four levels (see figure 13). Whereas the body represents everything that enters through the senses, the mind captures our thoughts. The heart is home to our emotions and the soul stands for a sense of value and purpose.

"Inspiration takes place on all of these levels. When inspired, a rush of energy flows through our body, we see things clearly in our mind, a feeling of beauty fills our heart and the soul urges us to do the right thing." (Bär & Boshouwers, p.55, 2018)

To reach a level of true inspiration for the visitors I want to integrate stimulation on all four experience levels in the final design.

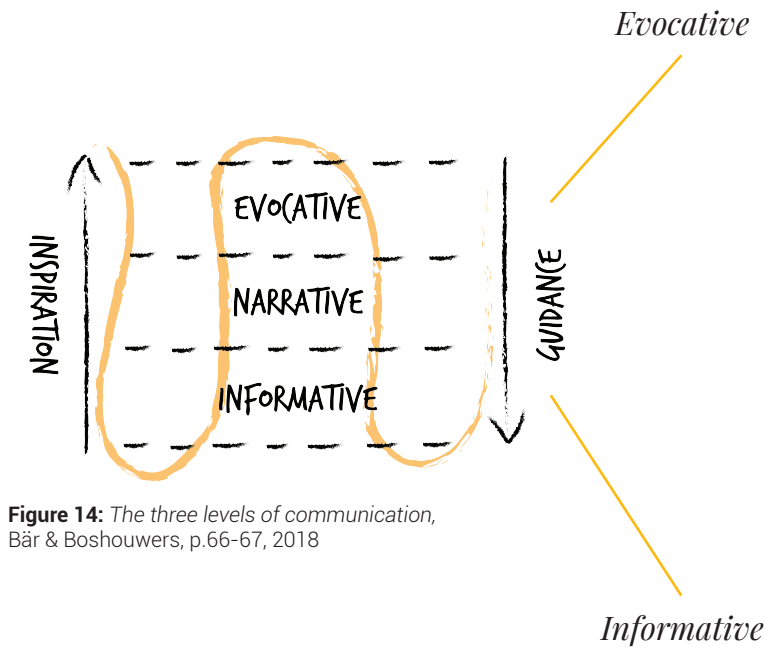
## Examples



**Figure 15:** Inside 'Van Gogh Dreams', an immersive installation in the Van Gogh Museum in which you can feel Vincent van Gogh's emotional journey during the year he spent in Arles.



**Figure 16:** Informative factual information about a painting in the Van Gogh Museum.



**Figure 14:** The three levels of communication, Bär & Boshouwers, p.66-67, 2018

### COMMUNICATION APPROACHES

- Another part of Bär & Boshouwers (2018) theory are the different levels of communication, ranging from concrete to abstract. (see figure 14)
- In the **informative** (see figure 15) level people are carefully guided. The story is revealed little by little. They gain factual knowledge and feel in control. Examples: informative texts, video interviews and infographics.
- The **narrative** level is a little more subjective and is about telling a coherent story through various media. It is perfect for moving people up towards inspiration and down towards more secure guidance.
- The third level is **evocative** (see figure 16) communication. This style is open for interpretation and intended to inspire. It shows a mindset rather than concrete information.
- To create the most interesting experience, information on all levels is needed, flowing up and down along the levels (like the yellow line for example).

*"Expressions that cannot be categorized have the capacity to tease our minds and spark our senses"*

- Bär & Boshouwers, p.172, 2018



# 04 FINAL CONCEPT



## 4.1 IDEATION PROCESS

### *First ideas*

The ideation process was not at all a linear one. I tried different things found solutions and discarded them again. I involved several groups individual and in sessions to help me develop the final concept. See figure 18 for a visualization of the process.

Whenever I had an possible idea during the first phases of this graduation, I wrote it down. Coming to the ideation phase I looked at all the ideas and used them as input for questions at the creative session.

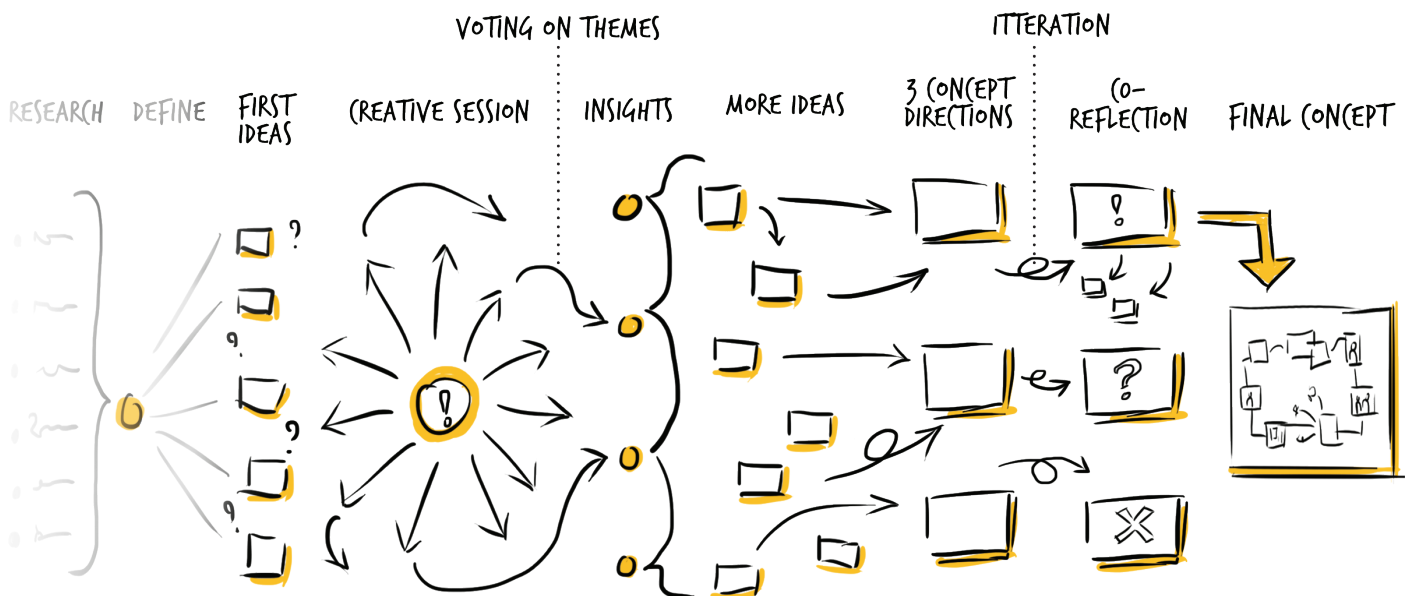


Figure 18: Visualization of the ideation process from research to final concept.





### *Creative session with students & young adults of the Denktank*

I facilitated a creative session among design students and a more elaborate one at the Van Gogh Museum with 5 young adults from the Denktank to generate ideas on how to make Van Gogh's life story come close to you see figure 19a&b. I used several methods and techniques from Creative Facilitation (M. Tassoul (2009) like 'provocative questioning', 'How To's' and 'Metaphors'. On the next page you can see the insights and ideas that came out of the session.



**Figure 19a:** Pictures taken during two creative sessions, one with Denktank young adults and one with design students.



**Figure 19b:** Pictures taken during creative session with Denkenk young adults. They are presenting their ideas.

*“Dat er kunst aanwezig is die je kan testen, proberen. Houd je scherp, en actief. Voelen, doen, het houd je bezig.”*  
– Jaouad

*“Je bekijkt het schilderij, je leest het verhaal erbij en in dat schilderij kan je je eigen probleem ook als het ware plaatsen. Dan zie je hoe diegene dat heeft opgelost, en dat brengt je op inspiratie hoe je je eigen probleem ook kan oplossen.”*  
– Jaouad

*“In de toekomst zou je misschien van de term ‘kunst’ af moeten stappen. En dat het ideale museum juist meer een plek is waar creativiteit wordt getoond.”*  
– Jamal

*“Als ik ver denk dan zou het ideale museum een plek zijn die niet tijd of plaats gebonden is. Dat het museum ook naar jou kan komen.”*  
– Chaimae

## INSIGHTS

Explaining uncommon and ‘raw’ aspects of Van Gogh’s story can create a connection that helps deal with your own problems

The broader idea of the ‘museum’ as a place to showcase creativity and not just traditional art

The story behind the art is a crucial aspect in perceiving an artwork as interesting or not

Seeing the museum as something not bound to a certain place or time

## INTERESTING IDEAS

**VINCENT VAN G.**  
Presenting Vincent as a bad-ass person with a unconventional way of living

**NETWORKING EVENT**  
Merging museum functions with business and the club-scene for a multi-disciplinary network event

**NEWS ITEM**  
Presenting Van Gogh’s story as a news item in the present.  
“Man (35) gave his ear to a prostitute”



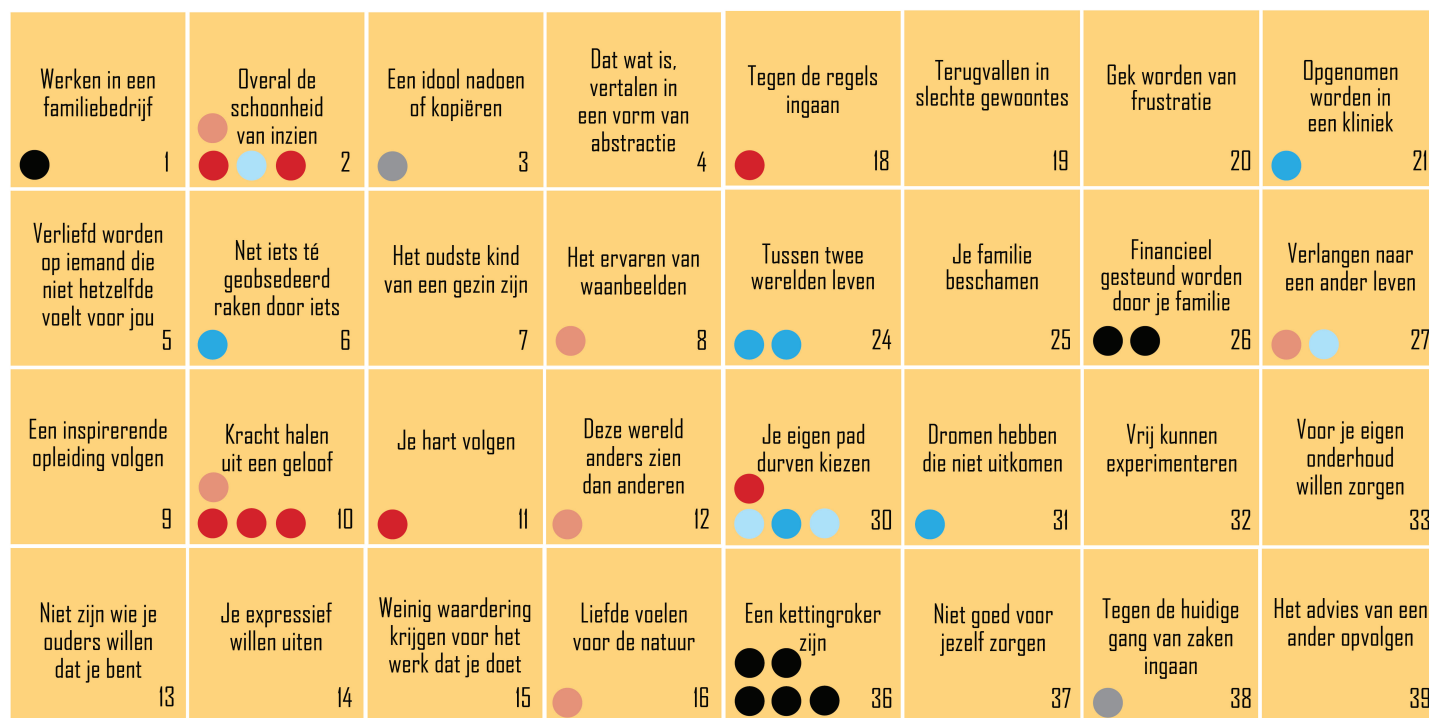
## Voting on themes

To look further into the similarities between Van Gogh's life and the life of the young adults, I performed a simple test where bi-cultural young adults could vote for a theme in Vincent's life. Three

questions were asked, see figure 20, 21, 22 & 23. The 64 theme statements were formulated based on the concise biography of Van Gogh on the website of the Van Gogh Museum.

● = Welke spreekt jou persoonlijk het meeste aan?

● = Welke zou je graag terug willen zien in een museum?



12 youngsters voted

At least 8 female / 3 male

Ages between 18 and 26

8 youngsters voted 1 answer per question (the others gave multiple answers = ● ● ● ●)

### CONCLUSION

7 di-cultural young adults find it important that you can choose your own path, **follow your passion / heart**, search and know who you are / want to become. Among several young adults, **faith** (especially Islam) serves as a guide through life. 6/7 also think that "searching for your identity and then choosing your own path based on that" would be an interesting theme in the museum.

2 young adults are talking specifically about **breaking taboos** in the museum, such as feeling depressed, acting rebellious, **numbing yourself** with addictive drugs or going to a rehabilitation clinic. 3 others mention more indirectly that they would like to use the museum to broaden the opinion of visitors by addressing **unconventional topics**.

4 people think the positive view to "see the beauty of everything" is important. So, approaching your surroundings in a

positive way without immediately judging.

In addition, it is striking that 2 people find "Being different from others" too cliché, or too forced upon them. It seems important how the themes are formulated and how often young adults already come in contact with them in their lives. 5 people found "being a chain smoker" the least interesting. This statement has been formulated very specifically, besides few of these young people smoke. To them it feels irrelevant for a museum.

The general conclusion of this study is that it shows that the young adults would like to explore, without being judged or judge others, which path they would like to walk in life. They find support by seeking peace, following your passions and/or adhering to a faith. The most important themes were used during the curating process later on, see figure 46, p. 62-63.

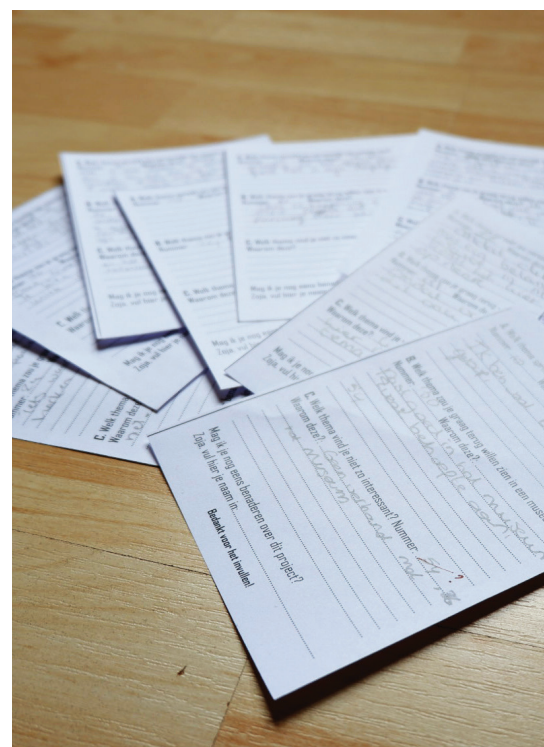


Figure 21: The filled in voting forms

● = Welke vind je niet zo interessant?

Anders zijn dan anderen ● ● 22	In een flow zitten van hoge productiviteit 23	Mensen die het minder goed hebben helpen 42	Steden te heftig en te druk vinden 43	Verbroken vriendschap na een ruzie 44	Voor het eerst waardering krijgen voor je werk 45	Je benauwd voelen in een situatie 46	Jezelf niet meer herkennen 47
Geïnspireerd raken door het dagelijkse leven ● 28	Een emotionele inzinking hebben ● 29	De middelbare school niet afmaken 48	Houden van mooie taal en poëtische zinnen 49	Brieven schrijven naar geliefden 50	Ontslagen worden van je werk 51	Je alleen voelen 52	Jezelf verdoven met verslavende middelen ● ● 53
Vaak van woonplaats veranderen 34	Ongelukkig worden van je werk 35	Zoekende zijn naar wie je bent en wie je wilt worden ● ● 54	Beroemd worden door een creatieve expressie 55	Je neerslachtig voelen ● 56	Een arm leven leiden 57	Om iemand geven die niet te redden lijkt 58	Goed belezen zijn 59
Je eigen stijl ontwikkelen ● 40	Weer bij je ouders gaan wonen 41	Nadenken over de dood 60	Later in je leven een nieuwe passie vinden ● 61	Rust nodig hebben om te vinden waar je hart ligt ● 62	Veel liefde en steun ervaren van familieleden 63	Blij zijn met de geboorte van een kind 64	

Figure 20: Theme statements of things that happened in the life of Vincent van Gogh.

A. Welk thema spreekt jou persoonlijk het meeste aan?  
Nummer: .....Waarom deze?: .....

B. Welk thema zou je graag terug willen zien in een museum?  
Nummer: .....Waarom deze?: .....

C. Welk thema vind je niet zo interessant? Nummer: .....  
Waarom deze?: .....

Mag ik je nog eens benaderen over dit project?  
Zoja, vul hier je naam in: .....

**Bedankt voor het invullen!**

Figure 22: The form that was used for this test



Figure 23: Denktank young adults are voting on the back wall

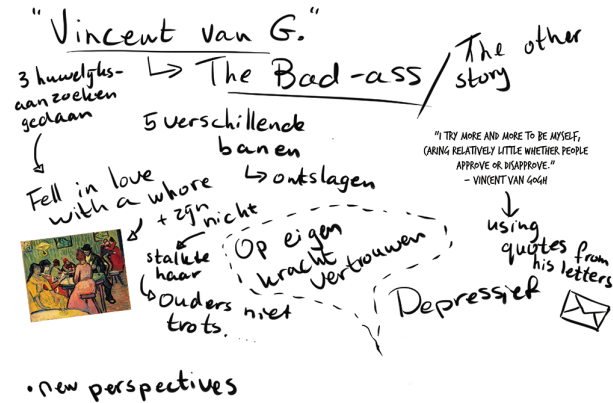


## Concept development

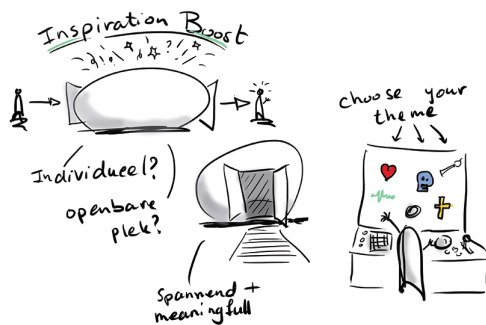
Using the creative sessions and the theme voting as input, I sketched all my ideas, here seen on the left. Some came directly from the creative session, like the 'Vincent as Bad-ass' idea and the merging museum functions to make

the experience more into a networking/workshop event. Others, like the one about hearing Vincent's thoughts came from my own fascination with his turbulent life. I saw potential in using his life stories for reflecting on your own life. Afterwards

I've been combining these ideas and developing them further along the way. Three relevant concepts were worked out in more detail, see images on the right side. (For larger images see appendix B: Idea sketches) (See figure 24).



## merging museum functions



- korte intensieve  
ervaring
- leren over V. Gogh + eigen betekenis eruit  
meenemen.

## What to learn from Vincent v. G.

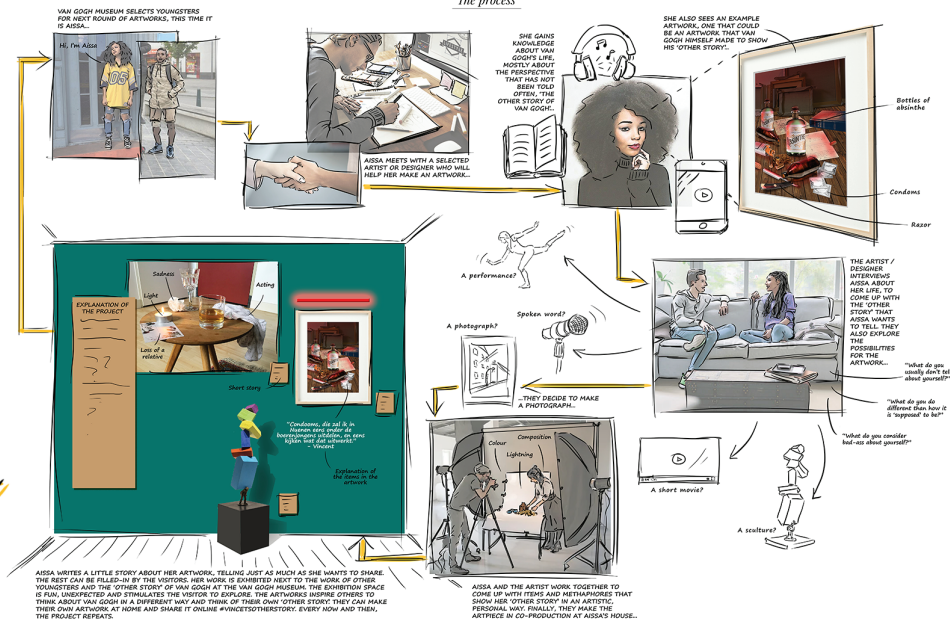


Figure 24: Idea sketches and concepts

## 01

## VAN GOGH, THE OTHER STORY

The process



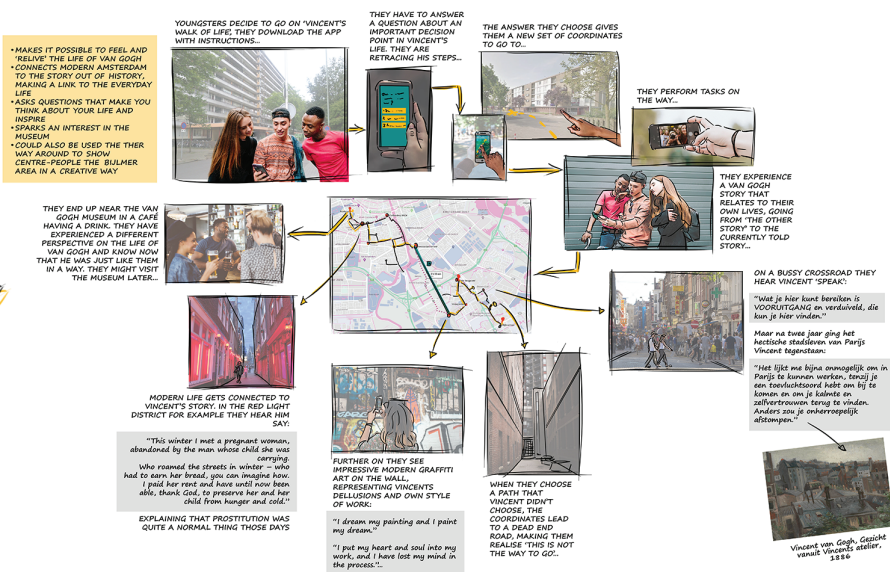
## VAN GOGH, THE OTHER STORY

There are a lot of stories about van Gogh that most people don't know. This is Vincent's other story. The concept is a project, based on the museum working together with the young adults. A participant, a young adult interested in art, is matched to a designer or artist and together, they will create an art piece about the participants 'other story'. What is the story this young adult doesn't tell the world? What are his/her feelings and concerns? After the artwork is created it can be shown in the museum or on an external location. This way the museum is telling another story. A new and modern one, including the diverse young adults of Amsterdam.

## 02

## VAN GOGH'S WALK OF LIFE

The walk



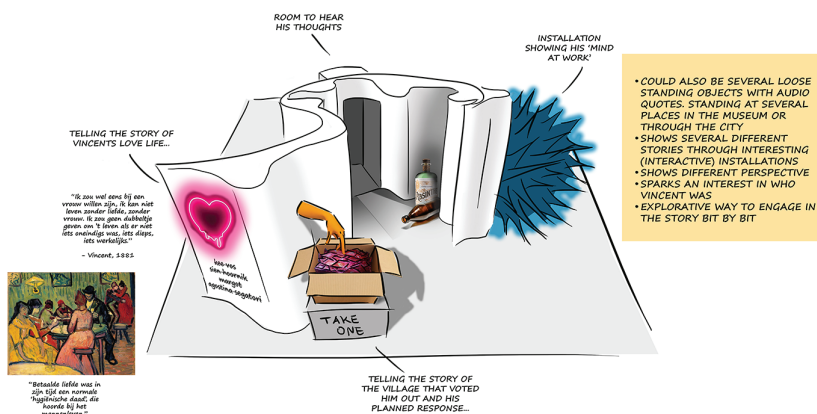
## VAN GOGH'S WALK OF LIFE

This concept is based on young adults literally experiencing Vincents walk of life. With an app they can do a sort of scavenger hunt through Amsterdam. Their answers to questions about Vincent's life lead them to new places, like dead end streets, the red-light district, explaining some of Vincent's life insights and lessons along the way. It connects modern life in Amsterdam to the historic stories of Van Gogh and makes young adults think about his life and his life choices, stimulating to also reflect on their own lives. (See appendix C. Concept 2: Vincent's walk of life)

## 03

## VAN GOGH, THE STORY ON THE WALL

The wall



## VAN GOGH, THE STORY ON THE WALL

This concept is based on the idea of a spacial experience. Here the raw and unknown stories of Van Gogh can be experienced in the space around you. Using sounds, colors and shapes you get immersed in Van Gogh's emotions, actions and thoughts. This way of communicating a story is bolder and is likely to be more attractive to young adults. (See appendix D. Concept 3: Vincent, the story on the wall)



Figure 25: Martin van Engel

### FEEDBACK ON THE CONCEPTS

Together with Martin van Engel I decided to go on with the first concept, 'Van Gogh, The other story' (figure 25). Martin is my mentor at the VGM and works as a program manager of Van Gogh Verbindt. Here I'll state some of our remarks on the different concepts.

We decided on the first concept because it has the potential to actively empower the person making the artwork, as well as the people hearing about the stories afterwards. Also, it can be implemented fast and it fits with the direction the museum is already taking, not attracting the young adults to the museum but reaching out to them to work together.

#### 01 VAN GOGH, THE OTHER STORY

- Is more focused on the personal development of the young adults which is something the VGM really likes to do. To empower these young adults. To use Van Gogh's story to reflect on your own life. ●
- This concept is the easiest to develop, it can start right away and does not need a lot of technical development. ●
- More focused on one individual and his/her story, on one hand this is more personal and you get to a deeper level of understanding the other person, but, while making the artwork you only work together with one person at the time, afterwards is when you hopefully reach a bigger audience. ●
- Martin sees potential in using this in collaboration with a talent academy the museum wants to open in the Bijlmer area. ●

#### 02 VAN GOGH'S WALK OF LIFE

- Is more focused on the group that will walk through Amsterdam. Could be used to connect people that usually wouldn't meet, making it a team building thing. ●
- The idea to connect modern Amsterdam to the old story of Van Gogh's life is really nice and original. ●
- Needs a lot of development of the application before it could actually be applied. ●
- We were not sure how to motivate the young adults to participate in this walk of life. This could be a problem. ●
- Could be used during special events but then it is a lot of work for a one-time experience. ●

#### 03 VAN GOGH, THE STORY ON THE WALL

- Is more focused on an experience of Vincent's life in an indoor space. Modern objects, sounds and technologies can create a multi-sensory experience that could inspire you. This concept is vaguer and less focused on the specific target group. ●
- Nice that it surrounds you and is immersive when walking through. ●
- Takes a lot of development to make and apply. Especially when placed inside the museum. ●
- It looks a bit like the current Van Gogh dreams, an existing experience. ●

● = positive

● = Less positive

● = Negative



## Potential other stories

To understand the potential of 'other' stories about Van Gogh I explored his life through the general biography on the VGM website, see figure 26.

In the middle you see an image I made based on the stories I found (showing

Absinth bottles, condoms, a knife, bible etc). First I wanted to show this image to a participant in the 'Van Gogh, the other story' project but I realized that his words already have so much emotion in them that they are enough. All Van Gogh's paintings are already examples of how

he turned his feelings and thoughts into art. The participating young adults can fill in the blanks themselves and create their own, personal meaning from the 'other stories' without another visual example.

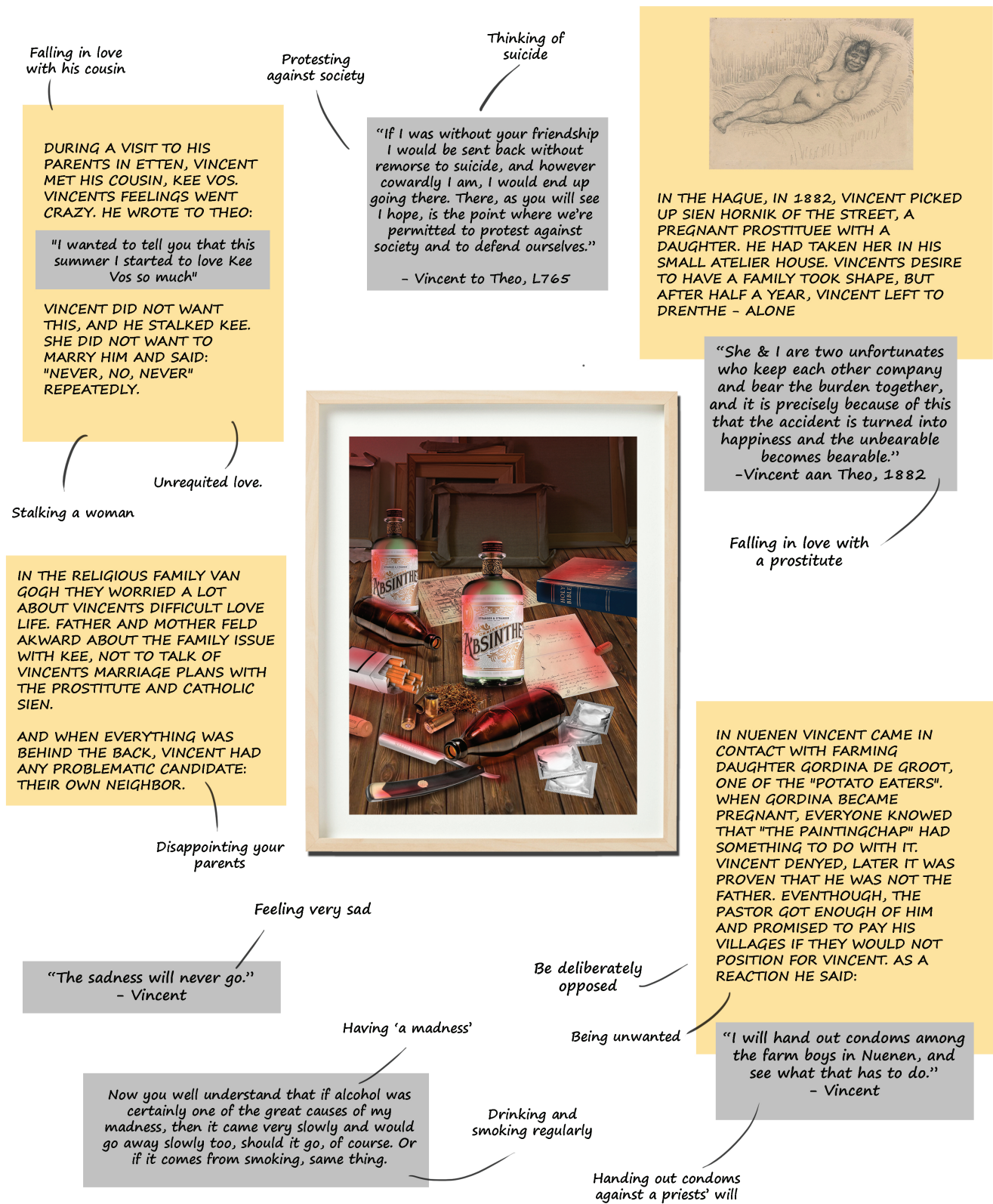
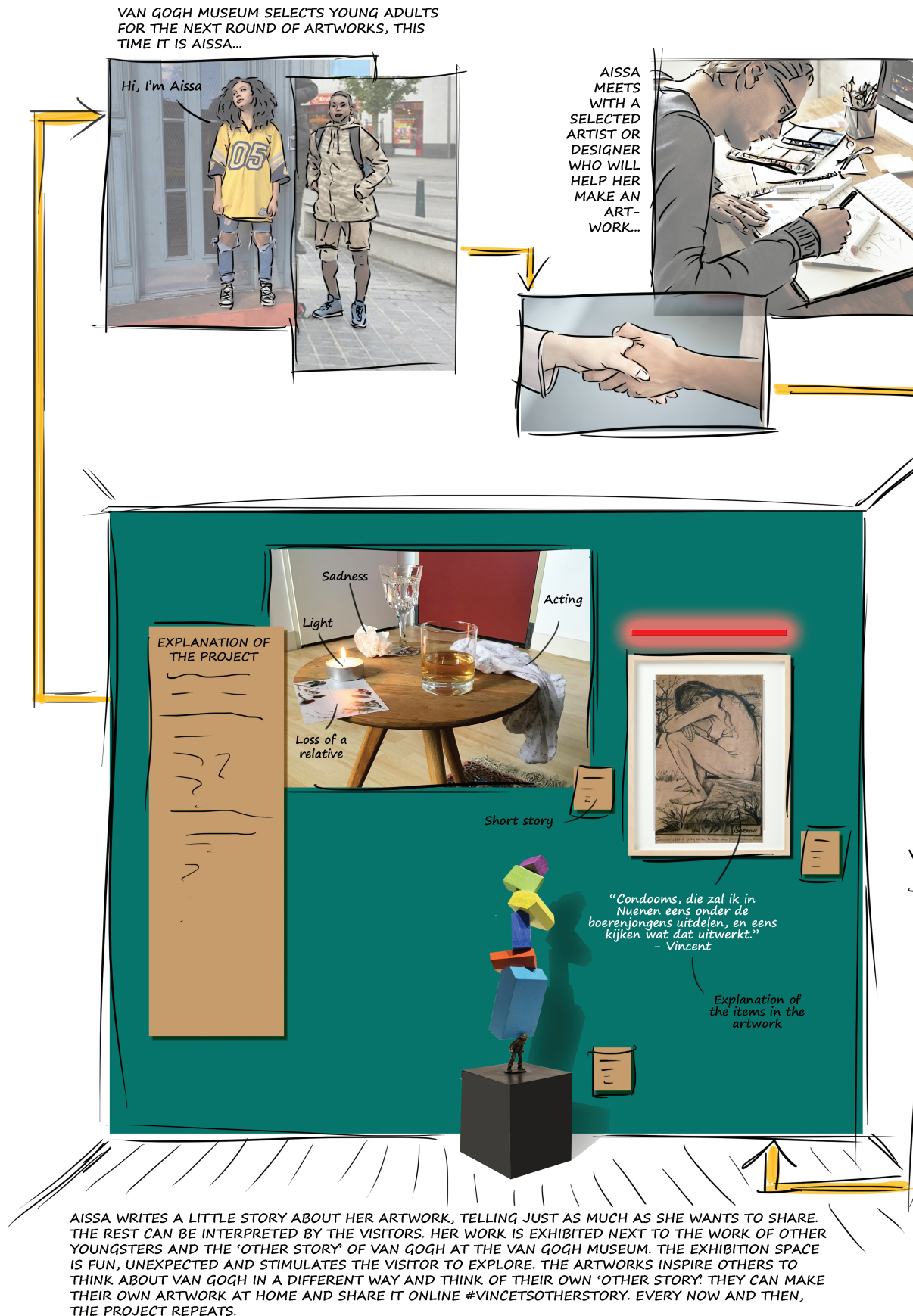


Figure 26: First exploration on possible other stories, source: Van Gogh Museum Amsterdam. Van Gogh's Life, 1853–1890. [website]

## 4.2 VAN GOGH, THE OTHER STORY

Here you can see a step by step visualization of the vinal concept. Van Gogh, the other story (See figure 27).





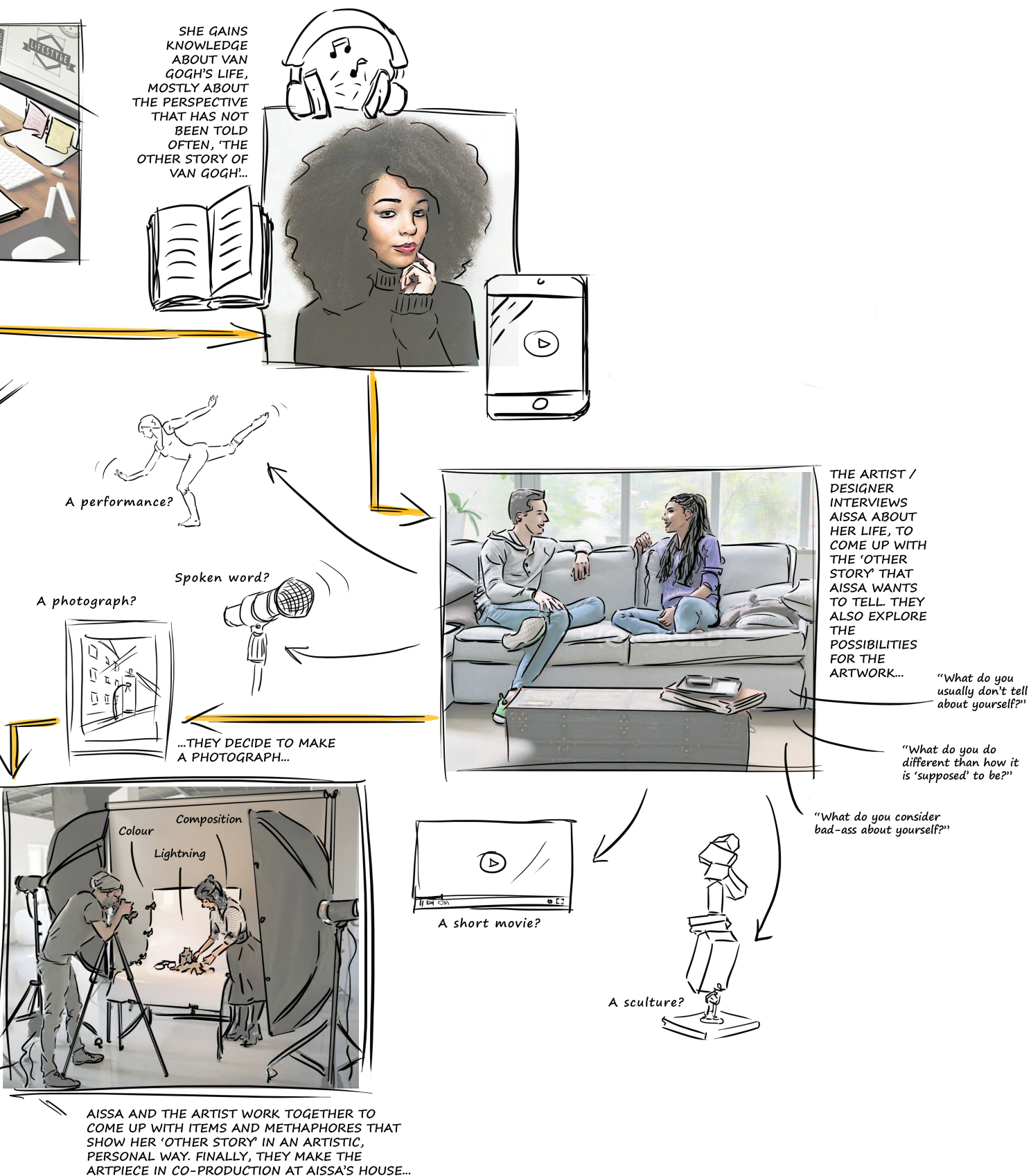


Figure 27: Van Gogh, the other story concept drawing



## Description of the final concept

Step by step description of the Van Gogh, the other story concept.



### SCOUTING PARTICIPANTS

Finding participants to join this project could be done through an online marketing campaign. Posts will be made and spread through online platforms like facebook, the VGM website and Instagram, all are platforms that the VGM is already using. The first round of this project could be done with Denktank young adults as participants. This way there is a good start of the archive, it becomes clear that it is mend for a diverse group of people and content is created to use for spreading the word.



### MATCHING WITH AN ARTIST OR DESIGNER

The designer or artist (here called the 'creative', also the 'interviewer') should be an empathic person with strong social skills (otherwise a mediator could be joining the project to be the translation between the participant and the creative.) Also, he/she should ideally know about several forms of art and have a feeling for turning emotions and thoughts into art. For example, by using metaphors.



### DIVE INTO THE OTHER STORY

A booklet is provided with several 'other stories' of Van Gogh, this is done to make the threshold of diving into the stories low and the information compact. The stories all have a theme and the participant can choose which one and how many to read. The interviewer could also read them out loud to stimulate the conversation afterwards and make the transition to the interview smoother.



### THE INTERVIEW

The interview should take place in a setting that makes the participant feel at home. For example in his own home.

There should be a contract saying the interviewer only uses the information from the interview for this project and will not share it with others. The interviewer and interviewee enter into a temporary collaborative relationship in which mutual trust is crucial. This confidentiality agreement is mostly to the interviewer but should of course be signed by both parties.

A handbook or example question list will be provided to make the interviewing session easier. The interviewer should not judge, just listen and react interested. Try to get to the bottom of the story. Keep asking questions that connect the written stories to the participants personal life.



### FORMING A PERSONAL STORY

From the interview, one story or statement is chosen by the participant and the creative. They strive for an intimate and beautiful personal story that sparks their creativity and gives ideas for an artwork. They might make several sketches/storyboards/mock-ups to try different things. Once the idea for an artwork is finished a new meeting is planned to make the actual artwork. The artist then has the time to provide the required materials.



### CREATING AN ARTWORK

The team (participant and creative) gets lots of freedom in form, material and process. This should be entirely up to the participant in collaboration with the creative. This freedom makes it possible for the team to really make it their own and feel a true ownership about the artwork.



### PRESENTING THE ARTWORK

Because it is such a personal story the participant has put in the artwork, it is important that he/she can explain as much about the story as the participant wants to reveal. Or maybe the artwork speaks for itself. During the art showcase/exhibition it should always be clear that there is a connection with the Van Gogh Museum, this makes it a serious project supported by a internationally renowned cultural institute. This can also be done by the setup of the overall showcase where more artworks are shown at the same time. It is important that the artworks are presented online and offline. For the offline place it is important that is has a low threshold for young adults to visit it. For example, in public places in neighborhoods like the Bijlmer or Nieuw-West.

## Co-reflection session

During the development of the concept I talked to Chaimae to hear what she thought of the idea.



Figure 28: Chaimae

### SENSITIVITY OF VAN GOGH'S OTHER STORIES

During the process of developing Vincent's other stories I was wondering if the stories would be perceived as interesting and inspiring, also for religious communities like, for example the Muslim community in Amsterdam. To get a little insight about this topic I asked Chaimae (see figure 28), a member of the Denktank group what she thought of the stories with quotes about for example: prostitution, depressions and rebelling against your parents. Here are some quotes from our conversation:

**Me:** "To what extent would I scare away or frighten away Muslim youth through stories from Van Gogh related to prostitution, depression, etc.?"

**Chaimae:** "Well, often, the more religious people are, the more open they are to discussion and conversation. And besides,

*your goal is not to tell about his sex life, it's about opening stories and taboos.*

So, if you focus on that and do not emphasize on for example the sex details of the story, I can imagine that it is fine.

*I think it is nice to look for the border, the edge, it should not be too decent/prude."*

**Me:** "Do you often talk about your troubles with family or friends?"

**Chaimae:** "It's in Islamic culture not to talk about your mistakes. If you are not proud of something or regret it, you are not talking about it. Then you keep it for yourself. Other people also think that if you tell them "I don't need to know, keep it private, please." I don't always agree with that, so maybe your stories can open up that taboo?"

## Iteration 1.0

After the green light meeting, several changes were made to develop the final concept. They are listed below.

### PROJECT LEADER

Thinking of how this project could be implemented in the current state of affairs at the VGM, it became clear that also a facilitator is necessary to make this concept work. Someone to have the overall responsibility to organize and making sure things are running smooth.

### CAMERA CREW

Also, after discussing how the concept should be implemented it became clear that for this concept to work it is crucial to document the artwork and the process towards it in a digital way. This is why a camera crew is added. They are responsible for a high-quality video explaining the story and good pictures of the final artwork.

### ONLINE ARCHIVE

These videos and photos will be added to an online archive, a platform where all the artworks can be found and promoted. This platform should be linked to the VGM website.

### COMMON BRAND IDENTITY

To make clear that all the artworks belong to one big project they should have something in common so it is recognized as a 'Van Gogh, the other story' project. This can be done using a 'Van Gogh, the other story' brand identity, that will be used to design the online archive, all the promotion materials and in the documentation movies.

### IT SHOULD BE AN ARTIST

It became clear that one of the functions of this concept is to teach the young adults something about the 'art-language'. This creative approach together with adding a project leader made me decide to change the 'artist or designer' into an artist.

### CULTURALLY DIVERSE ARTISTS

Apart from the young adults having a diverse migration background, it is desired that also the artists involved have a various migration background. This way the desired effect of the project could be doubled, involving not only young adults that usually wouldn't go to the VGM as well as upcoming artists with a migration background. Supporting them in their creative career.

### AUDIO

To be able to give the participants a more multi-sensory experience with the life of Van Gogh, the letters are also going to be recorded in an audio studio.

## 4.3 PROJECT PLAN

### *Different roles in the project*

#### **PROJECT LEADER**

The project leader is an employee of the VGM or possibly a freelancer. In any case, this person needs to ensure the goals and intentions of the VGM are met in the project. Also, he or she acts as the facilitator and organizer. For the participants, the project leader is their point of contact at all times and mentor. If the project develops and the number of participants increase this role could be divided over several people, forming a project team.

#### **Young adult**

The young adult is the 'main subject' of the project. It is his/her story that is being told through the artwork.

#### **ARTIST**

The artist is the facilitator of the creative side of the project. He/she guides the young adult in telling his/her stories and translating them in one story to be used in creating an artwork. Afterwards the artist helps to actually make the artwork in whatever form that may be. The artist is hired by the project leader.

#### **CAMERA CREW**

The camera crew is responsible for a high-quality documentation of the creative process in film (using the format in figure 32) and photography. They are hired by the project leader and could consist of one or more people depending on the number of tasks to be done.

### *Possible locations for exhibitions*

#### **IN THE MUSEUM**

It would be prestigious to showcase the artwork in the museum, but it doesn't cover the problem that a lot of young adults with a migration background don't go to the museum. This could change, but that would probably take some years.

#### **VAN GOGH OP VRIJDAG**

It could also be used during Van Gogh op Vrijdag or other events. This would reach young adults and, if the theme is in line with their interests, young adults that do not come to the museum yet could be reached.

#### **IN THE NEIGHBORHOOD**

The threshold would be much lower however when the artworks would be showcased closer to the young adults. For example, in schools, on the street or in community centers in neighborhoods like the Bijlmer and Nieuw-West.

#### **ONLINE**

Next to a offline showcase place, it is a good idea to also promote the artworks online with the same platforms that are used to scout participants. This way the artworks can become new promotion for participants to do another round of the 'Van Gogh, the other story' project.

So, to maximize the effect of the 'Van Gogh, the other story' project, it is highly important that a new audience is reached. This is why several locations outside the museum should be found, preferably in neighborhoods where a lot of people live with a migration background. The exhibition should be made into a mobile one and should travel to different locations over time.







## Preconditions

*Before it is possible to start this project, some preconditions should be met. Here is a list of the foreseen preconditions.*

### **BUDGET**

The costs can vary considerably from project to project depending on the art form, chosen materials, hours needed to create the artwork, etc. Together with the VGM the following rough estimation is made:

A pilot amount of €2500,- is available for the first 3 rounds of this project. Afterwards money should be raised again. For example, by applying for a subsidy.

This means about €833,- per round:

- €500,- to €600,- could be spend, on paying the artist
- Depending on the art form there will be up to €100,- to spend on materials
- And about €130,- to €230,- to spend on a camera crew

### **INTELLECTUAL PROPERTY**

After the project the artwork will become property of the Van Gogh Museum. They will store it and take care of it. This should be in the contract signed upfront. This way the VGM can create exhibitions with the artworks easily. After some time, when it will not be exhibited anymore, it might be possible for the young adult or the artist to take over the ownership of the artwork.

### **TIME SPAN**

The project leader must strive for that the entire process of attracting a young adult up to creating an artwork should take up about two months. Some rounds of the projects could run parallel to save time. This way, every 5 to 6 months or so an entirely new exhibition could be created.

To be really effective 'Van Gogh, the other story' must run continuously to create a bigger and bigger network of young adults, artists, a continuously renewed exhibition, fill up the online archive, gather fans, etc. A test of this project, for example, running for one year could be executed to evaluate the impact this project could have on the overall image of the museum among young adults with a migration background and if the project has the potential to grow in terms of popularity and desirability.

Other preconditions:

- A brand identity should be developed for 'Van Gogh, the other story'. Preferably by a skilled marketing team.
- A website should be launched for the online archive, using the 'Van Gogh, the other story'-brand identity. This site should be connected to the official VGM website and other online platforms they are already using.
- A marketing strategy and campaign must be thought out.
- A method/handbook should be written to brief the participants in a uniform, clear way.
- A list with interview questions should be created to help the artist during the interview.
- A contract must be made for the participants with agreements about things like, budget, intellectual property and the time span of the project, film rights, general rights and obligations and confidentiality.
- A basic construction must be designed for the traveling exhibition.
- The five letters should be recorded in a professional audio studio.

## Documentation

### ONLINE ARCHIVE

To document all the artworks that are made during the project an online archive should be maintained. This so that the presentation of the artworks is not limited to a time and a place but is always and everywhere available. Young adults can look up their own artwork, share it with others and spread the word. Also, artworks that are currently not on display in an exhibition are not forgotten and it can function as an overview of the projects progress. This archive should have a look and feel that fits the 'language' of today's young adults and be in the same style as the rest of the brand image. Some examples can be seen in figure 29 and 30. Here you can also see that the form of the artworks in the archive could be very different from each other (like in the figures: photography, illustrations, books, vases, typography, etc.)

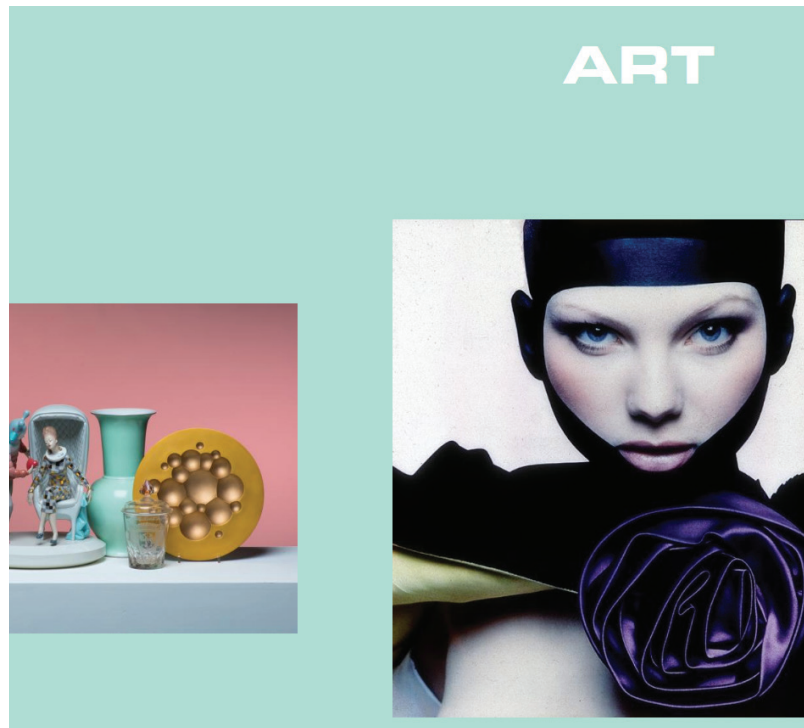
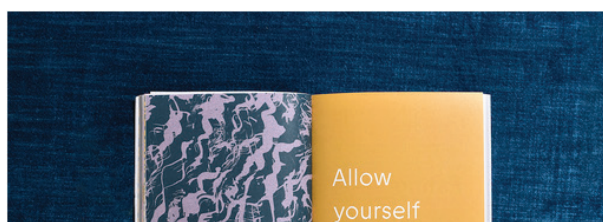
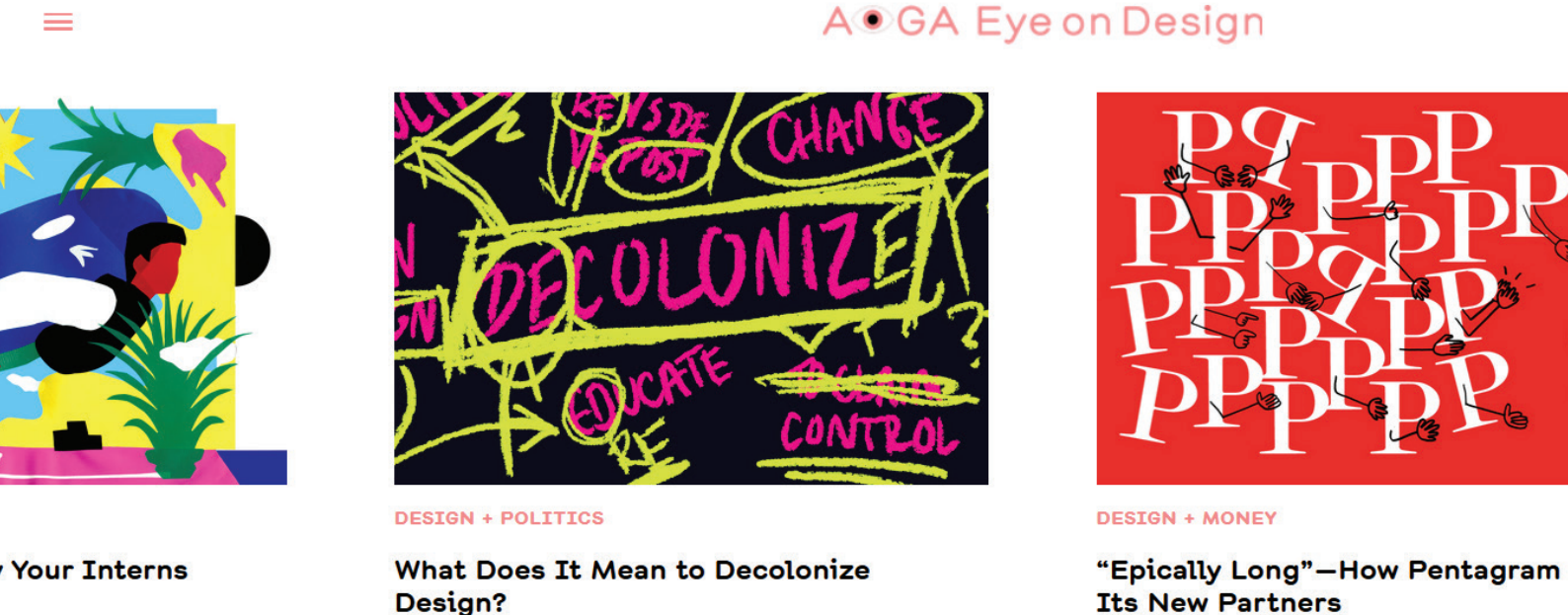


Figure 29: Website screen shot of the Groninger museum

Figure 30: Screen shot of Aiga online blog





## DOCUMENTATION FORM

To create harmony between the different projects in the online archive, there must be something they have in common. Because you want to save both the end result, the accompanying story of the young adult and something of the 'making of', a kind of mini documentary would be a nice form. Besides, a part of the budget should go to making professional photographs of the end result and the participants.

The introduction and credits should be in the brand identity of the rest of the project, for this graduation project I chose an introduction that looks like figure 31. But, should this project continue, a marketing team should look into this.

in the context of harmony and equality, all mini documentaries should have the same length and approximately the same structure. An example of this structure can be seen in figure 32.



Figure 31: Snapshot of a possible introduction to the mini-documentary

## FILM FORMAT OF VAN GOGH, THE OTHER STORY

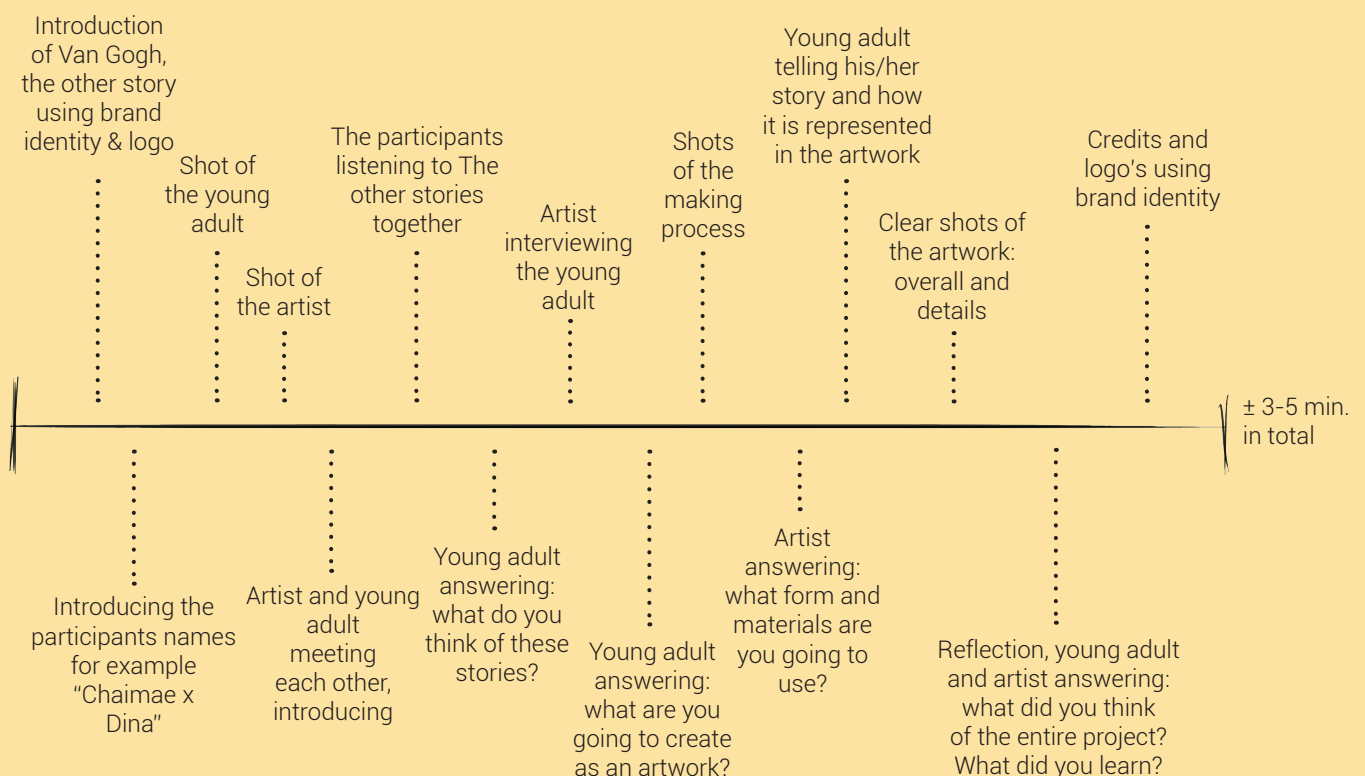


Figure 32: Format of the mini documentaries for the online archive.



## Activities

A list of all the activities in the concept per step and per role that is involved. Carrying out every step in the right order is a basic framework for the 'Van Gogh, the other story' project (See figure 40).

### 1. ATTRACT

### 2. BRIEF

### 3. MEET

### 4. ENGAGE



PROJECT LEADER

- Attracting young adults, artists and camera crew to participate in the project
- Start an online campaign to attract young adults
- Approach artists that could be interested, are sociable and like collaborating with the VGM
- Choose suitable participants and make interesting pairs for collaboration

- Briefing the young adult, artist and camera crew about what is asked from them and what to expect
- Explain all the steps of the process to the young adult as well as to the artist
- Also brief the camera crew as to what you want as an end result
- Sign contracts with all parties
- Facilitate a first meeting between artist and young adult

- Facilitating the first meeting between the young adult and the artist
- Ensure that the process runs smoothly in terms of the enjoyment of the participants, quality, time, budget, etc.
- Being the overall contact point and mentor during 'meet', 'engage' and 'create' phases and afterwards

- Same as 'Meet'
- The project leader does not have to be present at the meeting between the young adult and the artist but needs to be reachable for questions, etc.
- Check budget plan



YOUNG ADULT

- Is encouraged/stimulated to sign up through the campaign
- Possibly by writing a short motivation
- Signs the contract together with the project leader

- Receives an explanation and can ask questions to the project leader

- Meeting the artist and getting to know each other
- Together with the artist, 'meeting' Van Gogh through hearing/reading his letters and getting to know Van Gogh's other story

- Being interviewed by the artist
- Trying to find interesting stories to tell
- With artist, thinking about what art form, story, metaphor to use
- Planning when to create the artwork/when to meet again with the artist



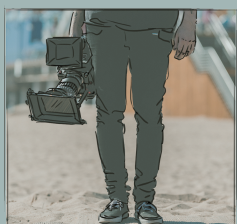
ARTIST

- Is being approached to participate in the project
- Making sure the conditions (like money, time, promotion) are to his/her liking
- Signs the contract together with the project leader

- Receives a briefing about how the interview can be conducted by the artist and the steps of the creative process

- Meeting the young adult and getting to know each other
- Together with the young adult, 'meeting' Van Gogh through hearing/reading his letters and getting to know Van Gogh's other story

- Leading the interview: could also become an dialogue
- With artist, thinking about what art form, story, metaphors to use
- Discuss what the young adult will do and what the artist will do
- Planning when to create the artwork/when to meet again
- Make a budget plan



CAMERA CREW

- Is being approached to participate in the project
- Signs the contract together with the project leader

- Gets information about what end result is desired and what format to use.

- In the beginning, stay in the background, be quiet
- Filming the reactions of participants on The other story
- In the end asking: what do you think of the stories you just heard?

- Filming the conversation
- Ask: what did you think of the interview?
- Ask: what did you come up with to create together?

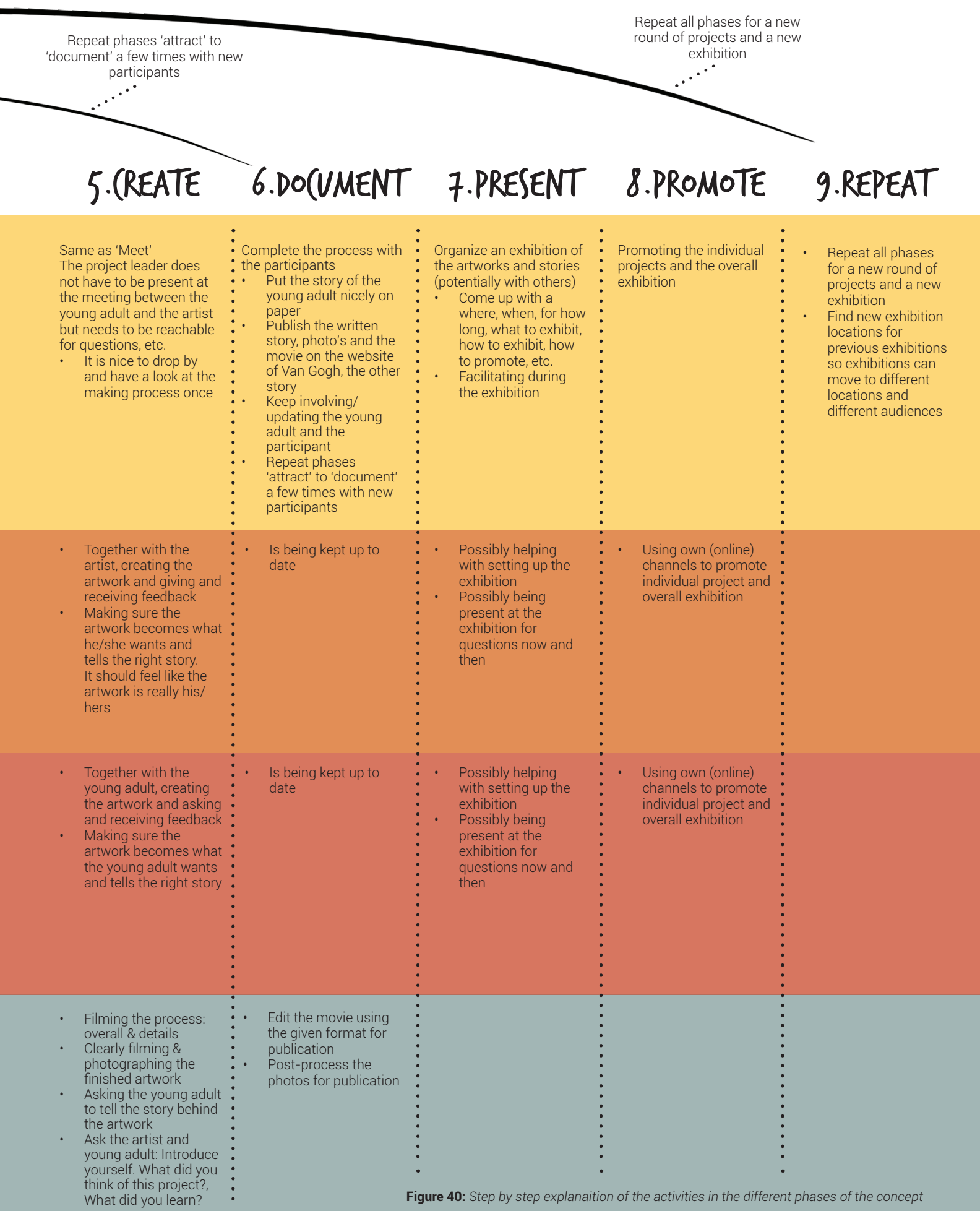


Figure 40: Step by step explanation of the activities in the different phases of the concept

## *Desired effect on inclusion*

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### **SANDELLS THEORY ON SOCIAL INCLUSION**

As previously described in chapter 2.1 literature research (p. 22), according to Sandell (1995), the three main elements of social exclusion in the cultural domain are representation, participation and access. Creating more of each of these three elements makes museums agents of social inclusion. These three are also elements in 'Van Gogh, the other story'.

#### **Representation**

In my research I heard often that people with migration backgrounds are looking for other artist, they want to see themselves represented in the art they see around them. Right now, they have to actively search for it and it is hard to find.

'Van Gogh, the other story' creates a stronger representation of young adults with a diverse migration background because it puts them in the position of the art-makers. They get the chance to tell their story in a creative way in places that are not telling their stories yet. The platform VGM that is already popular among other target groups will be used to tell these stories. Opening the door to new perspectives for the audience and new audiences for the museum.

#### **Participation**

This is a big aspect of the 'Van Gogh, the other story' concept. The participant that is put in the place of an art-maker is making the art based on his/her own story and together with an experienced artist/designer. They are actually doing the art themselves. This could inspire others again to also start making art (representation) or come to the museum and experience the art (access).

#### **Access**

In what amount the access is stimulated mostly depends on the place in which the artworks will be presented. If the works are only exhibited inside the museum, the access will still have a high threshold due to for example the opening hours, ticket prize and current image people have of the museum.

If the works are presented outside the museum, in the neighborhoods where these young adults live, in community centers or other public places, the access would increase a lot. Also showcasing them digitally, for example on Instagram under the Van Gogh 'brand' would increase the access.



## 4.4 IMPLEMENTATION

### *Roadmap to the future*

The implementation of this concept and bringing it to its full potential could possibly look like this (See figure 41).

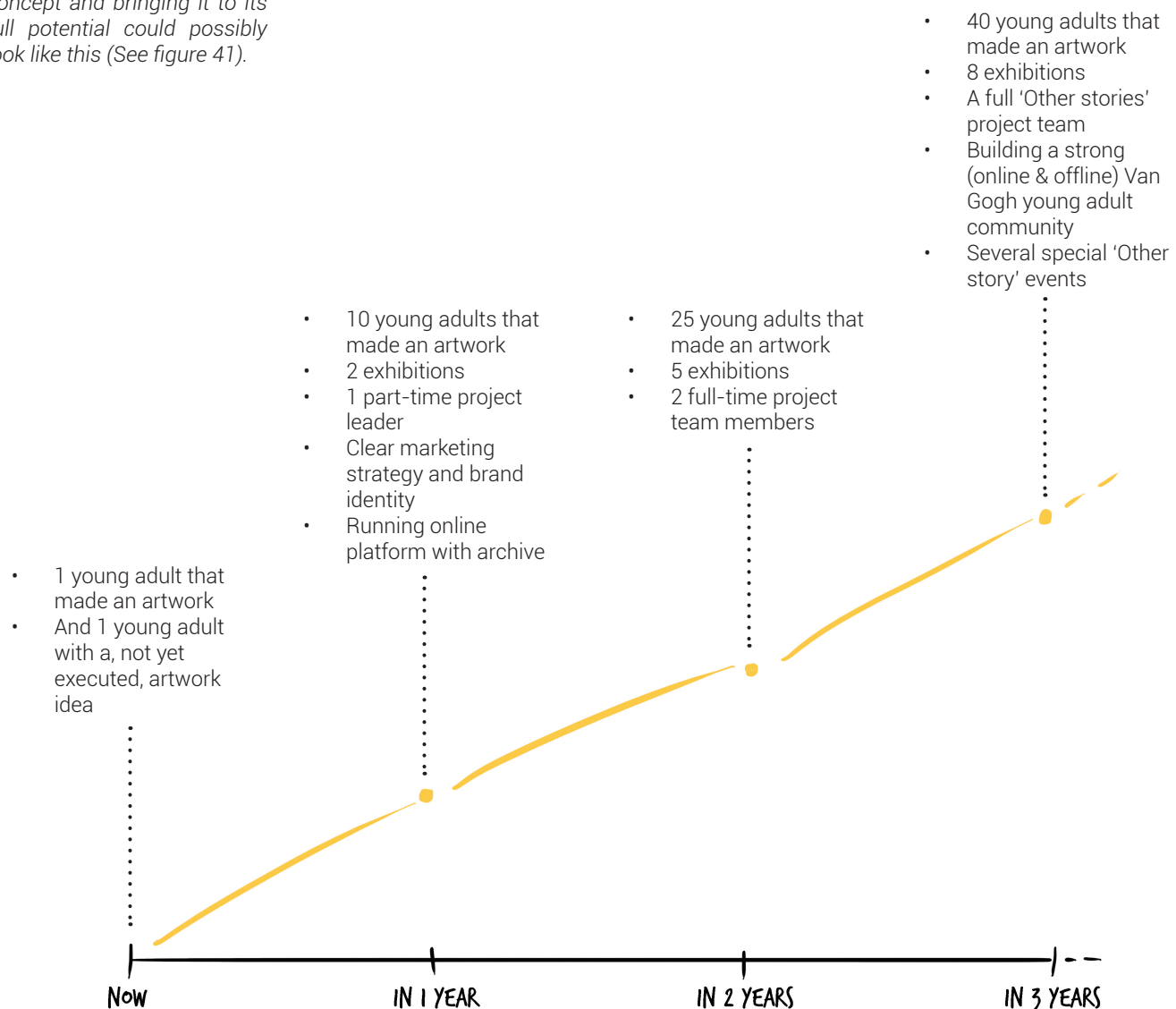


Figure 41: Roadmap

After my graduation project one young adult has executed an artwork idea with an artist. Several Denktank members could be interested to participate in the next rounds of the project in the upcoming year.

In one year time, about 10 young adults could have participated in the project, having made a great variety of artworks. Also, with these artworks, two exhibitions can be facilitated. In addition to Denktank young adults, a place could be created where others can register to participate. And the marketing strategy can be rolled out. The brand identity is set and the archive is beginning to fill-up with 'other stories' of young adults and artworks.

By this time the brand identity of 'Van Gogh, the other story' is starting to get known among inhabitants of Amsterdam. The project gets attention and young adults register to participate. A special 'Other stories'-team is created to give constant attention to the parallel activities. The number of participants is growing and a community of involved young adults is starting to grow.

The online and offline activities of 'The other story' have created a lively group of young enthusiasts. Exhibitions are held every few months and planned in advance. Besides the original project, several side events and programs are developed. The support and attention for the project is growing. 'Van Gogh, the other story' could become 'The youth program' of the VGM like the Stedelijk Museum has its Blikopeners.

# 05 EVALUATION





## 5.1 WHAT TO TEST

A final evaluation was done to test the feasibility, desirability and viability of the 'Van Gogh, the other story' project. Next to that, this evaluation was used to validate the previously formulated design goal:

"I want to design a relevant and enriching experience for young adults with a diverse migration background in Amsterdam to inspire them with the life and work of Van Gogh."

The evaluation is done to test if the vision for a new museum mindset, as described on page 31, is well embedded in the final concept. In this chapter, the evaluation is described. Elaborating on prototyping the concept, the results of the different tests and the final recommendations.

### *Testing the 'Other stories'*

#### THE OTHER STORIES TEST

The five modern Van Gogh letters were tested on their own, using an online survey among culturally diverse young adults.

This way, I could test the effect of the letters among several young adults at the same time. I could also test the effect of the letters without the context of the rest of the concept or the involvement of the VGM. This, to see if the letters, on their own, also had the potential to make an impact.



### *Testing the concept*

The aim of the 'Van Gogh, the other story' concept is to make the life and work of Vincent van Gogh more relevant for young adults with a migration background. Looking at the entire time frame of the final concept (meant to last for at least a year but preferably continuously) it is not feasible to test the effect of the concept as a whole.

But, what I am able to test is the process of letting a young adult and an artist work together to create an artwork based on the young adults' story and inspired by the letters of Vincent van Gogh. Since this is a test the phase 'Evaluation' was added to this first project round.



#### PILOT TEST

The first step was to do a pilot test. Here the project phases **Brief, Meet** and **Engage** were tested. In this pilot test I have taken on the role of 'the artist', conducting the interview and facilitating the process of creating an idea for an artwork. (See page 54-55).

#### MAIN TEST

In the main test I focused more on the collaboration between a young adult and an artist. Putting myself in the 'project leader' role this time, made it possible to test the following project phases: **Brief, Meet, Engage, Create** and **Document**.





Figure 42: Booklet with the other stories

## 5.2 PROTOTYPING

In order to test the concept in the most complete way, some materials needed to be made upfront. These materials are:

- The Other Stories, an easy and compact way to get to know some of the stories of Van Gogh's life. For the test phase of this project I chose to write a booklet (See figure 42) with five modern Van Gogh letters based on the five most interesting themes according to the 'theme-vote' (on page 40-41).
- I also decided to record all the letters in an audio studio. This provides an additional experience layer during the 'engagement' phase of the project. The recordings have more personality because you really hear a human male voice reading the letters out loud with emotion.
- A guide for the artist with all steps that need to be made during the project and specific questions to ask during the interview. This way the artist knows what is to be expected.

### Making the other stories

To develop five 'other stories', I dove into Vincent's life story using a biography and his original letters. In figure 46 you can see how the process went of curating the stories into such a way that they grab your attention, are easy to read and spark some recognition and inspiration. I gathered quotes from Van Gogh's original letters and categorized them into the five themes.

During the writing phase I asked information and communication specialist Loes Cost, to help with writing modern letters from these quotes. The letters were sent back and forth so that we could take turns improving them.

When the letters were ready a booklet was printed to use during the main test. The five 'other stories' can be read in *appendix E. The other stories*.

## Recording the other stories

After the five stories were written, they had to be recorded. Tim Boot wanted to act as Vincent van Gogh and we used an audio recording studio to get the letters 'on tape'. I coached him into putting the right emotion in the letters and the right emphasis on certain words and sentences. Afterwards the audio files were edited to form five whole letters.

You can listen to the letters by scanning this QR code with the camera of your smartphone, it will bring you to the SoundCloud page with the recordings. (See figure 43 and 44 & 45)



Figure 45: QR-code to SoundCloud page



Figure 43: Recording in the audio studio

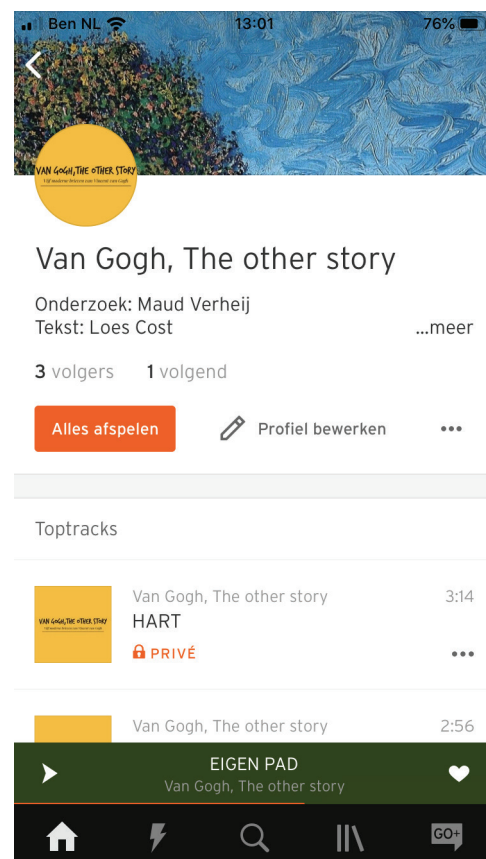
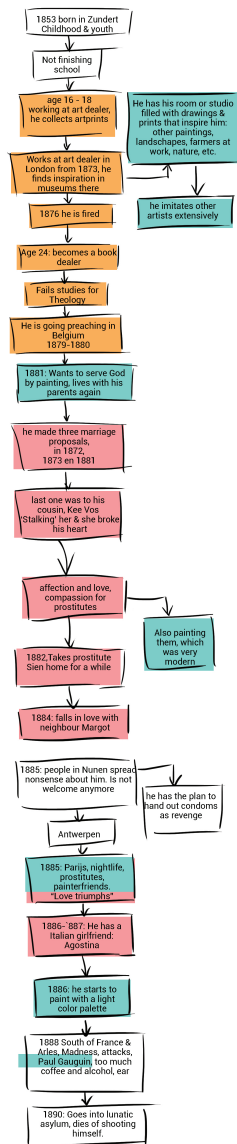


Figure 44: 'Van Gogh, the other story' on SoundCloud



## 1. GENERAL LIFE STORY TO FIND POTENTIAL STORY LINES



## 2. INTERESTING VAN GOGH THEMES FOR YOUNG ADULTS

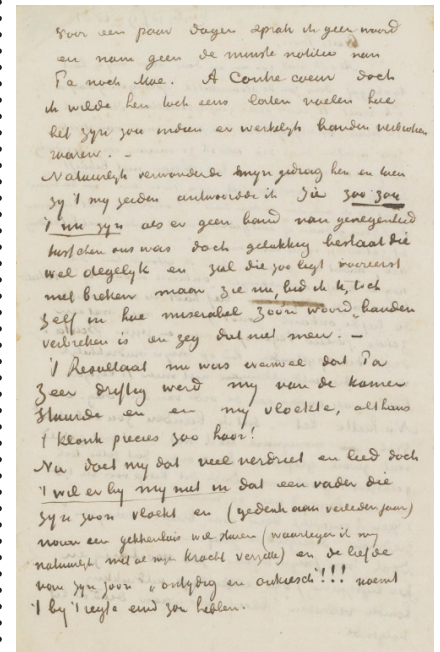
Je eigen pad durven kiezen 30	Tussen twee werelden leven 24	Zoekende zijn naar wie je bent en wie je wilt worden 54
Kracht halen uit een geloof 10	Overal de schoonheid van inzien 2	Verlangen naar een ander leven 27
Net iets té geobsedeerd raken door iets 6	Opgenomen worden in een kliniek 21	Je eigen stijl ontwikkelen 40
Geïnspireerd raken door het dagelijkse leven 28	Je hart volgen 11	Rust nodig hebben om te vinden waar je hart ligt 62
Later in je leven een nieuwe passie vinden 61	Dromen hebben die niet uitkomen 31	Jezelf verdooven met verslavende middelen 53
Tegen de regels ingaan 18	Het ervaren van waanbeelden 8	Liefde voelen voor de natuur 16
Je neerslachtig voelen 56	Deze wereld anders zien dan anderen 12	Een emotionele inzinking hebben 29

## 3. MAIN THEMES OF VAN GOGH, THE OTHER STORY

<b>THUIS VOELEN</b> Familie Vader Onbegrip
<b>EIGEN PAD</b> Zoektocht Visie Toekomst
<b>HART</b> Liefde Trouw Pijn
<b>OVERTUIGING</b> Geloof Liefhebben Troost
<b>GRIP</b> Verwarring Zelfzorg Uitputting

(Feeling at home, own path, heart, belief and grip)

## 4. IMAGE OF ORIGINAL LETTER



Letter #185, 2nd sheet, Vincent van Gogh, The letters, To Theo van Gogh. Etten, Friday, 18 November 1888. Vincent lives at his parents again and argues a lot with his father.

Orientate on the main years, places, changes and events of his life to find potentially interesting story lines. This also makes it easier to search more specifically later on.

Themes of Van Gogh's life, prioritized by the amount of votes the Van Gogh Verbindt young adults gave each of them. The amount of votes increase by going further to the top left corner.

Main themes of Vincents other story:

- Themes based on the voting among Van Gogh Verbindt young adults
- Themes matching certain stories of Van Gogh's life
- Positive and negative theme names
- Avoid having only obvious names to stimulate curiosity

- Use official and objective resources like: vangoghletters.org, professional biographies, well known Van Gogh experts, etc.
- Start at the source for the most 'raw information' like the original Van Gogh letters
- Search for letters from the specific year and place in which a certain emotional event happened (here the example of Van Gogh arguing with his parents about who he loves).
- First scan the letter fast on any interesting topics.
- Then read the interesting part with more care



## 5. TRANSCRIPT

Voor een paar dagen sprak ik geen woord en nam geen de minste notitie van Pa noch Moe. A contre coeur doch ik wilde hen toch eens laten voelen hoe het zijn zou indien er werkelijk banden verbroken waren.–

Natuurlijk verwonderde mijn gedrag hen en toen zij 't mij zeiden antwoordde ik, Zie, zoo zou 't nu zijn als er geen band van genegenheid tusschen ons was doch gelukkig bestaat die wel degelijk en zal die zoo ligt vooreerst niet breken, maar zie nu, bid ik U, toch zelf in hoe miserabel zoo'n woord "banden verbreken" is en zeg dat niet meer.–

't Resultaat nu was evenwel dat Pa zeer driftig werd, mij van de kamer stuurde en – en – mij vloekte, althans 't klonk precies zoo hoor!

Nu doet mij dat veel verdriet en leed doch 't wil er bij mij niet in dat een vader die zijn zoon vloekt en (gedenk aan verleden jaar) naar een gekkenhuis wil sturen (waartegen ik mij natuurlijk met al mijn kracht verzette) en de liefde van zijn zoon "ontijdig en onkiesch"!!! noemt, 't bij 't regte eind zou hebben.

## 6. CORRESPONDING NOTES & REFERENCES

3. As also emerges from later letters (e.g. 186, 227, 228, 234 and 235), in 1880 Mr van Gogh was thinking about having Vincent committed to a lunatic asylum in Geel. This Belgian village was a psychiatric colony, where most of the patients lived in a kind of supervised freedom. With regard to this place and what was known at that time about the patient care at the institution, see H.A. Banning, 'Een uitstapje naar Geel', *De Katholieke Illustratie* 10 (1876-1877), NS, nos. 35, 41-43, 45, 50; pp. 275-278, 323-324, 335-336, 339-342, 355, 398-399. See also letter 155, n. 1. In *Brieven 1914* this passage was censured.

Passage was censured in 1914

Leads to the previous part of the story

## 7. EXAMPLE OF FULL STORY

### THUIS VOELEN

Etten, 18 november 1881

Beste pa,

Er is iets wat mij van het hart moet. Er is zoveel wat ik u wil vertellen, maar het is moeilijk om het in woorden te vatten. Ik hoop dat ik u met deze brief kan laten inzien wat uw woorden en daden met mij hebben gedaan en waarom ik bepaalde keuzes heb gemaakt.

Het is nu twee jaar geleden dat u mij naar het gekkenhuis wilde sturen. U vond mij een onmogelijk persoon. Ik was niet te vertrouwen. Volgens u heb ik bewust gekozen voor een moeilijk pad in het leven, zonder enig geluk.<sup>1</sup> Maar dat het niet het pad is dat u voor mij had gewild, wil niet zeggen dat ik ongelukkig of gek ben.

Omdat het duidelijk was dat ik u en ma tot last was thuis, leek het mij beter om weg te gaan.<sup>2</sup> Om op een gepaste afstand weg te blijven, zodat het leek alsof ik niet bestond.<sup>3</sup> Ik beseft mij nu dat dit veel verdriet met zich meebracht. Dat u zich zorgen om mij heeft moeten maken. Het gevoel moet hebben gehad dat er iets aan mij niet klopte. Mijn vertrek heeft dat waarschijnlijk alleen maar erger gemaakt. Maar u moet zich ook beseffen, pa, dat het mij veel verdriet en leed heeft gebracht. Dat het er bij mij niet in wil dat een vader zijn zoon vervloekt en naar het gekkenhuis wil sturen.<sup>4</sup>

Thuis voelde ik mij ook zo enorm benauwd.<sup>5</sup> Wij konden niet goed door één deur. De meningsverschillen sloegen snel om in ruzies. Ruzies waarbij ik mijn boosheid soms niet in bedwang kon houden. Ik wou dat ik u niet raakte als ik van woede om mij heen sloeg. Ik wou dat u niet zo vlak voor me was gaan staan. Maar ik beloof u dat dit een ongelukkige samenloop van omstandigheden was en geen opzet. Het spijt mij als ik u hier verdriet mee heb gedaan.<sup>6</sup>

Ik weet dat u bepaalde dingen goed bedoelde. Dat u bijvoorbeeld kleding voor mij kocht als het nodig was. Dat u niet om elke cent die ik uitgaf verantwoording vroeg. Maar toch wist u altijd precies hoeveel en waarvoor ik geld uitgaf. En dat voelt niet vrij.<sup>7</sup>

Toch wilde ik de stilte doorbreken. U weet dat ik verliefd ben op Kee Vos, mijn nicht.<sup>8</sup> U gaf mij religieuze preken over God, de mensheid, zedelijkheid en deugd.<sup>9</sup> U zei zelfs dat de liefde van uw eigen zoon ongepast en vies is!<sup>10</sup> U blijft maar zeggen dat ik haar niet meer mag zien en ik blijf u vertellen dat u mij als volwassene moet behandelen.<sup>11</sup> Nu heb ik het gevoel dat ik voor u en ma een half vreemd, half vervelend persoon ben. Maar ik heb me ook enorm leeg en eenzaam gevoeld, pa.<sup>12</sup>

Ik wil u vertellen dat ik Kee een aanzoek heb gedaan. Haar antwoord zal u tevredenstellen. Want dat luidde "neen, nooit, nimmer". Maar ondanks haar antwoord, geloof ik dat ik moet doen wat in mijn vermogen ligt om de liefde van Kee toch te winnen en het "neen, nooit, nimmer" van haar te doen smelten.<sup>13</sup> Ook als dit de banden in de familie zal doen breken. Leef alsjeblieft met mij mee. Goed begrip is immers zo oneindig veel beter dan een misverstand.<sup>14</sup>

Je zoon,

Vincent

Search for quotes and stories that:

- Express some form of emotion
- People could understand with little extra contextual information

- Don't forget to read the notes, they can reveal interesting new perspectives, for example quotes from letters written by relatives that are not in the database.
- Previously censored parts can reveal bold and unconventional stories. (here it reveals the story of the first time that his dad wants to put him in a lunatic asylum, which was extremely painful for Vincent, age 27, to hear).
- References in the notes can also show certain paintings they were talking about.

### Help with story writing

For the final step towards 5 'Other Stories' I asked Loes Cost to help me with story writing, to improve the quality. She studied communication and information sciences at the University of Utrecht and has been working as a labor market communication specialist for several years now.

First, she reads all the clustered quotes. She searches for quotes that can be connected and joins them into a whole round story, even if it means the quotes are not in chronological order anymore.

A round story is a story that starts and ends with the same subject. Hereby you first introduce the readers into the main issue, then take them along some arguments in the middle and remind them of the main statement in the end.

Also, she takes into account the effect we want to achieve with the stories.

Figure 46: The process of curating 'The Other Story'

## 5.3 THE OTHER STORY TEST

### How to test

To test the effect of the five modern letters an online survey was made. 4 young adults filled in the form (3 males, 1 female), all of them have a migration background. Two of the respondents also participated in interviews during the research phase and were therefor familiar with the research question.

In the evaluation the young adults could find the written letters online, as well as the audio files on SoundCloud. It was their choice what letters they wanted to engage with and if they wanted to read or listen to them. The survey- link was sent via WhatsApp and Instagram.

The entire survey can be found in *Appendix F, The other story test, online survey*.

Questions in the survey were:

- What theme did you chose to read/ listen?
- Did you listen to them or read them?
- Did you listen/read them with full attention?
- What was your first reaction after the letters?
- Is something from the letters recognizable for you? And can you describe this?
- Does the letter come close to me?
- To what extend does Vincent van Gogh feels like a friend / a crazy man / an equal / a confused man / a genius to you?
- Anything else you want to say?

### Results

- 2 participants listened to the stories and two read them.
- 3 participants listened/read one letter. The fourth person listened to all of the five letters, he found listening to them relaxing.
- They strongly disagree about whether the letters help them understand Vincent better.
- 3 say they recognize themselves in the letters.
- The participants disagree about how Van Gogh feels to them. (See figure 47). 3 people say they disagree on him feeling like a crazy man. 3 say he feels like an equal, and 3 say he feels like a genius.

Answers to: What is it, from the letter, that you recognize in yourself?

*"The subject of accepting yourself. His life can be an example for many"*

*"He does not take faith literally"*

*"Keep going, otherwise you will achieve nothing!!!"*

*"Creating one's own path and feeling love or doing things that are not good for your temporary physical body but are absolutely required for the infinite mind"*

Answers to: What is your first reaction after the letters?

*"Wow, very sad. I now understand better why he was declared mad by his loved ones. Now I also understand his paintings better, because I usually got a cold and lonely feeling when I looked at his paintings"*

*"A bit old-fashioned"*

*"It attracted me enormously, wow, 'he thinks just like me' "*

*"Wow .. So much that goes on in the mind of an artist. Also: recognizable. So nice to have that listening option!"*

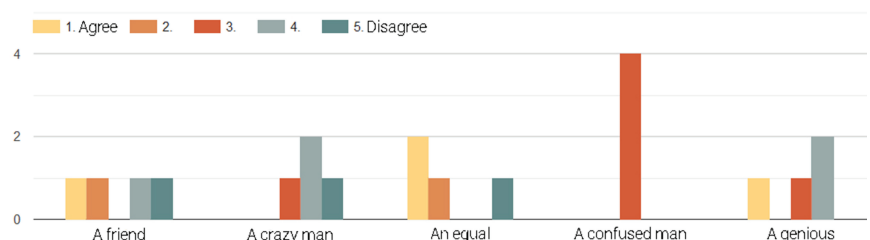


Figure 47: Answers to: To what extent does Vincent van Gogh feels like...

### Conclusion

I was happily surprised by the answers the participants gave. Especially the open answers (see quotes on the right) show that the letters made them think about subjects like self-acceptance, faith, self-motivation and caring for yourself and your own path. The letters are found recognizable but all on other subjects, which means that everyone can really get their own meaning out of it.

One participant thought the letters were too old-fashioned. When asked further he suggested putting the text in modern forms like a chat-box, making it more interactive as if you talk to Vincent, or using emoticons and removing old fashion words like 'geleuter', 'hetgeen' and 'zedelijkheid'. This is why he did not read the entire letter but quit halfway. I'm wondering what his reaction would have been in a one-on-one setting. Also, I personally think the current form of an old-fashioned letter and using some old-fashioned words keep the connection with the past which makes the message of the letters more unique.

Also, the majority states that they understand Vincent better and don't think of him as being just a 'madman'.

The two people that listened to the letters both explicitly said they liked the audio recordings very much.

Overall the effect of the letters was positive and they did make an impact on most participants.

## 5.4 THE PILOT TEST

### *How to test*

In the pilot test that took place before the main test, the process phases Brief, Meet and Engage were tested. Here, I took on the role of the artist, conducting the interview and guiding the young adult into making an idea for an artwork.

I wanted to test the effect of the letters in a one-on-one setting and see what 'creating an artwork idea' would need in order to run smooth.

#### **BRIEF**

During this test Nigel, a young adult of the VGM Denktank, was asked to participate. He was immediately enthusiastic. The briefing was concise and through e-mail. The briefing in the e-mail was like this:

*"My idea is to make a new work of art for the Van Gogh museum with a young adult (so, you in this case). Van Gogh painted with his own emotions and his life experience as inspiration and motivation. For example, there are many stories about him that are not often told, stories that are rough or "really could not be accepted," according to society at that time. I would introduce you to these stories and search for your personal story that you would like to capture in art. Together we can work towards a work of art that tells your story and that hopefully (if it succeeds) can get a place on, for example, Museumnacht or at least be presented at a Denktank meeting. I think you have a creative mind and a lot to tell, so I thought it would be fun and interesting to do this with you. Maybe call about it or something? For if you have questions?"*

#### **MEET**

We met at the canteen of the VGM office. I filmed the conversation to analyze it afterwards and look at body language (See set-up in figure 48).

After some smalltalk, the 'Van Gogh, the other story' booklet was given to him. The index page was used to choose one of the five themes.

The interview was carried out freely and without premeditated questions. During the interview I did make sure that I remained judgment-less, said as little as possible and, in particular, kept asking questions about underlying motivation and emotions (like: Why?, Can you tell some more about that?, How did that make you feel?).

#### **ENGAGE**

I also did not have premeditated ideas about the transition from the interview to the artwork idea.

#### **EVALUATION**

At the end of the meeting, some evaluation questions were asked.



**Figure 48:** Pilot test set-up with camera



## Results

In general, I am really happy with the results of the pilot test. The participant, was impressed, inspired and he took personal meaning from it.

### BRIEF

Even though Nigel reacted enthusiastically to the initial approach and briefing, he did ask for more explanation during the meeting.

### MEET

Nigel listened and read the first letter, 'Eigen pad' (own path) at the same time. After the corresponding interview, he chose 'Thuis voelen' as the second letter. He wanted to just read this one so he could add his own emotions to the text, making more space for him to interpret the letters in his own way.

He was blown away by the letters and how many subjects mentioned in the letters were similar to things in his own life.

The interview went fairly smoothly. It became an interview full of emotions and stories about his life and those of Van Gogh (see figure 49 for quotes and snapshots of the film recordings).

### ENGAGE

Since he works on creative concepts for a living, he has a creative mind which made the transition to an artwork idea really smooth. Acting as 'the artist', I only had to ask what kind of creative form he would want to give to his feelings. He immediately came up with the idea of adding movie clips of his own childhood to the auditive letter 'Eigen pad' (See figure 49 Engage).

## Visualization of the pilot test

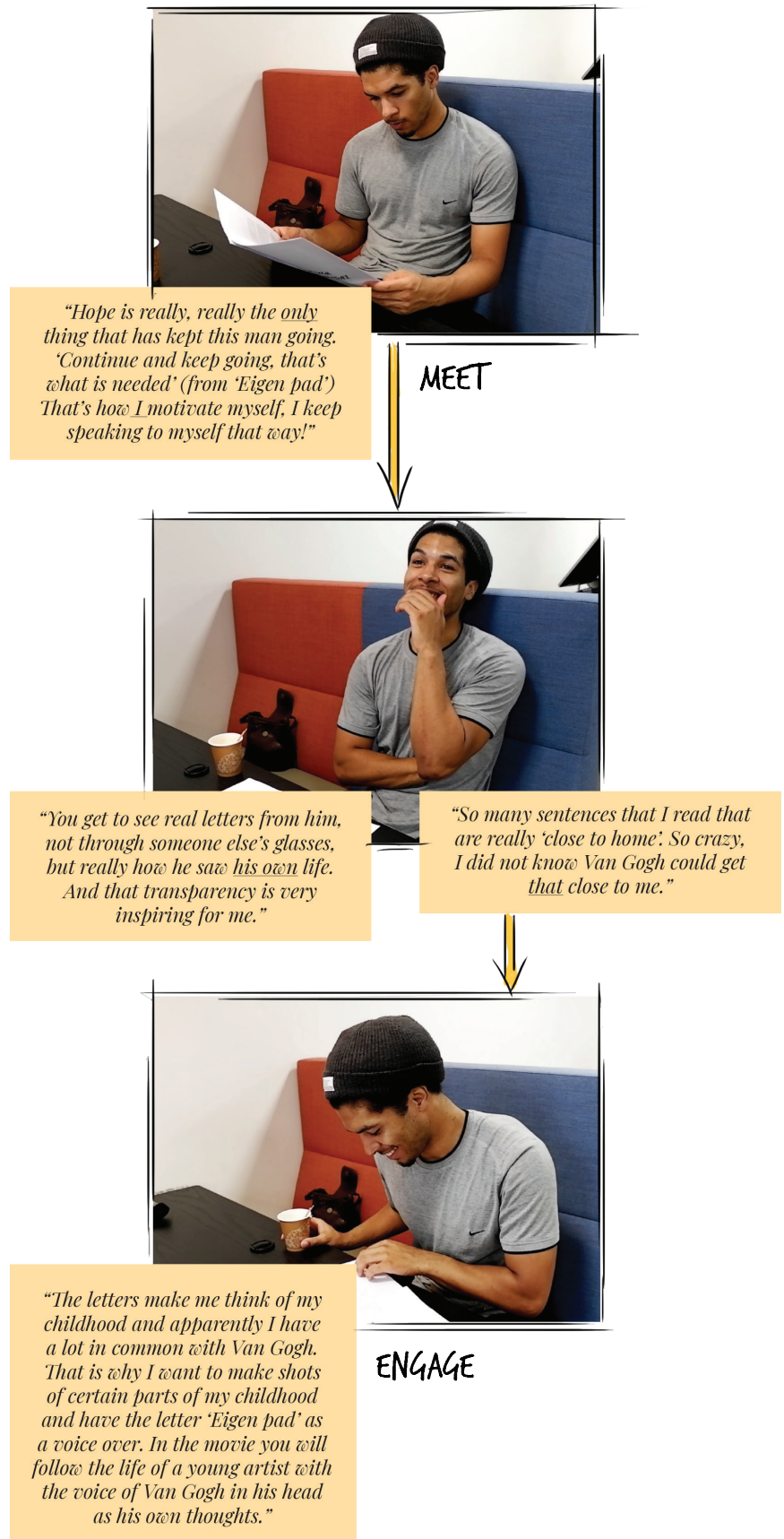


Figure 49: Snapshots of the film recording with corresponding quotes

## *Conclusion*

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*The most important points of attention after this pilot test are:*

### **BRIEF**

The briefing should be clearer and more extensive, elaborating on the different phases of the project.

### **MEET**

It would probably benefit the project to separate choosing a theme from the letters, this way the themes can be seen as separate things and not as a list on the index page of the booklet. This could make it easier for the participant to choose which theme suits him the best.

For an artist with no experience in interviewing it can be hard to know what questions to ask to come to a deeper level of conversation. During the pilot test it became clear that a guide needs to be written for the artist with example questions and all the steps the artist needs to carry out.

### **ENGAGE**

In the engage phase it is important that the artist has enough guidelines to facilitate the process towards an artwork idea. In the pilot test this went so smooth that I hardly had to do anything. But, since it was supposed to be a cooperation between the participant and the artist, more facilitation tools for the artist, so he/she keeps the control over the process is desired.

### **EVALUATION**

Instead of just asking evaluation questions at the end of the interview, it might be more interesting to also have a survey. This way the participants can think about their answer longer. Also, the answers with a 1 to 5 scale have more nuance and because the interaction with a survey is less personal they might be encouraged to answer very honestly.

## *Iteration 2.0*

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*After the pilot test the following things have been developed further.*

### **CLEAR BRIEFING**

The briefing upfront has been further developed. Explaining more about the steps to be taken within the project and the ultimate goal.

### **THEME CARDS**

Cards with the five different themes on them have been made. This makes it possible to 'hold' each theme separately, making it more tactile. Hopefully this makes the interaction while choosing a theme more intuitive.

### **ARTIST & CAMERA CREW GUIDELINES**

A set of guidelines and example questions is made to help the artist in facilitating the interview and the creation of an art idea while working together with the young adult. Also, a checklist of shots and questions is made for the camera crew to make sure the documentation and editing runs smoothly and no shots are forgotten.

### **CREATIVE TOOLBOX**

In order to make the transition towards an idea for an artwork smooth but still in control of the artist, some creative tools were added to the project. Some paper, pencils and markers were provided, along with some exercises that could help in forming an 'artwork vision'.

### **EVALUATION**

In addition to the face-to-face questions a evaluation survey has been made to be filled in by the participants of the concept test (See page 72, and appendix H)

## 5.5 THE MAIN TEST

### How to test

*The main test of the 'Van Gogh, the other story' project was done together with Chaimae (the 'young adult') and Dina (works as an artist). In this test I was the 'project leader' and Isaac and Felix the 'camera crew'. I was present at both test parts to guide and coach the participants if needed. The test consisted of two parts, both on a different day. The Meet and Engage phases were on day one and the Create phase was on day two (see figure 50).*

#### **BRIEF**

A more extensive briefing was done in order to create the right mindset among all participants and set the stage for an enthusiastic commitment. The briefing of the pilot test was used as the basis, supplemented with more detailed explanation about the steps to be carried out. This again happened over e-mail.

#### **MEET**

The Meet and Engage phases happened again at the office of the VGM but this time in a more private, separated conference room in front of wall with an enlarged Van Gogh painting. Next to the speaker for the audio recordings and the 'other stories' booklet, several extra materials were provided like a document with guidelines for the artist and the camera man (see Appendix G. *Guidelines for the artist and camera crew*), some creative tools like paper, markers and postcards to stimulate visual thinking and separated theme cards (see figure 51 & 52).

#### **ENGAGE**

During the engage phase the artist can use the exercises in the guidelines, the paper and markers, and the set of postcards to stimulate the creative process. But first I want to see what happens naturally. They might not need these extra tools. So first I want to let them go their own way.

#### **CREATE**

The same applies for the create phase, I want to see what happened without any guidelines first. If they ask for it I can provide them with some coaching. I did facilitate this phase by facilitating a place, the painting studio of the VGM (the place where normally, school classes attend a painting workshop) and painting materials like a canvas. Furthermore, we could use all the paint and brushes available in the studio (see figure 53).

#### **EVALUATION**

To evaluate the phases Brief, Meet, Engage and Create a second survey was made for the main test. With this survey I mostly want to investigate whether the conceived vision from chapter 3.1 has been achieved within this project and what the experiences of the participants were during the project (See the entire survey in Appendix H: *The main test, survey*)

This survey was filled in by both participants of the test and had questions concerning:

- How they felt during the test. The mood indicators of the pick-a-mood method were used here (tense, excited, cheerful, relaxed, calm, bored, sad, irritated and neutral) to make sure the whole range of moods was covered (Desmet, et al., 2016)
- The participants were asked if they agree or disagree on ten statements concerning the vision from chapter 3.1 (see main test, Results)
- If they would recommend this project to others
- What they think of this project within the Van Gogh Museum
- If they would want to hear the stories of potential other participants in the project
- To what extent Vincent van Gogh feels to them like a friend / a crazy man / an equal / a confused man / a genius
- If the end result became what they had hoped for
- What they have learned during the project
- If the guidance during the project was clear enough
- What they thought could be better or different within the project
- If they wanted to say anything else

#### **DOCUMENT**

During the first part of the test Isaac filmed the interview. Because he could not make it the second day, Felix, another filmmaker recorded the second part. Isaac edited the first part and I edited the second part and combined them into one video.



## Results

*I am honestly surprised by the results of this test. It was wonderful to be a part of such a creation and to see the joy and pride of the participants' faces (See figure 54 for more images and corresponding quotes).*

### BRIEF

The briefing was fine and the participants were enthusiastic to participate. They were both aware that with this project they would go outside of their comfort zone and that it would be an adventure.

### MEET

It was nice to see that the artist already asked her own beautiful follow up questions during the interview. For example, after listening to the letter 'Overtuiging' she asked 'what is your meaning in life? Or what makes you happy in life?' and 'Do you think that sometimes you lose the search to your own path because of everyday life and chaos?'. They both said that the interviewing itself felt quite natural and they could just say whatever they wanted to.

### ENGAGE

The transition towards the artwork idea went quite smooth, a sketch was made at the end of the interview adding colors and objects like a path and a sun, meaning the destiny. So, without guidance they already used metaphors.

### CREATE

In the creation phase the participants made the artwork on their own without much guidance. This went very well. The artist had done some research on abstract painting at home. She searched for images and watched making-of videos online to be prepared. She brought the images to discuss with the young adult and even painted a small canvas at home as an example.

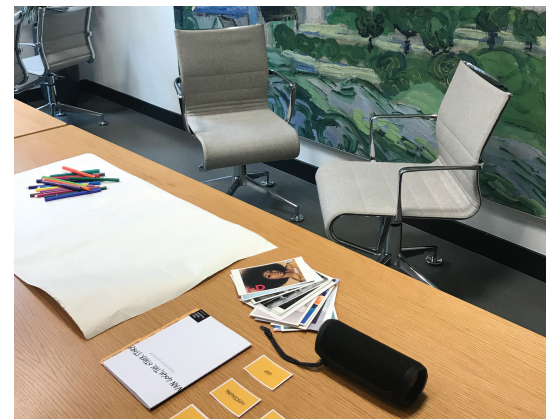
Naturally, after 2,5 hours we took a break from the painting. By this time, it was almost done and there was a little drop of motivation. It was a nice thing to have some drinks and food together, also for the group bonding. After the break we all discussed the progress of the painting together. The artist asked for our help and opinion. This also was a group bonding thing, to evaluate the artwork together.

### DOCUMENT

The cooperation with the two filmmakers was easy and nice. Creating the right, relaxed atmosphere for talking in front of the camera was more difficult. We did get nice shots and also all the shots we wanted.



**Figure 50:** The 'main test crew', f.l.t.r.: Isaac (camera man), Chaimae (young adult), Maud (project leader) and Dina (artist)



**Figure 51:** Materials for the main test, two chairs, paper, markers, the 'Other story' booklet, a speaker, yellow theme cards and a set of postcards.



**Figure 52:** Set-up of the main test, Part I



**Figure 53:** Set-up of the main test, Part II

## Visualization of the main test

### BRIEF



*Chaimae: "I'm not creative at all, so this is all very new to me."*



*Dina: "How nice! That project sounds super cool to participate in."*

### CREATE

*Dina: "I have to get used to the end result, because I'm not used to painting abstract things. It was a challenge but I liked it."*



*Chaimae: "Without you, Maud, I would never have done this, really a new adventure outside of my comfort zone, thank you for that. At first I was a bit scared but it was a very special experience in the end."*

*Dina: "What do you think Chaimae? Would you like this with the reflection in it? And then this could be the path."*



*Chaimae: "Yeah, that is beautiful, it makes the painting seem real. Let's do that."*



*Chaimae: "Woh, painting really relaxes me, maybe I should do this more often."*



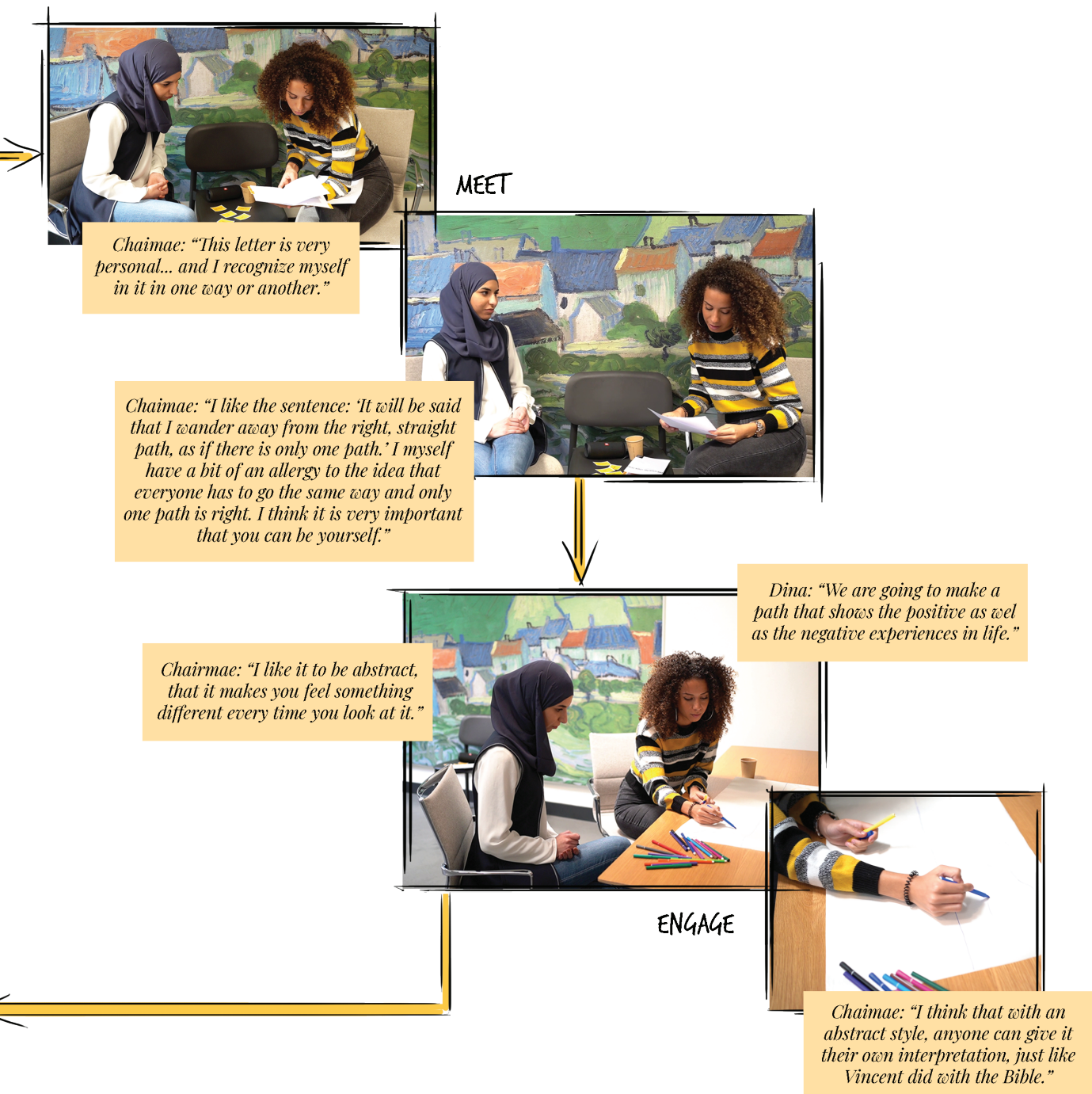


Figure 54: Images of the main test with corresponding quotes



## RESULTS FROM THE SURVEY

*How did you feel...*

While reading / listening to the letters?

During the interview after the letters?

While planning for the painting?

While talking in front of the camera last?

While making the painting?

About the fact that a movie is made of you?

About the fact that you make a work of art at the Van Gogh Museum?

**Young adult**

Relaxed

Tense

Happy

Tense

Calm

Tense

Excited

**Artist**

Relaxed

Tense

Tense

Neutral

Happy

Neutral

Happy

*What do you think of the next statements? \**

I admire Van Gogh

I can identify with Van Gogh

I find this project informative

I find this project emotional

The letters feel open to personal interpretation

I sometimes felt confused during this project

I now feel more involved in the life of Vincent van Gogh

This project falls within my expectation of the Van Gogh Museum

This project feels meaningful

I have gained insights from this project

**Young adult**

1

2

1

1

1

4

2

2

1

1

**Artist**

1

1

2

4

2

5

1

1

2

1

\* 1 = I totally agree  
5 = I totally disagree

Other insights (see figure 55):

- They both said they would highly recommend this project to peers.
- They find this project within the VGM: interesting, surprising, challenging and innovative.
- They both wanted to hear stories of potential other participants.
- They both said that Van Gogh feels quite like an equal, they disagree on the other statements of Van Gogh's personality.
- Because abstract painting was new and challenging to the artist, she is neutral in her opinion on if the artwork became what she had hoped for. The young adult was very happy with the end result.



**Figure 55:** Participant filling in the survey after main test part II

## *Conclusion & recommendations*

*The most important conclusions and recommendations for the further development of 'Van Gogh, the other story' are:*

### **BRIEF**

The briefing in advance was enough for the participants to come to the first meeting with confidence but there they had more questions about the ultimate goal of the project

### **MEET**

The five names of the themes are not sparking enough. They still feel a bit boring. They might need a little more information on what they are about. To make it easier to choose one that feels right for you.

The booklet should be bound in such a way that the participants can read the stories together more easily and the page stays open at the chosen letter. This way it is easier to trace back a certain passage of the letter to refer to.

Even though some deep topics were discussed, in the test, the mood was sometimes a bit awkward and forced. Therefore, more attention can be given to preparing the participants to stimulate an open, non-judgmental and safe environment to start these conversations and make it possible to create an even more intimate space. To do so, some of the following adjustments could be considered. Also the effect of these adjustments should be investigated.

- Make sure there is more explanation upfront. Before the actual meeting, make sure the participants understand what the goal is of the project, the video and what is expected from them. For example, by sending the questions upfront to the artist so he/she can prepare. And maybe show them an example video and artwork.

- It would also be nice if the interviewer has some experience with asking these kinds of questions. This could lead to more follow up questions, creating more depth. Maybe a short training upfront would be an option or leaving it more up to the participants where the conversation is going.
- Also, on the day of the interview it should be possible to ask questions to the project leader.
- Taking more time to get into the moment, become silent, enter a different mindset than the busy, noisy state that might be there during the rest of the day. Do some small-talk in the beginning, to get to know everyone in the room a bit better. Also, a little relaxation exercise could be done. For example, closing your eyes and breathing in and out deeply for a few times.
- Create a stronger feeling of ownership. Focus on letting them be proud of the project and the final artwork. This feeling could be stimulated more. Maybe by giving them more responsibilities in a way or use more creative facilitation techniques. From previous brainstorm and creative sessions, I've noticed that participants feel a lot of ownership in the end.

### **ENGAGE**

I had thought of some questions and tools that could help the young adult and the artist in transitioning from a story to an idea for an artwork. For example, some postcards. But they did not need this at all. The artist already had some ideas and images in her head and after some encouragement they did start sketching. It needs to be investigated if this is the same every time this project is done and what to do in other cases.

In order to finalize the artwork idea, some validation questions could be added for the idea making process. Like 'Does this idea feel right?', 'Does this idea/sketch/ image feel complete?', 'Do you want anything else on/in the painting/artwork?', 'Do you feel proud of this idea? What else do you need to become proud of this art idea?'.

### **CREATE**

During the creating phase, the artist was painting most of the time. The young adult was involved the whole time by choosing colors or discussing shapes but only for a few minutes she actually painted herself. I'm not sure if this is a problem but it would be nice to test to what extent it is nice to make it into an actual co-production.

### **DOCUMENT**

Some extra attention could go to creating a relaxed feeling for the participants when talking in front of the camera. For example, by letting them prepare the questions or act less serious about it, so it feels more casual.

## 5.6 FINAL CONCLUSION & DISCUSSION

### *Final conclusion*

The results of the various tests show that a good foundation has been laid for the 'Van Gogh, The other story' concept. The 'Other stories' themselves spark emotions and make the participants think.

In addition, the main test has shown that with these emotions and thoughts, personal stories and opinions come to the surface and can be formed into a work of art in a meaningful way.

#### **VISION: COMMUNICATION WITH Young adults**

Looking back at the vision I created (see figure 56), according to the two different surveys:

- The participants admire Van Gogh, but also identify with him
- They believe the project and the letters are open to their own interpretation. There is a dialogue between Van Gogh's life and the life of the young adults. This is a more evocative way of communicating.
- The participants felt guided enough through the project. The different steps made it clear and transparent.
- The project was seen as innovative and challenging within the VGM by the young adult.

#### **DESIGN GOAL**

Overall, I believe the design goal (figure 57) is met and could have an impact on the personal lives of young adults, as well as contribute to a more culturally diverse Van Gogh Museum. The participants express they are inspired, gained insights and had a special adventurous experience during this project. Also, the fact that they recommend this to other peers shows a potential for a much bigger impact if more people would join and get involved in 'Van Gogh, the other story'.

#### **THREE DIMENSIONS OF EXCLUSION**

It is impossible to conclude something about the effect this concept could have on the three cultural dimensions of Sandell (1995) in the VGM, but the reactions of the participants do show a potential. The artist showed she loved to make an artwork for the museum, the young adult, participated and learned about telling a story through art and a possible exhibition in the future would make the heritage of the VGM accessible and relevant to new audiences in a modern way. Visitors with a migration background might see themselves represented in the artworks.

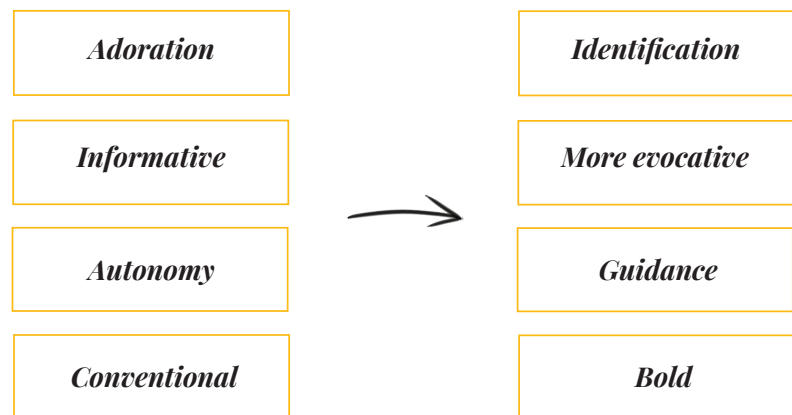


Figure 56: Summary of the vision for a new museum mindset of page 31

*I want to design a relevant and enriching **experience** for bi-cultural young adults in Amsterdam to **inspire** them with the life and work of Vincent van Gogh.*

Figure 57: Design goal



## Discussion

*Within the scope and time-frame of this project I've tried to make the main test as realistic as possible. But there are some limitations to the conclusions, for example:*

- This is just one test, to be able to say something about the effect of this concept in the long run and on a bigger scale, more rounds of 'Van Gogh, The other story' need to be done.
  - That way also the phases Document (online archive), Present, Promote and Repeat can be tested and developed. Including the effect the concept could have on the visitors of the 'Other stories' exhibition. Do they feel represented in the art? Do they feel the art is easily accessible?
  - Participants with different characters will contribute other personal things
- to the project that can be both an addition and a deterioration. More test rounds need to be conducted in order to evaluate this effect.
  - The participants of this test already knew the VGM and had heard of the story of Van Gogh a little bit. It would be interesting to see what the impact would be on young adults that do not have a clue who Van Gogh is. Would they feel like they could participate in culture?
  - The participants in this test knew that the artwork might not be exhibited at all. This could have had an influence on their motivation or mindset. They might have done it purely for themselves and the new experience.





# 06 PERSONAL REFLECTION





## *Personal reflection*

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*I am proud of this project. Mostly because, even though it was a rough and eventful year for me, privately, and even though because of that I've worked longer on this project than the average student, I was able to finish it with a result that I am very satisfied with and that I fully support. During the year that I've worked on this project (and maybe because it was a full year instead of 5 months) I've learned so much more than I had expected. Now that this project is almost over I'd like to reflect on my Design for Interaction Master Graduation Thesis.*

First of all I'm still incredibly grateful for the opportunity to work on a project that is so important for society nowadays. It is a contemporary and much-discussed topic and I do believe designers with a user centred approach have lots to contribute to these multi-cultural issues. To be able to contribute my small part to the progress towards a super-diverse society felt very meaningful to me.

Also, being a culture and museum lover myself, it was so nice to be able to work together with such a museum as the VGM. Getting a look behind the scenes at such a world-famous museum and meeting the various people that work there with all their enthusiasm and heart for the arts was a wonderful new experience to me.

As I said this was a rough year for me personally, and I did not work on this project for 3.5 consecutive months, due to family circumstances. After that I had to start up completely again and had to find out where I was and how I had to proceed. This was truly the biggest challenge of this entire graduation process. It might have took quite some time for me to start up again, but that was really fine. Having my chair, mentor and coach, giving me all the time I needed and being ok with sometimes not hearing from me for months, felt really supportive. Thank you for your trust.

Another challenge for me was gaining support at the Van Gogh Museum and communicating my process and the outcomes in such a way that it was clear, also for people without a design background. Of course not everyone is

used to our 'designer language' and I sometimes found it difficult to describe where the project was going.

During the project I was fully aware of my limitations as not being a bi-cultural young adult myself. So, I knew I should make as few assumptions about this group as possible without checking the truth. This mindset supported me to ask for input of bi-cultural young adults as often as I could and gave me some wonderful and surprising insights that I would have never thought of. Even though I knew the importance of the user centred approach, again I was blown away by how incredibly important this actually is. Every individual has its unique story to tell, this I knew. I expected stories to always be very different from my own but, the beautiful thing was, that the similarities were usually much stronger than the differences.

During this project it became even clearer to me that this is what I love doing and what I want to keep on doing; Bringing the voice of those whose stories are rarely heard into the light and create meaningful designs and interactions with them.

Looking back I think this is exactly what I have done with the young adults, but also with the 'not often told' story of Vincent van Gogh. I have realized again that, by making yourself vulnerable, you make it easier for others to open up to your perspective. That could be one of the strengths that I have applied in this project, not only to create an environment in which the young adults I spoke to felt safe enough to share their valuable and personal stories, but also in putting Van Gogh himself in this position. Making it easier for the young adults to recognize themselves in his life and create a personal connection.

Overall I'm the effect and results of this project happily surprised me and I'm proud of the fact that the Van Gogh Museum wants to continue with this project, starting a pilot with 3 to 5 collaborations between a young adult and an artist in creating an exhibition, an ambition that I had since the beginning of this project.



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## Image accountability

Image reference by chapter and page number

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### INTRODUCTION TO THE PROJECT

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14/15. Own drawing, images: (from top left, clockwise) 1. Frontispiece depicting Ole Worm's cabinet of curiosities, from *Museum*

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## GOAL SETTING

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## FINAL CONCEPT

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37. Own drawing

38/39. Own pictures

40/41. Own image, Own pictures

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59. 1. Photo by [NeONBRAND](#) on Unsplash, av. On: <https://unsplash.com/photos/sRZX-GvQXQtg> | 2. Own photo | 3. photo by Isaac Kojo Owusu.

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65. Own photo

66. Based on own photo's

69. Own photo's and Isaac Kojo Owusu.

70/71. Based on images of Isaak Kojo Owusu and Felix Q Media. <http://felixqmedia.nl/>

72. Own image

75. Photo by Felix Q Media. <http://felixqmedia.nl/>

## REFLECTION

76. Photo by Felix Q Media. <http://felixqmedia.nl/>

## APPENDIX

82. Own image

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86/87. Own image based on, naming the most important: 1. three youngsters walking | 2. Bijlmer, av. On: <https://www.amsterdamdagblad.nl/regio/erfgoed-van-de-week-de-bijlmer-vieren> | 3. Selfie, | 4. Three youngsters taking a selfie | 5. Amsterdam Busy street. Av on: <https://www.dutchnews.nl/news/2015/04/parts-of-amsterdam-to-be-made-car-free-on-saturdays-only/>

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88/89. Own drawing and Vincent van Gogh, Arles, The Brothel, France: October, 1888, The Barnes Foundation, Philadelphia, Pennsylvania, United States of America. [Accessed on 18-6-2019]



# 08 APPENDIX

**A. INCLUSIVENESS IN DUTCH SOCIETY**

**B. IDEA SKETCHES**

**C. CONCEPT 2**

**D. CONCEPT 3**

**E. VAN GOGH, THE OTHER STORY BOOKLET**

**F. THE OTHER STORY TEST, SURVEY**

**G. GUIDELINES FOR ARTIST & CAMERA CREW**

**H. THE MAIN TEST, SURVEY**

## A. INCLUSIVENESS IN DUTCH SOCIETY

### Immigration waves

One of the biggest demographic changes in The Netherlands at the moment is that the population is becoming more and more culturally diverse. Ever since the beginning of globalization, the Netherlands have had several immigration waves. According to the CBS (2017) some of the most important political and economic causes of this are:

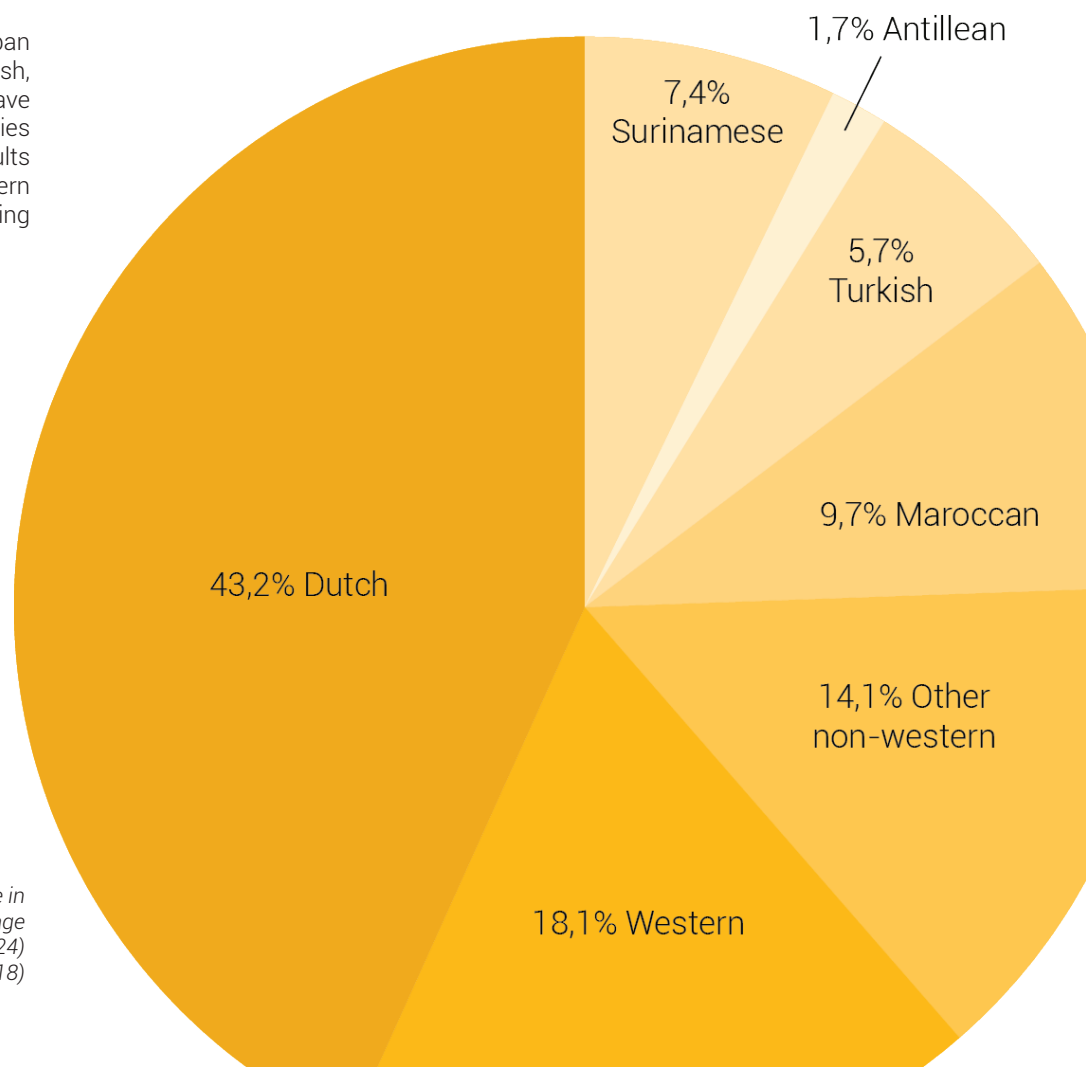
- Recruitment of guest workers in the 60's and early 70's from countries like Greece, Italy, Morocco, Spain and Turkey.
- Increasing amount of immigration from Suriname after their independence in 1975
- Family reunification and family formation in the 1980s, especially among Turks and Moroccans
- At the end of the 90's and in 2006 and 2007 the increasing economic growth went along with increasing immigration rates.
- Which is, along with wars in the middle-east, also likely to be one of the reasons for current immigration flows. This led to 74,6 thousand non-western immigrants between 2013-2017

Most immigrants settle in the bigger urban areas and over the years Surinam, Turkish, Antillean and Moroccan immigrants have become the largest ethnic minorities in Amsterdam. Among young adults (age 18-24) 38,6% has a non-western background and this number is increasing (OIS, 2018) (See figure 58).

Research shows that young people with a non-Dutch ethnic background can experience some sense of social boundary or exclusion. It is recognized by the Dutch government that it is a societal problem that Dutch young adults with a migrant background struggle with some form of social exclusion (Dimenties van sociale uitsluiting, CBS, 2011). The government has concerns about this and has made it one of their cornerstones to do something about this social exclusion.

*"We can not accept that, for example, young people with a non-Western background have a much harder time finding a job or even an internship. This is demotivating and does not contribute to the feeling of being a full part of Dutch society. [...] A democratic society can only function if we draw a line when the other's liberties are threatened, if everyone participates and discrimination is fought."*

– RIJKSOVERHEID, Regeerakkoord 2017-2021, p. 54 (translated from Dutch)



**Figure 58:** young adults that live in Amsterdam by migration background (age 18-24)  
- Amsterdam in cijfers, (OIS, Jan. 2018)

### The government

So, in the quote of the 'Regeerakkoord', it is found important that everyone participates. But, then they need to be able to participate. One of the steps that the government is taking is that they stimulate the cultural sector to become more diverse and create an environment in which everyone is welcome.

In their Cultuur Brief 2018, 'Cultuur in een open samenleving' (culture in an open society) the ministry of education, culture and science writes:

*"Participating in culture is a way to join and help shape society - an essential element of citizenship. Culture is therefore of and for everyone. Regardless of where you live, what kind of family you come from or what cultural background you have, regardless of age, gender, disability or education. That seems obvious,*

*but it is not. Our society will become increasingly diverse in the coming years, including in the cultural background of its residents, and thus also of its makers, culture practitioners and enthusiasts. New generations have a preference for other genres and stories. There must be a balanced spread in the accessibility of culture. The coalition agreement is clear about this: 'It is important that the arts and culture offer is accessible to everyone, both in the urban areas (Randstad) and the region' (Regeerakkoord 2017-2021, p.19) "*

- Ministerie van Onderwijs, Cultuur en Wetenschap (2018) (translated from Dutch)

Here you see that the value of culture for the integration of non-western immigrants and the new generations is seen as important by the Dutch

government. Also researchers say this, for example Sandell (1998) states that "Access to, and participation in, cultural activity can increase an individual's self-esteem and self-determination, enabling them to re-establish social relationships and even to increase their chances of securing employment".

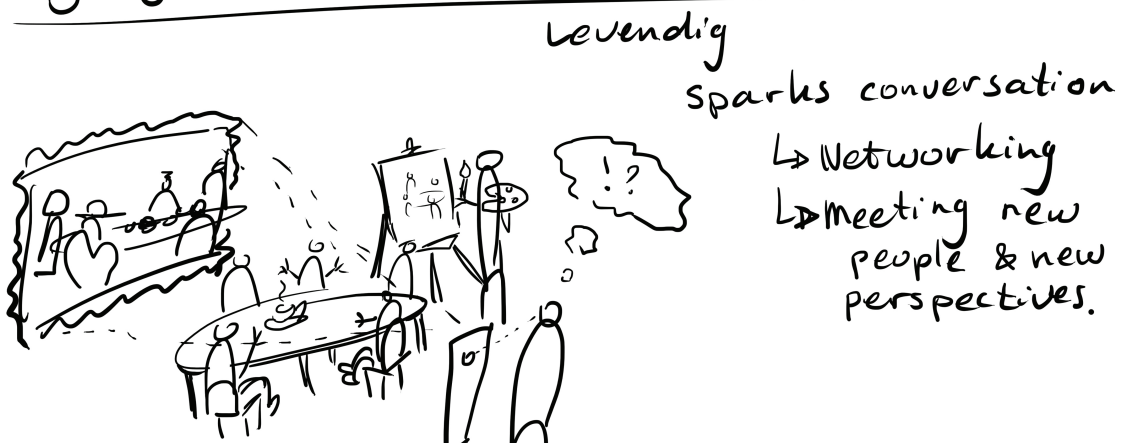
This is also said by the United Nations who in 2001 accepted the 'Universal Declaration of Cultural Diversity'. This states that among other things, "Equal access to art [...] and the possibility for all cultures to have access to the means of expression and dissemination are the guarantees of cultural diversity" (Article 6) and that "heritage in all its forms must be preserved, enhanced and handed on to future generations (...) to foster creativity in all its diversity and to inspire dialogue among cultures." (Article 7)



## B. IDEA SKETCHES



## merging museum functions



## "Vincent van G."

3 huwelijks-  
aan zoeken  
gedaan

↳ The Bad-ass

The other  
story

5 verschillende  
banen

↳ ontslagen

Fell in love  
with a whore

+ zijn nicht



stakke  
haar  
↳ Ouders  
trots.

Op eigen  
kracht  
vertrouwen  
↳ niet

Depressief

"I TRY MORE AND MORE TO BE MYSELF,  
CARING RELATIVELY LITTLE WHETHER PEOPLE  
APPROVE OR DISAPPROVE."  
- VINCENT VAN GOGH

using  
quotes from  
his letters



# What to learn from Vincent



Spel of kaartset die uitdaagt tot discussie/inzichten.



Themas + quotes.



inspiratie boek.

↳ kan voor museum

↳ evt. voor jongeren.

common paint!



you as first person Van Gogh

## Hearing his thoughts

aan de hand van kamers/ervaringen achter elkaar

"If you hear a voice within you say you cannot paint, then by all means paint and that voice will be silenced."  
- Vincent



verliefd

"Someone has a great fire in his soul and nobody ever comes to warm themselves at it, and passers-by see nothing but a little smoke at the top of the chimney and then go on their way."  
- Vincent

"Alstoen werd mij gezegd dat ik wilde forceeren - zij wilde mij niet zien, niet te woord staan, niet bij èen bezoek maar gedurende de 3 dagen van mijn vertoef aldaar:"  
- Vincent



passion

Hij is afstotelijk!

weg met hem!

obsessief

"I put my heart and soul into my work, and I have lost my mind in the process."  
- Vincent

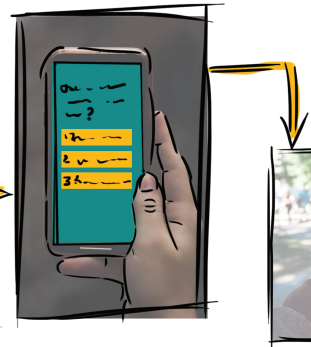
down

- MAKES IT POSSIBLE TO FEEL AND 'RELIVE' THE LIFE OF VAN GOGH
- CONNECTS MODERN AMSTERDAM TO THE STORY OUT OF HISTORY, MAKING A LINK TO THE EVERYDAY LIFE
- ASKS QUESTIONS THAT MAKE YOU THINK ABOUT YOUR LIFE AND INSPIRE
- SPARKS AN INTEREST IN THE MUSEUM
- COULD ALSO BE USED THE OTHER WAY AROUND TO SHOW CENTRE-PEOPLE THE BIJLMER AREA IN A CREATIVE WAY

YOUNG ADULTS DECIDE TO GO ON 'VINCENT'S WALK OF LIFE', THEY DOWNLOAD THE APP WITH INSTRUCTIONS...



THEY HAVE TO ANSWER A QUESTION ABOUT AN IMPORTANT DECISION POINT IN VINCENT'S LIFE. THEY ARE RETRACING HIS STEPS...



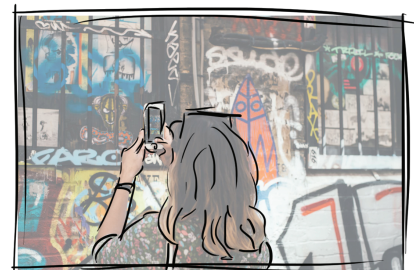
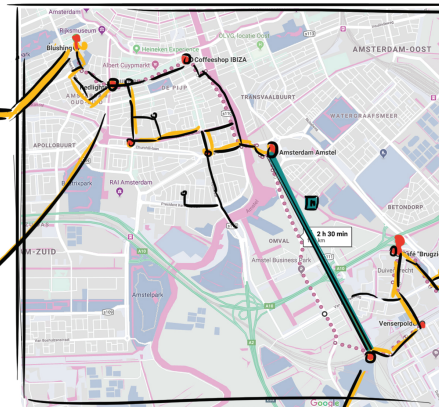
THEY END UP NEAR THE VAN GOGH MUSEUM IN A CAFÉ HAVING A DRINK. THEY HAVE EXPERIENCED A DIFFERENT PERSPECTIVE ON THE LIFE OF VAN GOGH AND KNOW NOW THAT HE WAS JUST LIKE THEM IN A WAY. THEY MIGHT VISIT THE MUSEUM LATER...



MODERN LIFE GETS CONNECTED TO VINCENT'S STORY. IN THE RED LIGHT DISTRICT FOR EXAMPLE THEY HEAR HIM SAY:

"This winter I met a pregnant woman, abandoned by the man whose child she was carrying. Who roamed the streets in winter – who had to earn her bread, you can imagine how. I paid her rent and have until now been able, thank God, to preserve her and her child from hunger and cold."

EXPLAINING THAT PROSTITUTION WAS QUITE A 'NORMAL' THING THOSE DAYS



FURTHER ON THEY SEE IMPRESSIVE MODERN GRAFFITI ART ON THE WALL, REPRESENTING VINCENT'S DELUSIONS AND OWN STYLE OF WORK:

"I dream my painting and I paint my dream."

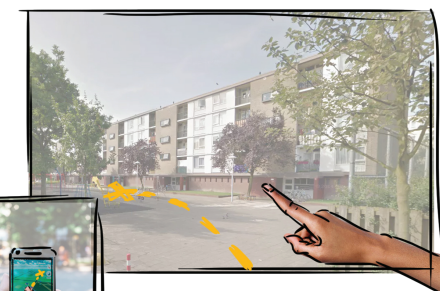
"I put my heart and soul into my work, and I have lost my mind in the process..."



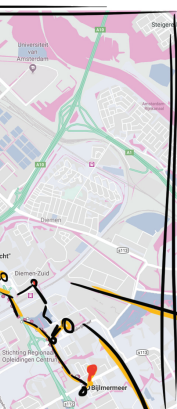
# WALK OF LIFE

k

THE ANSWER THEY CHOOSE GIVES THEM A NEW SET OF COORDINATES TO GO TO...



THEY PERFORM TASKS ON THE WAY...



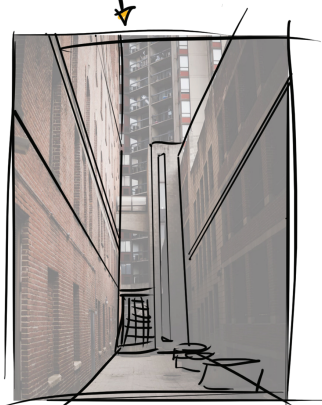
THEY EXPERIENCE A VAN GOGH STORY THAT RELATES TO THEIR OWN LIVES, GOING FROM 'THE OTHER STORY' TO THE CURRENTLY TOLD STORY...

ON A BUSSY CROSSROAD THEY HEAR VINCENT 'SPEAK':

"Wat je hier kunt bereiken is VOORUITGANG en verduiveld, die kun je hier vinden."

Maar na twee jaar ging het hectische stadsleven van Parijs Vincent tegenstaan:

"Het lijkt me bijna onmogelijk om in Parijs te kunnen werken, tenzij je een toevluchtsoord hebt om bij te komen en om je kalmte en zelfvertrouwen terug te vinden. Anders zou je onherroepelijk afstompen."



WHEN THEY CHOOSE A PATH THAT VINCENT DIDN'T CHOOSE, THE COORDINATES LEAD TO A DEAD END ROAD, MAKING THEM REALISE 'THIS IS NOT THE WAY TO GO'...

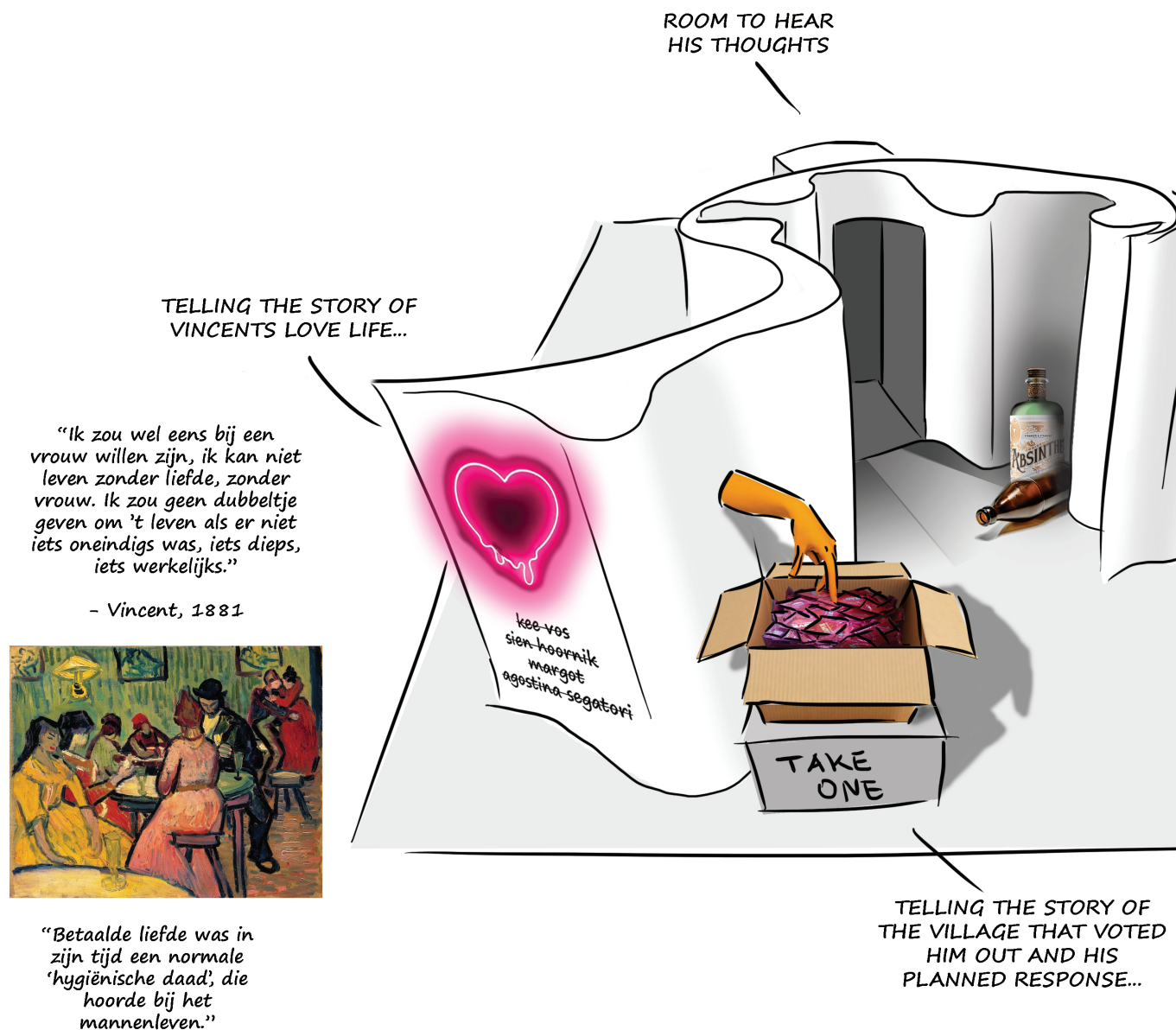


Vincent van Gogh, Gezicht vanuit Vincents atelier, 1886

# 03

## VAN GOGH, THE ST

*The wall*



# ORY ON THE WALL

INSTALLATION  
SHOWING HIS 'MIND  
AT WORK'



- COULD ALSO BE SEVERAL LOOSE STANDING OBJECTS WITH AUDIO QUOTES. STANDING AT SEVERAL PLACES IN THE MUSEUM OR THROUGH THE CITY
- SHOWS SEVERAL DIFFERENT STORIES THROUGH INTERESTING (INTERACTIVE) INSTALLATIONS
- SHOWS DIFFERENT PERSPECTIVE
- SPARKS AN INTEREST IN WHO VINCENT WAS
- EXPLORATIVE WAY TO ENGAGE IN THE STORY BIT BY BIT



## E. VAN GOGH, THE OTHER STORY BOOKLET

The full booklet including references and quotes from the original Van Gogh letters can be found on [repository.tudelft.nl](https://repository.tudelft.nl) at the master thesis of Maud Verheij by the name: 'Van Gogh, the other story, A culturally diverse Van Gogh Museum'.

### THUIS VOELEN

Etten, 18 november 1881

Beste pa,

Er is iets wat mij van het hart moet. Er is zoveel wat ik u wil vertellen, maar het is moeilijk om het in woorden te vatten. Ik hoop dat ik u met deze brief kan laten inzien wat uw woorden en daden met mij hebben gedaan en waarom ik bepaalde keuzes heb gemaakt.

Het is nu twee jaar geleden dat u mij naar het gekkenhuis wilde sturen. U vond mij een onmogelijk persoon. Ik was niet te vertrouwen. Volgens u heb ik bewust gekozen voor een moeilijk pad in het leven, zonder enig geluk. Maar dat het niet het pad is dat u voor mij had gewild, wil niet zeggen dat ik ongelukkig of gek ben.

Omdat het duidelijk was dat ik u en ma tot last was thuis, leek het mij beter om weg te gaan. Om op een gepaste afstand weg te blijven, zodat het leek alsof ik niet bestond. Ik besef mij nu dat dit veel verdriet met zich meebracht. Dat u zich zorgen om mij heeft moeten maken. Het gevoel moet hebben gehad dat er iets aan mij niet klopte. Mijn vertrek heeft dat waarschijnlijk alleen maar erger gemaakt. Maar u moet zich ook beseffen, pa, dat het mij veel verdriet en leed heeft gebracht. Dat het er bij mij niet in wil dat een vader zijn zoon vervloekt en naar het gekkenhuis wil sturen.

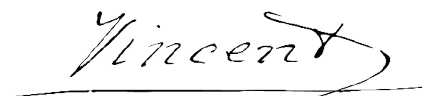
Thuis voelde ik mij ook zo enorm benauwd. Wij konden niet goed door één deur. De meningsverschillen sloegen snel om in ruzies. Ruzies waarbij ik mijn boosheid soms niet in bedwang kon houden. Ik wou dat ik u niet raakte als ik van woede om mij heen sloeg. Ik wou dat u niet zo vlak voor me was gaan staan. Maar ik beloof u dat dit een ongelukkige samenloop van omstandigheden was en geen opzet. Het spijt mij als ik u hier verdriet mee heb gedaan.

Ik weet dat u bepaalde dingen goed bedoelde. Dat u bijvoorbeeld kleding voor mij kocht als het nodig was. Dat u niet om elke cent die ik uitgaf verantwoording vroeg. Maar toch wist u altijd precies hoeveel en waarvoor ik geld uitgaf. En dat voelt niet vrij.

Toch wilde ik de stilte doorbreken. U weet dat ik verliefd ben op Kee Vos, mijn nicht. U gaf mij religieuze preken over God, de mensheid, zedelijkheid en deugd. U zei zelfs dat de liefde van uw eigen zoon ongepast en vies is! U blijft maar zeggen dat ik haar niet meer mag zien en ik blijf u vertellen dat u mij als volwassene moet behandelen. Nu heb ik het gevoel dat ik voor u en ma een half vreemd, half vervelend persoon ben. Maar ik heb me ook enorm leeg en eenzaam gevoel, pa.

Ik wil u vertellen dat ik Kee een aanzoek heb gedaan. Haar antwoord zal u tevredenstellen. Want dat luidde "neen, nooit, nimmer". Maar ondanks haar antwoord, geloof ik dat ik moet doen wat in mijn vermogen ligt om de liefde van Kee toch te winnen en het "neen, nooit, nimmer" van haar te doen smelten. Ook als dit de banden in de familie zal doen breken. Leef alsjeblieft met mij mee. Goed begrip is immers zo oneindig veel beter dan een misverstand.

Je zoon,



# EIGEN PAD

Den Haag, 2 mei 1882

Waarde Theo,

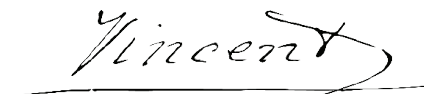
Je twijfelt of het pad dat ik kies wel de juiste is. Het pad dat ik heb gekozen is anders dan anderen. Men zal zeggen dat ik van het rechte, juiste, pad afdwaal. Alsof er maar één juist pad is. Maar ik mag het pad gaan zoals ik vind dat het moet zijn, Theo. Ik ben aan niemand verantwoording schuldig. Maar volgens jou ben ik bergafwaarts gegaan. Omdat ik zo'n vijf jaar zonder echte positie heb gezeten. Hier en daar dwalend. Het is waar dat ik soms op water en droog brood leefde, het is waar dat ik soms voedsel als een gunst van een vriend kreeg en het is waar dat meerdere mensen het vertrouwen in mij zijn verloren. Maar ik heb zo goed als ik kon geleefd. Ik ben mijn eigen pad gegaan en ik ga door op de weg die ik volg. Ik moet doorgaan. Als ik niets doe, als ik niet blijf proberen, dan ben ik verloren. Dat is hoe ik het zie. Doorgaan, en blijven doorgaan; dat is wat nodig is.

Wie oprecht leeft, echte moeite en teleurstelling ondervindt, en ondanks dat niet wordt verslagen, is meer waard dan zij die niets anders kennen dan voorspoed. Juist zij die hard werken, dragen de tekenen van een leven lang strijd zonder ooit te wankelen. Het is zij die ik graag op mijn schilderdoek zie verschijnen. Ik heb meer gevoel voor een vrouw die lelijk, oud of verarmd is. Of op enige wijze ongelukkig was en door levenservaring of verdriet een verstand en een ziel heeft gekregen. Want is het niet waar dat het leven ons is gegeven om rijk te worden in ons hart, ook al lijdt ons uiterlijk daaronder.

De opmerkingen dat mijn schilderijen 'onbehagelijk en onverkoopbaar' zouden zijn, kunnen mij niets schelen. Ik laat ze voortaan maar praten. Mijn oren zijn moe. Om het te vergeten, ga ik in het zand liggen, rook ik een pijp en ga schilderen. Voor mij is schilderen een kalmeringsmiddel. Ik ben dan mijlen ver en veel gelukkiger.

Het is waar dat mijn toekomst als kunstenaar meer dan slechts een beetje donker is. Het is waar dat ik het beter had kunnen doen. Het is waar dat in termen van verdienen, ik in mijn leven tijd heb verloren. Maar het is de weg die ik volg, mijn eigen pad. Met een ander pad was de toekomst niet beter geweest. Wie mij probeert te hinderen, kan opdonderen.

Je liefhebbende broer,

A handwritten signature in cursive script, reading 'Vincent', with a long horizontal line extending from the end of the word.

# HART

Den Haag, 12 juni 1882

Waarde Theo,

Mijn Sien Hoornik, de vrouw van wie ik houd, wordt bij mij weg gehouden. Door jou, door pa en door haar broer.

Afgelopen winter ontmoette ik haar. Een zwangere, zieke vrouw. Zwalkend over straat. Verlaten door de man van wie zij een kind droeg. Ze moest haar brood verdienen, uiteraard. Je kunt je vast wel voorstellen hoe. Ze leefde van tijdelijk werk. Liefdadigheid en hier en daar wat prostitutie. Niemand wilde haar hebben. Ze was verlaten en alleen. Ik raapte haar op en gaf haar alle liefde, alle tederheid en alle zorg die ik in mij had. Met mijn laatste geld kocht ik medicijnen en ik deelde mijn eten met haar. Dat voelde ze, want al snel leefde ze weer op.

Ik weet dat zij niet mooi meer is, Theo. Niet jong meer, en niet meer aantrekkelijk. Maar dat maakt juist dat ik van haar houd. Ze heeft een groot hart en veel geduld. Ze kan veel verdragen, heeft een goede wil en steekt de handen uit de mouwen. Samen zijn wij twee ongelukkigen die elkaar gezelschap houden en de last samen dragen. Mijn ongeluk is daardoor in geluk veranderd. En het ondragelijke wordt dragelijk.

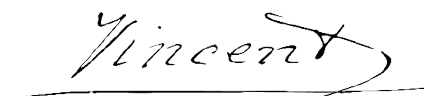
En ja... door haar kwam ik in het ziekenhuis. Ze gaf me gonorrhoe. Een 'druiper'. Ik had al een week of drie last van koorts en pijn bij het plassen. Maar ik hou van haar, Theo. Ook al is er niets speciaals aan haar. Ze is juist een gewone vrouw uit het volk. Maar voor mij heeft ze iets subliems. Ik heb iemand lief. Een gewoon alledaags persoon. En ik word door haar bemind. Ondanks dat we leven in armoede, kan ik niet gelukkiger zijn.

Maar in het ziekenhuis vertelde Sien mij dat haar broer haar terug wil. Hij is haar pooier, zie je. Hij vindt dat ik mij met zaken bemoei die me niets aangaan. 'Sien hoort niet bij een uitgekookte prutser als ik te leven'. Maar ik wil met haar trouwen. Er met haar tussenuit. Zonder dat iemand het weet.

En nu, Theo. Nu wil jij mij ook bij haar weghouden. Je wil niet langer financieel voor mij instaan, nu je ook betaalt voor een 'prostituee'. Hoe kun je zoiets doen? Terwijl ik jou en pa slechts één ding vroeg; mijn arme, zwakke, vrouwtje lief te laten hebben en te laten verzorgen zo goed als mijn armoede het toestaat. Zonder stappen te nemen om ons te scheiden, te hinderen of verdriet te doen. En nu neem jij mij weg van haar. Je zegt dat "je het niet langer kan permitteren de 'zogenaamde menslievendheid' van mij te onderhouden". Mijn onbaatzuchtigheid is voor jou letterlijk onbetaalbaar geworden. Hoe moet het met haar zonder mij? Ze zal terugvallen in de verschikking waarin ik haar gevonden heb. En ik in de staat waarin ik ben zonder haar. Ik eet nog liever droog brood dan dat ik leef zonder haar te trouwen.

Is dat wat je je broer wilt aandoen?

Je broer,

A handwritten signature in cursive script, reading 'Vincent', with a long horizontal flourish extending to the right.



# OVERTUIGING

Arles, 14 september 1888

Waarde Theo,

Jou hoef ik niet te vertellen hoe anders ik denk dan pa. Hoewel hij, net als ik, gelooft dat er meer is in de wereld dan hetgeen wat wij kunnen zien, geloof ik dat God bij ons zit in de schoonheid van alles om ons heen. Dat is waar ik kracht uithaal, ik wou dat pa dat kon zien. En dat we dan minder ruzie zouden hebben.

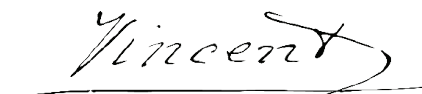
Pa en ma lezen de Bijbel niet zoals ik 'm lees. Als ik de Bijbel lees, dan lees ik tussen de regels door. Niet wat er letterlijk staat. Al dat geleuter over goed en kwaad, zedelijkheid en onzedelijkheid, daar geef ik niets om. Want ik vind het onmogelijk om altijd maar te weten wat goed en wat kwaad is. Als ik ergens berouw van heb dan is het dat ik vroeger een tijd heb gehad dat ik mij door mystieke en theologische diepzinnigheden heb laten verleiden om mij te veel in mij zelf terug te trekken. Daar ben ik langzamerhand van teruggekomen. Volgens de Bijbel zijn we geboren als zondaars en is het een zonde om lief te hebben. Dat vind ik nonsens! Als je 's ochtends wakker wordt en je bent niet alleen en je ziet daar in de schemering een medemens naast je liggen, dan maakt dat de wereld zo veel gezelliger.

Ik geloof dat de beste manier om God te leren kennen is door veel lief te hebben. Houden van die ene vriend of die ene persoon of dat ene ding, het maakt niet uit wat. Hoe zou ik dus ooit een atheïst kunnen zijn? Ik heb lief, en er zit iets wonderlijks in het lief hebben van elkaar. Dat kun je God noemen, of de menselijke natuur, of wat dan ook. Maar er is zeker iets dat ik niet kan definiëren en dat is voor mij God. Dit houdt me in leven en geeft mij kracht. Ja, ook als kunstenaar kan ik God dienen.

Ik probeer het terug te laten komen in mijn werk. Ik hoop dat men later zal kunnen zien: 'daar zit God in'. Zoals de liefde van twee geliefden uitdrukken door een huwelijk van twee complementaire kleuren. De vermenging en hun tegenstellingen. Een gedachte uitdrukken met de schittering van een heldere toon op een donkere achtergrond. Hoop uitdrukken door middel van een ster. De hartstocht van een wezen door middel van de stralen van een ondergaande zon. Hoewel het niet realistisch is, is het voor mij wel iets dat werkelijk bestaat.

In het zware leven dat ik leid, geven godsdienstige gedachten me soms veel troost. Al kan ik in het leven, en ook bij het schilderen best zonder God. Maar ziek als ik ben, kan ik niet zonder iets dat groter is dan ik, dat is mijn leven: scheppingskracht. Ik blijf daaraan vasthouden tot er geen leven meer is voor mij om te leiden.

Je liefhebbende broer,

A handwritten signature in cursive script, reading 'Vincent', followed by a long horizontal flourish line.

# GRIP

Saint-Rémy-de-Provence, 22 augustus 1889

Waarde Theo,

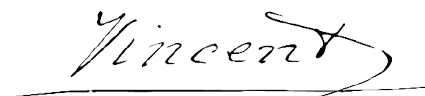
Ik schrijf je deze brief volledig bij zinnen. Niet als een madman, maar als de broer die je kent. Het is waar dat ik mijn uiterlijk wel eens heb verwaarloosd. Dan leek ik wel een zwerver. Hoe schokkend dat ook is, het komt met name door het gebrek aan geld, de armoede, en de diepe teleurstelling die ik keer op keer weer meemaak. Als de storm binnen in mij te luid brult, drink ik een glas te veel om mijzelf te verdoven. Om mijn leed te verzachten en de wereld om mij heen te vergeten. Hoewel mijn schildersvingers langzaam soepeler worden, takelt mijn lijf af.

Tot mijn spijt moet ik je melden dat ik letterlijk uitgeput en overwerkt ben. Ik verlies mezelf in mijn werk. Maar, ik wil niet dat je dit tegen ma zegt. Zij zal zich veel te veel zorgen gaan maken. De uitputting is me overvallen, ik voelde me al wel slap en koortsachtig maar ik ging toch door. Op een moment begon het me te verontrusten dat er wel eens een tand afbrak en dat ik er slechter en slechter ging uitzien. Mijn werk kost mij zoveel tijd en levert zo weinig geld op, dat ik niet altijd kan eten. Door te focussen op het schilderen, dacht ik dat ik het wel uit zou houden. Het roken en het drinken van veel koffie en alcohol zorgen ervoor dat ik geen last krijg van mijn lege maag. Maar volgens de dokter moet ik "absoluut sterker leven" en totdat ik sterker ben, moet ik rust nemen.

Maar ik wil mijn werk door kunnen zetten. Ook als het werk is van een gek. Het kan erger. De ondragelijke hallucinaties die ik lange tijd had, zijn voor nu gestopt en beperken zich tot een eenvoudige nachtmerrie, waarschijnlijk door het nemen van medicijnen tegen waanzin. Gedurende vele dagen ben ik absoluut radeloos geweest. Er wordt aangenomen dat deze aanvallen van waanzin terug zullen keren. Het is vreselijk, maar ik werk furieus van 's ochtends vroeg tot 's avonds laat om je te bewijzen dat ik echt op de goede weg ben. Om te bewijzen dat er licht is aan het einde van een donkere tunnel. Tenzij mijn werk ook een hallucinatie is...

Vroeger wist ik wel dat je je armen en benen kon breken en dat dat dan later weer kon herstellen, maar ik wist niet dat je ook geestelijk gebroken kon worden. Mijn werk heeft me de helft van mijn verstand gekost en daarvoor riskeer ik nu mijn leven. Ik hoop dat mijn schilderijen over een eeuw als verschijningen, visioenen, zijn voor mensen. Dat mijn harde werken toch nog ergens toe heeft geleid.

Je liefhebbende broer,

A handwritten signature in cursive script, reading 'Vincent', with a long horizontal line extending to the right.

## F. THE OTHER STORY TEST, SURVEY

1. Voornaam \*

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2. Welke brief/brieven heb je geluisterd/gelezen? \*

Check all that apply.

- ☐ EIGEN PAD  
☐ GRIP  
☐ HART  
☐ OVERTUIGING  
☐ THUIS VOELEN

3. Ik heb de ingesproken brief helemaal geluisterd \*

Mark only one oval.

- ☐ Ja, van begin tot eind  
☐ Nee, ik heb hem half geluisterd  
☐ Nee, ik heb hem bijna helemaal geluisterd  
☐ Nee, niet echt

4. Ik heb de brief \*

Mark only one oval.

- ☐ Geluisterd en gelezen tegelijk  
☐ Alleen geluisterd  
☐ Alleen gelezen

5. Tijdens het luisteren was ik \*

Mark only one oval.

- ☐ Rustig en aandachtig aan het luisteren  
☐ Niet helemaal met mijn aandacht bij de brief  
☐ Iets er tussen in  
☐ Other: \_\_\_\_\_

6. Wat is je eerste reactie na de brief? \*

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7. Ik begrijp Vincent van Gogh nu \*

Mark only one oval.

	1	2	3	4	5	
Helemaal	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Helemaal niet

8. Ik herken mezelf in deze brief \*

Mark only one oval.

	1	2	3	4	5	
Eens	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Oneens

9. Wat is het, uit de brief, dat je van jezelf herkent? \*

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10. Ik voel me nu meer betrokken bij het leven van Vincent van Gogh \*

Mark only one oval.

	1	2	3	4	5	
Eens	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Oneens

11. De brief komt voor mij \*

Mark only one oval.

	1	2	3	4	5	
Heel dichtbij	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Helemaal niet dichtbij

12. Vincent van Gogh voelt als \*

Mark only one oval per row.

	1. Eens	2.	3.	4.	5. Oneens
Een vriend	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Een gek	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Een gelijke	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Een verwarde man	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Een genie	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

13. Wil je nog iets kwijt?

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# G. GUIDELINES FOR ARTIST & CAMERA CREW

## GUIDELINES FOR THE ARTIST

### STAP 1: THEMA KIEZEN

Laat Chaimae, uit de vijf thema's, degene kiezen die haar het meest interessant lijkt.

- Waarom kiest ze die?

### STAP 2: BRIEF LUISTEREN/LEZEN

Luister en lees samen naar de brief bij het gekozen thema.

### STAP 3: GESPREK

Stel vervolgens af en toe een van onderstaande vragen behorende bij de brief die jullie net hebben gehoord/gelezen. Bijvoorbeeld als het gesprek stilvalt of als het heel erg afdwaalt. Dit kan je zelf een beetje aanvoelen. Probeer zo veel mogelijk oordeel loos te zijn.

Voorbeeld vragen zijn:

#### Familiebanden/Thuis:

- Wat is je eerste gevoel na het lezen van deze brief?
- Wat denk je dat Van Gogh heeft doorgemaakt?
- Hoe voel je je na het lezen van de brief? Wat gebeurd er met je?
- Er staat 'Goed begrip is immers zo oneindig veel beter dan een misverstand'. Wat betekend deze zin voor jou?
- Waar zit de pijn in deze brief? Hoe zou je die omschrijven?
- Herken je deze pijn?
- Heb jij wel eens onvermogen gevoeld? Hoe ga je daar dan mee om?
- Schrijf je zelf wel eens? Is er een thema waarover je zou willen schrijven?

#### Eigen pad:

- Wat viel je op in deze brief?
- Wat raakte je in dit verhaal?
- Er staat 'Want is het niet zo dat het leven ons is gegeven om rijk te worden in ons hart? Ook al lijdt ons uiterlijk daaronder?'. Wat doet deze zin met je?
- Is er een andere zin die je bij blijft? Wat zegt die zin over jou?
- Hoe ziet jouw eigen pad eruit?
- Heb je een eigen pad gevonden? En hoe heb je dat gedaan?
- Wat heb je nodig om een stapje vooruit te zetten op jouw eigen pad?

#### Geloof/Mijn kracht

- Wat voel je na het lezen van deze brief?
- Wat denk je dat Vincent heeft doorgemaakt om deze brief te schrijven?
- Waar haalde Vincent kracht uit? Waar zit dat voor jou? Waar haal jij kracht uit?
- Is geloof iets waar je veel mee bezig bent?
- Wat is 'het geloof' voor jou?
- Waar geloof jij in? Hoe werkt dat door in je dagelijks leven?
- Is 'liefhebben' voor jou ook belangrijk?
- Hoe ziet dit er voor jou uit? Zou je het in kleuren, objecten of vormen kunnen vangen?

#### Verdoving/vergeten

- Welke emoties komen voor in deze brief?
- Wat denk je dat Vincent heeft doorgemaakt?
- Ben jij wel eens niet helemaal bij zinnen? Wat gebeurd er dan?
- Wat doe jij als het je allemaal te veel wordt? ('Als het te luid brult?')
- Waar kan jij je in verliezen? Hoe ziet dat eruit?
- Is er iets wat jij liever niet wil voelen?

#### Liefdespijn

- Wat vind je van deze brief?
- Wat valt je op uit deze brief?
- Is er een deel of een zin die jij blijft? Waarom?
- Er staat: 'Door haar wordt (...) mijn ongeluk in geluk veranderd. En het ondragelijk wordt dragelijk'. Wat doet deze zin met je?
- Heb jij wel eens liefdespijn ervaren? Wat deed dat met jou?
- Welke kleuren zou je aan liefde geven? Welke vormen?

### STAP 4: NOG EEN BRIEF LUISTEREN/LEZEN

Dan kan je stap 3 vaker doen.

### STAP 5: PLAN MAKEN VOOR EEN KUNSTWERK

Eigen verhaal tot een kunstwerk omzetten. Hieronder wat ideeetjes op jullie op weg te helpen. Mocht het al vanzelf gaan dan hoef je deze niet te doen.

- Waren er tijdens het lezen al beelden die door je hoofd gingen? Of zag je al iets voor je?
- Zijn er al dingen die je in ieder geval in het kunstwerk terug zou willen zien? Teken die op het vel papier
- Schrijf 8 woorden op die bij je op komen na het lezen van de brief/brieven
  - Gooi er 4 weg
  - Gooi er nog 2 weg
  - Welke is het belangrijkste? Waarom die? Wat wil je hierover zeggen? Wat is allemaal ....(gekozen woord)? Hoeveel kleuren kan ....(gekozen woord) hebben?
- Welke boodschap zou je willen vertellen met het kunstwerk? Kan je die in een zin vangen?
- Mocht er niet veel uitkomen kan je de stapel kaarten gebruiken. Leg alle kaarten op tafel. Zit er een kaart bij die je aanspreekt? Waarom die? Zit er een bij die je mooi vindt? Om eventueel als inspiratie te gebruiken?

## GUIDELINES FOR THE CAMERA CREW

Video vragen (probeer de vraag in je antwoord te herhalen):

1. Dina, Kan je jezelf voorstellen als kunstenares?
2. Chaimae, kan je jezelf voorstellen?
3. Chaimae, Welke brief hebben jullie geluisterd?
4. Chaimae, Wat vind het meest opvallende aan die brief?
5. Chaimae, Wat doet die brief met je?
6. Dina, Wat deed de brief met jou?
7. Chaimae: Welk verhaal wil je vertellen in het kunstwerk? Wat vond je van je gesprek met Dina? Wat vind je van het hele project 'Vincent, the other story'?
8. Heb je het idee dat je Vincent van Gogh nu beter begrijpt? Meer persoonlijke band met hem?
9. Chaimae/Dina, Wat neem je mee uit deze ervaring van vandaag?
10. Chaimae, heb je het idee dat dit project het werk en leven van Van Gogh toegankelijker maakt voor jongeren met een migratie achtergrond?
11. Dina, Hoe gaan jullie nu verder te werk? Welke kleuren/materialen/vormen wil je gaan gebruiken?

Video beelden:

1. Dina en Chaimae die samen naar de brieven van Van Gogh luisteren (kort) en hun eerste reacties hierop.
2. Dina en Chaimae die praten over wat voor soort schilderij ze willen gaan maken.

# H. THE MAIN TEST, SURVEY

## 1. Voornaam \*

## 2. Hoe voelde jij je...

Check all that apply.

	Gespannen	Geïrriteerd	Verdrietig	Verveeld	Neutraal	Kalm	Ontspannen	Vrolijk	Heel blij
Tijdens het lezen/luisteren naar de brieven, vrijdag?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Tijdens het interview na afloop van de brieven, vrijdag?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Tijdens het plannen maken voor het schilderij, vrijdag?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Tijdens het praten voor de camera, afgelopen vrijdag??	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Tijdens het maken van het schilderij, vandaag?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Over het feit dat er een filmpje van je wordt gemaakt?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Over het feit dat je een kunstwerk maakt bij het Van Gogh Museum?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

## 3. Wat vind je van de volgende stellingen?

Mark only one oval per row.

	1. Helemaal mee eens	2.	3. Neutraal	4.	5. Helemaal niet mee eens
Ik bewonder Van Gogh	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik kan me identificeren met Van Gogh	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik vind dit project informatief	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik vind dit project emotioneel	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
De brieven voelen open voor eigen interpretatie	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik voelde me tijdens dit project wel eens verward	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik voel me nu meer betrokken bij het leven van Vincent van Gogh	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Dit project valt binnen mijn verwachting van het Van Gogh Museum	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Dit project voelt zinvol	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik heb inzichten gehaald uit dit project	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## 4. Dit project

Mark only one oval.

	1	2	3	4	5
Zou ik anderen erg aanraden	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Zou ik anderen helemaal niet aanraden	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## 5. Binnen het Van Gogh Museum vind ik dit project

Check all that apply.

☐ Logisch

☐ Vernieuwend

☐ Uniek

☐ Traditioneel

☐ Autentiek

☐ Ouderwets

☐ Gek

☐ Verrassend

☐ Saai

☐ Interessant

☐ Uitdagend

☐ Other: \_\_\_\_\_

## 6. Zou je de verhalen willen horen van anderen die dit project hebben gedaan?

Mark only one oval.

☐ Nee

☐ Misschien

☐ Ja

☐ Other: \_\_\_\_\_

## 7. Vincent van Gogh voelt als \*

Mark only one oval per row.

	1. Eens	2.	3.	4.	5. Oneens
Een vriend	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Een gek	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Een gelijke	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Een verwarde man	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Een genie	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## 8. Is het eindresultaat geworden wat je had gehoopt?

Mark only one oval.

	1	2	3	4	5
Ja, helemaal	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Nee, helemaal niet	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## 9. Heb je iets geleerd tijdens dit project? Zoja, wat dan?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## 10. De begeleiding tijdens dit project was \*

Mark only one oval.

	1	2	3	4	5
Goed en duidelijk	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Niet goed en onduidelijk	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## 11. Wat zou er beter of anders kunnen in dit project?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## 12. Wil je nog iets kwijt?

\_\_\_\_\_

\_\_\_\_\_







