

Appendices

Design for transformative teen experiences at the Van Gogh Museum

By Lynn Potters



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Design for transformative teen experiences
at the Van Gogh Museum

Master thesis

Design for Interaction
Industrial Design Engineering
Delft University of Technology

*A collaboration between TU Delft,
Museum Futures Lab and the Van Gogh Museum.*

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Appendices

This document contains materials that supports the thesis presented in the document “Design for transformative teen experiences at the Van Gogh Museum”.

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Appendix A.1: Observations at VGM

Guided tour: "Looking at Van Gogh" Explorative observation of high school teens (4th grade "HAVO/VWO")

Date: 3 December 2018
Guide name: Jelle de Vrijer
Number of teens: 10 (2 boys, 8 girls)

Objectives

Experience a guided tour at VGM as they are offered currently. Get an impression of how the students interact within the museum. With what or who do they interact and in which emotions does this result? Which elements within the tour are successful and why?

Approach

To structure the insights of this exploratory and qualitative research, PreMo (figure 1) was used to. Thus, insights were categorized according to their relation with different emotions measurable by sight or verbal comments. Additionally, observations that did not seem to fit within these emotional categories were summarized.

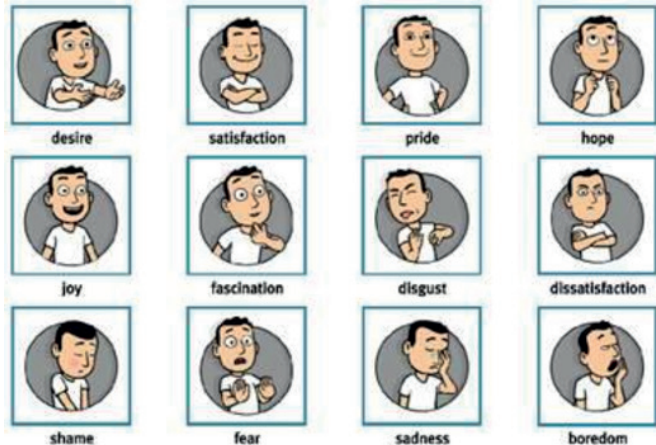


Figure 1: PreMo, (Desmet & Hekkert, 1999)

Results structured using PreMo

Desire: Students desire to sit down on a bench throughout the second half of the tour. "When are we done?" "I'm tired." (physical discomfort)

Satisfaction: Student gave "the right answer" and received a compliment from the tour guide. (personal success)

Pride: Student ought to be proud after receiving a compliment from the guide and/or other students (acknowledgment).

Hope: "Can we please sit?" "Are we nearly done?" (closely related to desire)

Joy: Talking about fun possibilities. Guide: "It would be nice if we could attached a leaver to this painting so we could just give it a go and it would turn." Students: "Yes that would be cool!" The students expressed joy when being asked to imagine the painting upside down. They playfully, turned their heads to look at the painting from a different perspective and laugh during the activity. (active participation, fun)

Fascination: All students listened carefully when the story about Vincent's ear was told. A boy asks his friend "Did he also cut off other parts of his body? "How can someone cut off their ear with a razor blade?" The student was picturing a current day product, which would make such an act nearly impossible. (curiosity, imagination, fascination)

Disgust: "Did he really eat paint? Ielgh!" Also when hearing about the details of Van Gogh's ear being delivered to a lady the students reacted disgusted. However, this disgust was accompanied by fascination. (Imagination, fascination)

Dissatisfaction: Not being able to perform an assignment with a friend of own choosing clearly resulted in a form of dissatisfaction. "Being told what to do and not matching the student's personal needs (e.g. wanting to sit down on the bench, but having to join the group, stand and listen to the guide) lead to this emotional reaction. "You're not allowed to do much in a museum, just look and walk around." (personal needs,

Shame: standing out in the group, e.g. standing in front of the others towards the guide. Example: girl realized that she was standing alone in front of the others and quickly made her way back into the group.

Fear: to be asked a question in front of the class without having prepared well. To give a "wrong" or "weird" answer and lose face in front of the others. A girl whispered answered to the questions that were asked by the guide. Afraid to be wrong maybe? To be laughed upon by others?

Sadness: no real sadness was "detected".

Boredom: "When are we done?" "I already didn't feel like going before we came here." "If you simply don't like art, you will still not like it when you visit

the museum.” (Quote from a boy, who felt bored during the museum visit)

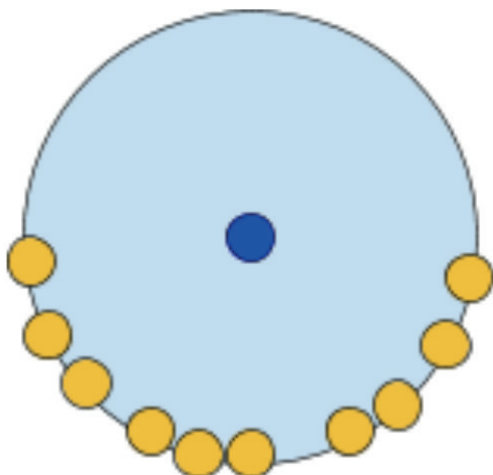
Students interacted most with each other. Followed by interaction with the guide and lastly, being distracted by their environment. They listened to their guide most of the time, but this decreased throughout the duration of the tour.

When guide asked questions, students started discussing amongst each other, talking about the topic. When “free assignment” was given (such as pick your favourite painting, or which words would you use to describe the painting?) students were motivated to a moderate extent. “What’s in it for me?” “I don’t feel like doing this”. Also, when provided with the opportunity to move freely, 7 out of 10 students directly searched for and set down on a bench.

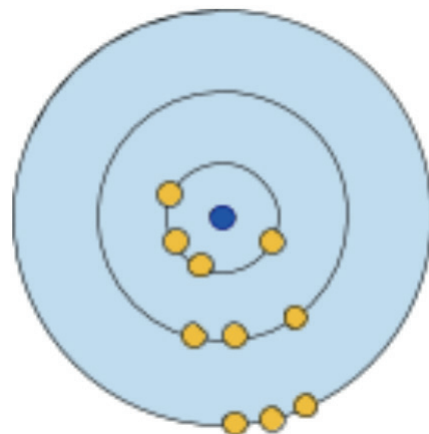
Energy level

High after just entering the new context, still actively answering the guide’s questions. Decreased over time, being slightly elevated after an active assignment was executed (search for Vincent in the painting, look at the painting upside down). But increase didn’t last long. Students quickly started to feel tired from standing all the time and mostly listening to the stories of the guide. Strategies that helped raise the energy level, concentration were: “treasure hunting” searching for something specific and “write down 5 things you see”, very specific, low barrier, everyone took part in the assignment.

The students positioned themselves either in a neat circle surrounding the guide, “evenly” distributed in space.



Or, they stood around the guide in two or three layers (when crowd in the museum did not allow for them to form a half circle). Students in the first circle listened to the guide carefully (active participation attitude), those behind them listened but didn’t really participate in any conversation. The students in the third row did not listen to the guide. Instead they interacted with each other, making fun, laughing, giggling, distracting each other.



Activities observed during the tour

Listening to guide (degrees depending on position towards the guide) Most involved during the start of the tour. Pro active students stayed involved but also responded lesser.

Asking self initiated questions to guide (7x, mostly relating to the “why” regarding a stated fact). Throughout the entire tour. By various students but often the same.

Answering questions asked by guide (actively during the beginning, decreasing throughout the tour, few actively involved students kept answering questions) Throughout the entire tour, stimulated by the guide actively involving all students by asking question that were personally directed.

Asking questions to fellow students based on statement or question raised by the guide. (What do you think, looking for confirmation, brainstorming together preferred over brainstorming alone. Not for all, but for majority of the group 8). Mostly in the beginning, decreased throughout the duration of the tour.

Photo of picture with phone (1x girl who did not actively participate in any of the conversations, questions)

Sit down on bench (this in most cases resulted in talking with fellow students. Listening to guide or looking at the art did not have the priority.)
From 2/3 of the tour on, increased towards the end of the tour.

Distracting others or being distracted by fellow students. (Making fun with fellow students, laughing, joking around while not listening to guide.)
Almost none during the beginning, increased significantly throughout the duration of the tour.

Pointing out an (element of) artwork to fellow student. (Not sure why, but it caught attention and was valuable enough to be shared somehow)
Freely walk around (not directed by guided, separating from the group to sit down or not listen anymore).
Occurred mostly towards the end of the tour concentration done?

Laugh all together as a response to something funny the guide said, was said by one of the students.
Did not happen that often, but clearly sharpened the attention level of the students and increased the energy.

Comparing actions with those of fellow students. "They are doing it really differently". Especially during assignments in teams of 2.

What impressed the students?

- Van Gogh's large amount of paintings created during the days of his last year. "1 painting a day? Wow!"
- Big numbers are impressive?
- The story about the ear.
- Strange, gruesome
- "Hidden" elements in the paintings ("Can you find Vincent?" The students started looking actively and were surprised to learn about the little details.)

Other observations

Students need confirmation in certain ways. "When do we need to be back, did the 5 minutes pass already?"

Directly after the tour, students start thinking about what's next. "I have a resit for an exam tomorrow" "Shall we sit together in the bus?"

Student who shared with observer that he didn't enjoy the visit that much said: "I simply don't like art". What if we change the importance to the story rather than the art?

What could make it more fun? "More benches and perhaps making it more interactive."

Students stated to find the tour: "cool"(tof), "interesting" and "fun"(leuk), when the guide asked them what that thought about the tour in the end.
Assumption: this involves personal assessment of the guide causing the students to potentially not answer honestly fully.

"You're not allowed to do much in a museum. Just look and walk around." (Stated by student)

Teacher input

"It's always the same, students tend to listen only half to what you have to say. It's difficult to attract their full attention? Need for engagement strategies. We can go to museums for free.

"Nowadays, it is less about the details of the art and artist. It is more about the students experiencing a museum visit and challenging them to discover themselves."

Input from guide/storyteller Jelle

Doesn't see himself as a storytelling, he rather let's the students discover and tell the stories themselves.

To the questions "what is most difficult?" Answer: Silence. Jesse explains that silence can mean different things (students seriously working on an assignment, or being totally apathetic, not understanding or knowing what to do.)
Assumption from this: it is hard to read to which extend the students are engaged and understand the information provided to them.

These insights show clear similarities with the list of motivators as formulated by Rek, et. al (2013).

Appendix A.2: Teens at VGM journey map

Based on the observations within VGM and the journey mapping session attended at VGM, an overview of the current teen journey at VGM was made. The next to pages show a photograph of this journey map created using post-it notes.

CUSTOMER JOURNEY of MUSE

IN BUS
TO VGM

ENTER &
STORE COATS
+ BAGS

INTRODUCTION
TO VISIT

ORIENTATION

8-10 min
Orient group
Introduce to
Museum of Art

|| ▶
ACTIONS

CHAT WITH
CLASSMATES
MAKE JOKES
TEASE, PLAY
AROUND

LISTEN TO
MUSIC /
SOCIAL MEDIA
• text
• photo's
• videos

EAT &
DRINK

Choose who
to sit next to
on the bus.

Take off coats,
put away bags

Chat with
classmates,
play / jokes

GO TO
TOILET

LISTEN TO
TEACHER /
GUIDE

Divide class in
groups of 14
students
per guide

Follow guide to
first point of
"explanation"
or

figure out where
to go by self
(assignment
cards)

?

QUESTIONS

"When will we
arrive?"

"Did you know
that?"
exchanging
stories

"Why can't I
bring my bag?"
"Can I go to
the toilet?"

"Do I get a
grade for this?"

"Can I be in
the same group
as Emma?"

"Where am I?"
"Where should I
go to?"
"How do I get
there?"

* ☺ *

HAPPY
MOMENTS

HAVE FUN
with friends /
class mates

EXCHANGE STORIES
& EXPERIENCES
Social interaction

Freedom to
choose who to
sit next to.

Mess around
with friends

Not being at school,
new environment
Ready to discover.

Placed in group
with friends

With guide:
not having to
think where
to go to.

⚠

PAIN
POINTS

Not being able
to choose with
whom to be
in group

Not clear where
to go, where
they currently
are → INSECURE

★

OPPORTUNITIES

Channel these high
levels of energy in
a useful way during
first "activity".

↳ Introduction to
neutralize energy level.

VGM is a new place
(that's a benefit)
Make it about discovering
the place and its stories
first, sit second?

Give teens freedom
to choose in what kind
of group they want
to be:
• friends
• same interest
• random
• ...

Providing clear over-
view, FEEDBACK &
FEEDFORWARD to
increase confidence
and overall satisfaction
→ TIME as a $\frac{1}{2}$ rather
than 1

Museum visitor
categories (from "Desk")
• Explorers
• Facilitators
• Professionals / hobbyists
• Experience seekers
• Rechargers
• Respectful Pilgrims
• Affinity Seekers

MUSEUM VISIT AT VGM : TEENS

INTENSIVE LOOKING

15-40 min.
Sensationalism from previous days to end

EXHIBITION CRUISING

20-45 min.
More selective, searching for something to catch their interest

LEAVE-TAKING

5-10 min.
Attention from things to people discussion increase

WRAP UP OF VISIT

GET COATS & BACK 2 BUS

Follow route from painting to painting in the "expected" way.

perform assignm. based on questions from guide, teacher or assignment cards

Walk through exhibition spaces looking for something that fits INTEREST

"Guard tells teens to be quiet"

Talk more with classmates - then listening to guide.

Thinking and discussing things that are upcoming.

Listen to guide or teacher to hear about the work, how and why.

Guard tells teens not to take photo's "NOT ALLOWED!"

Sit down on benches
Use mobile phones

Guido asks about experience of teens during the visit.

"Why can't I take photo's?"

"Can I sit down somewhere?"

"How long will this still take?"

"What did you think of this tour at VGM?"
(guide)

"What will you do this weekend?"

"Did you finish the math homework already?"

"Why did Vincent cut off his ear?"

"What do you see when you look upside down?"
(guide)

"How are these paintings relev. to me?"

Being rewarded, compliment for participating/sharing thoughts

Sharing opinion, freedom to choose own favourite painting

Being asked about personal opinion.
~~Reactive~~ Recognition

Mess around with friends
↓
BE LOUD!

Learn something
- funny
- surprising
- impressive

Active searching for clues or e.g. looking upside down is FUN!

"It's done, we can go home now"

major part of is passive. LISTENING & LOOKING

Not paying attention when stories told don't seem relevant for individual

Not enough places to rest.
"CHILL"

"I just don't like art. A visit to the museum will not change it."

No conversation/discussion about the actual museum visit.

Forget about VGM quickly
No special memories

BORING

"You have to be quiet."

Not able to determine own pace. Too fast or too slow
→ boring

Combine different types of activities to enable an active journey.

- o Search
- o Discover
- o Make
- o Collect/combine

"Create" (identify) places and plan "re-charge" moments (breaks) to let the teens chill for a bit.

↓
Address physical comfort NEEDS

Don't make the visit about "art" but provide HOOKS for personal relevance for the teens

Create "TAKE-AWAY-MEMORIES"

↳ take home your VGM adventure.

Throwback to visit through social media?

Appendix A.3: Observations Haarlem College

Explorative study, observing teens (first-grade VMBO) during art classes.

December 5th, 2018, Haarlem, The Netherlands

Goal

To get an understanding of the user groups behavior, learning styles and potentially also interests and dreams.

Approach

Two groups of students (+/- 14 students per class) were observed during three different classes (two art classes, one "human & technology" class).

Insights translated from observation notes

Students have a lot of energy. During the beginning of the class, students are loud, **move around**, ask attention from other students and **share personal stories**.

Focusing (concentrating) on one specific task is challenging. Students are easily distracted by others or choose to distract others on purpose when the assignment doesn't interest them enough.

Students are very curious! They want to know all about each other's lives (gossip). When a new person "enters the stage" **they are most curious about the story behind him/her**. "Miss, who's that lady? Why is she here? What is she going to do?" (Students asking about me as an observant in their classroom).

Quote from teacher: **"the students are mostly interested in the stories behind the painters compared to their actual work. It is the person that interests them."**

Compliments are magic! Students always respond positively (with a visible smile) when receiving a compliment from the teacher, the observer or other students.

Students have a clear need for attention and confirmation. At the slightest doubt, they will ask their teacher for confirmation regarding their choices to move on with the assignment. "Is this alright miss?" "Can I go to the next assignment now miss?"

When interest in the student and/or their work is genuinely shown: **students want to share personal stories and keeps talking about it.**

They're proud about their hobbies, the work they make and want to talk about it. "Look, I made this!"

When insecure about personal skills such as-as drawing, students quickly feel embarrassed not daring to move on with the assignment. "I can't draw at all."

When not fitting the **capabilities of the student**, an assignment hinders the learning activity.

Students enjoy **exaggerating and think this is funny**. A teacher enters the room making loud noises, over exaggerating hitting his toe, students all laugh and admire him even.

Most students **don't like being told what to do** unless they explicitly ask for it themselves. Ex: when not knowing what to do to continue their work, they will **ask for guidance**. When engaged in their own activity but being interrupted by the teacher asking them to do something else, is not appreciated.

Students compare themselves to others frequently. "She's far better at drawing than I am." Self-images are mostly composed by the comparison with others.

Most things that are "not allowed" are interesting and/or fun to explore. Students search for boundaries between wrong and right and rebel against "authority".

Straight forward, physical/tangible rules seem to be okay: handing in a phone, not eating in class.

Soft/behavioral rules are more frequently challenged: not talking when the teacher speaks, listening, showing respect. Students dislike specific chores such as cleaning.

A **diverse combination of assignments** regarding degree of activeness **helps the students to stay motivated**. Teacher: "I switch the degree of difficulty every now and then to address the students needs and energy levels." Example: less physically demanding when the students are tired.

Topics such as money, games, party, boy/girl, Instagram are interesting. First reactions when asked about museums:

"Museums are stupid, they have weird art that I never understand."

Being able to make sense of / make meaning, personally interpret is important.

"You always have to be quite in museums and are not allowed to do anything fun."

"I get tired walking around in museums and there are no places to sit down."

"I liked this museum where you can walk through a body, Corpus! It was fun because when you looked up you could see all kinds of things."

"A museum about the night would be cool, with black walls, stars in the sky, tree around the walls and fantasy animals."

There seem to be different teen characters:

The storyteller tells fascinating stories that the others students listen to gladly. (Need for admiration)

The listener enjoys listening to the stories of others agreeing with specific elements he/she can relate to (need for belonging).

The shouter verbally expresses him/herself without thinking through what to say. (Need for attention)

The freestyler goes their own way works on own work within being distracted by other students. (Need for order, control)

Other observations

Students frequently make **associations** when unfamiliar words or subjects are presented. This is partly **fun**, but **also seems to help them to memorize the meaning**.

Symbols also help to make sense of a new phenomenon. Example: "klokgevel" of a house was illustrated by the teacher by drawing a bell. Students reacted fascinated when recognizing, discovering the resemblance.

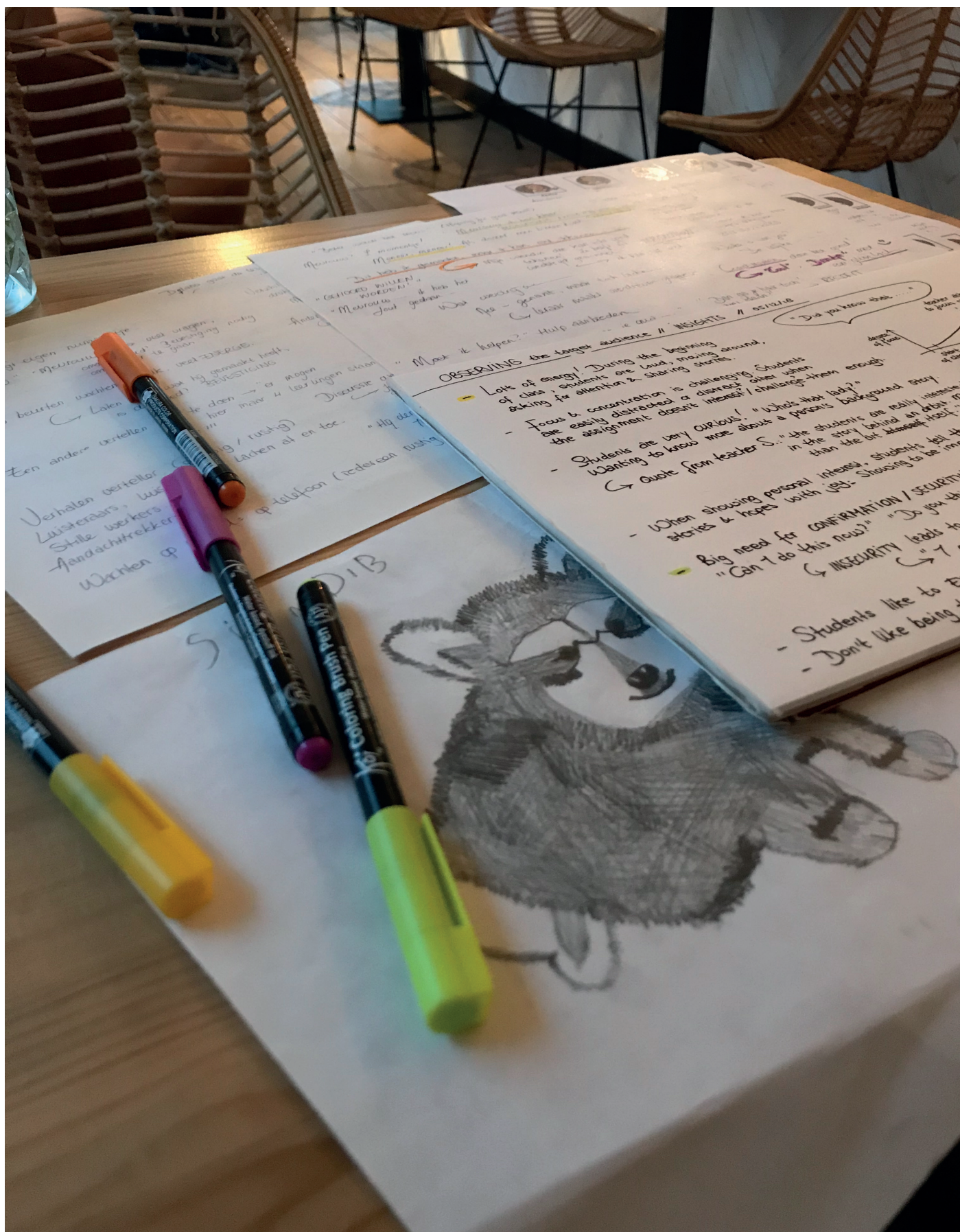
Structure seems to provide ease and security.

The teacher explains clearly what is to be expected first and says to explain more once the first assignment is finished. Feedforward reassures the students.

Autonomy is important, being able to do what you want to do/what you are good at. Also, having the feeling of freedom of choice. "We like these classes most because we can make something ourselves, the way we like it." (Students comparing arts class to mathematics)



Processing notes made during the observations. Drawing received as present from one of the students.

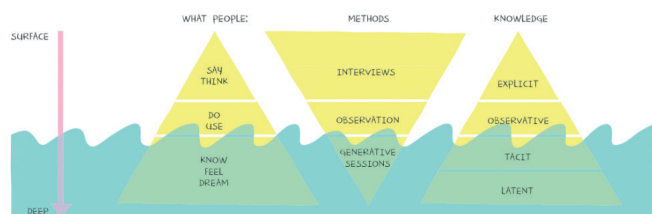


Appendix A.4: Generative session

A.4.a Approach

Goal

To bring out the tacit and latent knowledge that is difficult to identify through interview and observation techniques (figure below). To provide definitions for the terms: inviting, curiosity, engaging, accomplishment (personal success), fun, contribution (social dynamics) in the perspective of personal and shared stories. To identify familiar starting points (hooks) but also answers to the question: "where do you want to go?". The insights gathered through this research will function as inspirational input material to create the interactive stories.



Methods that study what people Say, Do, Make help access

Method

24 First-grade students ("VMBO/HAVO" high school level) participated. A large number when performing generative research but at the same time a representation of the group size of a school trip. This larger group of participants enabled to gather insights regarding group dynamics. One week prior to the generative session, the participants were provided with sensitizing material (Appendix A.4.c) in the shape of personal booklets and envelopes. Containing 7 assignments, one for each day of the week. The purpose of these assignments was to familiarize the participants with the set-up and topic of the session (stories).

During the generative session in class, the teens were asked to work on different 3 different assignments. During these activities individual work as varied with working in duo's and groups of four. During the first assignment, the teens were asked to describe one of the nicest things they had ever done and play a game in duo's to discover each others stories (photo A.4.1). The second assignment focussed on creating a "time capsule" in which the teens were asked to put questions to their future selves (photo A.4.2) Finally, brainwriting was done asking the teens to write down things that make them curious and things they dream about (A.4.3).

Throughout the session personal and group conversations were held of which the audio was recorded and transcribed. The detailed description of the full generative session plan in the following paragraphs.



Photo A.4.1: First activity, "discover each others stories".



Photo A.4.2: One of the results of the second assignment.



Photo A.4.3: Third assignment, brainwriting.

Planning for the generative session at Altena College, February 6th, Sleenwijk.

Preparation

- Charge batteries of the photo camera and GoPro.
- New batteries in audio recorder
- Test range of the audio recorder
- Test range of GoPro
- Go through the explanation to check if everything is formulated clearly.

Bring

- GoPro, camera, tripod, batteries, SD cards
- Tripod for GoPro and tape to cover flashing light.
- Stuffed animal (owl) as "talking object".
- "Thank you gifts"
- Origami figures for assignment 1
- Wooden boxes for assignment 2
- Waterproof pencils
- Colored pencils
- Name tags
- Large sheets of white papers for assignment 3
- Tape
- Group list

Things not to forget

- Show an example of a blurred image for photos/privacy proofing.
- Ask for sensitizing material to analyze later on.

Session schedule

08:00 - Setting up video equipment and organizing session materials.

08:30 - Students enter class: letting them settle for a few minutes before starting the session.

08:35 - Welcoming all students, thanks for participating, introducing Lynn and Tamara. "Tamara will be taking some photos during the class, which will only be used by me to look back at the class later on for my assignment. Afterward, all photos will be deleted."

08:40 - Sharing the plan for the lesson: what will we be doing and when?

08:45 - Assignment 0: (Sealed) Envelopes.

First, the students who did not yet open their envelopes will be asked to hold up their hands and show the envelopes. "Was it hard to not open the envelope?" "Why didn't you open it?" Then, ask

those who opened their envelopes to tell why they did it. "What did you think when you saw what was inside?" Explain to the students that the symbols on the cards mean in which group they will work. Ask them to form the groups

08:55 - Assignment 1: Story Origami

(5 minutes) Explain what the assignment is about: Everyone gets a personal "Verhaal Happertje" in Which they have to answer 4 short questions:

1. What is one of the most fun things that you've done so far?
2. Why was this so much fun?
3. Where there other people who joined you?
4. Where did this fun thing take place?

(5 minutes) The students are asked to write down short answers on their personal "Verhaal Happertje" and fold it back in shape.

(5 minutes) Now the students are asked to form duo's within their groups of 4 and play the "Happer Game" to discover what the other student wrote down.

1. One student names a number under five.
2. The other student opens and closes their "Happer" that many times.
3. Choose one of the two questions.
4. The other student shares their story written down.

(15 minutes) After, 3 students are asked to share the story of their buddy (for as far as they have discovered it) with the class.

- What did you discover?
- What did you think off playing this game?
- Is there something else you would like to know about the story of your buddy?

09:25 - Assignment 3: Time capsule (wooden boxes)

(5 minutes) Explain what the assignment is about: Imagine that these boxes will be buried in the ground behind school and will be dugged up after 25 years. You get to put a personal message in one of these wooden boxes that you will look back at after 25 years. What would you like to put in the box to show to your future self? What are you dreams for the future?

(15 minutes) Each group of 4 students gets their

own personal time capsule (wooden box), they are asked to:

1. Decorate the box together in a way that they like: make it personal.

2. Each student has to place something in the box as their personal message. This can be a video, drawing, letter, artwork or object created with the creative material (magazine's, paper, tape, foam cubes, wires, etc.) that are provided to them.

(10 minutes) Next, two groups will be asked to share show and explain their time capsules to their classmates:

- How did you decorate the time capsule and why?
- What did you put into the time capsule, explain what it is and why you put it in.
- Ask the other students in the class what they liked about these creations.

09:55 - Finishing class: thanking all students for participating! Handing out the "thank you" presents Asking if the students have any questions about the assignments? If longer questions and class has already finished: they are free to WhatsApp or email me their questions and I will answer them.

After the session

1. Evaluate session with teacher van Ooyen to learn more about teen behavior in terms of "curiosity", "engagement", "personal success", "autonomy", "social dynamics". Talk about his observations during the session, his experience of being part of a generative session.

2. Evaluate session with session buddy Tamara Schouten to retrieve objective insights from session observations. Discussing the course and outcome of the session with Tamara (neither a designer, nor a teacher) will help provide an additional perspective. This contributes to a more critical reflection upon the session results.

Finally, the observation material (video, audio and notes) will be evaluated in a qualitative manner to provide answers to the questions:

- What is a positive experience for these teens?
- What triggers the teens curiosity?
- What engages these teens?

- Which role does social dynamics play in group work?

- What is seen as personal success and what is the consequence of this for teens?

A.4.b Results

Insights gathered through the sensitizing booklets.

1. Preferred ways for social communication

Goal

To get an impression of the preferred ways of social communication.

Approach

Asking the teens to imagine that they are inviting people to a personal event and to select the ways how to do this. The provided options for communication are shown in the table below.

Results

"Personal Conversation" and "WhatsApp" were both selected by 15 (of 20) teens as their preferred way to invite someone to their own event. Out of which "Personal Conversation" was selected most when asking how the teens would like to be invited themselves. Three students even named personal invitation or letter as preferred may be invited.

Discussion

Where smart devices and digital media are increasing in popularity, there still seems to be a need for personal and even face to face communication. Even though the reason behind this data has not been researched, it is an interesting finding that should be integrated in the design guidelines of this project.

The image shows an open booklet with two pages. The left page is titled "Wie nodig jij uit?" and the right page is titled "Hoe nodig je ze uit?". Both pages have handwritten answers in blue ink. The left page lists "Famke", "Elske", "familie", and "vrienden" under the heading "Wie nodig jij uit?". The right page lists "Opie", "Robbers", "Reclame", and "tv" under the heading "Hoe nodig je ze uit?". Below these lists are checkboxes for various communication methods: "Persoonlijk gesprek", "E-mail", and "Anders". The "Anders" checkbox is circled on the right page.

2. Inspiring figures and "why"

Goal

To get an impression of the characteristics of people that inspire these teens.

Approach

Asking the teens to describe their "hero", illustrate him/her and explain why they think that this person is special.

Results

The table below shows the response given by the teens who made the assignment at home and handed in the booklet after the creative session. 8 Teens named a family member or friend as their hero. The reasons for being a hero could be described in the following categories:

- (Perceived as) having a talent / being very good at something; 10/17
- Doing good / taking care of others; 5/17
- Being a family member; 4/17

Conclusion

To two characteristics that clearly stand out the most are "caring" and "talented" which could implies that these are two important values to these teens. Being taken care of and having a specific talent. The latter corresponds with one of motivational theories and factors that drive people's actions (Rek, et. al, 2013) describing the importance of "personal benefit" through among others: accomplishment and contribution. It also shows a link with the question posed by the curators of education at the Van Gogh Museum: "What are you good at and where do you want to go?".

Discussion

The definitions of these inspirational characteristics of teen hero's still vary a lot in their details. Also, as this study allowed for the evaluation of 17 responses, the data should still be considered as qualitative. Therefore, the insights gathered from this data can function as guidelines that require validation further on in the design process.

3. Topics engaging teens on a daily basis

Goal

To get an impression of the daily life subjects that are relevant/important to these teens.

Approach

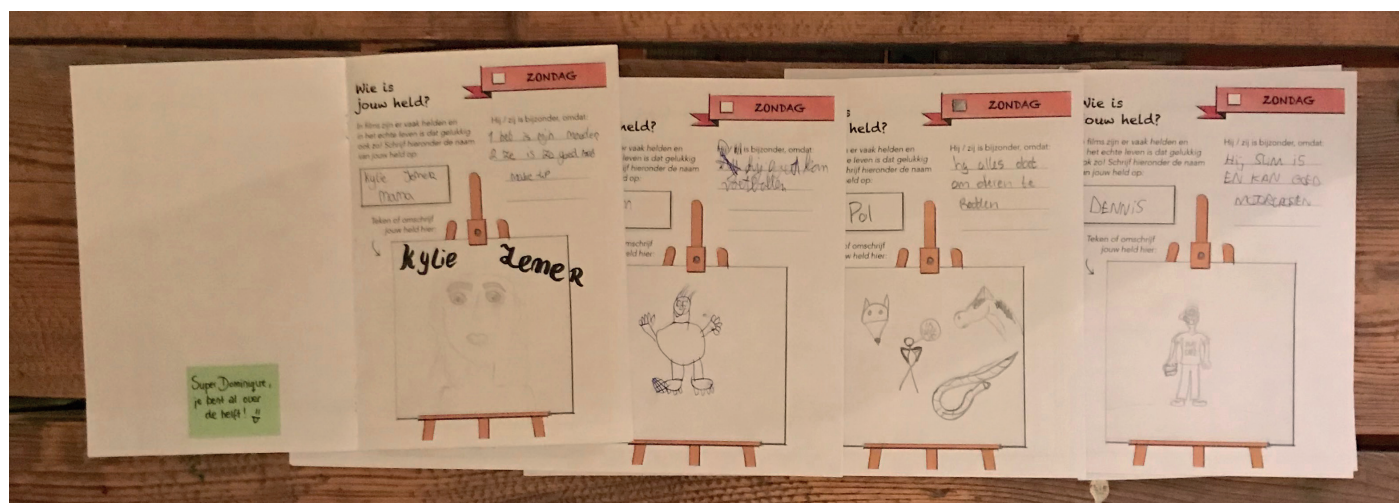
Asking teens to write down on a post-it note "what keeps them busy the most".

Results

Hobby's (12/17), digital media (7), school (6) spending time with friends/family (4)

Discussion

The topics as described within results are most likely interconnected, influencing the experience of the other activity. For example, a hobby of horse riding could very well be practiced together with friends. The two different activities don't have to be separated from each other. However, it is interesting that social dynamics again seem to play a role in teen engagement.



Insights gathered through analysis of the session material

1. Memories of fun previous experiences (assignment 1).

Goal

To form an understanding of the teen definition for "fun experiences".

Approach

Providing teens with personal "happertjes" containing four related questions:

1. What is one of the nicest things that you have ever done?
2. Why was this so nice?
3. Where there others?
4. Where were you when you experienced this?

Results

At least 12 out of the 22 teens who answered these questions referred to the participation in physical activity as one of the most fun things they'd done so far ("Horseback riding", "doing a lot", because you can swim all day"). And even 18 teens named the location of this fun activity as a place outside of their daily environments (Foreign country, amusement park, etc.). Interesting also, is the fact that 5 teens mentioned activities focussing specifically on themselves ("Winning the swimming contest twice", "Celebrating my birthday", etc.).

Discussion

The large amount of extraordinary locations mentioned a places where these teens had their nicests experiences raises the question to what extend changing the physical context contributes to an experience being perceived as fun. Also, the impression is created that physical activities are by many of these teens related to fun experiences. Interesting is also the fact that $\frac{1}{4}$ of these teens relates their positive experiences to different forms of personal success (recognition). These interpretations should be used as inspirational material rather than strict guidelines as they are based on qualitative data evaluated by one researcher so far. More elaborate research and evaluation should be performed to formulate solid arguments for design guidelines.



2. Questions to future selves (assignment 2)

Goal

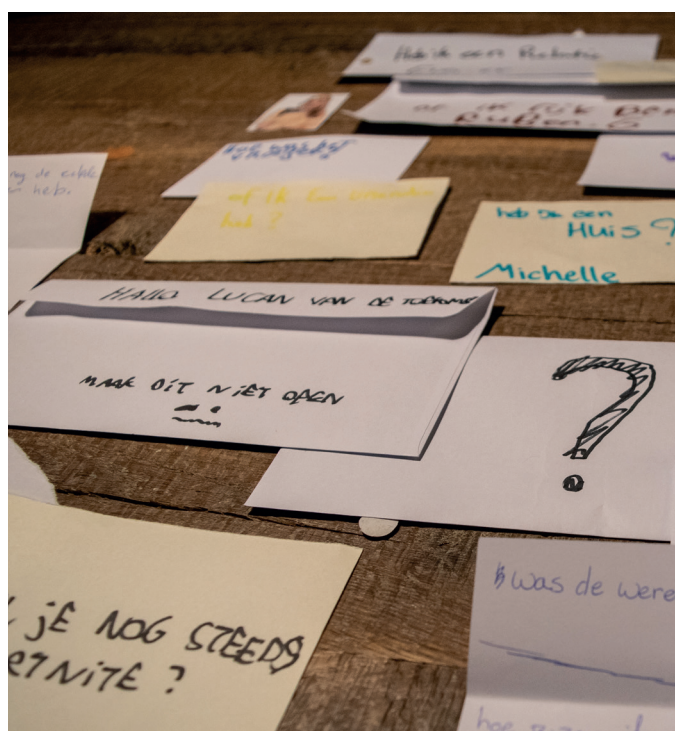
To get an impression of the topics that teens think about when considering their future.

Approach

Providing groups of 4 teens with their own "time capsule" (assignment 2 as explained in "Generative Session Set-up") and asking to put a question for their future selves in their.

Results

The topics romantic accomplishments (4), money (2), professional accomplishments (1), hobby's and friendship, comparing past and future seem to fascinate these teens when considering their futures.



3. Topics triggering curiosity

Goal

Get an impression of what these teens are curious about and how they formulate through words.

Approach

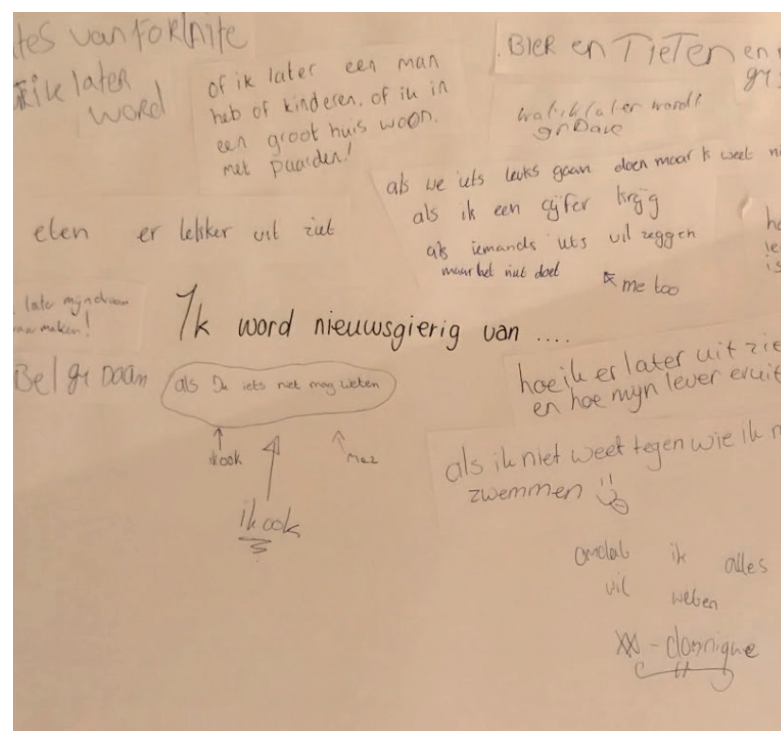
Asking the teens to write down their thoughts on a piece of paper in groups of four.

Results

Out of the 20 different comments, 8 refer to the unknown / mystery as cause for their curiosity. 6 Refer to curiosity about what the future holds ("What I will become", "If I will have a man and children and big house with horse", e.g.)

Discussion

Public sharing of information could have influenced the teens responses, as they might not want to share all things that they are curious about. Example: "I really can not write down what I am curious about!" (Boy) "Why not?" (Lynn), "Hahaha, yes well, beer and tits..." (Boy) "Why can't you write that down?" (Lynn) "Because this is a Christian school" (Boy). The expectations, norms and values of the teen's socio-cultural environment seems to play an interesting role in the expression of personal thoughts.



4. Teen dreams

Goal

Get an impression of teens dream about and how they formulate those dreams in words.

Approach

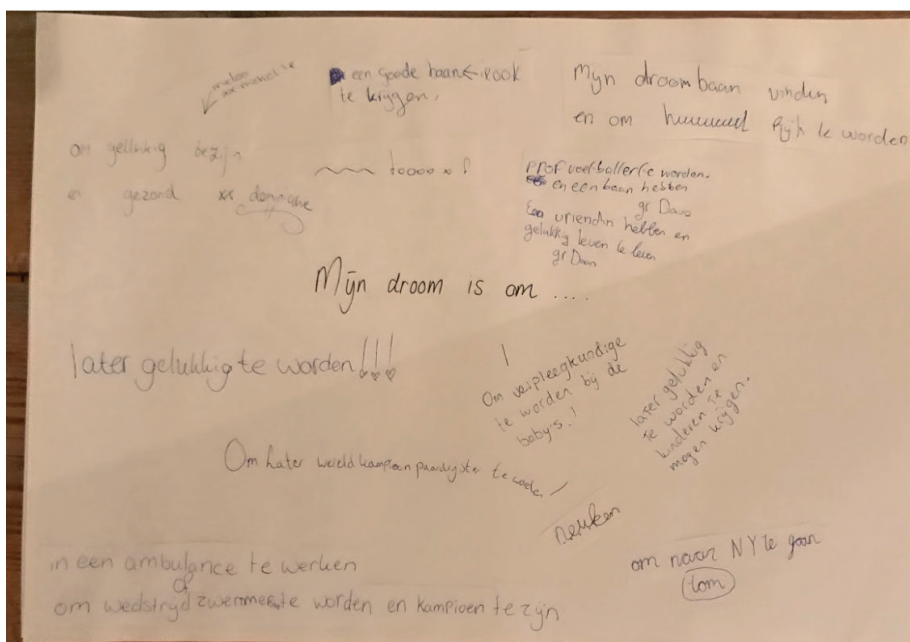
Asking the teens to write down their thoughts on a piece of paper in groups of four.

Results

Out of the 14 comments written down, 5 teens specifically mentioned to dream about being happy in the future. Half of the comments (7) refer to having a good or even “dream job”. One teen literally wrote down dreaming about being really rich and another writes about the dream to discover a new place / travel. 3 Teens state to dream about become the best and one refers to having sex.

Discussion

Even though all response differ in their details and context, they share the element of “personal success”. All of the dreams and ambitions involve aspects of “Personal Benefit” (self-actualization/reflection, accomplishment and contribution) described by Rek et. al, 2013 as factors to drive people’s actions. Other dreams might not have been shared as the teens were asked to write down these personal goals on a public sheet of paper. They might not want to share their most personal dreams with their classmates.



Ik & mijn verhalen



*Deze lijst mag je nog even
leeg laten. In de opdracht
van donderdag staat
uitgelegd waar je hem
voor kunt gebruiken.*



Hoi, ik ben Lynn!

Wat wil je over mij weten?
Stuur mij jouw vraag + naam via

WhatsApp: **0620051685** of
Instagram: **lynnpotters** of
lynnpotters@hotmail.com

Waar gaat dit boekje over?

Ik probeer erachter te komen waarom sommige verhalen leuk en andere juist saai zijn.

Volgende week zal ik hier in de klas meer over vertellen, maar voor nu draait het eerst om jou! Ik ben benieuwd wie jij bent en wat jij leuk vindt om te doen. Dat is een mooi begin voor de les van volgende week.

Er staan een paar opdrachten in dit boekje, waarin ik je vraag om wat over jezelf te vertellen. Er bestaan geen foute of gekke antwoorden, dus probeer de opdrachten zo eerlijk en uitgebreid mogelijk te maken. Hoe meer verhalen je kunt (en wilt) vertellen, hoe toffer de les volgende week zal zijn! Dingen die je liever niet aan een ander verteld hoeft je natuurlijk niet te delen!

Vergeet dit boekje volgende week niet mee te nemen, want je hebt het nodig in de les.

Veel plezier!

WOENSDAG ☐

Je speelt in een nieuwe film

Wie speel jij in de film?

Waar en wanneer speelt de film zich af?

Waar gaat de film over? Wat voor dingen gebeuren er?

Wie spelen er nog
meer in de film?



DONDERDAG

1. Verzin een naam voor jouw film en **maak een mini poster** die jij bij jouw film vindt passen.

2. Plak de poster op de voorkant van dit boekje.

3. Klaar!



Oude tijdschriften kunnen handig zijn om tekst / plaatjes uit te knippen. Je kunt ook een tekening maken of een foto nemen van iets bij de jouw film past.

Wie nodig jij uit?

De film is klaar en jij mag bepalen wie hem als eerste te zien krijgt! Wie nodig je uit? Schrijf de namen op de gastenlijst hieronder.

2

Waarom kies je deze mensen?



HOE nodig je ze uit?

Wat zeg je om de mensen op jouw gastenlijst te overtuigen, zodat ze naar jouw film komen kijken?

1. Kruis aan hoe jij deze mensen uit zou nodigen. Je kunt meerdere opties aankruisen. **2.** Welke manier vind jij het fijnst? Zet daar een kruisje onder.



ZATERDAG



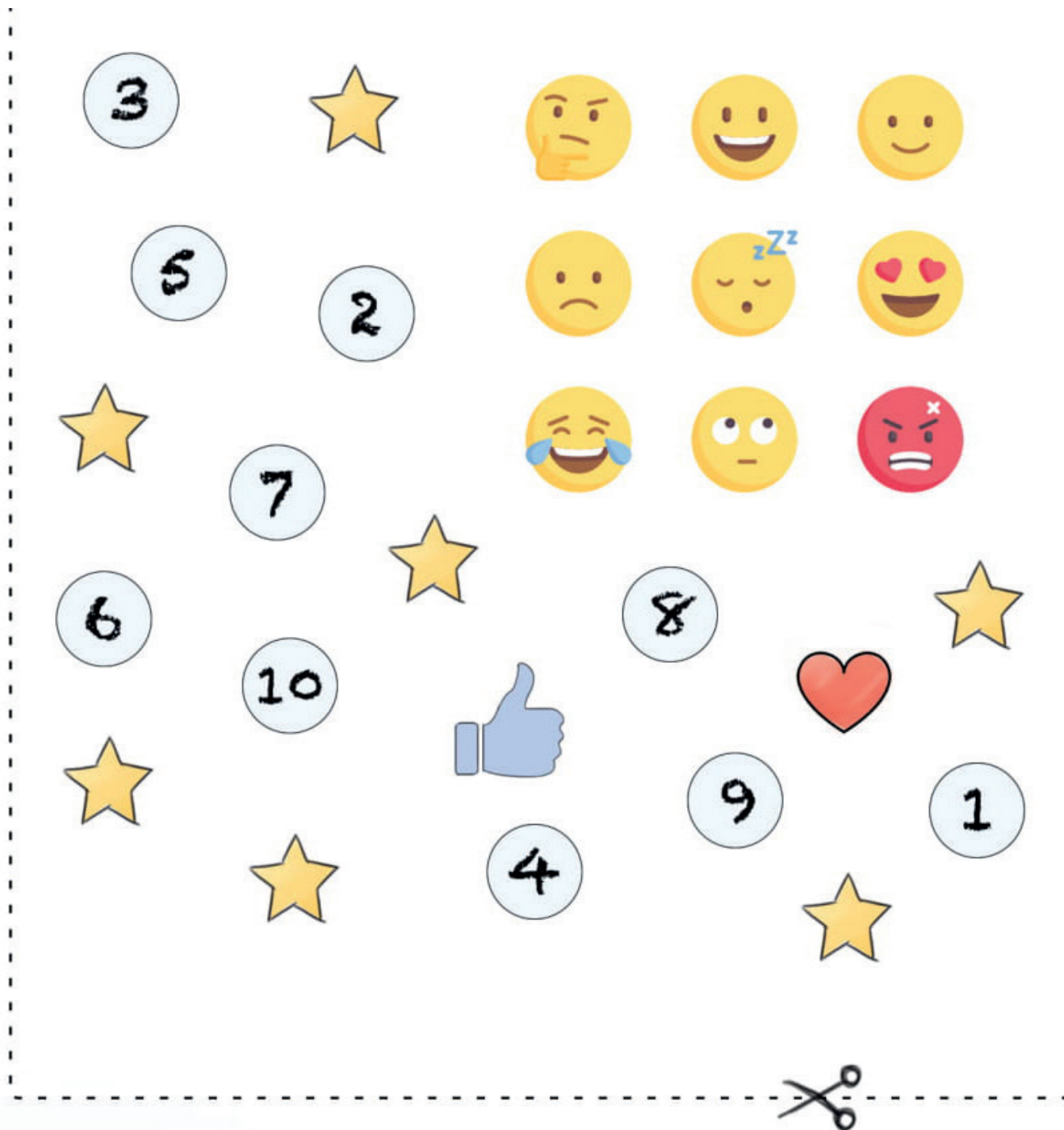
Schrijf hier de naam van jouw film ↴

Wat vindt het publiek ervan?

Hoe wil je dat jouw film beoordeeld wordt? Kies uit het vel rechts een figuren, knip uit en plak ze hier op. ↴

Reacties







Wie vind
jij bijzonder?

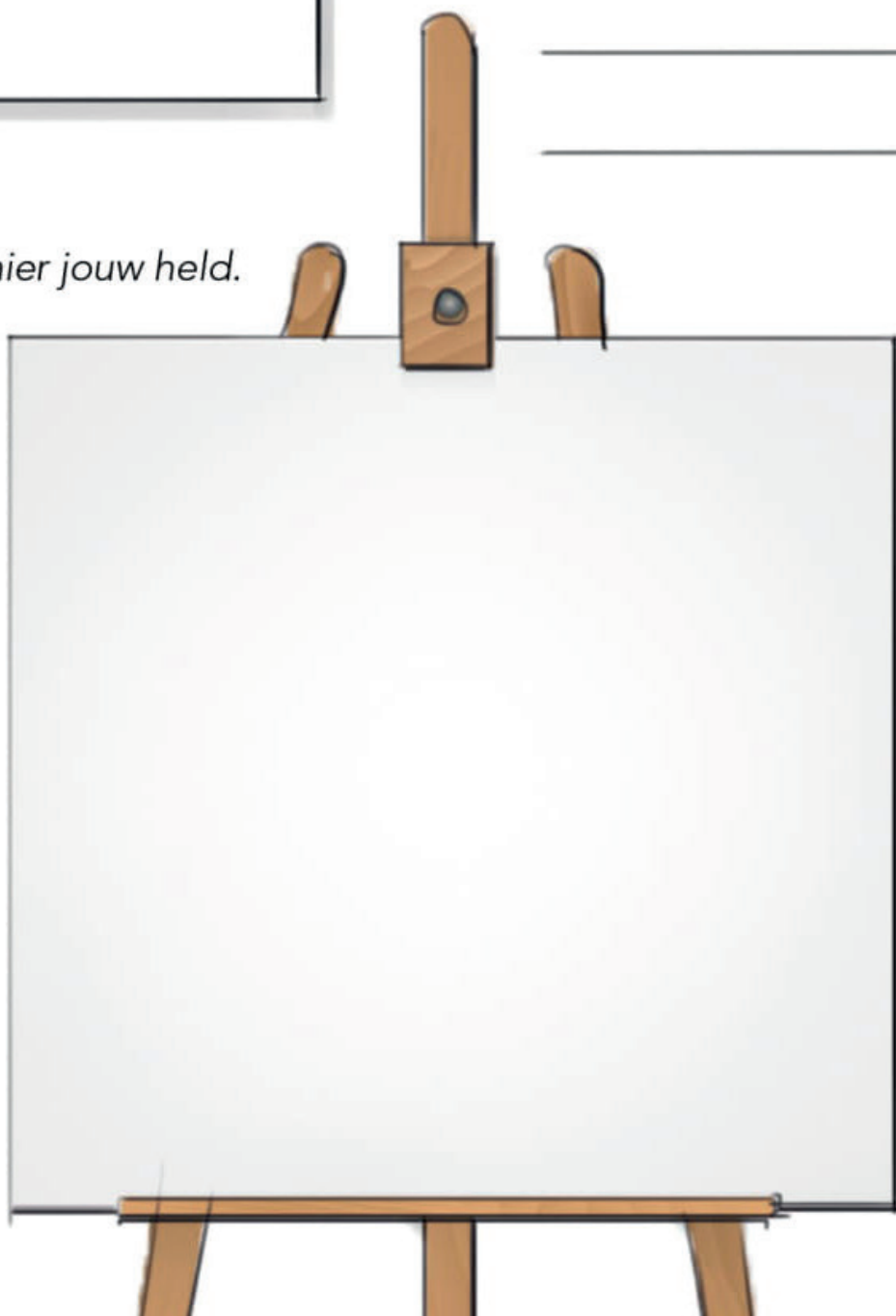
Schrijf zijn/haar naam hier:

A simple black-outlined rectangular box intended for writing a name.

Hij / zij is bijzonder, omdat:

Four horizontal lines for writing, with a small wooden peg-like graphic positioned to the left of the lines.

Teken hier jouw held.



Verhalen van vandaag

1. Zet op de tijdlijn wanneer je iets ontdekt/gedeeld hebt.
Heb je het gehoord, gezien of zelf verteld?
2. Hoe deed je dat? Knip iconen uit het vel of teken op de tijdlijn.
3. Teken een smiley bij de verhalen die je leuk vind.
4. Schrijf bij deze verhalen kort op waarom jij ze leuk vind.



ochtend

Dit is een
voorbeeld

MAANDAG

aan kim verteld dat
ik zaterdag naar de
film ben geweest.

tom stuurde mij
een gekke selfie

ik heb een foto
met mijn hond
gedeeld.



|| ik moest er
om lachen...



|| nu kunnen mijn
vrienden ook
zien hoe leuk ze is.



avond

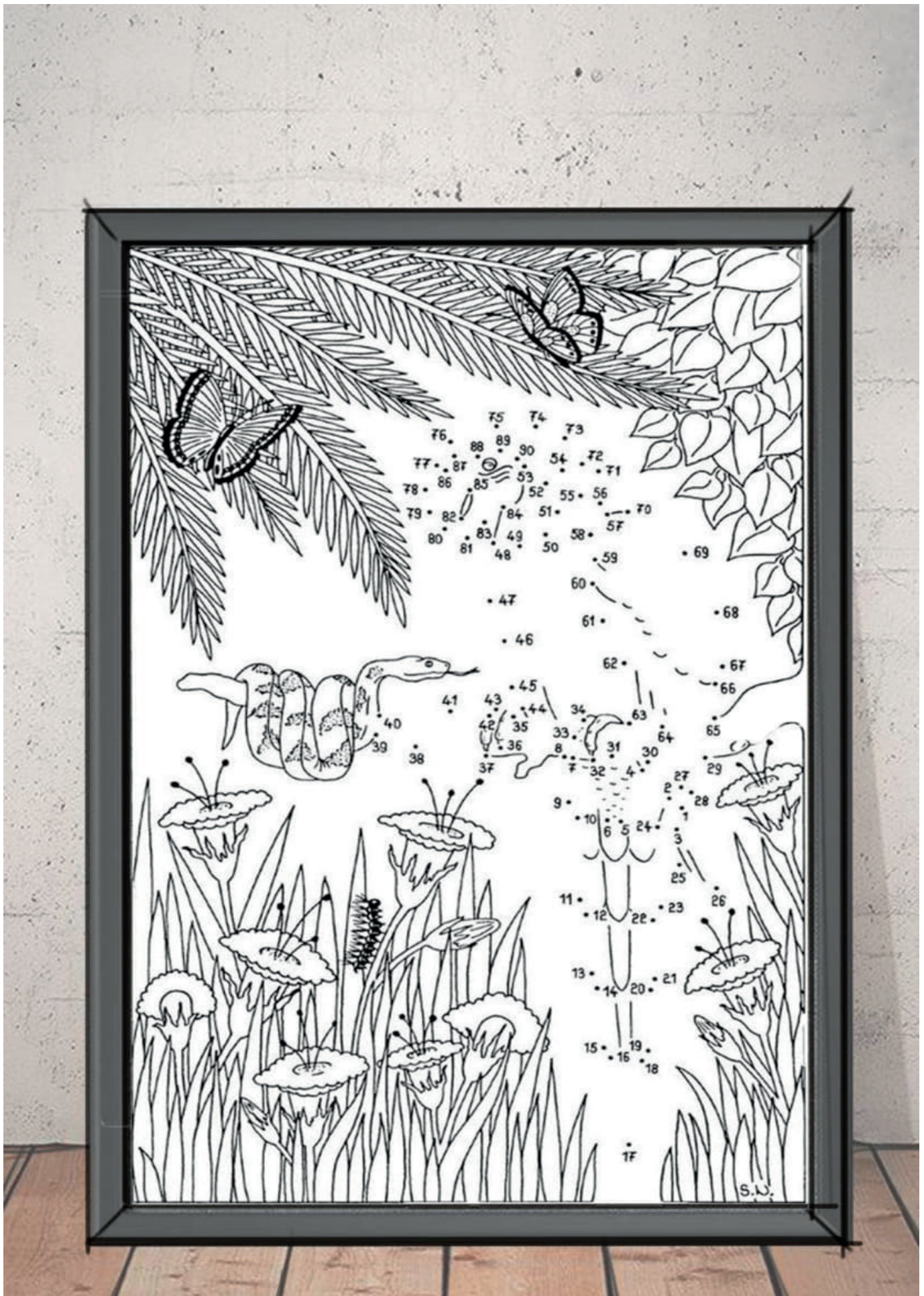
DINSDAG



Waar raak jij niet over uitgepraat?

Wat vind jij het allerleukste om over te praten?
Schrijf dit op het briefje hieronder en zoek een object of
maak een foto die bij jouw verhaal past.
Neem dit object of de foto mee naar de les!





Appendix A.5: Summary of insights

Based on these empirical studies:

- Observations within VGM during guided tours
- Observations at Haarlem College
- Generative session at Altena College
- Conversations with teachers: Studiedag 2018/ Haarlem College / Altena College
- Conversations with Curator of Education at VGM: Sarah Broekhoven

Needs & Values (Maslow comparison)

Social interactions: extremely important for teens. Love and belonging and helps with defining self-esteem through comparison. (generative session: most fun memories all include social, real life, activities.) Also, through social interactions teens help each other out, find support, stimulate each other.

Personal relevance: if a topic does not meet the teen's personal interests, there is little motivation to engage with / focus on the topic.

Personal success (esteem, self-actualization): receiving compliments, acknowledgments for personal contributions such as homework, being part of a sports team, giving the right answer in class (observations at the museum).

Autonomy to make own decisions: with whom to be in a group, which route to take, etc. (observations at VGM, observations in class and generative session.)

Relatability: "What does this mean to me?" "How would this be like in the world of today?" Bridging facts, stories from the past to the current situation helps to make the information more relatable. Easier to understand and more interesting to discover more about. (observations during tours at VGM and conversations with teachers)

Recognition for sharing personal stories (belonging): many of these teens like to talk about their interest and dreams. However, if and how often they open up seems to depend on the reactions of others, risking negative responses seems to restrain teens from opening up where genuine interest motivates them to share and open up. (observations in class).

A safe space to experiment/try out new things: by providing a safe space in which taking risk doesn't result in failing, teens are less afraid to try out

something new. The risk of social embarrassment or personal failure is lower.

Playfulness, not too serious: an example of a tour guide at VGM proposing to turn the painting around, letting the teens look at the painting with their heads upside down. (observations during a guided tour at VGM).

Understanding through experiencing (**learning by doing**). (interview with teachers and storytellers)

Visual imagery helps to understand and feel immersed in a story. Associations are more easily formed in comparison with only text (conversations with storytellers, literature).

Clear tasks/instructions on how to do something: to prevent insecurity, lowering the barrier to start with an activity that might seem difficult at first.

Step by step guidance, the more a task is clear, feedforward (step by step guidance) is clear, the longer teens are willing to engage with one specific activity.

A variety of activities: being able to choose what fits personal interest or switch activities when boredom kicks in.

Physical activities/movement: dynamic activities that require exploration (both in the digital and real world) seem to be very interesting for teens (generative session: most fun memories all include social, real life, activities.) ■ releasing energy: important to facilitate this in a dosed way, to prevent build-up of big amounts of energy (silence experiment during generative session).

Being able to take a **break/physical comfort**: "I'm tired, but I cannot sit anywhere."

Pacing differs for all teens, the possibility to determine own pace (move to next assignment when others are still working on it, or taking some more time to finish tasks that others have already finished) contributes to motivation.

Interests

Friendship: sharing personal stories with others, opening up to others, feeling accepted. Example of first signs of friendship with a stranger: drawing by

student given to me.

The topic of intimacy/romance: first kisses, sex, future partner and children.

Future achievements: teens wonder what their future lives will look like in terms of: "What kind of job will I have, Will I be rich? Who will be my partner? Will I have kids?"

Exploring new places: new situations, people, stories trigger curiosity and motivate teens to discover more about the topic. "If you start the story with something that nobody knows, you create something new and exciting. The teens automatically try to grasp what it is about, making them eager to discover more." (Eileen de Ringh) Also, during the generative session, the majority of teens described their happiest memory as being in a new or different place compared to their familiar environment (home, school, sportsclub, e.g.).

"Who am I?" Personal ambitions and interests: discovering own qualities, place in society. (Eileen de Ringh)

Lives of other people/personal stories of others (real/authentic): teens are most interested in the person behind the paintings. Juicy stories/gossip/details; lead to fascination. Fame / special / precious: admiration for an extraordinary life. Vincent's ear, for example, the teens want to know more about it, what happened exactly and why? (observations during guided tours)

Immersive experiences: those where they can really look around or find themselves in a new environment. "I like this museum where you can walk through a human body, Corpus. It was fun because you could see all kinds of things when you looked up!" (Observation at high school in Haarlem) Mystery/leaving out details at first triggers curiosity, focus, and attention (observations in the museum) (generative session). Surprises/marveling: to take away prejudices (Eileen de Ringh)

Digital media/mobile phone: are both mentioned as interesting for information and games and distractive from real life activities (generative session) (news, literature).

Finishing sentences/filling in the gap: showing

personal knowledge and autonomy to personally contribute to the situation (contribution: motivational theory) (finishing sentences observations in class and museum tours) (conversations with storytellers, teachers) (literature about interactive stories).

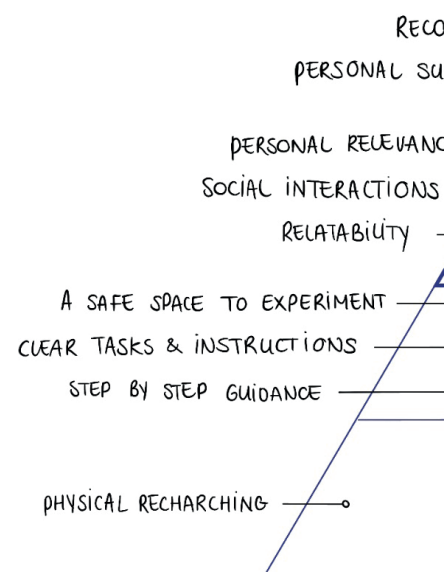
Familiar topics: "I can relate to this". (interview with Jelle)

The "rules" and how to break them: doing things that "are not allowed" is seen as fun. Some teens actively try to find the boundaries of these rules and enjoy breaking them. Others feel comfortable using

TEEN NEEDS & VALUES



Insights based on research in which 65 teens were observed & 24 participated in a generative session. The observations, session with teens & conversations with teachers took place @ VGM, Haarlem College and Athena College.

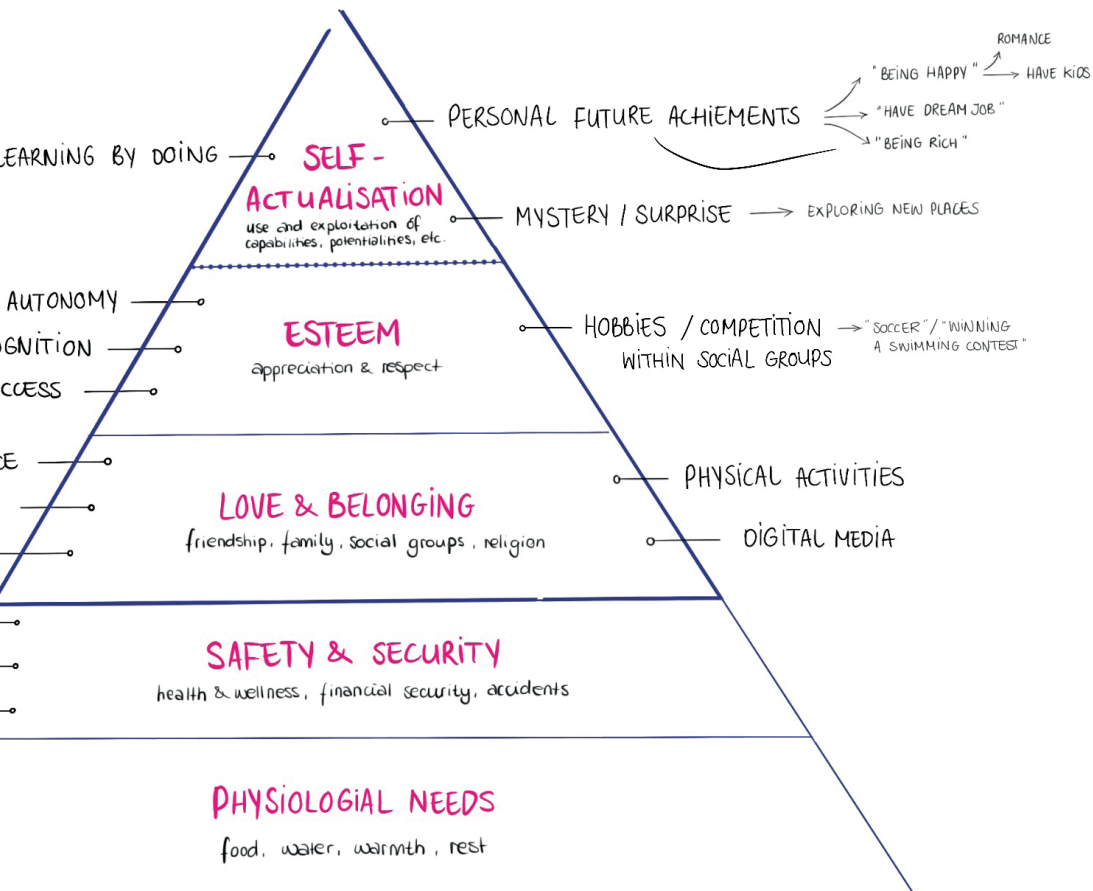


TEEN INTERESTS & DREAMS

TRANSFORMATIVE EXPERIENCES

"A transformative experience centre connects an idea with the origins of who we are." (Wow, 2019)

"Expanding people's minds."



The Elementary Pyramid of Abraham Maslow

Appendix A.6: Interview with Jelle de Vrijer

Held in Dutch as this is the native language of the interviewee. Due to limited time, this interview was not translated in English. The key insights were translated into subchapters of 2.3 of the main thesis report. These insights are described in English.

January, 10th 2019

Introductie voorafgaand aan het interview

Beste Jelle,

Allereerst bedankt dat je tijd en energie vrij wilt maken om bij te dragen aan mijn afstudeeronderzoek in samenwerking met het Van Gogh Museum.

Dit onderzoek is gericht op de rol en het effect van interactieve storytelling binnen de museale context. Het doel is om de bezoekersbeleving van jongeren (onderbouw VMBO) te verbeteren door een nieuwe, uitnodigende en inspirerende ervaring te creëren.

Om een ervaring als deze te kunnen ontwikkelen, onderzoek ik in eerste instantie de verschillende elementen van storytelling en hoe deze momenteel al een rol spelen. De vragen op de volgende pagina zijn bedoeld om hier een beter inzicht in te krijgen.

Elk antwoord is "goed" en enorm waardevol voor het onderzoek. Ik wil daarom vragen om zo open, eerlijk en uitgebreid mogelijk antwoord te geven. Mocht er een vraag zijn die je (om welke reden dan ook) liever niet wilt beantwoorden, laat deze dan open. De inhoud van deze vragenlijst wordt uitzonderlijk gebruikt binnen de context van dit onderzoek en zal nooit zonder toestemming aan derden worden verstrekt.

Mochten er na afloop vragen zijn over deze vragenlijst of het onderzoek in het algemeen, schroom dan niet om contact op te nemen.

Vriendelijke groeten,
Lynn Potters

Hoe zou je het beroep dat je beoefend omschrijven?

Ik begeleid (groepen) leerlingen in het museum bij het ervaren van de kunst en het verbinden van die kunst aan woorden, emoties en context. Ik maak ze wegwijs in het museum en zorg ervoor dat ze de mogelijkheid krijgen om de werken optimaal te beleven (door middel van gesloten en open vragen, het geven van context en opdrachten).

Hoe zie je jouw rol binnen musea?

Ik ben op een bepaalde manier een tussenpersoon, tussen museumcollectie en leerling. Ik zorg ervoor dat de wisselwerking tussen mens en werken optimaal verloopt (door een soort 'brug' te slaan) en dat het museumbezoek voor leerlingen en docent, vanaf het moment dat ze onder mijn hoede zijn, plezierig is.

Merk je een verschil in de rondleidingen die je geeft bij andere culturele instanties in vergelijking met het Van Gogh Museum? Licht het antwoord toe.

Ja. In het VGM gaat het om (de context van) één schilder en zijn werken. Dat heeft een aantal gevolgen. Ten eerste is het bij uitstek een kunstmuseum en niet (zoals het Rijksmuseum) een kunst/historisch museum. Dat maakt veel uit voor de verhalen die je vertelt: die zijn voornamelijk relevant wanneer ze invloed hebben gehad op zijn werk. Ten tweede is het verhaal van één persoon, waarover heel veel bekend is. Dat maakt de verhalen, merk ik, voor leerlingen veel persoonlijker dan bij een wat meer 'abstract' verhaal zoals over de tijdgeest van de 17e (of 19e) eeuw. Daar komt nog bij dat het medium stil staat. Sommige culturele instanties hebben te maken met een medium dat transitorisch (d.w.z. voorbijgaand) is. Theater is daar een voorbeeld van. Bij Eye kun je film(fragmenten) bekijken, maar je kunt niet afwisselend context bieden en kijken. Dat kan bij v. Gogh wel, maar is ook meer vereist. Sommige musea hebben minder 'brug' nodig (denk: het VOC-schip bij het Scheepvaartmuseum) omdat bij veel leerlingen meemaken en begrijpen dichter bij elkaar liggen.

Wie is de doelgroep van de rondleidingen die je verzorgt? Voor VGM: kijken naar Vincent is ongeveer vanaf groep 4. Kijken naar van Gogh is vanaf de brugklas tot 6 vwo. Rondleiding met Camille (een poppenvoorstelling) is voor kleuters geschikt. Die laatste heb ik nog niet gegeven.

Hoe bereid je een rondleiding voor?

De grootste voorbereiding is vóór mijn eerste rondleiding geweest, toen ik de boeken in ben gedoken om me in de breedte én diepte voor te bereiden. Ik vind dat je als rondleider in het VGM de grote lijnen moet aanhouden voor leerlingen terwijl je ondertussen de details wel moet weten, wanneer die in het gesprek met leerlingen opkomen. Mijn verdere voorbereiding: wanneer ik een rondleiding geef in het VGM, verdiep ik me die ochtend in de trein altijd in één klein aspect dat met het onderwerp te maken heeft (bijvoorbeeld: van Gogh en de liefde. Of: de Zaaier) en dat probeer ik dan in die rondleiding te gebruiken (belangrijk omdat ik het anders weer vergeet). Zo breid ik mijn arsenaal aan mogelijkheden steeds uit.

Hoe ver van tevoren weet je met wat voor publiek je te maken hebt?

Kort. Meestal pas op de dag dat ik de rondleiding geef. De eerste rondleidingen die ik gaf bereidde ik de rondleiding voor elke doelgroep nog apart voor. Dan wilde ik het wel vooraf weten. Een groep 4-rondleiding is wezenlijk anders dan een rondleiding met de 4e klas. Dat is nog steeds zo, maar nu kan ik eigenlijk op het moment dat ik ze voor me heb, inschatten op welke manier ik het verhaal moet brengen.

Noem een of meerdere persoonlijke inspiratiebronnen:

Mijn geschiedenisleraar die goed kon vertellen (maakte een geschiedenisverhaal persoonlijk met anekdotes, etc.).

Marie-Thérèse van de Kamp (mijn collega – voormalig docente – bij de UvA ILO). Kan, door heel gerichte vragen te stellen, ervoor zorgen dat je op een nieuwe – verrassende – manier naar een kunstwerk gaat kijken.

Mihaly Csikszentmihalyi - een wetenschapper die zich vooral richt op de FLOW theorie. Dat kan ook middels een verhaal. Als je wil heb ik nog wel een artikel over FLOW in het museum.

Bouw je een verhaal op een specifieke manier op? Zo ja, welke elementen/wat voor structuur gebruik je het liefst en waarom?

Nee. Ik probeer meestal juist af te gaan op wat er al leeft binnen de groep/wat voor interesses ze (lijken te) hebben. Als er een structuur is, dan is dat voornamelijk een 'persoonlijke'. Dus: ik probeer de overwegingen van de kunstenaar over te brengen naar de leerlingen. Wat zou jij doen als je...? Op die manier.

Is er een hoofdpersoon tijdens jouw rondleidingen bij het Van Gogh Museum? Zo ja, wie is/zijn dit?

Leuke vraag. In feite is het logisch om te zeggen 'van Gogh is hoofdpersoon' en dat is ook zo. Het gaat over hem en het gaat over zijn kunst. Maar tegelijk kun je dan zeggen dat de leerlingen zelf ook hoofdpersoon zijn, want het gaat evenzeer over hun perspectief op van Gogh.

Welke elementen in een rondleiding blijken goed aan te sluiten bij tieners?

Vaak zijn dit de 'bekende' dingen, zoals het oor-incident of de dood. Tegelijkertijd zijn dat wel vaak openingen naar een wat diepere betekenislaag: hoe was het om in die tijd te leven, heb je wel eens het gevoel gehad geen enkele controle over je leven te hebben, etc. Ook 'beroemde' schilderijen spreken leerlingen aan. Dat helpt ook door ze te laten vergelijken (waarom zou deze nou zo beroemd zijn en die minder?).

Ten slotte sluiten elementen die (sommige) leerlingen al kennen goed aan, bijvoorbeeld de 'streepjes'. Daar probeer ik dan iets mee te doen. 'Jongens, jullie kennen allemaal wel de streepjes van Van Gogh, maar wat is dat nou precies, die streepjes?'. Dus door daar dieper op in te gaan vertel je ze dan toch meer dan wat ze al weten.

Zijn er elementen die minder goed aansluiten?

Leerlingen houden er minder van wanneer je nuanceert. Ze houden natuurlijk het meest van sappige en anekdotische verhalen, en minder van een grondige analyse.

Hoe waarborg je de aandacht/focus van tieners tijdens een rondleiding?

Ik vertel het verhaal niet in mijn eentje. Ik laat leerlingen zelf delen van 'het verhaal' invullen door ze dingen te laten vergelijken, beargumenteren, uitzoeken, etc.

Sluit je een rondleiding op een specifieke manier af? Zo ja, hoe doe je dit?

Ja. Ik zorg er meestal voor dat daar twee elementen in voorkomen: 1-wat hebben we inhoudelijk gedaan? Wat zou je volgende week nog weten, anders gezegd: wat blijft hangen? (gericht op beklijving van de kennis) 2 – hoe vond je het om naar een museum te gaan? Hoe werkt kijken naar kunst, zou je dat aan een ander kunnen uitleggen? (gericht op metacognitief bewustzijn)

Is er nog iets wat je graag wilt delen over het vormen en vertellen van verhalen?

Voor mij als rondleider is een 'verhaal' het resultaat van het bijeenprokkelen van stukken informatie uit boeken, van andere gidsen, etc. Dat verhaal is flexibel, natuurlijk staan de feiten vast maar welk perspectief je kies, welke subverhalen je vertelt, dat is allemaal afhankelijk van de groep. Zo ben je flexibel.

Appendix A.7: Interview with Eileen de Ringh

Conversation with former primary school teacher Eileen de Ringh, 't Ravelijn.

December 13th, 2018

Eileen used to be one of my teachers when I was in primary school. She taught 5th and 6th grade in which her art classes were my favorite. Eileen had a special way of engaging the majority or even all of the students during her classes. We talked about curiosity, focus, and inspiration among others to provide new perspectives and insights towards these experience qualities relevant within the project towards an improved Van Gogh experience.

Lynn: "How did you stimulate curiosity with the kids?"

Eileen: "If you start your story with something that nobody knows, you create something new and exciting. The kids automatically try to grasp what it is about, making them eager to discover more."

Lynn: "I see! What would happen after introducing this newness?"

Eileen: "In order to explain what it was really about, I worked my way back towards the actual topic at hand. This way, I could step by step explanation to the students what it was about. This also helped in maintaining the student's attention and made it easier for them to understand."

Lynn: "This step by step explanation seems to be valuable, did you also apply this during for example a series of assignments?"

Eileen: "Yes indeed, it is very important. Providing the students with too much information at a time often confused them quickly, in my experience. When I would put the students to work and they had to make different assignments in a row, I sometimes used card decks with symbols. This way, the student could turn over the top card when an assignment was finished to see what was up next.

Lynn: "I've noticed that "getting started" is often

one of the hardest parts for the students. How did you perceive this?"

Eileen: "It's true, getting started with a new assignment was found to be difficult by many students. Actually, I share this feeling with them when I start working on a new painting. It's hard to start from scratch. I noticed that for the students, it helped to offer them space to experiment. To try out different "starting points" without having the feeling that this was a definite decision that might not be the right one in the end. I would say that it is important to not create a pattern of expectations that are too high. This results in anxiety to fail, lose face towards the other students in the class."

Lynn: "Interesting. How do you know what the appropriate "level of expectations" is?"

Eileen: "That's a good question. As no student is the same, this is really a matter of experience and reflecting upon each students abilities and progress. I think that one of the most important elements within education is that we stimulate the student's personal ambitions and interests. Therefore, I would always ask them: "What do you like about this?", encouraging students to think about what is important and interesting to them. Once they realized this and could identify in the assignments or stories the things that were relevant to them, they were more interested/engaged to discover more."

Lynn: "Can you describe one of the topics that you introduced to the students which worked well in terms of curiosity and engagement?"

Eileen: "Yes. I think that the "Rietveld" pencils with "Oost-Indische" ink worked very well. I tried to create an interesting story around it. This way, I explained a bit about their history and their personal value to me. That's why I also stored them in a special box, which not only made the students curious to find out what was really inside the box, they also handled the pencils with care as they perceived them as something precious/special. Most students worked in a focussed way when experimenting with the pencils themselves. I think it was the thing of

sharing something personal with them that made them more involved and respectful towards what I was sharing with them, in this case, the pencils."

Lynn: "Thanks for sharing this inspiring story! Actually, when I was observing first-grade students at a high school in Haarlem, one of the students made a drawing and gave it to me. Because he decided to give this self-made drawing to me, it directly felt more precious to me!"

Eileen: "That's beautiful and a clear sign of friendship. The fact that he wants to not only show but also give something personal to you shows that he felt comfortable enough with you to open up."

Lynn: "Wauw, I didn't look at it like that before. Did you also experience situations/approaches that seemed to work counterproductive?"

Eileen: "Well, in any case, I always tried to work around the prejudices that the students tend to have. If you introduce a topic/story in an original and exciting manner, you might be able to take away some of these prejudices by surprising the students."

Lynn: "That sounds like an interesting challenge. One final question: one of the tour guides at the Van Gogh Museum mentioned that "silence" is one of the things he finds most difficult during his tours. He explained this as such that it is hard to read what the students are thinking when they are silent and he has not a clear idea whether or not they understood his story. What do you think about this, the role of "silence"?"

Eileen: "Well, I think that silence can be a wonderful game because in essence, it is not boring. There is so much to hear, listen to that it is never really silent. How can something be boring if there is always something that fascinates?"

Lynn: "Wonderful answer. Thank you for taking the time to sit down and talk with me."

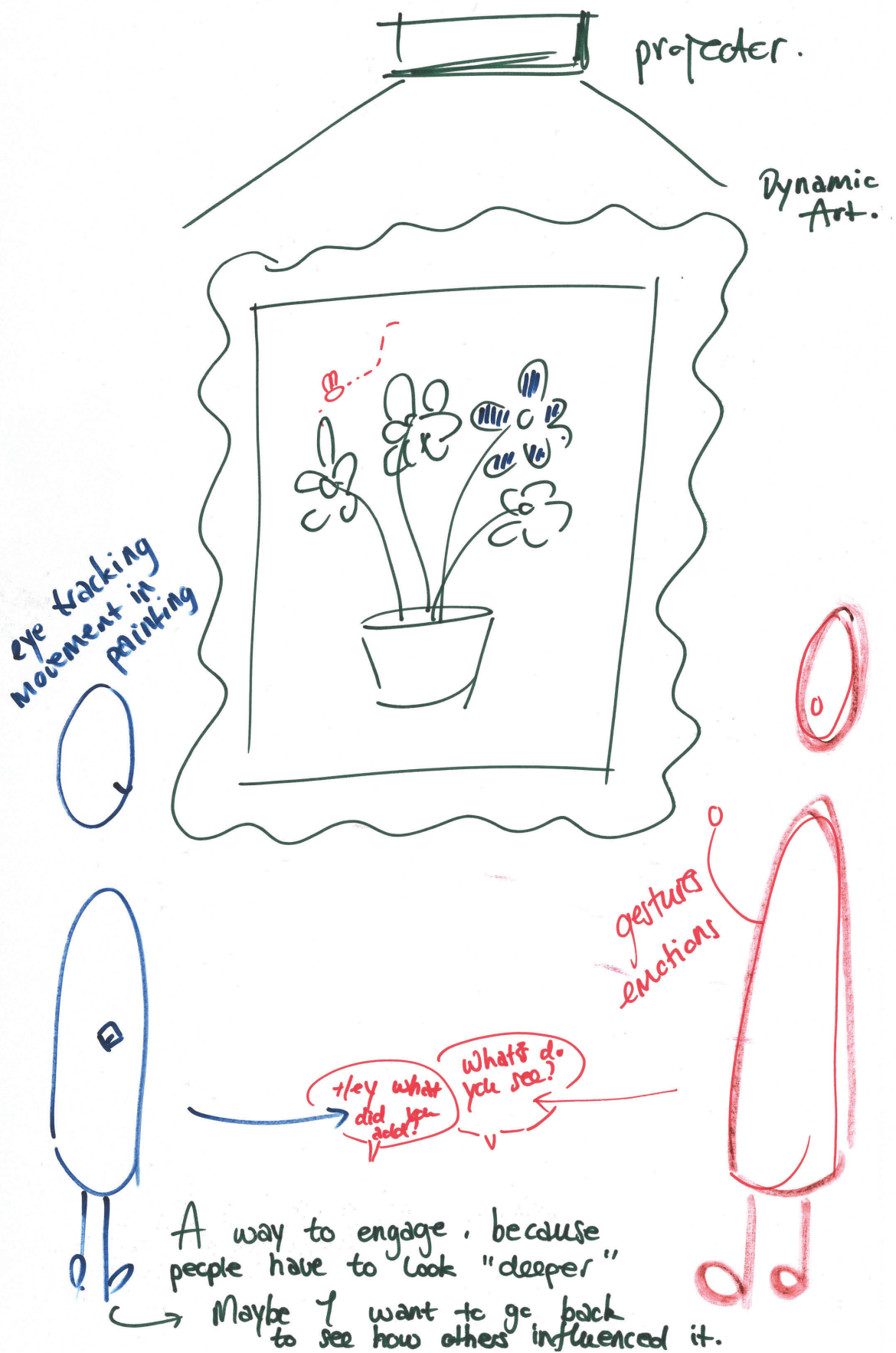
Appendix B.I: Results from first co-creation session

The first co-creation session resulted in two different concept directions. These directions were not specified with Van Gogh content, but rather kept abstract focussing on the experience of the teens within the VGM context.

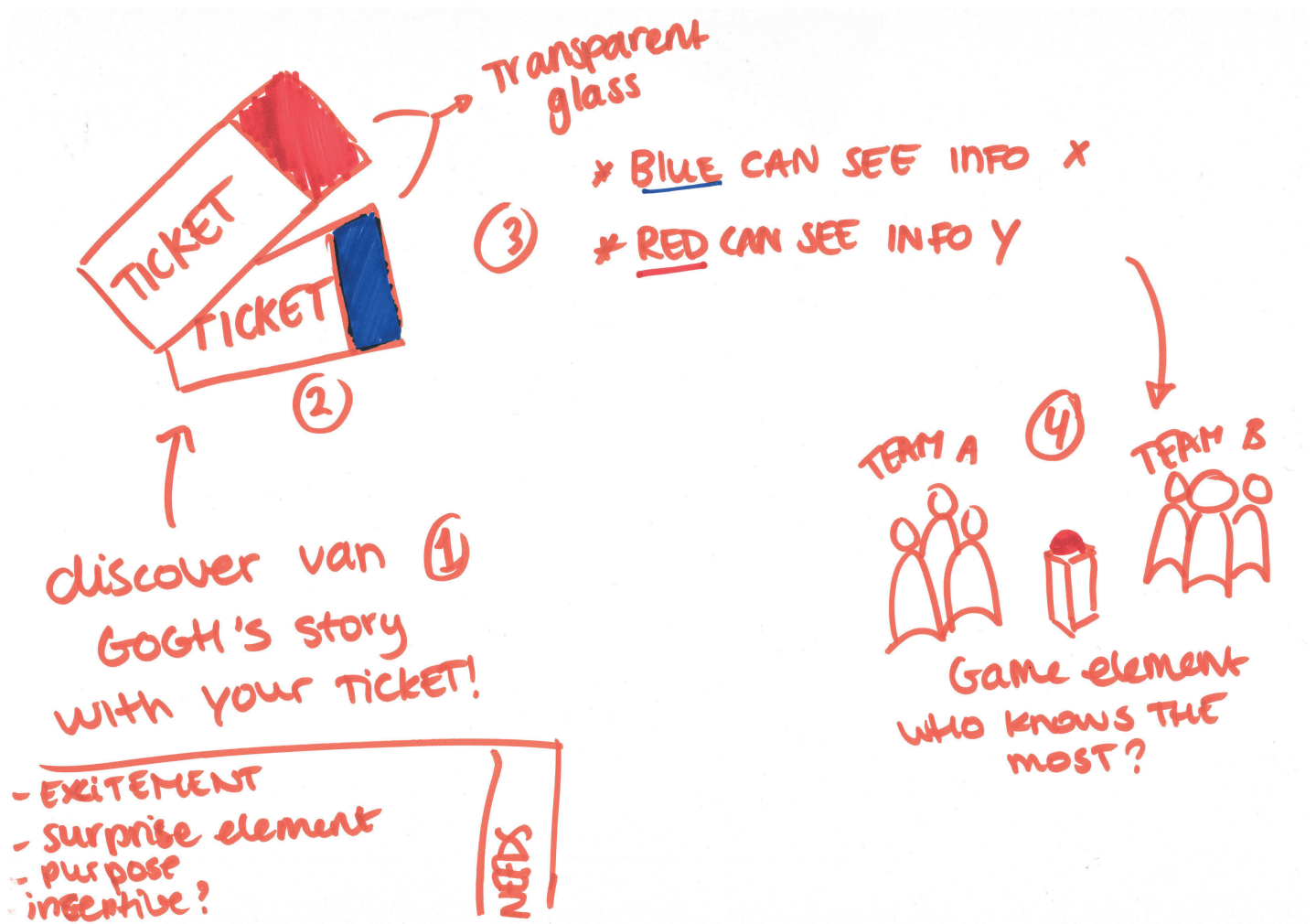
The illustrations the following two page show the posters presented at the end of the co-creation sesssin.



Direction 1: Projecting on paintings



Direction 2: Colour detectives.



Appendix B.2: Results from first individual session

The first individual creative session resulted in three different concept directions. These directions were based on the ideas created during the first co-creation session. A first attempt to integrate VGM specific content into the concepts was made.

The illustrations on the following 5 pages show the sketches that present the three different directions.

Direction 1: You are Van Gogh

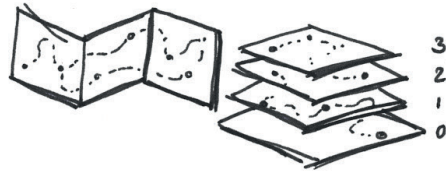
You ARE VAN GOGH... create with Oinc

↳ Discover you favourite painting(s) &

① Choose your path:

- from beginning to end
- his love stories
- nature stories / outdoor stories.
- travel stories
- friendship & family stories
- career & money stories.

② Proposed path based on your preference:



💡 Tracking current location, showing you where to go next. 1# 2#

③



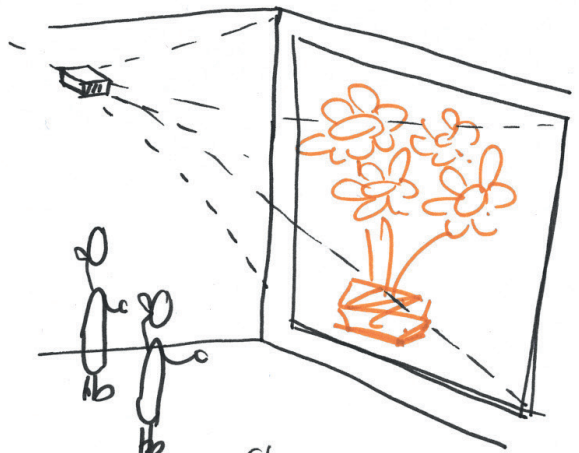
Ask Vincent
..... Theo
..... Ali B
..... Martin Garrix
a question about
this painting.

- A. What is this?
- B. Why did Vincent paint this?
- C. What does this say about Vincent?
- D. How did he make it?
- E. How much was & is it worth?

💡 → Visual examples € 4.000.000 is about 40.000 Nike shoes ...
..... Zoom out visual.

CHAT BOTS?

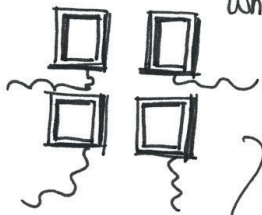
Combining doing,
listening
Asking,
choosing.



- Change colour
- Add signature
- Change shape
- Add figure (how to keep it "neat")

Unlock hidden living paintings.
"Scan" key & activate projector.

Personal Media devices.
creating overview (or something else)
when held together.



→ Need to connect
to discover

Background sounds/songs
matching the topic of story
or painting.



Popular music today,
linked to Van Gogh's paintings.

Fun Facts -

Did you know that?

① Connecting the dots



② True or false?

A: _____
B: _____
C: _____
D: _____

Other question?

Chatbox or teacher
or tourguide should respond.
(Collect data)

What do you think of this
information? Did this answer
your question? (feedback)

😊 😐 😞 ☹️

Direction 2: Art detectives

HOW TO CREATE INTERACTIVE STORIES FOR TEENS AT

INTERACTIVE
STORIES FOR
TEENS

BASED ON
VAN GOGH'S
LIFE & WORK

AT THE
VAN GOGH
MUSEUM

OPPORTUNITIES
for MMT!

ART DETECTIVES

①

Create a sense of mystery and suspense at the beginning by introducing the mission.

YOUR MISSION

-
-
-

&

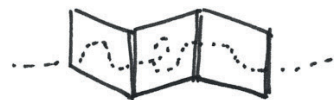


③

Different missions
different themes
different starting



② form ~~teams~~ of 2-4
(12 students means 6 to 3 teams)



MAGIC MAP?

seeing where other teams are.

One per team

ESCAPE ROOM
FEELING

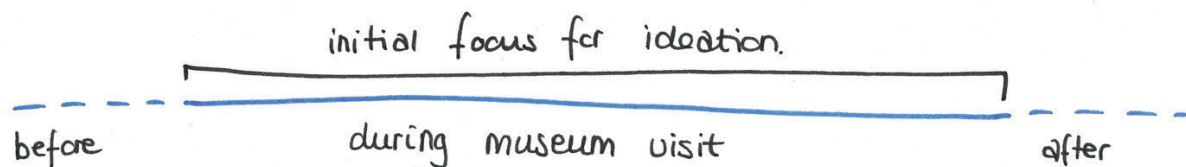
- Multimedia Device?
- Physical map?
- Projections & personal "keys".

outside of exhibition halls
to avoid crowds.

TEAM
BLUE /
TEAM
RED

VGM

... to invite, engage and inspire.



* Avoid the crowds (cheat map)

* Watch out for the "mole"
↳ ordinary visitors can "hear" you and take away points.

points:

④ **Collect** information to complete the mystery

- ... scan QR code
- ... push a button
- ... puzzle piece
- ... write down

* **Overview**: how much achieved / how much yet to discover.



⑤ **CHECKPOINTS**: teachers / guide --> Small break to sit & relax whilst listen.
meet students at specific time and location.

⑥ **UNVEILING THE MYSTERY**

◦ different teams put together the "puzzle."

AND THE WINNER IS...

team that had most answers right wins.

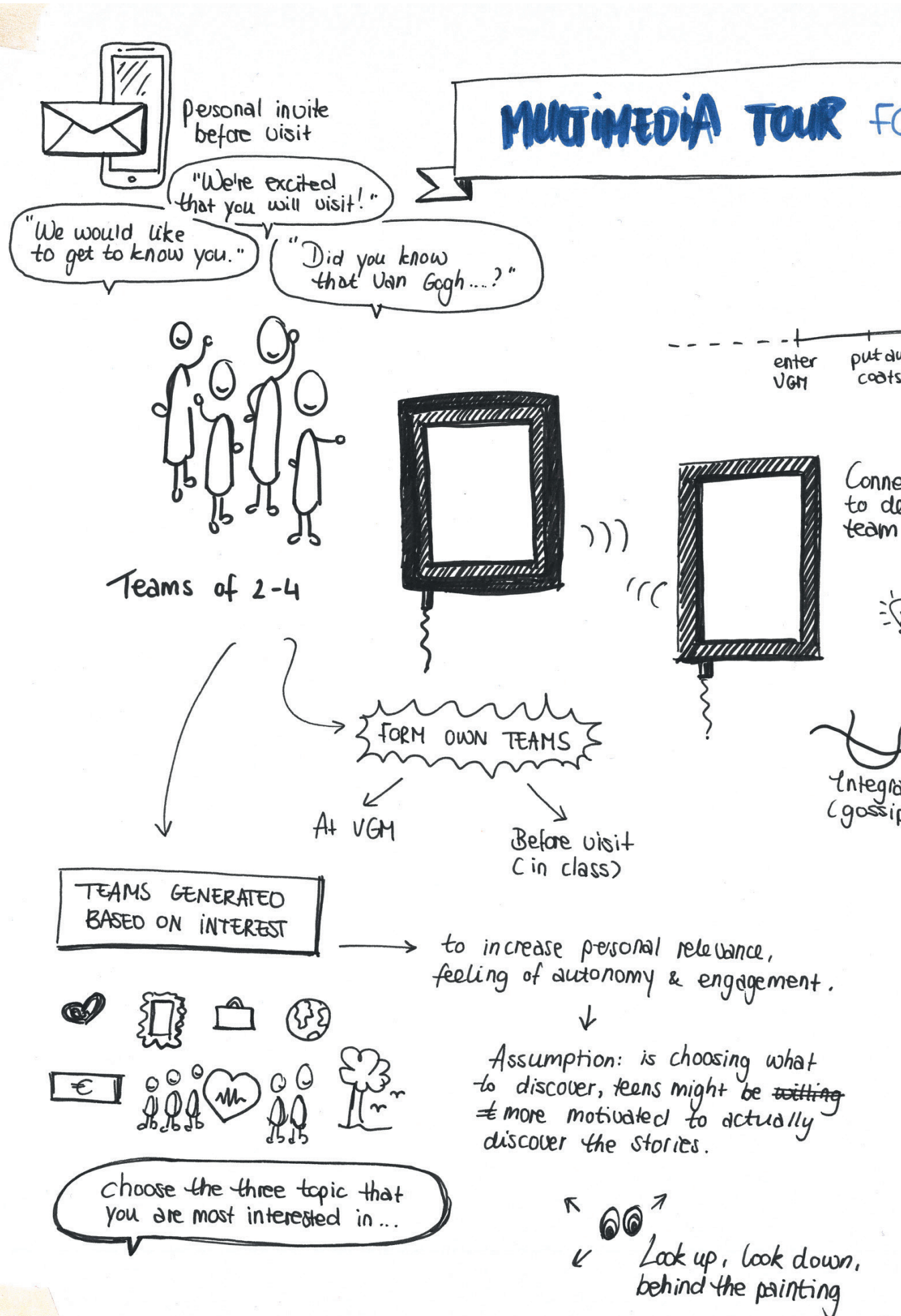
↳ what's the outcome?

choosing to look for which answers?
More "points" but difficult task or simple but shorter task & less points.

WALL of FAME at VGM
and Instagram?

Competing with other schools?

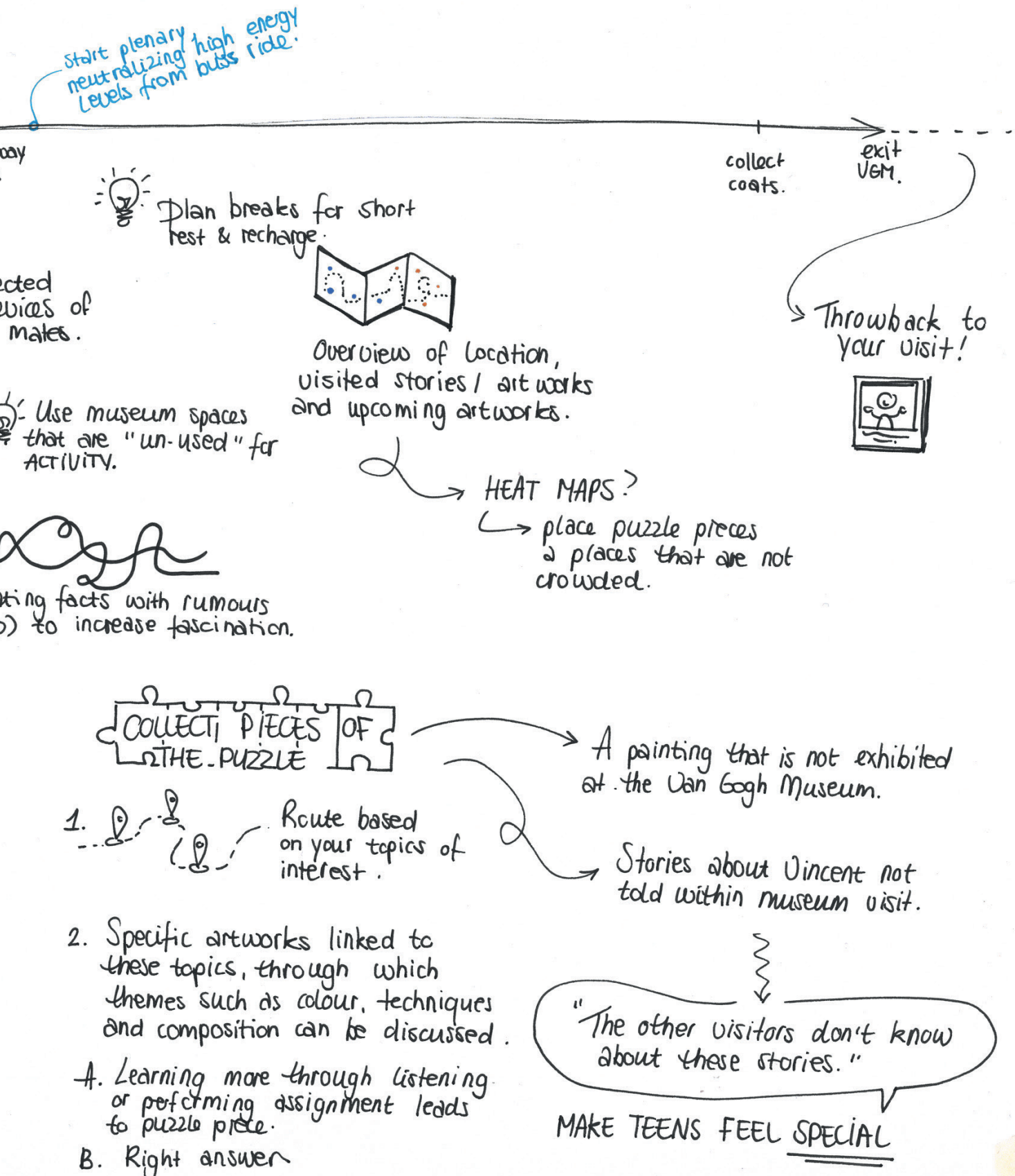
Direction 3: Multimedia tour for teens at VGM



OR TEENS AT VGM

VAN GOGH MUSEUM ADVENTURE VAN GOGH STORIES

YOUR VAN GOGH DISCOVERIES

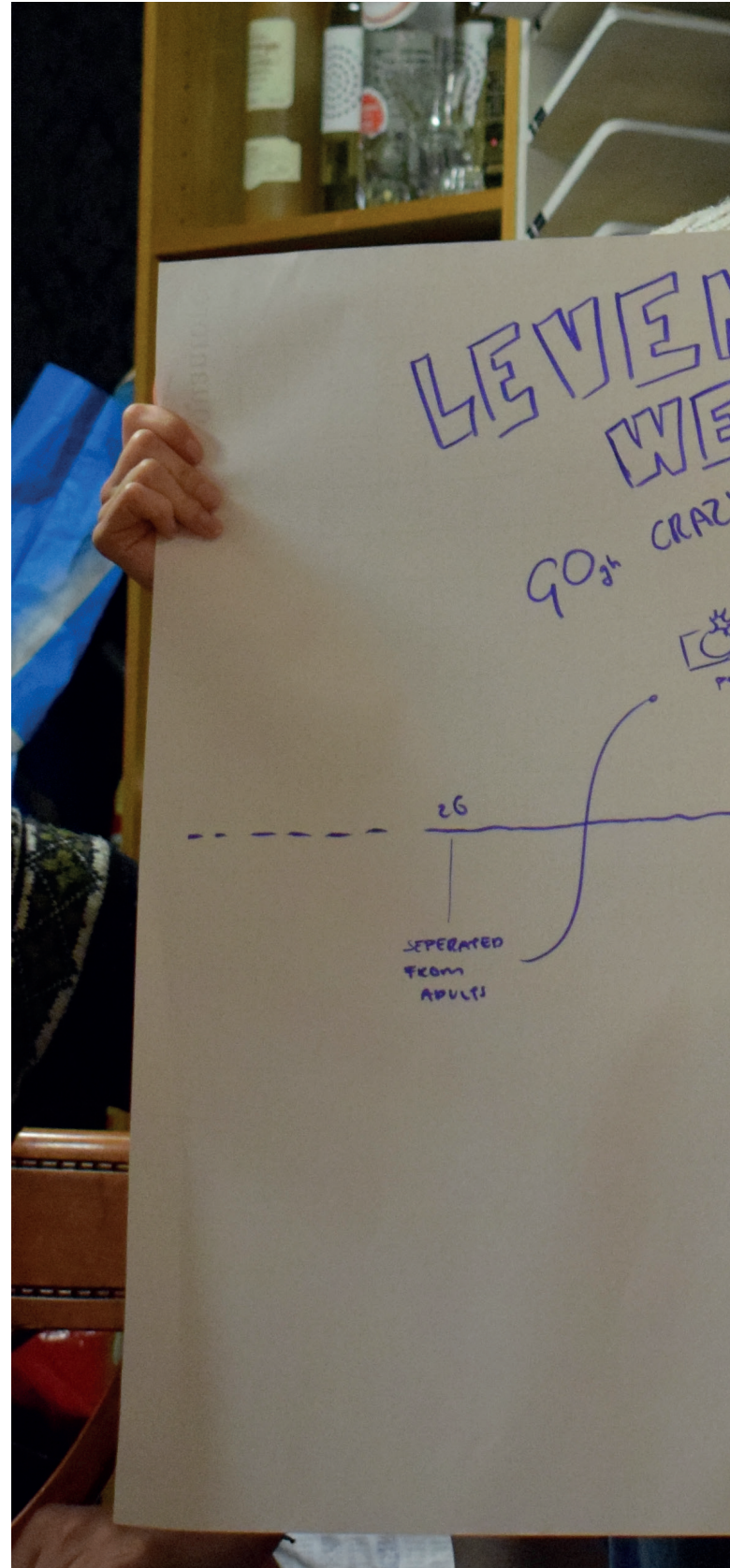


Appendix B.3: Results from second co-creation session

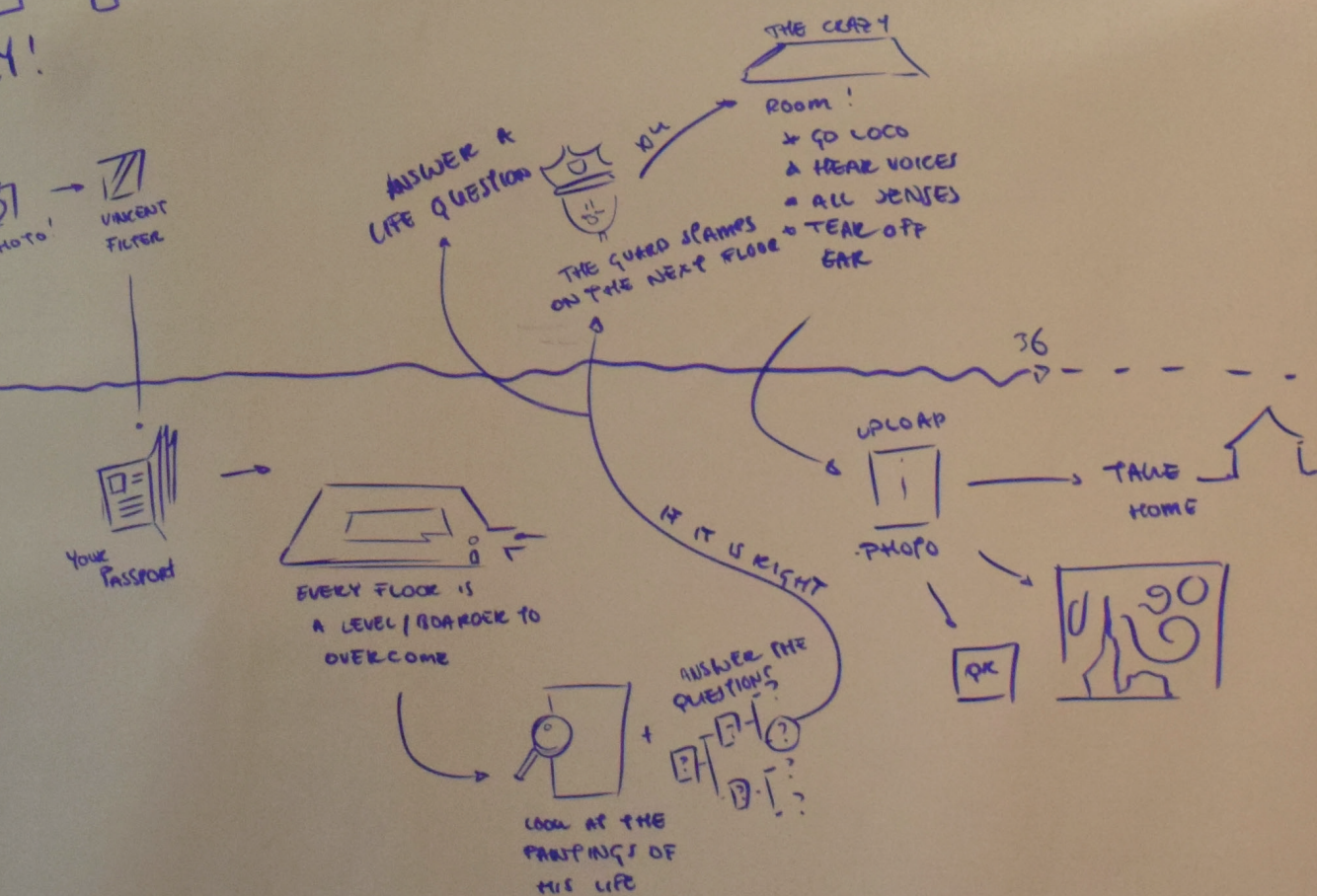
The second co-creation session resulted in two different concept directions. These directions were based on the character profiles and the experience vision describing the desired experiential journey.

The photo's on the following 3 pages show the concepts as presented after the co-creation session.

Direction 1: "Lebensweg"



NS =
EG
4!



Direction 2: "Mystery Match"



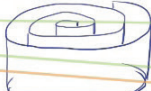
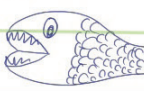
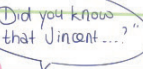
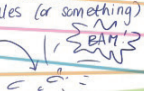
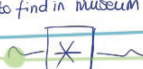
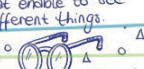
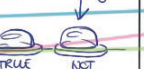
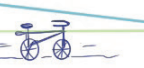
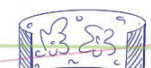
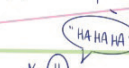
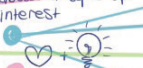
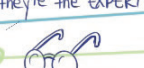
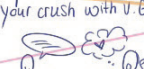
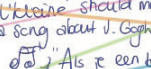
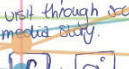
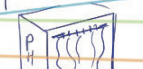
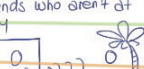
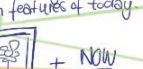
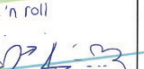
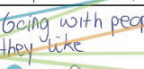
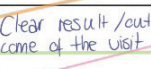
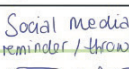
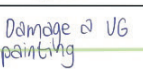
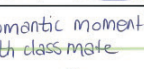
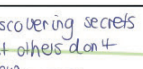
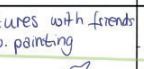
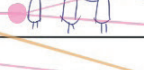
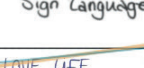
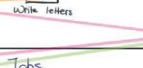
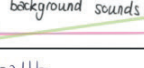
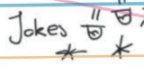
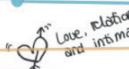
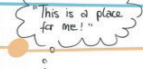
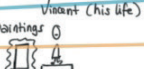
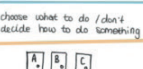
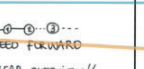
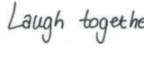
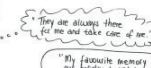


Appendix B.4: Morphological chart

The different ideas from the co-creation and individual creative sessions were summarized in a morphological chart. Different ideas were combined and integrated in the four concept directions as described in Appendix B.5. This overview of different ideas shows the diversity of possibilities towards new teen experiences at VGM. Although the ideas might seem abstract, they provided out-of-the-box starting points leading to the final proposed concept.

MORPHOLOGICAL CHART

	1	2	3
A. +1/2 CREATE AN EXCITING MUSEUM ENTRANCE FOR TEENS?	"Welcome to the unknown!" 	ESHER weird perspective room 	puzzles
B. H2 MAKE TEENS FEEL WELCOME IN THE MUSEUM?	Make use of familiar scents, sounds & colours 	Their favourite youtuber is sending a message 	Comfy sofas
C. H2 LET TEENS EXPLORE IN THE MUSEUM?	Find the fake painting 	Make it an escape room 	Let them find
D. H2 BE ACTIVE AT THE VAN GOGH MUSEUM?	Collect things 	Look around widely 	Searching for a
E. H2 MAKE TEENS ADMIRE THE CONTENT?	Make it a show 	A NOW moment 	Social media
F. H2 IMMERSE THE TEENS AT THE MUSEUM?	Play games 	Play hide & seek 	Hints based on your secret
G. H2 CONNECT THE CONTENT OF THE MUSEUM TO THE DAILY LIVES OF TEENS?	Van Gogh Filter 	Something to talk about during dinner 	Tips on how to win your crush
H. H2 MAKE TEENS REMEMBER THEIR MUSEUM VISIT?	By learning new & cool things 	Unique experience 	Going with their friends
I. H2 COMMUNICATE A VAN GOGH STORY?	Message in a bottle 	postal pigeon 	Sign
J. What are Van Gogh Stories about?	NATURE 	HOME(S) 	LOVE LIFE
K. What are the needs, values and interests of teens?	Good work 	Receiving compliments 	Friends
Direction #1	Direction #2	Direction #3	Direction #4

	3	4	5	6	7	8	9	10	11
perspective	puzzle 	Continuous space 	Shouting in the museum 	Teacher/parent disadvantaged 	Sound & Lights 	A big MONSTER! 	Fun facts as the starting point. Did you know that Vincent...? 	Get their social media "fix" over with. 	Outside 
youtube page	Comfy sofa's to chill! 	Mounts ACTION! 	Meet & greet with cool people. 	Free drinks 	Make them feel special 	Let them break the rules (or something) BAM! 	Silent disco with own music 	Play with multimedia 	Make your "My favourite" 
the room	Let them fill in gaps 	Create "YOUR" stories 	Having time pressure 	Make / do things 	Give one key element to find in museum 	Put on weird glasses that enable to see different things 	Personalised itinerary 	True / not-true game 	Explore y 
delly	Searching for something 	Putting puzzle pieces together 	Throw something a ball ... a paper play 	Jumping trampoline 	Dance, dance! 	Cycle around 	Swimming around 	Have a conversation with someone 	Asking a question 
+	Social media 	Impressive surroundings 	A lot of "followers" 	Make it funny HA HA HA 	New information about a topic of interest 	Make them feel as if they're the EXPERT 	Make it RELATABLE! 1+1=2 	Make a "filter" related to the content 	Funny Facts 
week	Hints based on art "Your secret buddy is born in 1889 and lived in France. Find him/her in the paintings." 	Proper spotlighting 	Connect to favorite television series 	Adventure! Where will this take us? 	Make fun of teachers 	Have a competition 	Role playing 	Being able to relate to the protagonist 	Virtual Reality 
ask about	Tips on how to impress your crush with V. Gogh 	Pronnie flex & Ukraine should make a song about V. Gogh "Als je een look wilt bereken..." 	What if questions 	Share your VGM visit through social media 	Photobooth! 	Let them connect with friends who aren't at VGM! 	Tell Van Gogh's stories with features of today 	Include sex & rock 'n roll 	Talk about failures/mistakes 
ence	Going with people they like 	Clear result/outcome of the visit START → RESULT 	School topic / write report 	Social media reminder / throwback 	Damage of VG painting 	Romantic moment with classmate 	Discovering secrets that others don't know 	Pictures with friends / fav. painting 	Own VG class to take home 
project	Sign Language 	Netflix 	youtube 	Morse code 	Write letters 	through songs / music ... background sounds 	flexible / direction points 	Murals, graffiti 	Passion Wh 
	LOVE LIFE 	Learning curve 	FAMILY 	Money ... € ... 	Jobs how did he become a painter? 	Health ... Wh ... 	Success 	Friendship 	Drawing's 
ends	Jokes 	Family 	FEELING SAFE! 	Love, relationships and intimacy. 	"This is a place for me!" 	PERSONAL STORIES Vincent (his life) Paintings 	FREEDOM / AUTONOMY ... choose what to do / don't do decide how to do something 	SPECIFIC GUIDELINES ... 1-2-3 ... FEED FORWARD CLEAR OVERVIEW!! 	Sense of accomplishment feeling self-esteem 
	Laugh together. 	"They are always there for me and take care of me." "My favourite memory is our holiday to USA because my parents came with together then." 							"I made all of this in the book." 

	12	13	14	15	16	17	18	19	20
space	Into the jungle 	Through a tunnel 	Mirror palace 	Give some info but leave parts open (suspense) 	Red carpets & film music WELCOME TO... 	Magic doors (Harry Potter) different groups go to different places. 	Platform 9 3/4 	CIRCUS 	
collection	Catch Pokémon that know funny stories of Vincent van Gogh! 	Personal invitation 	Recommendations / experiences of other teens 	Show where they come from 					
yourself	Communicate online 	Magnifying glasses 	Having diverse "routes" to get past the same content 	Through the eyes of a special character 	Collect pieces of a puzzle 	Find the treasure 	They can do what - ever they want 		
question	Sit down / stand up 	Walk the stairs 	Push a button 	Paint / draw 	Play hide & seek 	Point out something 	Chasing someone 	Write something 	
acts	Make it mysterious 	Secret cards with personal knowledge 	Make the experience shareable w/ friends 	Get them engaged with the backstory 	Decorate their school notebooks 	Make it their own 			
ality	Personal bubbles 	Multisensory Smell Sound Sight Touch 	Use ceilings, walls and floors 						
V. Gogh's mistakes	Show how and from whom V. Gogh learned. 	Tell stories as if they are series with cliff-hangers. 	Van Gogh keychain for home keys Collect all museum chips! Show off! 						
reliable	Discovered something new about self 	Personal Souvenir 							
creation come									
...sporing	EVENTS in STORY 	VISUAL IMAGERY Show through captured memories pastorals digital photo paintings 	Mouth to mouth passing on stories. 	social media 	through ... a phone call 	through the eyes of different characters → PERSPECTIVES 	Projections on ... screen floor ceiling 	Riddles questions ... rebus ... -ing + ... 	through thin cans & wire
Dreams	I wish ... 	Places / travels 	Paintings 	Self-portraits 	Use of colour 				
...mpishment	Fun ... activities ... stories ... experiences ... products 	Surprising things SURPRISING Mystery Box! 	Minimum risk of social embarrassment. ... of failing 	DISCOVER! "Hidden elements" 	Active Activities Listening is BORING! 	DYNAMIC PACE different needs per individual. Too fast or too slow demonstrates! 	NEW ... places ... informa ... products ... experien ... people...		

signments
let / -
non-the swimming
competition? -

balloons & "happies"
are fun.

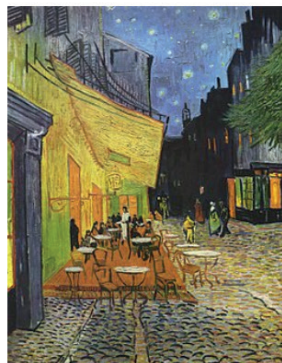
Appendix B.5: Results from second individual session

The second individual creative session resulted in four different concept directions. These directions were based on the results of the previous sessions. This time the focus lied on a mostly textual description including the VGM context.

Within each of the directions, the focus lied mainly on the Exploration and Connection phase (based on the Experiential Journey: Bär & Stan Boshouwers, 2019) , each of the journey considers the overall experience including events during pre- and post-visit.

The four scripts that describe the different concept directions are presented on the following XX pages.

1 | Traveling with Vincent: “A journey through his life.”



Invitation: Give teens an abstract map showing Van Gogh’s different journeys through Europe. Providing them with the option pin their own hometown as a personal location.

Transition: Personal welcome at group entrance, showing the pre-visit journey of teens on a digital map (from school to VGM). Each teen receives a personal passport (physical or digital) in which they can choose their own starting point in the upcoming journey through Van Gogh’s life. To further personalize the passport, school photos could be used to provide every document with a personal photo (privacy regulations to consider).

Story: Theme’s of Van Gogh journeys such as “The Netherlands”, “Belgium”, “England”, “France”, “Japan” (not having visited this country but dreaming of it). Or other location-based themes such as “Indoors”, “Outdoors”, etc.

Interactions: Receiving personal documents after handing in coats (like checking in luggage at the airport and receiving a ticket). Selecting the route that fits personal interest best.

Form: Physical passport containing folders in which maps for different routes can be placed, a mobile application or Multimedia device with digital map.

Exploration: Based on their personal interest, the teens start their exploration through the museum. Each floor contains special paintings that process information relevant to the teen’s selected topic. After performing an assignment such as answering a question related to their personal life (If you could choose any country, where would you like to go? Showing touchable map on screen), the map expands showing new routes with hints to trigger the curiosity of the teens.

Story: Details about Van Gogh’s life through

different paintings within the selected route such as “The Netherlands”, “France”, etc.

Interactions: Wayfinding through museum floors guided by the interactive map, listening to information, answering questions, selecting options/new routes, sharing insights with classmates, discussing together where to go next.

Form: Physical passport, mobile app location or multimedia device in combination with the physical paintings and artifacts in the exhibitions halls.

Connection: Addressing topics familiar to the teens existing experiences should help to make the information more relatable. Dinner tables with families, playing outdoors in backyards, friendship, romance, etc. Specific questions aiming at teens personal experiences (Have you ever visited France, Yes: with whom? No: would you like to? “I’m curious why you’re not interested, can you tell me?”) will not only create a more personal journey, it also stimulates connection the Van Gogh stories to the daily lives of teens.

Story: Any specific story about Van Gogh depending on the location in the journey, formulated towards questions directed to the teens personal lives.

Interactions: Listening to and answering questions by reading, selecting options on screens, writing/typing personal answers or using voice to record personal answers. Discussing with classmates, stimulating social dialogue between teens sparked by the stories of Van Gogh.

Form: Physical map, mobile application, multimedia device, mouth to mouth.

Recollection: Overview of the teen’s personal adventures through Van Gogh’s journeys. Asking them to select one or more moments which they

would use to describe their adventure to friends or family. Enabling the teens to share and compare their Van Gogh Travels with their social group.

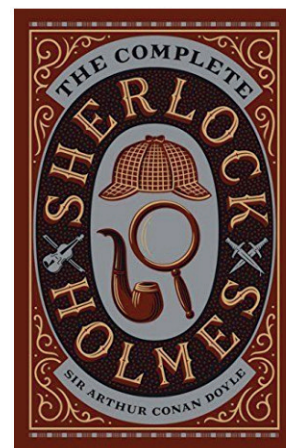
Story: Summarizing teen adventure combining Van Gogh stories, the teen's route through these stories and the personal contribution of the teen.

Interactions: Looking, listening, reading, being able to "go back in time" to relive the past museum experience using the interactive map.

Form: Physical map with highlight through colored markers, personal stamps, etc. Or digital map tracking the routes of teens automatically.

Integration: Use recollection material to look back at the VGM experience to share with others.

2 | What happened to The Starry Night?: "A mission: find the missing painting".



Invitation: Teacher announces the visit to the VGM in class as an ordinary museum visit. Teens receive personal messages during the following days introducing them to the mystery of the missing painting (surprise element). The teens need to form teams of 3-4 and think of a code name that can be used during the mission at VGM.

Transition: Welcome teens at VGM as long-awaited reinforcement in the search for the missing painting "The Starry Night". Teens form teams of 3-4, announce their code names and receive unique team mission. The teams need to complete their mission within the limited amount of time (1 hour) without being seen by the spies that roam the museum (other visitors, guards, etc.).

Story: Introducing the painting "The Starry Night", some background information about Van Gogh and the value/role of his painting nowadays. Pointing out the importance of bringing back the painting based on values: society, economic, educational, etc.

Interaction: Storytelling, group forming, entering the name in personal mission devices, starting the mission (time "pressure").

Form: Different reception area or area closed off from other visitors to create a special place to introduce the missions (make teens feel special). Subtle mission device, like an invisible 007 gadget.

Exploration: The teams move through the museum

from a specific location to location, guided by their compass device. Each team is provided with “coordinates” in the museum to unravel specific information. In order to receive the elements (symbols, information, sound fragments, etc.) they need to complete their mission, the teens have to exchange personal information. Each location within the museum houses questions targeting the teen’s personal qualities, interest, and dreams. The teams need to communicate with others and their teachers to exchange information. This communication needs to be done at locations that are away from the spies ears (stairways, hallways, etc.)

Story: Highlights and selection of paintings fitting the different missions. Each artifact or painting interaction starts with a question for individuals in the team to reflect upon personal ambitions, skills, etc. This is followed by short information about the painting and a painting specific question. Answering the right question will lead to a clue towards completing the mission. A wrong answer would lead the teams to another artwork.

Interaction: Searching, listening, opinion forming, talking, giving answers, discussing possible answers to questions, collection clues/mission elements.

Form: Verbal discussions within teams, audio messages to listen to, options to select as answers to questions in mission device.

Connection: The questions/assignments which the teens need to perform in order to collect the elements needed for completing the mission are based on personal development. In a subtle manner, the teens will be triggered to reflect upon their ambitions, skills, qualities, and dreams. Personally (reflecting internally) and socially (discussing with team members).

Story: Highlights and selection of paintings fitting the different missions.

Interaction: Searching, listening, opinion forming, talking, giving answers, discussing possible answers to questions, collection clues/mission elements.

Form: Verbal discussions, audio messages, options for answers on mission device.

Recollection: The teams will come together at the

safehouse/meeting spot (auditorium) where they have to exchange their solutions to the personal mission in a secured device at the entrance of the safehouse (touchscreen enabling teens to select the elements which they collected to complete their mission). When all teams entered the safehouse, a message from the museum director appears on the big screen. He thanks the teams for helping the VGM to solve these mysteries and unravels the mystery incorporating the elements collected by the different teams (fill-in story style, varying videos could be created based on a few different scenarios in which the elements collected by the teams are combined). The message ends with a resolution: The Starry Night is in safe hands at the MoMa. Also, take-away message based on personal qualities such as dedication, bravery, loyalty, kindness, etc.

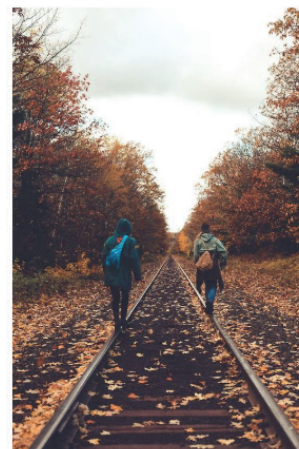
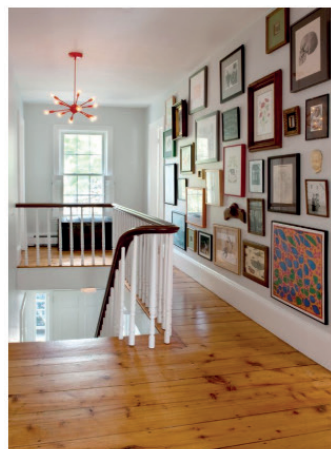
Story: Combining stories from the team’s missions into the takeaway message.

Interaction: “Handing over” team information to complete the mission using a digital device, or through a “spokesperson”. Watching and listening to the video message.

Form: Digital device recording team answers, video message.

Integration: Discussing in class, workshop, personal video’s to share VGM experiences including the two most interesting and two least interesting moments. Throwback personal message as a thank you from the museum and reminder to the teen’s contribution.

3 | Vincent & I: “Van Gogh’s world through your eyes.”



Invitation: Teacher tells students about the upcoming meeting with Vincent van Gogh. In preparations to this, the teens are asked to tell something about themselves which they would like to share with Vincent.

Transition: The teens and teachers(s) enter and are personally welcomed into “Van Gogh’s World”. “Welcome class B1B”, in a space that feels like the hallway of someone’s home. There are pictures on the walls of previous visitors (other school groups, celebrities), nice sofas to relax while waiting. Every teen gets a personal Voice of Vincent at the beginning of the adventure that will guide them through Van Gogh’s World. “I’d like to get to know you, to show you those things in my world that you might like to discover.”

Story: Introduction to the world of Van Gogh by sharing some information about Vincent and the place(s) where he felt at home.

Interaction: Warm welcome (personal greeting), familiar activities such as putting away coats when entering a friend’s home, have a seat on the sofa, using the toilet.

Form: The entrance room should feel “homey”/“cozy”, family pictures on the wall representing previous visitors, comfortable sofas to sit in. A multimedia device could be used as the voice of Vincent either in the current form or in a smaller/ personal gadget (sunflower, Vincent’s hat, potato, crow, etc.).

Exploration: The teens can select themes to their personal interest based on which specific routes are generated. A 3D map shows the current location,

interesting places/stories to discover and the routes to get there. Walking towards one of the points of interest guided by the map, Vincent will ask a personal question every now and then. “What would be your dream job?” “That’s interesting, do you want to tell me why?”. Throughout the journey, the map shows “recharge zones”, where the teens can have a break/sit down for a bit. During this break, the dialogue with Vincent could continue. Throughout the adventure, Vincent will ask questions to check if the teen wants to stay within the same theme or move to another topic (change route).

Story: Specific stories based on the theme’s selected by the teens. Van Gogh Stories as a starting point to ask questions related to the teens daily lives, interests and ambitions. Bringing it back to relatable facts about Van Gogh and his work.

Interaction: Wayfinding based on the interactive map, going from one place to another. Only discovering what the next place is after visiting the place initially visible on the map. Listening to Vincent’s questions, looking around, answering questions verbally or by selecting the most preferred answer.

Form: Physical device as Voice of Vincent, guiding the teens through the museum in a visually interactive way. Multimedia device possible in combination with projections on empty walls or ceilings, sounds (background, whispers).

Connection: Arriving at specific paintings Vincent will start the teen-painting-story interaction with a question such as “what are you most curious about in this painting?” Allowing teens to provide personal input and guide the direction of the dialogue. These

questions are followed by short informative stories told from a first-person (Vincent) perspective. Finally, an assignment/question about “what would you like to remember about this painting?”.

Story/interaction/form: continuous from “Exploration”.

Recollection: The teens come together at a central meeting place such as the atelier or the auditorium. Their individual journeys are mapped into one dynamic “afterpainting” (aftermovie) showing the different routes, interests, and responses of the teens. This way, the teens don’t only get to see a visual overview of their personal journeys, they also get to compare their journeys with those of their classmates. This “afterpainting” could be projected on the ceiling, requiring the teens to lay down and relax for a bit. The “afterpainting” should stimulate conversation within the social group while showing how modern-day technologies to create art.

Story: Sharing the chronological storyline of the museum visit from beginning to ending in combination with the chronological story of Van Gogh. The personal routes and interests of teens can be positioned within this timeline.

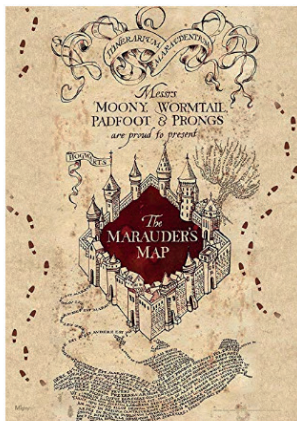
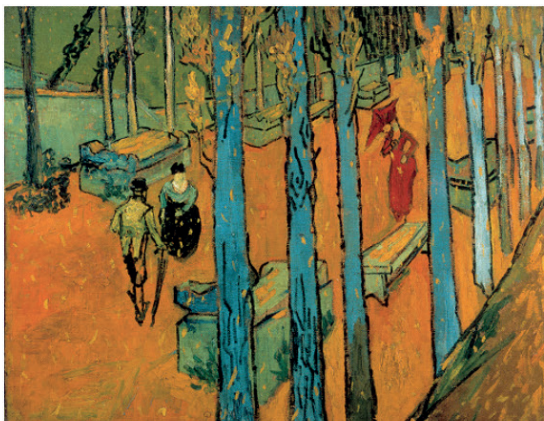
Interaction: Watching afterpainting, conversations with classmates.

Form: Dynamic representation of museum visit journey data.

Transition: The “afterpainting” should be accessible for the teens through a personal portal to revisit their VGM experience whenever they like. Those revisits can be both individuals (like browsing through your digital photos) and social (sharing your experiences with social groups through social media or physically showing.) Also, this medium could be used in class to help the teacher to reflect upon the museum visit and the personal meaning for the teens.

* As there is no “one way to go” through the museum since the teens create unique routes based on their personal preferences, curiosity will be triggered towards the yet undiscovered stories when leaving the museum. This could lead to the desire the revisit the museum or discover more information through other channels such as the internet, social media, etc.

4 | Discovering Vincent: “Find Van Gogh’s hidden stories with and share what they mean to you.” (Van Gogh fill-in story)



Invitation: Teens receive teaser and hints about Vincent van Gogh, only revealing small details without context (as puzzle pieces) to trigger curiosity. Before the visit, the teens can ask questions to Vincent which will be answered during the museum visit.

Transition: Entering the VGM, the teens are received in a welcoming way. After putting away the coats and bags, each teen receives a personal compass that will enable them to find Vincent and unlock some of his personal stories. The teens are also provided with a live map on to show where the biggest crowds are (to avoid them) and where discovery spots are located.

Story: Introducing Van Gogh in a mysterious way by mentioning different characteristics and journeys while leaving gaps for the teens to explore during their visit.

Interaction: Activating personal device (compass) by taking a selfie or selecting a character. The movement on the live map provides the teens with direct feedback about their position, the route they have walked and the area's they still have to discover.

Form: The device should be no larger than a handheld object, fitting easily in the teen's hand. Playing a guiding rather than dominant role in the search for Vincent's Stories. The selfie will be VanGoghified, to create a painting style character of the teen.

Exploration: Search for Vincent's personal stories, the teens have to keep a close eye to their compass. On each floor different stories are hidden of which the location lights up on the map when the teens

get close by (Pokemon Go as an example). This way, the teens go from story to story rather than from artwork to artwork. Special “hidden” stories can only be unlocked by the teens using their personal compasses. For example, a projection can be activated after holding the compass close to a “story cube” place on a wall next to the exhibition hall. After walking away from the projection, the projection would disappear. Creating an experience unique for the teens, leaving the other visitors to wonder what just happened.

Story: Stories about Vincent as an individual, his friendship, family, love life, ambitions, but also rumors that have never been confirmed.

Interaction: The compass should show places lighting up on the map when a teen comes close to a hidden story. Other ways to inform the teen about a story closeby could be vibrations through the compass or audio clues. Such as a whisper in the ear of the teen when walking by a painting that contains a hidden story “Psssstt.... Hey you!”.

Form: A handheld device functioning a subtle guide, providing a visual and interactive map.

Connection: When discovering Vincent's Stories (linked to specific paintings or artifacts) the teens are asked about their opinions. “What would they do in a situation like this?” (multiple choice), “How much would they like to share this story with a friend?” (scale from 1-5), “Which element in the story or painting is the most interesting to you?”.

Story: Stories about Vincent as an individual, his

friendship, family, love life, ambitions, but also rumors that have never been confirmed.

Interaction: Asking teen for input through audio message or visual messages. Teen contributes by answering verbally or selecting one of the predefined options.

Form: A handheld device functioning a subtle guide, providing a visual and interactive map.

Recollection: Create a gallery of favorite artworks based on Vincent's hidden stories and add personal reviews to show which stories and work were most interesting to the teens. Before leaving the museum, the group makes a group photo in front of their self-created gallery to place in the entrance hall with all the other previous visitors.

Story: Collection and exchanging Vincent's hidden stories with your classmates.

Interaction: Choosing a favorite story/painting using the compass (voting system)

Form: a visual overview of selected paintings and personal responses. On large touchscreen or by actually moving physical replica's of the paintings into a gallery.

Transition: Being part of a community, the teens now get access to a private portal in which Vincent shares more of his personal stories. Teens like/ vote on these stories to contribute to new museum experiences for visitors who will visit in the future.

Appendix C.I: Back-up test set-up

In case it would not have been possible to test with teens at VGM (logistical reasons, e.g.), a back-up plan was created. This plan is shown in the overview below.

PLAN B



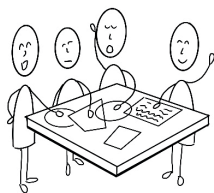
At school of teens.

1

INTRODUCTION

(10 minutes)

- Welcome
- Explain purpose of project
- No wrong answers possible
- Short questionnaire



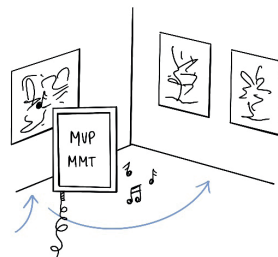
3 teens at a time.
2 or 3 groups → 6-9 teens.

2

SCENARIO TEST

(15 minutes)

- Teens select route
- Navigation to first stop
- fun fact along the way
- first painting
 - Question
 - Assignment
 -
- Choosing next direction
- Navigation
- Background sound along the way
- Second painting
 -
- Wrap-up with overview



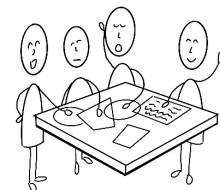
Print posters of paintings and place on walls to recreate the exhibition space.

3

EVALUATION

(15 minutes)

- General impression of the new experience.
- What did they think about sharing the MMT & experience with someone else?
- Did the teens discover new things?
- Did they discover new things about themselves / look at things differently?
- How did they experience the possibility to choose?
- Would they have like to continue the journey longer? (curiosity / desire?)
- Would they recommend it to a friend?



Appendix C.2: Results

General information

- 25 participants, first grade VMBO from MLA;
- Age: 12 - 14 years old ;
- 13 girls and 12 boys.

Expectations regarding VGM

- 6/25 had not visited VGM before.
- 12/25 said not to visit VGM based on their own choice.

"Art doesn't matter that much to me."

"Boring"

"I prefer modern" (meaning modern art)

"Because I have been there before"

"I don't really like museums"

"I don't really like museums"

"Because I think it is stupid"

"Not really something for me"

"I rather meet up with my friends"

"I think it is boring to watch to paintings all the time"

"I don't really think about going to museums."

Frequency of museum visits

- 2/25 participants said never to visit museums
- 13/25 participants said to rarely visit museums
- 7/25 participants said every now and then to visit museums
- 3/25 participants said to often visit museums

Summarized results from audio recordings

During the tour and the post-tour evaluation, conversations and interviews with the participants were recorded to enable analysis of the responses at a later moment. The research questions and answers by the participants are summarized below according to these audio files.

A. Transformative experience - towards substantial new insight

A1. Insights discovered by participants during the tour

NL: Wat heb je tijdens deze tour ontdekt?

EN: What did you discover during this tour?

Short summary: The majority of the participants said to have discovered (more) stories behind the paintings and personal stories about Vincent. Quote from one of the participants: "There are much more stories behind these paintings than you think at first."

A2. Substantial new insights discovered by participants during the tour

NL: Heeft deze tour jou aan het denken gezet over jezelf en jouw eigen leven?

EN: Did this tour make you think about yourself and your own life?

Short summary: 11 participants said to have started thinking about themselves and their own lives throughout the tour. Where for most participants it was hard to formulate clearly what their specifically starting thinking about ("I don't really know about what exactly, but it does make you think."), some teens were able to describe their substantial insights (small TE):

- It's better to solve an argument, talk about it, because you never know what might happen." (Referring to death of Vincent and regret of Van Rappard)

- "Vincent showed his emotions through the paintings that he made and that it is okay to show your own emotions as well."

- "I understand what Vincent did, but I would have made another decision."

B. Entertaining experience - an inviting, explorative, authentic and marvelous experience

B1. Amount of desire to continue longer with the tour Vincent & I

NL: We hebben nu maar een deel van de tour gedaan, zou je het leuk hebben gevonden om door te gaan met de tour? Om meer te ontdekken?

EN: We did only a part of the tour today, would you have liked to continue with the tour to discover more?

Short summary: All participants responded with saying that they would have like to continue with the tour longer. Some even said that the tour felt very short and that they would like to continue because they found it very interesting.

B2. Participants rating of the tour Vincent & I

NL: Hoeveel sterren zou je de tour geven?

EN: How much stars would you give to rate the tour?

Short summary: The participants rated the tour with an average of 3,75 out of 5 stars. The lowest rating lies at 2.5 (1 rating) stars with the highest at 5 stars (2 ratings). The majority of the teens rated the tour with 4 stars (11 ratings) followed by 3.5 stars (8 ratings) and lastly 3 stars (3 ratings).

B3. Participants vote for favorite painting during the tour.

NL: Welk schilderij uit deze tour is jouw favoriet?

EN: Which painting was your favourite during this tour?

Short summary: The Potato Eaters were selected 9 times, The Sunflowers 8 times, View from Theo's Apartment 5 times and 3 of the participants named a painting outside of the tour as their favorite (The Yellow House and The Starry Night).

B4. Elements disliked by participants during the tour.

NL: Wat vond je niet leuk aan de tour?

EN: What did you dislike about the tour?

Short summary: Content wise, the majority of the participants stated not to be able to point out something they disliked about the tour. "I expected that I would be a bit boring but that was not the case." - teen. Those who were able to formulate points of improvement described the following recommendations: make the content even more exciting, include more activities such as searching for the time at the Potato Eaters, enable teens to "finish the stories" themselves, address the crowdedness

in the museum.

B5. Elements liked most by participants during the tour.

NL: Wat vond je het leukste aan de tour?

EN: What did you like most about the tour?

Short summary: The majority of the participants mentioned the personal stories about Vincent with the paintings as the thing they liked most about the tour. "It is much more fun to know the stories behind the painting." Others mentioned the possibility to choose your own theme at the beginning of the tour and lastly the assignments and multiple choice questions throughout the tour. "The questions help you to discover more about the story." "If you get a question at a painting, you have to look closely to find out the answer, I like that."

C. Social dynamics - preferences regarding group experiences

C1. Preference towards forming groups

NL: Als je had mogen kiezen, had je dan een eigen groep voor de tour samengesteld?

EN: If you could choose yourself, would you then like to form your own group for the tour?

Short summary: The majority of the participants stated to have preferred to have chosen their own group for the tour through the museum. "It might have been nicer with friends." A few participants described to not have a preference in terms of group selection, one participant even stated the following: "I actually liked it like this (being placed in a group), because this way you discover what others like as well."

C2. Choosing to form own group or selected preferred theme.

NL: Als je zou moeten kiezen tussen een zelfgekozen groep of het thema dat jij het meest interessant vindt wat zou je dan kiezen?

EN: If you had to choose between forming your own group for the tour or selecting a theme that you like most, which one would you pick?

Short summary: Out of the 25 participants, 10 stated to have chosen for their preferred theme over forming a group themselves. This means that the majority (15 participants) would still prefer to choose their own group rather than choosing the theme that

seems most interesting to them.

D. Interactive narrative - experiencing guidance and freedom to make own choices

D.1 Amount of room for personal decision-making

NL: Tijdens deze tour mocht je zelf een thema kiezen en was er een schilderij die je zelf uit mocht kiezen. Wat vond je van de hoeveelheid keuzeruimte en vrijheid binnen de tour? Vond je dat je te weinig, precies genoeg of te veel keuzeruimte had?

EN: During this tour, you got to choose a theme and pick a painting based on your own preference. **What do you think about the amount of freedom make your own choices? Did you think there was not enough freedom, enough or too much freedom?**

Short summary: All participants stated that the current amount of room for personal decision-making was enough. However, the majority also said to have enjoyed it their would have been more room for personal decision-making. "If I could decide, I would make half of the paintings in the tour "must-see" and the other half free to choose for myself."

D.2 Opinions about choosing a theme in advance.

NL: Wat vond je ervan om zelf een thema te kunnen kiezen? Had je zelf een thema willen kiezen en welke zou dit dan zijn geweest? (De laatste vraag voor de groepen die het thema "Vriendschap" kregen i.p.v. zelf een thema te mogen kiezen.)

EN: What did you think about the possibility to choose a theme at the beginning of the tour?

Would you have like to choose a theme yourself and which one would you have chosen? (The last question for the groups that could not choose a theme but where given the theme of "Friendship".) dat je dan wel zelf mag kiezen wat je zelf

Short summary: All participants stated to like the possibility of choosing a preferred theme. The 12 participants that were given a preselected theme, stated to have like to choose a theme themselves. 23 of the participants selected "Travel & Inspiration" as their preferred theme four the tour. "My friends are important to me but I don't need to know more about Vincent's friends, that's not really interesting."

Appendix C.3: Materials

Introduction

(in Dutch as participants were all Dutch)

Welkom in het Van Gogh Museum! Mijn naam is Lynn en ik zal jullie de komende 40 minuten begeleiden tijdens het onderzoek dat we gaan doen. Het museum heeft een nieuw soort rondleiding ontwikkeld voor tieners zoals jullie met als doel het bezoek leuker en interessanter te maken. Om te testen of deze nieuwe tour ook echt leuk en interessant is, hebben wij jullie hulp nodig. Jullie kunnen ons het beste vertellen hoe jullie het ervaren en wat jullie ervan vinden!

Wat praktische informatie voordat we beginnen:

- Hebben wij toestemming om foto's te maken tijdens het testen? We zorgen ervoor dat jullie niet herkenbaar in beeld worden gebracht, ook worden de foto's niet publiekelijk gedeeld en zijn ze alleen voor VGM en TU Delft communicatie.
- We zullen straks maar een deel van de tour testen i.v.m. beschikbare tijd. De volledige tour zal ongeveer 45 minuten duren en het deel dat wij vandaag testen is daar maar een deel van.
- Tijdens dit onderzoek gaat het vooral over de inhoud van de tour en zullen we daarom gebruik maken van simpele papieren kaartjes in plaats van een digitaal product zoals een multimedia tour. Probeer dus vooral te focussen op de inhoud van de rondleiding, niet op hoe deze er op het moment uitziet.
- Ik wil jullie vragen om hardop na te denken tijdens het testen. Alle gedachtes zijn waardevol voor het onderzoek en helpen mij om te begrijpen hoe jullie de tour ervaren.
- Tot slot bestaan er binnen dit onderzoek geen foute of gekke antwoorden. Probeer zo eerlijk mogelijk te zijn in de beoordeling van de tour. Op die manier kan ik ervoor zorgen dat VGM de tour verbeterd voordat hij echt wordt ontwikkeld.

Zijn er tot zo ver vragen?

Voordat we beginnen, wil ik jullie vragen dit korte vragenlijst in te vullen.

Vragenlijst voor test van de rondleiding Vincent & Ik

Voornaam:

Leeftijd:

Geslacht: ☐  ☐  ☐ Neutraal
(Kruis aan)

Ik vind het goed als er onherkenbare foto's van mij worden gemaakt tijdens het onderzoek:

- ☐ Ja
- ☐ Nee

Hoe vaak ga je naar een museum? (kruis 1 antwoord aan)

- ☐ Nooit
- ☐ Heel soms
- ☐ Af en toe
- ☐ Vaak

Ben je wel eens in het Van Gogh Museum geweest?

- ☐ Ja
- ☐ Nee

Zou je zelf kiezen om naar het Van Gogh Museum te gaan?

- ☐ Ja
- ☐ Nee

Leg kort uit waarom:

Wat verwacht je van een bezoek aan het Van Gogh Museum? Leg kort uit:

.....

.....

.....

Appendix C.3: Paper prototyping scripts and screens

The two scripts used to guide the teens through the tour of Vincent & I are presented in the following pages. Two different scripts were detailed and tested: “Vriendschap” en “Reizen”.

Also, the paper screens as used during the concept testing are shown on the following. As the screens in both scripts are nearly identical, only those within the “Friendship” script are included in this appendix.

Script voor thema “Vriendschap”

(in Dutch as participants were all Dutch)

Introducing

“Welkom bij de tour Vincent & Ik. in de komende 20 minuten ontdek je wat de verhalen van de beroemde schilder Vincent van Gogh ook voor jou kunnen betekenen. Vincent ontwikkelde zichzelf en zijn stijl onder andere door zijn verschillende vriendschappen en de verschillende landen en plaatsen die hij bezocht. In de 10 jaar dat hij schilderde, heeft Vincent ongeveer 900 schilderijen gemaakt! Tijdens de tour zul je er 3 bekijken.” [Scherm 1]

“Er zijn zoveel verhalen bekend over Vincent dat jij mag kiezen welk onderwerp jij het meest interessant vindt. De rondleiding wordt daar speciaal op aangepast. Ontdek persoonlijke verhalen over Vincent en zijn vriendschappen en kom erachter wat je daar van vindt. Of: kom meer te weten Vincent’s reizen en ontdek nieuwe plaatsen en invalshoeken.” [Scherm 2]

“Op basis van jouw keuze, zijn de volgende drie schilderijen van Van Gogh voor jou geselecteerd: De Aardappeleters, Gezicht vanuit Theo’s Appartement en De Zonnebloemen. Via de drie schilderijen ontdek je Vincents persoonlijke verhalen en jouw eigen mening hierover.” [Scherm 3]

Exploring

“De tour begint bij “De Aardappeleters” op de eerste verdieping. Neem de grote trap en ga rechtsaf.” [Scherm 4]

“Wist je dat het de broer en vriend van Vincent waren die hem aanspoorde om te beginnen met schilderen en hem hier ook les in gaven? Dit waren Theo van Gogh en Anthon van Rappard.

Discovering: De Aardappeleters

[Informatie] “Nadat Vincent bijna een jaar lang, dag en nacht aan dit schilderij gewerkt had, vroeg hij aan zijn goede vriend Anthon Rappard wat hij ervan vond. Vincent zelf omschreef dit schilderij als zijn eerste meesterwerk, wat vind jij?”

Van Rappard schreef een brief met flinke kritiek op het werk. Hij omschreef onder andere dat Vincent niet goed over de vormen in het schilderij had nagedacht en dat het schilderij niet overkwam zoals

de mensen er in het echt uitzagen. “Waarom moet die vrouw een pijpsteeltje met dobbelsteen eraan als neus hebben?” [Scherm 5]

[Vraag] Wat denk je dat Vincent’s reactie was? [Scherm 6]

- Hij was blij met de feedback en ging er meteen mee aan de slag.
- Hij was boos, maar praatte het meningsverschil uit.
- Hij liep weg van de discussie en stuurde de brief met kritiek terug.

[Informatie] Vincent was woedend op Van Rappard en stuurde de brief met kritiek direct terug. Hierbij eindigde de goede vriendschap tussen Vincent en Anthon. Na de dood van Vincent schreef Rappard in een van zijn brieven aan Theo zo’n spijt te hebben dat zij de vriendschap zo hebben laten eindigen. Als hij het over had kunnen doen, zou hij de ruzie ongetwijfeld uitgesproken hebben om de vriendschap te bewaren. [Scherm 7]

[Vraag] Wat voor advies zou jij Vincent gegeven hebben? [Scherm 8]

[Activiteit] In de lange tijd waarin Vincent aan dit schilderij werkte, voegde hij veel details toe die allemaal een bijzonder verhaal over deze Aardappeleters vertellen. Een van deze details gaat over de tijd waarin dit gezin aan tafel zat. Kun jij ontdekken hoe laat het in dit schilderij is? Teken de tijd op de klok. [Scherm 9]

[Informatie] In de linkerbovenhoek van het schilderij is een klok geschilderd. De tijd die hierop wordt afgebeeld is 19:00 ‘s avonds. Dit is laat voor de tijd waarin dit gezin leefde, omdat de meeste gezinnen rond 17:00 aan tafel gingen. Hiermee heb je ontdekt dat het om een arbeidersgezin gaat die waarschijnlijk tot laat op het land werkten. Vincent heeft altijd bewondering gehad voor het harde en eerlijke werken in het boerenleven. [Scherm 10]

Exploring 2

[informatie] Vincent heeft toch iets met de kritiek van Van Rappard gedaan. Hij verhuisde naar Parijs om daar beter te leren schilderen en tekenen en te leren van anderen. Het volgende schilderij in deze tour is er een die Vincent gemaakt heeft tijdens zijn tijd in Parijs. We blijven op deze verdieping en lopen door naar de volgende ruimte. [Scherm 11]

[Open vraag] Zo nu en dan kun je in een nieuwe omgeving terecht komen waar je nog niemand kent. Hoe zou jij dan nieuwe vrienden willen maken?

Selecting: werken gemaakt in Parijs

[Open vraag] We zijn aangekomen bij de collectie schilderijen die Vincent heeft gemaakt tijdens zijn tijd in Paris. Het schilderij “Gezicht vanuit Theo’s Appartement” sluit goed aan bij het thema vriendschap dat jij gekozen hebt. Kijk eens goed rond in deze ruimte. Is er een ander schilder dat beter aansluit bij jouw idee van vriendschap? [Scherm 12]

Discovering 2: Uitzicht vanuit Theo’s appartement

[Activiteit] Hij was blij met de feedback en ging er meteen mee aan de slag. [Scherm 13]

- De verschillende kleuren
- De schilderijstijl
- De omgeving

[Informatie]

Het is je misschien opgevallen dat dit schilderij gemaakt is uit veel lichtere kleuren dan de aardappeleters. Zijn nieuwe kunstenaarsvrienden en de nieuwe omgeving in Parijs inspireerde Vincent om een andere manier van schilderen uit te proberen. [Scherm 14a]

Als je goed kijkt kun je zien dat Vincent ineens dunne streepjes en stippen is gaan gebruiken. Kijk eens naar het schilderij van dichtbij en verder af. De stippen en strepen zul je niet meer kunnen zien als je verder weg staat. [Scherm 14b]

De gebouwen die je hier ziet, vormen het uitzicht vanuit het appartement van Theo, Vincents broer. Dankzij de veranderende kleureffecten in de lucht was dit uitzicht het onderwerp vele schilderijen die Vincent maakten. [Scherm 14c]

[Informatie] Vincent maakte dit schilderij vanuit het appartement van zijn broer Theo, waarmee hij een tijd samenwoonde in Parijs. Theo was niet alleen Vincents broer, maar ook zijn allerbeste vriend. De twee deelde hun passie voor kunst waarbij Vincent dus schilderijen maakte en Theo handelaar was in de moderne kunst.

[Vraag] Theo en Vincent waren erg verschillend. Zo was Vincent erg koppig en hield hij niet van opruimen terwijl Theo juist erg opgeruimd was. Hoe lang denk

je dat de twee samen hebben gewoond, voordat Vincent vertrok? [Scherm 15]

4 maanden

2 jaar

Tien jaar

[Antwoord] De broers hielden het twee jaar lang met elkaar uit! Daarna vertrok Vincent naar het zuiden van Frankrijk, waarbij hij contact hield met Theo via zijn brieven.

[Open vraag] Hoe zou jij het vinden om samen te wonen met een broer, zus of goede vriend of vriendin in een heel klein appartement waarvan jij de huur betaalde??

[Informatie] Na twee jaar in Parijs was Vincent moe van de drukte in de stad en verlangde hij naar meer rust en natuur. Dit vond hij in het zuiden van Frankrijk in het dorpje Arles. Hier schilderde hij het volgende en laatste schilderij in deze tour: De Zonnebloemen.

Exploring 3

Je bent alweer bijna bij het laatste werk van de tour de "De Zonnebloemen". Deze vind je verderop in deze ruimte. [Scherm 16]

[Informatie] Vincent verhuisde naar Arles om in een nieuwe omgeving te kunnen schilderen. Ook droomde hij er van om een plek op te richten voor schilders om samen te wonen en te werken. Hij hoopte dat zijn kunstenaarsvrienden uit het Noorden zouden komen en dat hij nieuwe vrienden in het Zuiden zou maken. Dit is het schilderij waar de meeste bezoekers van het museum voor komen om te bekijken.

Discovering 3: De Zonnebloemen

[Vraag] Hoe zorg jij dat iemand zich welkom voelt bij jou thuis? [Scherm 17]

[Informatie] Van Gogh schilderde deze Zonnebloemen om zijn kennis uit Parijs, Paul Gauguin zich thuis te laten voelen in Arles. De twee woonde en schilderde samen voor een tijd.

[Activiteit] Vincent heeft verschillende warme kleuren zoals geel, rood, groen en blauw in dit schilderij gebruikt. Op het grote achtergrond vlak gebruikte hij een lichte kleur geel. Hij had hier ook

een andere kleur voor kunnen gebruiken zoals blauw of bruin. Klik op de kleuren in het scherm en kijk hoe het schilderij verandert. Vind je dit mooier dan de combinatie kleuren die Vincent heeft gebruikt? [Scherm 18a, b en c]

[Informatie] Vincent dacht goed na over op welke manier hij de verschillende kleuren op het doek gebruikte. Je ziet dat er een heel ander schilderij ontstaat, met een hele andere sfeer als je deze kleuren uitwisselt.

[Cliffhanger informatie] Paul Gauguin besloot Arles te verlaten, omdat er veel ruzies en onenigheden waren tussen Vincent en hem. Vincent raakte in paniek, omdat hij niet wilde dat zijn goede vriend zou vertrekken. Dit leidde tot het moment waarop Vincent zijn eigen oor afsneed.

Exploring 4

De rondleiding is bijna voorbij, laten we teruggaan naar de groepsingang waar we begonnen zijn. Op verdieping 0.

- Wat vond je van deze rondleiding? [Scherm 19]
- Welk schilderij is jouw favoriet? [Scherm 20]

Script voor thema “Reizen”

(in Dutch as participants were all Dutch)

Introducing

Welkom bij de tour Vincent & Ik. in de komende 20 minuten ontdek je wat de verhalen van de beroemde schilder Vincent van Gogh ook voor jou kunnen betekenen. Vincent ontwikkelde zichzelf en zijn stijl onder andere door zijn verschillende vriendschappen en de verschillende landen en plaatsen die hij bezocht. In de 10 jaar dat hij schilderde, heeft Vincent ongeveer 900 schilderijen gemaakt! Tijdens de tour zul je er 3 bekijken. [Scherf 1]

Er zijn zoveel verhalen bekend over Vincent dat jij mag kiezen welk onderwerp jij het meest interessant vindt. De rondleiding wordt daar speciaal op aangepast. Ontdek persoonlijke verhalen over Vincent en zijn vriendschappen en kom erachter wat je daar van vindt. Of: kom meer te weten Vincent's reizen en ontdek nieuwe plaatsen en invalshoeken. [Scherf 2]

Op basis van jouw keuze, zijn de volgende drie schilderijen van Van Gogh voor jou geselecteerd: De Aardappeleters, Gezicht vanuit Theo's Appartement en De Zonnebloemen. Via de drie schilderijen ontdek je Vincents persoonlijke verhalen en jouw eigen mening hierover. [Scherf 3]

Exploring 1

[Informatie] De tour begint bij “De Aardappeleters” op de eerste verdieping. Neem de grote trap en ga rechtsaf. [Scherf 4]

[Informatie] Wist je dat Vincent eerst gewerkt heeft in Den Haag, Londen en Brussel voordat hij terugkeerde naar Nederland waar hij pas echt begon met schilderen? Zo werkte hij bij een kunsthandel en probeerde hij predikant te worden, voordat hij schilder werd.

Discovering 1: De Aardappeleters

[Informatie] Na 12 jaar niet meer bij zijn ouders te hebben gewoond, trok Vincent op zijn 28ste weer bij hen in. Dat was even wennen. Nuenen was een ideale omgeving voor een ‘boerenschilder’. Er woonden veel boeren, landarbeiders en wevers. Vincent schetste en schilderde ze wanneer hij maar kon. Hij woonde hier terwijl hij bijna een jaar lang dag en nacht aan zijn eerste meesterwerk “De Aardappeleters” werkten. Vincent vond veel inspiratie in het boerenleven op het platteland. Hij

had respect voor de hardwerkende boeren. [Scherf 5]

[Vraag] Hoe denk je dat het voor Vincent was om weer bij zijn ouders te wonen?

[Scherf 6]

- Erg fijn, Vincent miste zijn ouders erg en vond het prettig om veel thuis te zijn.

- Lastig, Vincent had veel woordenwisselingen met zijn vader, omdat ze het vaak oneens waren.

[Informatie] Het was niet altijd makkelijk voor Vincent om op deze leeftijd nog bij zijn ouders te wonen. Eigenlijk was het nooit makkelijk voor hem geweest thuis. Hij had niet echt een klik met zijn ouders. Soms hadden ze discussies en begrepen ze elkaar verkeerd. Een ruzie met zijn vader zorgde er uiteindelijk voor dat Vincent zijn ouderlijk huis na minder dan een jaar weer verliet. [Scherf 7]

[Vraag] Wat zou jij het fijnst vinden? Bespreek dit met jouw klasgenoten of denk hier even zelf over na. [Scherf 8]

- Bij mijn ouders wonen

- Op mezelf wonen

[Informatie] Voordat Vincent bij zijn ouders wegging, was hij een heel eind op weg met het schilderen van dit schilderij. Zoals gezegd had hij veel respect voor het harde en eerlijke werk dat de boeren deden. In dit schilderij verwerkte Vincent details die meer over het leven van dit boerengezin vertellen.

[Activiteit] Kun jij bijvoorbeeld ontdekken hoe laat het in dit schilderij is? Teken de tijd op de klok. [Scherf 9]

[Informatie] In de linkerbovenhoek van het schilderij is een klok geschilderd. De tijd die hierop wordt afgebeeld is 19:00 's avonds. Dit is laat voor de tijd waarin dit gezin leefde, omdat de meeste gezinnen rond 17:00 aan tafel gingen. Hiermee heb je ontdekt dat het om een arbeidersgezin gaat die waarschijnlijk tot laat op het land werkten. Vincent heeft altijd bewondering gehad voor het harde en eerlijke werken in het boerenleven.

[Scherf 10]

Exploring 2

Het tweede schilderij in deze rondleiding is een van de werken die Vincent maakte toen hij in Parijs woonde. Loop door naar de volgende ruimte en sla rechtsaf. [Scherf 11]

[Vraag] Parijs inspireerde Vincent om met lichtere kleuren te gaan schilderen. Welke plaats heeft invloed op jou gehad, waardoor je op een nieuwe manier over dingen bent na gaan denken. Heb je er inspiratie opgedaan?

Selecting: werken gemaakt in Parijs

Hier hangen de schilderijen die Vincent in Parijs maakte. Het schilderij "Gezicht vanuit Theo's Appartement" sluit goed aan bij het thema reizen en inspiratie dat jij gekozen hebt. Kijk eens goed rond in deze ruimte. Is er een ander schilder dat beter aansluit bij jou idee van reizen? [Scherm 12]

Discovering 2: Uitzicht vanuit Theo's Appartement

[Vraag] Als je even terug denkt aan het vorige schilderij, de Aardappeleters, wat valt je het meeste op in dit schilderij? [Scherm 13]

- De verschillende kleuren
- De schilderstijl
- De omgeving

[Informatie]: Het is je misschien opgevallen dat dit schilderij gemaakt is uit veel lichtere kleuren dan de aardappeleters. De nieuwe omgeving in Parijs inspireerde Vincent om een andere manier van schilderen uit te proberen. [Scherm 14a]

Als je goed kijkt kun je zien dat Vincent verschillende technieken gebruikten om het schilderij te maken: stippen en strepen. Kijk eens naar het schilderij van dichtbij en verder af. De stippen en strepen zul je niet meer kunnen zien als je verder weg staat. [Scherm 14b]

Op het schilderij zie je het uitzicht dat Vincent en Theo hadden vanuit het kleine appartement waar zij samenwoonde. De verschillende kleuren die de lucht aan kon nemen, van blauw naar grijs, naar roze inspireerde van Gogh. [Scherm 14c]

[Informatie] Van Gogh maakte dit schilderij vanuit het appartement van zijn broer Theo, waarmee hij een tijd samenwoonde in Parijs. Naast Theo kende Vincent in eerste instantie nog niemand in deze voor hem onbekende stad. Hij sloot zich aan bij een groep schilders om nieuwe schildertechnieken te leren.

[Vraag] Zou jij net als Vincent naar een nieuwe plaats willen verhuizen? Welke plaats zou dit zijn en waarom? Bespreek dit kort met jouw klasgenoten of

denk er zelf even over na. [Scherm 15]

[Informatie] Na twee jaar in Parijs was Vincent moe van de drukte in de stad. Hij verhuisde naar het Zuiden van Frankrijk naar het dorpje Arles. Hier schilderde hij het volgende en laatste schilderij in deze tour: De Zonnebloemen.

Exploring 3

[Informatie] Het laatste schilderij in deze rondleiding "De Zonnebloemen" vind je verderop in deze ruimte. Loop voorbij de Aardappeleters en ga rechtdoor. [Scherm 16]

Dit is het schilderij waar de meeste bezoekers van het museum voor komen om te bekijken. Het is het meest beroemde schilderij dat in het Van Gogh Museum hangt.

Discovering 3: De Zonnebloemen

[Informatie] Vincent verhuisde niet alleen naar Arles om de drukte van Parijs te ontvluchten, hij had ook nog een andere reden. Welke denk je dat dit was?

- Hij was op zoek naar warmer licht om zijn schilderijen te inspireren
- Door een flinke ruzie met Theo wilde Vincent weg van hem gaan wonen
- Vincent verlangde naar een warmere temperatuur, hij miste de zon. [Scherm 17]

[Antwoord]

Vincent was inderdaad op zoek naar een nieuw en warmer soort licht om zijn nieuwe inspiratie voor zijn schilderijen op te doen. De zon in Arles zorgde voor dit warme licht.

Ook Theo en Vincent hadden wel eens discussies. Dit was alleen niet de reden voor Vincent om weg te gaan uit Parijs. Hij verhuisde naar Arles op zoek naar warmer licht, meer zon om inspiratie op te doen voor zijn schilderijen.

Vincent miste inderdaad de zon, maar vooral door het warme licht wat de zon uitstraalde. Hij was op zoek naar landschappen in warm, zonnig licht om nieuwe inspiratie voor zijn schilderijen op te doen. De warmte van de zon was natuurlijk ook prettig voor Vincent, maar dit was niet de reden waarom hij naar Arles vertrok.

[Activiteit] Vincent heeft verschillende warme kleuren zoals geel, rood, groen en blauw in dit

schilderij gebruikt. Op het grote achtergrond vlak gebruikte hij een zachte kleur geel. Zou jij een andere achtergrondkleur hebben gebruikt? Klik op de kleuren in het scherm en kijk hoe het schilderij verandert. Vind je dit mooier dan de combinatie kleuren die Vincent heeft gebruikt? [Scherm 18a, b en c]

[Informatie] Vincent dacht goed na over op welke manier hij de verschillende kleuren op het doek gebruikte. Je ziet dat er een heel ander schilderij ontstaat, met een hele andere sfeer als je deze kleuren uitwisselt.

[Cliffhanger informatie] Op het moment dat Paul besloot Arles te verlaten om verder aan zijn carrière te werken in Parijs, raakte Vincent in paniek. Hij sneed zijn eigen oor af in de hoop dat Paul zou blijven, maar dit plan mislukte.

Exploring 4

De rondleiding is bijna voorbij, laten we teruggaan naar de groepsingang waar we begonnen zijn. Op verdieping 0.

- Wat vond je van deze rondleiding? [Scherm 19]
- Welk schilderij is jouw favoriet? [Scherm 20]

1			2		
VINCENT & IK			VRIENDSCHAP REIZEN & INSPIRATIE		
	3			4	
1. Aardappeleters  VRIENDSCHAP			2. Parijs  3. De Zonnebloemen  op verdieping 1 VRIENDSCHAP		
		5			6
 VRIENDSCHAP			Hoe denk je dat Vincent hier mee om is gegaan? HIJ WAS BLIJ MET DE FEEDBACK HIJ PRAATTE DE DISCUSSIE UIT HIJ WAS WOEDEND VRIENDSCHAP		
			7		
 "Al waren Vincent en ik in de laatste jaren van elkander verwijderd geraakt door een misverstand dat ik dikwijls betreurd heb - ik heb toch niet anders dan met zeer veel vriendschap aan hem en aan onzen omgang gedacht." VRIENDSCHAP			Wat voor advies zou jij Vincent hebben gegeven? VRIENDSCHAP		

9

10



11

12

			Tip voor jou 		
op deze verdieping VRIENDSCHAP			VRIENDSCHAP		

13

14a

Wat valt jou als eerste op? DE KLEUREN DE SCHILDERSTIJL DE OMGEVING VRIENDSCHAP			
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14b

14c

STREPEN		STIPPEN	
TOEN		NU	

15

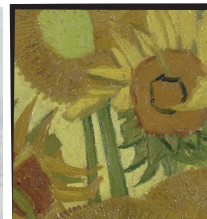
16

Hoe lang denk je dat zij samen hebben gewoond?

4 maanden

2 jaar

10 jaar

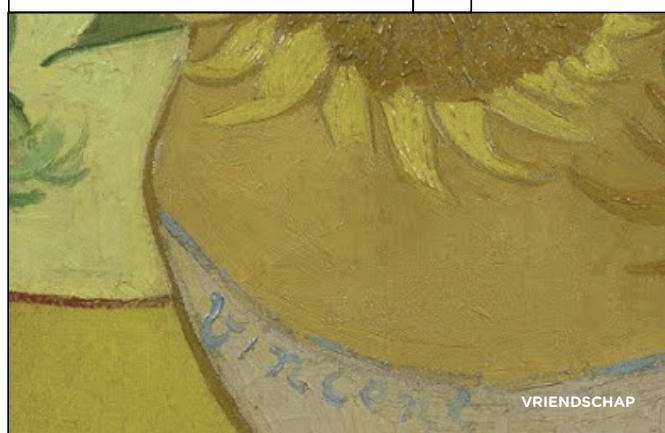


op deze verdieping

VRIENDSCHAP

17

18a



VRIENDSCHAP



Kies een andere achtergrond kleur



VRIENDSCHAP

18b

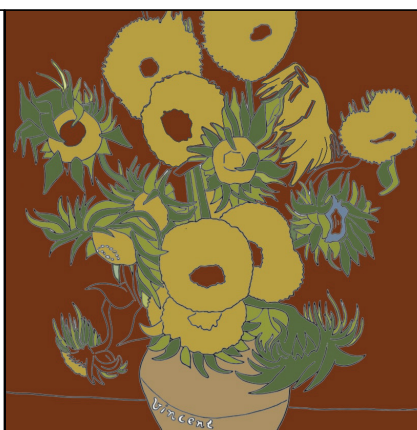
18c



Kies een achtergrond kleur



VRIENDSCHAP



Kies een achtergrond kleur



VRIENDSCHAP

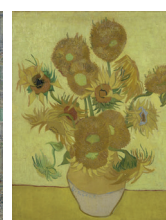
19

20

VINCENT & IK



Welk schilderij is jouw favoriet?



Of een ander schilderij:

