

Designing a more inclusive museum experience

A strategic service concept to contribute to inclusion in the museum sector, by facilitating a mutually beneficial relationship between museums and their audiences.

- Johan Idema (Idema 2014)

Some consider art an acquired taste like wine or cheese, it's supposed to take an education to appreciate it. But all you need is a little context,

and a curious mind!

Master thesis

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Strategic Product Design, TU Delft
November 2021

Designing a more inclusive museum experience

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Colophon

Master thesis

Strategic Product Design
Faculty of Industrial Design Engineering
Delft University of Technology
November 2021

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Preface

Dear reader,

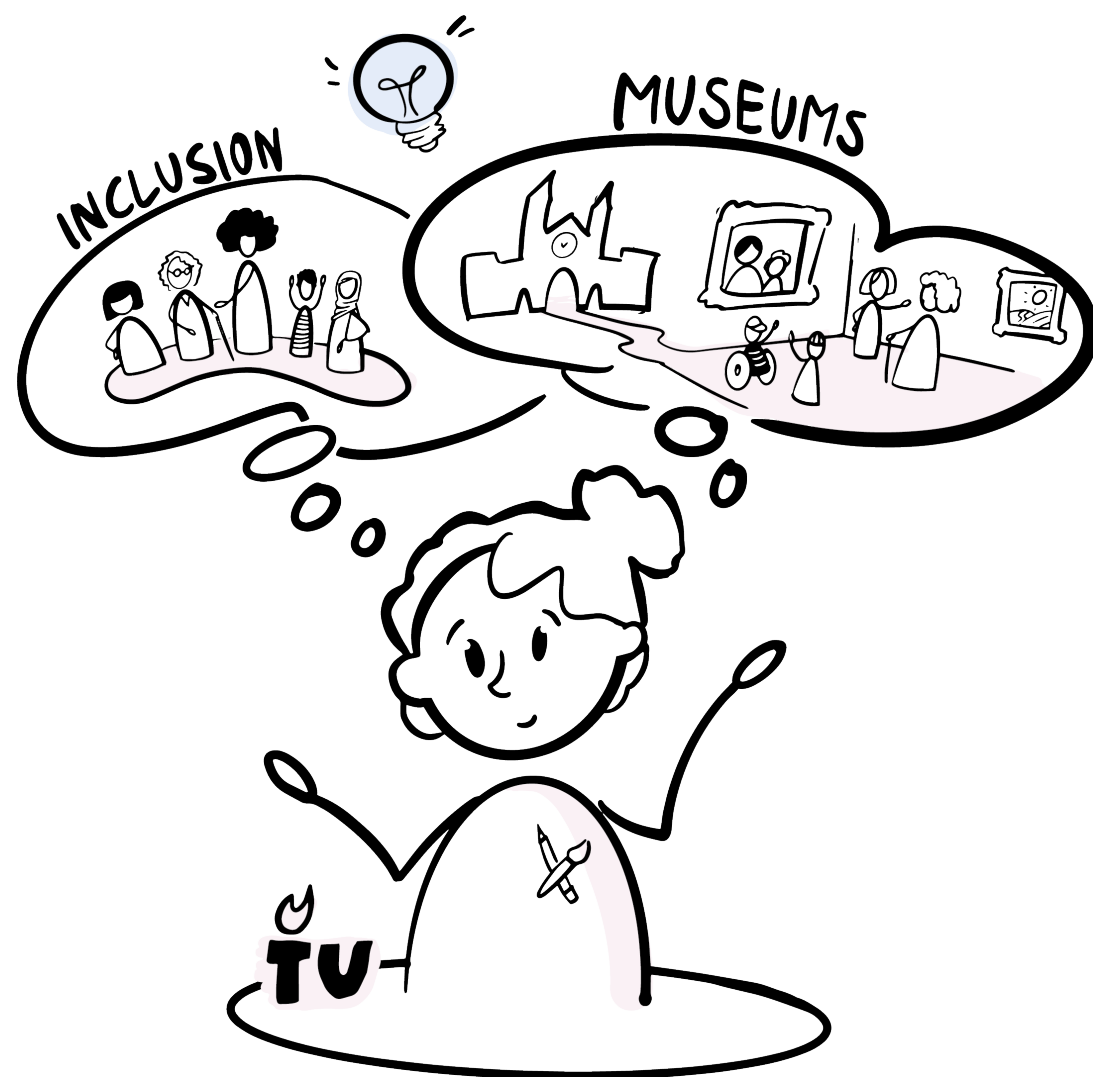
Welcome to my final thesis for the Master Strategic Product Design at Delft University of Technology. This project marks the closure of six years full of learning, experimenting, and growing at the faculty of IDE. And, while my time as a student might be over soon, I'm determined to keep that student's attitude of continuous learning, exploring, and playing during my future adventures as a strategic designer.

For this thesis project, I would love to thank the best supervisory team I could have asked for. Rebecca, thank you for your thoughtful guidance, unyielded enthusiasm, and razor-sharp academic perspective. Jeroen, thank you for always sharing your knowledge with me, and challenging me to always take it one step further. Nick, thank you for always being curious, creative, and ready to give advice on just about anything. And thanks to you Chefrany and Max, for your belief in this project, for being amazing sparring partners, and for providing rich contextual insights.

I would also like to express my gratitude to everyone else involved during the design process, whether it was by contributing actively or simply by supporting me! Thanks to all the people willing to participate in my numerous research activities and experiments. The people at Rijkslab and DEUS, thank you for your support and guidance. And finally, thank you, dear friends and family, for all the deep conversations, humour, honest advice, encouraging words, weekend adventures, and unbroken love and belief in me.

It was a pleasure and privilege to work on this project and it has helped me to further explore my interest in complex societal topics, social design, service design, and strategy. I hope you enjoy reading it, and please reach out to me if you are curious to know more about me or the project.

A handwritten signature in black ink, appearing to read 'Kari', with a stylized, flowing script.



Executive summary

Concerns around inclusion and equality are rapidly increasing. And, due to these societal dynamics, museums are in times of fundamental change towards inclusivity. This sparked the opportunity for this project: To explore how museums can become more inclusive, to attract a broader audience, and address new stories that truly speak and belong to everyone.

The project started with an **initial exploration on inclusion** and the inclusive design field. As a result, a theoretic framework depicting the different layers and elements of inclusion was developed. This knowledge helped to gather rich contextual insights in the following research phase of the project, exploring inclusivity from the museum sector's perspective and the visitors' perspective. As a result, three key challenges and opportunities from the sectors' perspective, and the key visitors' needs, were identified. From synthesising these findings, it was found that the **key opportunity** lay in addressing the relationship between museums and the public: to help move towards a mutual symbiotic relationship, where both parties are able to benefit from.

This defined challenge marked the middle of the project and sparked the idea generation and conceptualisation phases. Here, brainstorming, experimentation, and observations were done to iteratively develop a strategic service concept. **The final concept that evolved was Habitat.** To put it briefly: Habitat is a digital museum platform that gives small pieces of context and sparking questions related to art pieces, to support visitors' curiosity and line of thinking. Habitat encompasses the current mismatch between visitors and the museums, and aims to move away from elitist, and hierarchical interactions, towards collaborative, and assertive interactions between museums and the audiences.

Habitat's ultimate contribution to inclusion is that it, on the one hand, helps visitors to become active participants, and allows them to see what art can do and mean to them, without needing to be an art-expert. And, on the other hand, it helps museums to better understand their visitors, tap better into their (inclusive) needs, and facilitate the space to build a mutually beneficial relationship the public.

In **validation tests** with museum visitors, the concept's desirability was investigated. As a result, six attention points for further development emerged: *The key of remaining a low threshold, Art is a personal affair, Commit to an obligation-free experience, Balance the focus on art versus the self, Specific features to consider, and other notes.* In parallel, **expert evaluations** were performed. These evaluation interviews provided an enriched understanding on how the service contributes to the democratisation of art, how it can be used as a strategic way to collect visitors insights and gain empathy, and how it can become a cross-institutional platform.

These insights combined were used to formulate the **final recommendations**, in which advice is given to answer the questions: *Can it be done?, Does it bring value?, and Can it be sufficiently supported?.* Finally, in the discussion, the results are reviewed, based on the project's impact on inclusion, the fit to the design challenge, and the relevance for the design field.

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/ Chapter 01

Project introduction

A fundamental interest for 'inclusion', as a meaningful societal topic, is what initially sparked this graduation project. From previous studies, it was found that concerns about exclusion and inequality are rapidly growing in all its forms (Curtis et al., 2021). And, recent events, like the Black Lives Matter movement in 2020, only emphasize the urgency for change towards a more inclusive society. This need for change also accounts to cultural institutions, as they have a huge social and societal responsibility to speak and belong to everyone. In short, from these findings the project's topic and context came to be. This first chapter is meant to introduce project, and provide a more elaborate understanding on what makes the project relevant, what it focuses on, and how it was approached.

1.1 Focus on the museum sector

While the need for inclusivity applies to the entire cultural landscape, including all sectors, such as performing arts, fine arts & design, media & literature and heritage & museums (Raad voor Cultuur, n.d.), it was chosen to narrow down the focus of this project on the museum sector alone. This decision was made in order to perform a more in-depth research and gather more specific insights applicable to a specific context. Furthermore, the project is primarily centred around Dutch museums, however input was also gathered from international sources. That being said, the aim was to make the final results as inspirational and scalable as possible for cultural experiences and organisations in general, including all cultural sectors, and beyond the Dutch landscape alone.

Furthermore, within the Dutch museum sector, initiatives to make the cultural experiences more inclusive can already be spotted. Examples of these initiatives are an exhibition about slavery (Wiegman, 2021), an initiative that enhances the experience of visually impaired people (van Abbemuseum, 2019) and an initiative that aims to connect and learn from communities in order to provide more diverse and inclusive experiences (van Gogh Museum, 2019). Moreover, industry leaders are also increasingly speaking up about their ambitions to make their sector more inclusive with statements such as:

- *We want to create more understanding between people in the Netherlands and show that we all belong here.* - Valika Smeulders, head of history at The Rijksmuseum (Lavèn & Kromhout, 2021)
- *Society is changing. We are all part of that society and therefore the museum is changing too.* - Taco Dibbits, chief director at the Rijksmuseum (Maas, 2021)
- *Do not let our (art) history be written only by white men and women, but make sure that Dutch people with other backgrounds also have a voice in interpreting and caring for our national heritage.* - Steven ten Thije, Curator collections at the Van Abbemuseum (ten Thije, 2016)

1.2 Initial project assignment

These initiatives and statements show that the dedication and commitment from museums to become more inclusive is there. However, improvements can still be made to become less 'one-sided', more accessible, and more representative for everyone. This is also underlined by Sanne Scholten, director of LKCA, saying: *"There is an ever clearer focus on dialogue, on the visitor's own experience and on the role of the museum in society [...] if museums are serious about being relevant to society as a whole, the team of educators (and the rest of the organization) will have to reflect the diversity in society as a whole."* (Scholten, 2019).

Besides Scholten, Ingrid van Engelshoven, Minister of OCW (Education, Culture, and Science), also indicated that diversity and inclusiveness in the cultural sector will be one of the spearheads for policy, during her term of office. She stated that inclusion will remain firmly on her agenda until inclusivity policies are a structural part of every professionally operating cultural organisation (de Federatie Cultuur, 2019). With these commitments and need to make inclusivity the norm, **the initial assignment** for this project was formulated: *Discover how museums can become more inclusive, in order to attract a broader audience and tell new stories that speak and belong to everyone.*

1.3 Project approach

The double diamond method has been used for the design approach (fig. 2). This guiding framework is divided into two diamonds, both consisting of a diverging and a converging stage. Therefore, it consists of four stages in total: discover, define, develop, and deliver. However, in this project, an additional stage was added, the 'initial exploration' stage.

The **initial exploration** phase was added with the aim to start the project with a good understanding of what inclusion, inclusivity, or inclusiveness is, and how one can design for it. It was important to start with a good understanding on these topics before starting the in-depth research, in the discover phase. This initial exploration included literature and desk research, and initial conversations with museum practitioners and potential museum visitors.

In the **discover phase**, inclusivity and inclusive cultural experiences within the museum sector were explored, by focussing on two perspectives: the sector's perspective and the visitors' perspective (fig. 1). This research was done through a combination of literature research, desk research and in-depth interviews with experts, practitioners, and potential visitors. Chapter 03 describes the exploration around inclusion from perspectives within the museum sector. Chapter 04 focusses on empathising with (potential) visitors and finding their universal needs regarding inclusive cultural experiences.

In the **define phase**, the insights from the discover phase were analysed and synthesised to define an inspirational and meaningful opportunity gap that should be addressed. To clearly define how this opportunity gap could be tapped into, a design brief was created. This brief includes: the problem to be solved, the specific design statement, the guiding principles, and the envisioned benefits to aim for.

After that, the second diamond was entered. In the **develop phase**, ideas were generated through individual brainstorming, based on guidance from the project brief. This ideation process gradually evolved in an iterative conceptualisation process. Within this conceptualisation process the core functionalities of the concept were explored in further detail, through an experiment and observations within a museum. The insights from these activities helped to refine the concept into the final service design. This final service concept, called Habitat, is introduced at the end of chapter 06, and marks the end of the develop phase.

Finally, during the **deliver phase**, the final service concept was validated with visitors, using a landing page as a prototype. These tests provided input for further development of the concept. In addition, the concept was evaluated with various experts, to reflect on the project's result from different points of view. These insights were used to describe the final recommendations for future steps. Finally, this phase ends with a discussion, including a reflection on the project itself, and a personal reflection of the author.

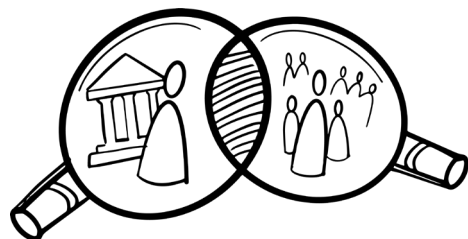


figure 1: Combining two perspectives

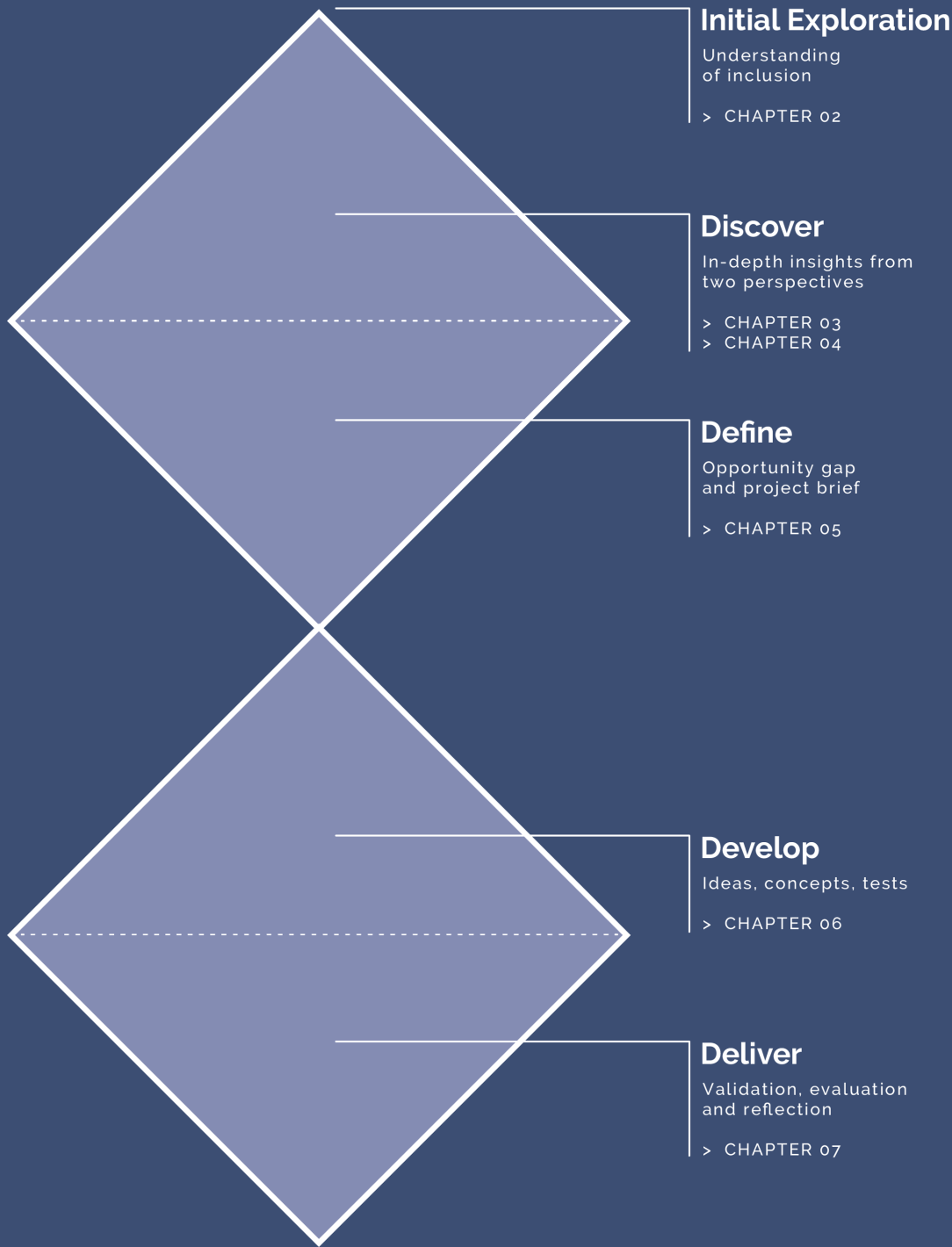


figure 2: Project phases, using the Double diamond approach

Initial Exploration

In the initial exploration, research was done to start the project with a good understanding on what inclusion, inclusivity, and inclusiveness is, and how one can design for it. It was important to begin with sufficient knowledge on these topics before starting the in-depth research in the discover phase. This initial exploration includes literature & desk research and initial conversations with museum practitioners and potential museum visitors.

/ Chapter 02

Understanding Inclusion

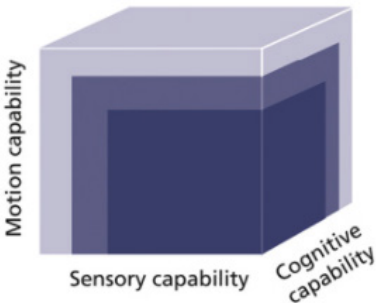
To gain a fundamental understanding on the topics of inclusion, inclusivity and design for inclusion, initial research was done in the areas of inclusive design and inclusion in general. The research activities in this phase included literature, desk research, and initial conversations with museum practitioners and (potential) museum visitors. This chapter describes these activities and the theoretical framework that evolved as a result of these activities.

2.1 The field of inclusive design

There are many interpretations of the word 'inclusion', but little guidance on what this word exactly means (Holmes, 2018). The Inclusive Design field proposes the following definition: '*Inclusion means to partner up with people and help promote their desired participation in society*' (Boess & Pont, n.d.). This partnering takes into account people's specific abilities and the way society accommodates them. To design for inclusion, the domain of inclusive design originally proposes three related design approaches to support different dimensions of capabilities, which are illustrated in the Inclusive Design Cube (fig. 3) (Coleman & Clarkson, 2015). These dimensions are expressed as capabilities to support, because the inclusive design literature argues that all products, services, and environments can be considered in terms of the capability demand that they place on the user (Coleman & Clarkson, 2015). Designing for these dimensions will therefore allow the designer to design interventions that support people's capabilities and therefore allow them to be included.

Later, an additional dimension was added to the inclusive design cube, focussed on supporting people's social capability (Boess, 2018). This dimension was added to pay more attention to supporting a person's social needs and capabilities, rather than mainly on the development of products to compensate for specific disabilities (Boess, 2018). This addition aims to enable people to enhance their experience of life and their resilience in society, beyond physical adaptation.

figure 3: The inclusive design cube, capability types



2.2 Accessibility as attributes

Next to understanding inclusion and inclusive design, it is important to understand how accessibility relates to inclusive design because there is a distinct difference. Accessibility can be defined as '*The qualities that make an experience open*' (Microsoft Design, 2016b), and can therefore best be seen as an attribute, while inclusive design is more like a method. As a result, practising inclusive design should make a product more accessible, but it is not a process for meeting all accessibility standards. Furthermore, to distinguish different types of accessibility, the Diversity & Inclusion code of conduct (de Vrijer et al., 2019) identified the following within the context of cultural institutions: physical accessibility (building, staff), accessibility of facilities, content accessibility (access to the collection, programs), accessibility of information, digital accessibility, social accessibility, financial accessibility, and representation.

Again, fulfilling these different aspects of accessibility is not the primary goal of inclusive design. Thus, these types of accessibility should not be seen as a 'list of standard requirements' to strive for. Instead, Inclusive Design rather focuses on the design process. It does, however, ideally lead to new products, experiences, and interactions that are more accessible.

2.3 Adopting a systems thinking perspective

Inclusion always has to do with a system, containing different actors that have interactions and connections with each other. It helps to approach inclusion from this system point of view, because it can clarify what actors and interactions play a key role in inclusion and exclusion. Besides, such a holistic perspective allows to better understand the complexity and dynamics of inclusivity within the given context. Understanding this can ultimately help to uncover new entry-points from which meaningful design interventions could be made to make positive inclusive change. This system approach should, however, not be overestimated. While addressing an inclusion from a system perspective can help to give overview and direction, it will remain a simplified model of reality, that is never capable to fully capture the complexity of the real world.

2.4 Theoretical framework to design for inclusion

During this initial exploration phase, it was chosen to develop a theoretical framework to make inclusion more understandable and applicable. The aim of this framework (fig. 4) was to give guidance during the design process and apply the principles of inclusive design in practice. This framework can therefore be seen as a point of departure, with the intention to give direction to the design activities, throughout the rest of the project.

Definition of inclusion

As mentioned previously, there are many ways to define 'inclusion'. To avoid confusion and misinterpretation during the remaining of this project, a personal definition was formulated for this project specifically, using a combination of sources (Oxford Dictionaries, n.d.), (Horsten, 2019), (Zorg, 2020), (Framer Framed, 2019). This definition is as follows: *Inclusion is the practice or policy of including everyone in an interaction or experience, by embracing diversity and recognising universality.*

Design principles

It was chosen to apply the inclusive design principles from Microsoft's Inclusive Design Toolkit (Microsoft Design, 2016a) within the framework as guiding principles for all elements of the inclusive design process.

Recognise exclusion - This first principle is about encompassing mismatches between individuals and their environments, situations, or society as a whole. When we can identify these mismatched interactions, or so-called exclusivity gaps, we are able to highlight where positive change could be made. These

Inclusion

"Inclusion is the practice or policy of including everyone in an interaction or experience, by embracing diversity and recognising universality."

exclusivity gaps can be like blindspots, you do not see them until you, or someone else, changes your perspective. This phenomenon could potentially make it extra hard to recognise and anticipate on exclusion. Nevertheless, awareness of this phenomenon could also stimulate us to look at things from different perspectives more consciously, and so train our ability to recognise exclusion.

Learn from diversity - The second principle is about putting people in the centre from the very start and let them participate in the process. When doing so, we are able to truly address different perspectives, recognise exclusion better, and collaboratively discover how progress could be made. For this principle, diversity is key. We all have different perspectives, behaviours, and ways of thinking, which allows us to learn and understand better. Therefore, a designer needs to be able to collaborate with people, understand their everyday activities and respond creatively and collaboratively.

Solve for one, extend to many - The third principle is about focussing on what's universally important to all humans. This taps into the idea of universal needs, which are shared by all of us. Examples of this could be the need for safety, love, or a sense of belonging (Chulef et al., 2001). This principle suggests that designing for universal needs will not only add value to the experience of those you are designing for but could also benefit people beyond the intended audience. Therefore, this approach encourages to solve for one, but extend to many.

Human identity as point of reference

During initial conversations with practitioners in the cultural sector and museum visitors, it was found that the dimensions of 'human capabilities', as described in the inclusive design literature (Coleman & Clarkson, 2015) are not the only possible human dimensions on which exclusive or inclusive experiences can have their foundation. In fact, these conversations pointed out that exclusive experience can also originate from mismatched interactions based on other things, such as different human appearances, different beliefs or values, or different personal interests, and so on. These examples are human elements that are not categorizable as human's capabilities, but they can still be foundations in which exclusive experiences find their roots.

In line with the insights from these conversations, it was found that the Inclusive Museum knowledge community, also uses different dimensions when speaking about inclusion (Framer Framed, 2019). These dimensions are based on a broader set of human elements, that relate to human identity: material (class, locale, family circumstances), corporeal (age, race, sex and sexuality, and physical and mental characteristics) and symbolic (culture, language, gender, family, affinity, and persona).

Based on these insights, it was decided to further shape the framework, using a broader set of human elements, than 'human capabilities' alone. As a result, it was chosen to take **'human identity' as a reference** to capture a collection of all kinds of human elements.

The tree metaphor explained

The theoretical framework that emerged from the insights uses a tree as a metaphor. **The roots** of this tree represent the design principles, that were adapted from Microsoft’s Inclusive Design Toolkit (Microsoft Design, 2016a). These roots are the fundamentals for inclusive design.

The branches of the tree illustrate that designing for inclusion can be done in different directions, depending on the layers and elements of human identity (Framer Framed, 2019). These **layers and elements** are used to give dimension to the complexity of inclusion. In other words, these layers and elements give a point of reference to which human elements inclusive, or exclusive, experiences are related to.

These layers are visualised by an expanding treetop. In the centre, it starts with the most internal human layer: 'Essence', which covers people’s norms, beliefs, values, spirituality, principles, and emotions. The second layer, going outwards is the 'symbolic' layer, covering things like personality, goals, gender identity, interests, language, affinity, and culture. The third layer represents the 'Capabilities', covering cognitive, sensory, motion and social capabilities (Coleman & Clarkson, 2015) (Boess, 2018). And finally, the fourth layer represents the 'Manifestation', covering the most tangible and factual human aspects such as age, sexuality, sex, appearance, friends, family, and financial circumstances.

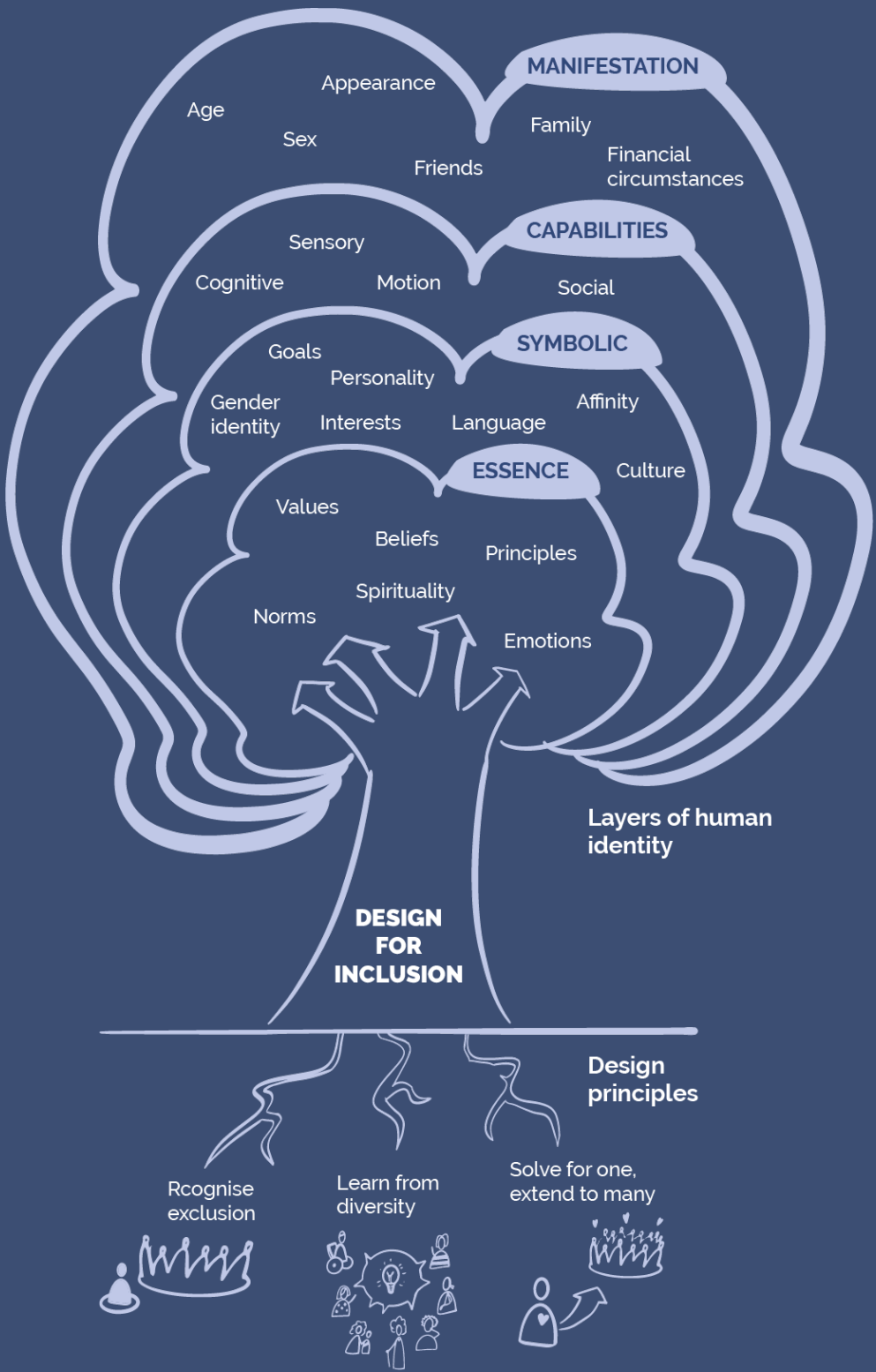


figure 4: Theoretical framework on design for inclusion

Discover

In the discover phase, inclusivity and inclusive cultural experiences within the museum sector were explored from two perspectives: the sector's perspective and the visitor's perspective. This research was done through literature research, desk research and in-depth interviews with experts, practitioners and (potential) visitors. Chapter 03 describes the exploration within the museum sector. Chapter 04 focuses on empathising with (potential) visitors and finding their universal needs.

/ Chapter 03

Inclusivity within the museum sector

This chapter describes the first part of the discover phase, in which inclusivity within the museum sector was investigated from the sector's point of view. To gain a good understanding of current inclusion policies, and initiatives, desk and literature research were done. Additionally, interviews with museum experts and practitioners were done to identify what they believe are the key challenges and opportunities for their organisation or the sector in general. The following chapter focuses on inclusion within museum experiences, from the visitors' perspective.

3.1 About the museum sector

Before diving deep into the context of the museum sector in The Netherlands, it is important to understand what the museum sector is and what this sector contains. As previously said (ch. 1.1), the museum sector is part of what makes up the creative and cultural landscape in The Netherlands (Raad voor Cultuur, n.d.).

The 'museumvereniging' is the Dutch association that has been actively addressing the social significance of museums, since 2011. The message that they share is that every museum, whether a modest local museum or an established national museum, has a collection that provides a wide range of values, from beauty to knowledge. This message translates to their vision that museums are an integral part of our existence and add value to society by allowing people to wonder, connect, develop, experience, and enrich their lives (museumvereniging, n.d.)

The museum sector in numbers

In total there are about 438 museums in the Netherlands (museumvereniging, 2019a). The size of museums varies widely, as does the distribution across the country (fig. 5). Over the past years, the total number of museum visits continued to rise and in all provinces. Museums in the Netherlands had a record number of visits in 2019: nearly 33 million. That's 0.6 million more than in 2018 (museumvereniging, 2019b). However, due to the erratic corona pandemic, the outlook on museum visits for 2021 and beyond are uncertain and unpredictable. Furthermore, the museums association's annual report of 2019 showed that the geographic origin of museum visitation consisted of most dominantly of domestic visits, except in Noord-Holland (fig. 6). In Noord-Holland, 52% of the museum visits consist of foreign visits. On a national level 31% of the number of visits are accounted for by foreign visits (museumvereniging, 2019a).

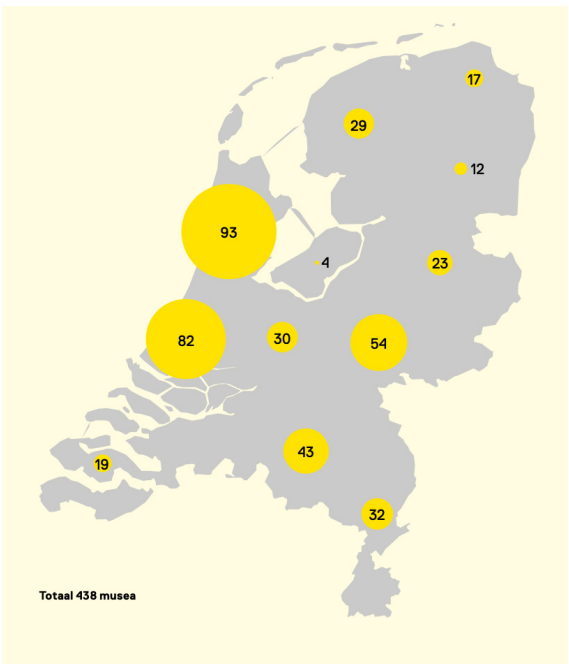


figure 5: Museum distribution: number of museums per province

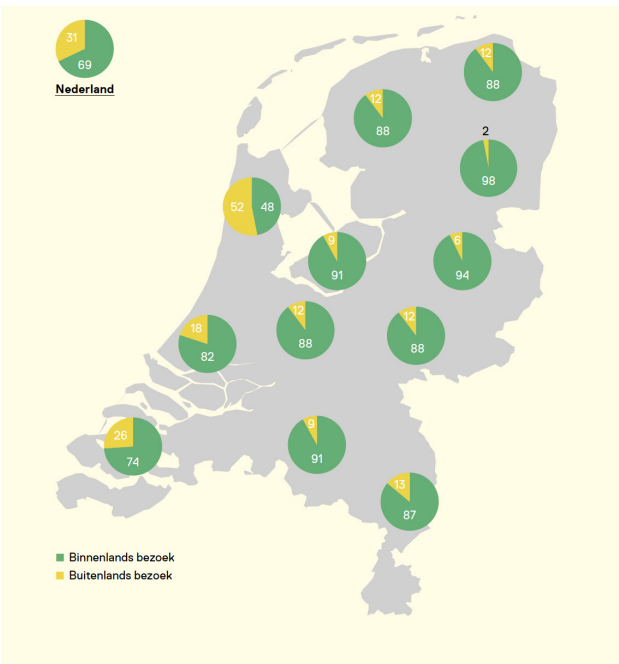


figure 6: Geographic origin visitors in percentages: Green = domestic Yellow = foreign

3.2 Current inclusivity policies

National policies

Looking at cultural policies from a national perspective, it is evident that inclusion and diversity are gaining ground and are becoming increasingly prominent, urgent topics for debate, and central topics for renewed cultural policies. According to Museum Contact, a national knowledge exchange platform for museums, this increased attention comes from the fact that the diversity of the Dutch population is becoming more noticeable and pressing (Museumcontact, 2020). **Society is changing** and according to the OCW (the Ministry of Education, Culture and Science), this forces the cultural landscape to change with it (Rijksoverheid, 2019).

The increased awareness on the diversity of the population causes an increase in societal debates around white privilege and decolonisation. Moreover, concerns around social differences based on gender, age, education, geography and (most pressingly) cultural backgrounds are growing, especially in the Randstad and the larger cities in the Netherlands (Museumcontact, 2020).

At this time of fundamental social and societal changes, the roles of museums are also changing. As a response, national cultural institutions, like the LKCA (a national knowledge institute for cultural education and amateur art), the national museum association, and the OCW, are speaking up about their renewed ambitions to make inclusion and diversity a more central and integrated element within their policies. These **renewed policy plans** show the national ambition to make more radical changes towards a more diverse and inclusive cultural landscape, within the coming years (LKCA, n.d.), (museumvereniging, 2020), (Rijksoverheid, 2019). Minister of Education, Culture and Science, Ingrid van Engelshoven, has even indicated that diversity and inclusiveness within the cultural landscape, will be one of the spearheads for policy within her term of office (de Federatie Cultuur, 2019).

Code Diversity & Inclusion

To promote inclusion and diversity within the cultural landscape and to help cultural institutions change their policies too, the Code Diversity & Inclusion (de Vrijer et al., 2019) was created by a collaboration of cultural associations, the OCW, the VSB fund and six national cultural funds, among which the LKCA. This code of conduct was also acknowledged and adopted by the museum association (museumvereniging, 2020), with the aim to **trigger museums to become more inclusive** and give guidance on how to integrate this within their policies. The code itself focusses on 4 P's: program, partners, personnel and public. It offers inspiration, tips, trainings, and promotes a five-step strategy (fig. 7) (de Vrijer et al., 2019). Besides this code, the LCM (the National Contact of Museum Advisors), has also created a practical toolkit, called 'Museum Open U', which is meant to give museums a very practical handbook full of tips, inspiring examples, and stories of experience from visitors, to make the museum more accessible to people with a disability (LCM, 2017).

Municipal approaches

It seems like this Code Diversity and Inclusion, the handbook of the LCM, and the national policy changes, are also triggering municipal cultural institutions and museums to change and take action too. An example of such a municipal effort is the recent 'letter of advice' given by the 'Amsterdamse Kunstraad', to cultural institutions within the city of Amsterdam. With this letter, the Kunstraad aims to activate cultural institutions in Amsterdam to accelerate radically towards more inclusive cultural experiences, because they believe the current offer is lacking behind on inclusion. They argue that there is an urgency to catch-up quickly (Amsterdamse Kunstraad, 2019). Within this letter, the Kunstraad also states: 'Amsterdam is an intercultural city where minorities are a majority. Diversity is not a goal in itself, but the reality of a changing population composition. All Amsterdammers should feel adequately represented, respected and heard - in all their diversity'.

Museum policies

Next to the example of a municipal institution adopting an inclusive approach, many museums are also **adopted new commitments regarding inclusion and diversity** within their policies. Examples of such museums, that explicitly have a diversity & inclusion policy, or refer to inclusion within their general policy are the Stedelijkmuseum (Stedelijkmuseum, n.d.), the Kunstmuseum Den Haag (Kunstmuseum Den Haag, 2021), the Mauritshuis (Het Mauritshuis, 2021), museum Kranenburgh (Stichting Kranenburgh, 2019) and the Rijksmuseum in Amsterdam (Rijksmuseum, n.d.). Most of these museums also relate their new inclusive commitments to the previously mentioned Code Diversity & Inclusion (fig. 7).

These insights show that policies are changing from top to bottom: nationally, municipally, and institutionally. However, the remaining question is if and **how these policies are actually executed in practice**, and what can be learned from these approaches. To discover this, current initiatives, and approaches, towards more inclusive experiences and inclusivity in general, within the museum sector, were collected and analysed.



figure 7: 5 Step strategy from the 'Code diversity and inclusion'

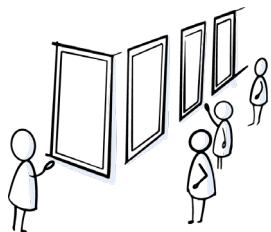


3.3 Current approaches and initiatives towards inclusive experiences

To understand how organisations within the museum sector are currently trying to improve on inclusivity in practise, and to define what essences underlie the success of these initiatives, 44 examples of current initiatives were gathered (see appendix A.1). From analysing this collection, six distinct ways were found in which museums are trying to become more inclusive and provide more inclusive experiences.



figure 8: Promotion material from 'What a genderful world': an exhibition committed to resonate with the LGBTIQ+ community (wereldmuseum, 2021)



Working together with other museums and learning from each other

The collection showed that multiple museums are open to, and trying to, collaborate, share knowledge, and help each other in becoming more inclusive. An example of such an initiative is **'Musea Bekennen Kleur'** (in English: Museums Confess Color), a platform for museums to engage in in-depth discussions about how to jointly achieve diversity and inclusion within the sector (Educatie – Musea Bekennen Kleur, n.d.). The goal of this initiative is to unite museums permanently in their efforts to truly embed diversity and inclusion in the DNA of the various organisations, by creating space for knowledge exchange and (self) reflection (Educatie – Musea Bekennen Kleur, n.d.).

Another good example of a collaborative initiative is **'STUDIO I'**, which was a joint project of two museums, the Stedelijk Museum Amsterdam and the Van Abbemuseum in Eindhoven, for the whole sector (STUDIO-I, n.d.). The goal of their initiative was to help other museums to contribute to a more inclusive cultural sector, by becoming more inclusive themselves. What they did was providing museums with the tools, inspiration, knowledge, trainings, and network necessary to set up inclusive initiatives themselves. The project ran from 2017 to 2020 and has now been concluded.

From analysing these (collaborative) initiatives, it was found that the **collaboration between museums strengthens individual organisations** and allows them to build on each other's experiences. The essence that lies underneath the success of these initiatives can therefore best be described as: 'Working together with other museums and learning from each other'.

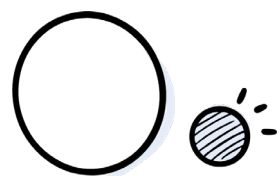
Finding and embracing multiple perspectives

It appeared that museums are trying to embrace multiple perspectives in order to attract new audiences to the museum. These diverse perspectives can, for example, help museum extend their understanding, or perception, of the provided experience in a way that it better resonates with new audiences. An example of such an initiative is the **'Queer sign language glossary'** of the Van Abbemuseum (van Abbemuseum, 2020b). This glossary is a collection of terms related to identity, emancipation, and politics. Its aim was to introduce accessible and relevant terminology in sign language, to give more visibility to queer deaf communities.

Another example of an initiative that extends people's understanding is the **'New Narratives' tour** of the Amsterdam Museum (Amsterdam Museum, 2020). The aim of this initiative was to put an end to the one-sided view of the collection. They did this by inviting a range of guest guides to take visitors on a tour through the museum while looking at the works from their own background, allowing their gender, sexuality, religion, and culture to play a role in their tour.

Next to the fact that multiple perspectives can help museums extend their understanding of their current offers, it can also help museums become more inclusive by building up new experiences from scratch, using diverse perspectives in the process. A good example of such an initiative is **'Van Gogh Verbindt'** initiated by the Van Gogh museum, focused on youth in Amsterdam, but also on people with physical disabilities and vulnerable elderly people (van Gogh Museum, 2019). Together with these communities, the museum tries to develop new experiences that are relevant for them.

These insights show that diverse perspectives are a way in which new audiences can be attracted to the museum, a way to create new experiences and a way to **reinterpret the current collection**. Therefore, the essence that lies underneath these initiatives is best describes as: 'Finding and embracing multiple perspectives'.



Providing isolated alternative experiences

Another group of initiatives that appeared from the collection was the group of alternative experiences that are isolated from the mainstream experiences of the museum. Examples of such initiatives are **special guided tours and devices** for people who are visually impaired (van Abbemuseum, 2019), sensitive to stimuli (Ramdjan, 2020), or suffer from dementia (Stedelijk Museum, 2016).

What stood out from this group of initiatives was that they were all **centred fully around one specific audience**. And often, these groups have certain capabilities that need extra support, such as cognitive capabilities (ability to think abstractly, comprehend complex ideas, learn quickly) or sensory capabilities (ability to hear, see, touch, smell, and taste).

This group of initiatives was the largest. This is probably due to the fact that the awareness of inclusion, within the museum sector, initially started off with a main **focus on capabilities to support** (van Engelshoven, 2020), see chapter 2.1. This focus later shifted to the support of a broader collection of human identity (Framer Framed, 2019). Besides that, they are relatively easy to implement, compared to initiatives that are fully integrated within the mainstream experiences, because these are separate and additional offers.

To conclude, these initiatives show that isolated alternative experiences are a good way for museums to build inclusive experiences **quickly and specifically to a certain audience**. Therefore, the essence that lies underneath the success of this group of initiatives can best be described as: 'Providing isolated alternative experiences'.



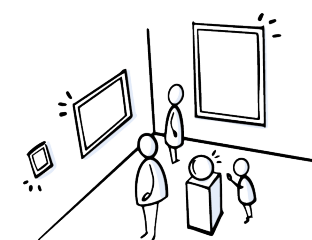
Providing integrated alternative experiences

Next to isolated alternative experiences, the collection of initiatives also showed some alternative experiences that were integrated within the mainstream experience of visitors. The experiences are, just like the isolated experiences, primarily focused on a **specific audience** with certain capabilities that need extra support. However, these initiatives are **also aiming to enrich the experience of the mainstream visitor**.

A good example of such an initiative is the **'Sign language barista'** initiated by the Rijksmuseum (Rijkslab, 2020). This initiative is a coffee bar within the museum, ran by hearing-impaired and deaf people. This service allowed hearing-impaired people to order a coffee, using 'their own' sign language and at the same time, triggered mainstream visitors to learn and use sign language as well, using an interactive screen to support them.

What stood out is within this group of these initiatives, was that they closely relate to the inclusive design principle 'Solve for one, Extend to many' (Microsoft Design, 2016b) (ch. 2.4). This principle empathizes that designing for people with special needs can also **allow others to benefit from these designs as well**.

These insights show that integrated alternative experiences can allow a specific group of visitors to have a more inclusive experience, while other (mainstream) visitors are able to benefit from these initiatives too. The essence that lies underneath this group of initiatives can therefore best be described as: 'Providing integrated alternative experiences'.



Creating new content that resonates with communities

It appeared that there are also initiatives that create entirely new content. The main aim of these initiatives is to tell new stories and create new experiences, independent from the existing content, that truly resonate with certain communities.

Good examples of such initiatives that are trying to resonate more with bi-cultural communities within the Netherlands are the exhibition **'Surinaamse School'** of the Stedelijkmuseum (Stedelijk Museum, 2020), the **Slavery exhibition** in the Rijksmuseum (Rijksmuseum, 2021), and **'Voices of Fashion'** of the Centraal Museum Utrecht (Centraal Museum Utrecht, 2021). A good example of an exhibition, committed to resonate with the LGBTQI+ community is the **'What a genderful world'** exhibition in the Wereldmuseum in Rotterdam (Wereldmuseum, 2021) (fig. 8).

What stands out from these initiatives is that they **show strong commitment and dedication** to reach and represent certain communities and give something back to them (Wiegman, 2021). The collected examples all dedicated an entirely new and independent part of the museums to tell their stories and attract new audiences, making such initiatives very powerful and impactful. Besides that, these exhibitions are not only a great way to attract and include new audiences, but they are also useful to engage the mainstream audience and create more connectivity between communities (Wiegman, 2021).

These insights show that creating entirely new content can allow communities to feel more welcome and connected to museums. Moreover, these initiatives can allow mainstream audiences to become more aware and engaged with these communities as well and allow people to **feel more empathy and connectivity towards each other**. The essence that lies underneath the success of these initiatives, towards inclusion, can therefore best be described as: 'Creating new content that resonates with communities'.



Bringing experiences outside the museum walls, inside the communities' context

Another way in which initiatives reach out to and include new audiences and communities is by **bringing the museum to them, instead of bringing them to the museum**. This group of initiatives can be focused on including groups that are not able to come to the museum, but can also be aimed at helping museums connect to new neighbourhoods, groups that feel distanced from museums, or to those who feel resistance to come to a museum (even though they would physically be able to).

An example of an initiative aimed to include people who are not able to physically come to the museum is **'Museum visit with a robot'** from the Van Abbemuseum (van Abbemuseum, 2020a). This initiative allows visitors to use a remotely controllable robot to guide them through the actual museum. An example of an initiative in which the public space plays a central role is the **'Museum zonder muren'** initiative by the municipality of Amsterdam (Museum zonder Muren, 2017). This initiative uses public space to embed stories, highlight current and cultural-historical themes and bringing this to the attention of a broad public. The key spearheads of this initiative are connection, participation, use of public space, and carefully embedding art and history within Dutch society.

These initiatives show how museums can become more inclusive by **broadening up the context in which they operate**. When museums start exploring if they can become present in other environments, even **digital environments**, new opportunities to connect with people will open up. In this way, museums can connect to audiences within their visitors' context. This enables museums to include audiences they otherwise would not have been able to reach. The essence that therefore underlies this group of initiatives can best be described as: 'Bringing experiences outside the museum walls, inside the communities' context'.

3.4 Finding the key challenges and opportunities

After analysing the museum sector as a whole, exploring the recent policy changes, and analysing the current initiatives present within the sector, the key challenges and opportunities from the industry's point of view were yet to be defined. To define these, it was chosen to collect and analyse museum experts' and practitioners' views on becoming more inclusive as an organization, or industry, and their ideas on how inclusive experiences can best be enabled. These opinions were gathered by **(1)** performing semi-structured interviews and **(2)** analysing available transcripts from recent interviews, done by other interviewers, around the same topic. See figure 9 for an overview of the participants.

From analysis to insights

The semi-structured interviews, performed for this study, were guided by an interview guide (appx. A.2). This guide contained reflective questions on how the participants (the expert or practitioner) have experienced challenges, or noticed opportunities around inclusion within their experience with the museum sector. The interviews lasted for about half an hour to one hour and were done entirely remotely. After the interviews, the conversations were recorded and transcribed to quotes. These quotes were then transferred to a Miro board (an online whiteboard platform) (fig. 10) and combined with the quotes from the available transcripts.

Within this environment, the quotes were first clustered and analysed for each participant individually. This gave an initial overview of the challenges and opportunities perceived by each participant individually. Thereafter, the quotes were clustered based on similarities among participants, to find common threats, leading to insights. Figure 10 illustrates this iterative clustering process, from quotes to emerging insights. As a result of this work, three key challenges and three key opportunities, from the experts' point of view, emerged from the data (appx. A.3). And as a final step, these challenges and opportunities were connected to each other, because it appeared that they were supporting one another. The next section will explain each challenge and opportunity. The supporting experts' quotes can be found in appendix A.4.

Expert / practitioner	Profession	Organisation	Interviewed / used a transcript
Sherida Zorg	Manager diversity and inclusion	Rijksmuseum	Interviewed for this project (1)
Laura Eijpe	Education and inclusion manager	Kranenburgh museum	Interviewed for this project (1)
Gyor More	Freelance designer & inclusion activist	Independent - founder of studio gyor moore	Interviewed for this project (1)
John Suau	Museum specialist and cultural project consultant	Independent - Expert in Suau diversified	Interviewed for this project (1)
Steven Ten Thijs	Curator collections	Van abbemuseum	Used an available transcript (2) (ten Thijs, 2016)
Peter Horsten	Freelance designer & inclusion activist	Active in the museum sector	Used an available transcript (2) (Horsten, 2019)

figure 9: Overview of involved museum experts and practitioners

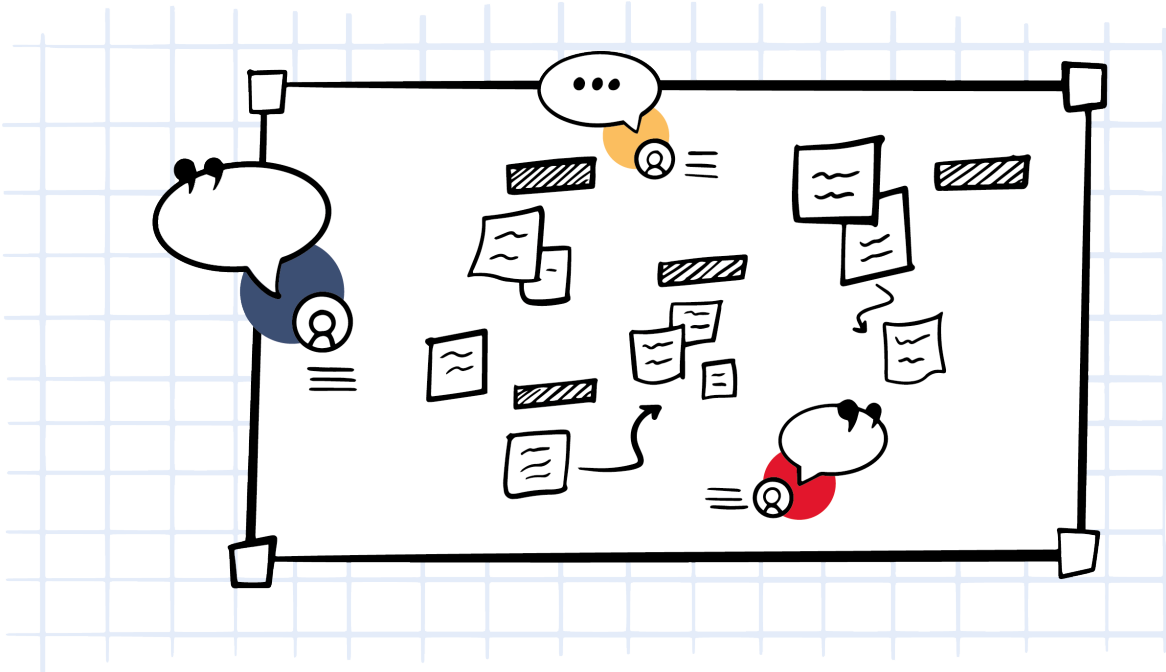


figure 10: Clustering insights

3.5 Explaining the key challenges and opportunities

Challenges

C1 - Making it a priority to continuously adopt an inclusive attitude throughout the entire organisation

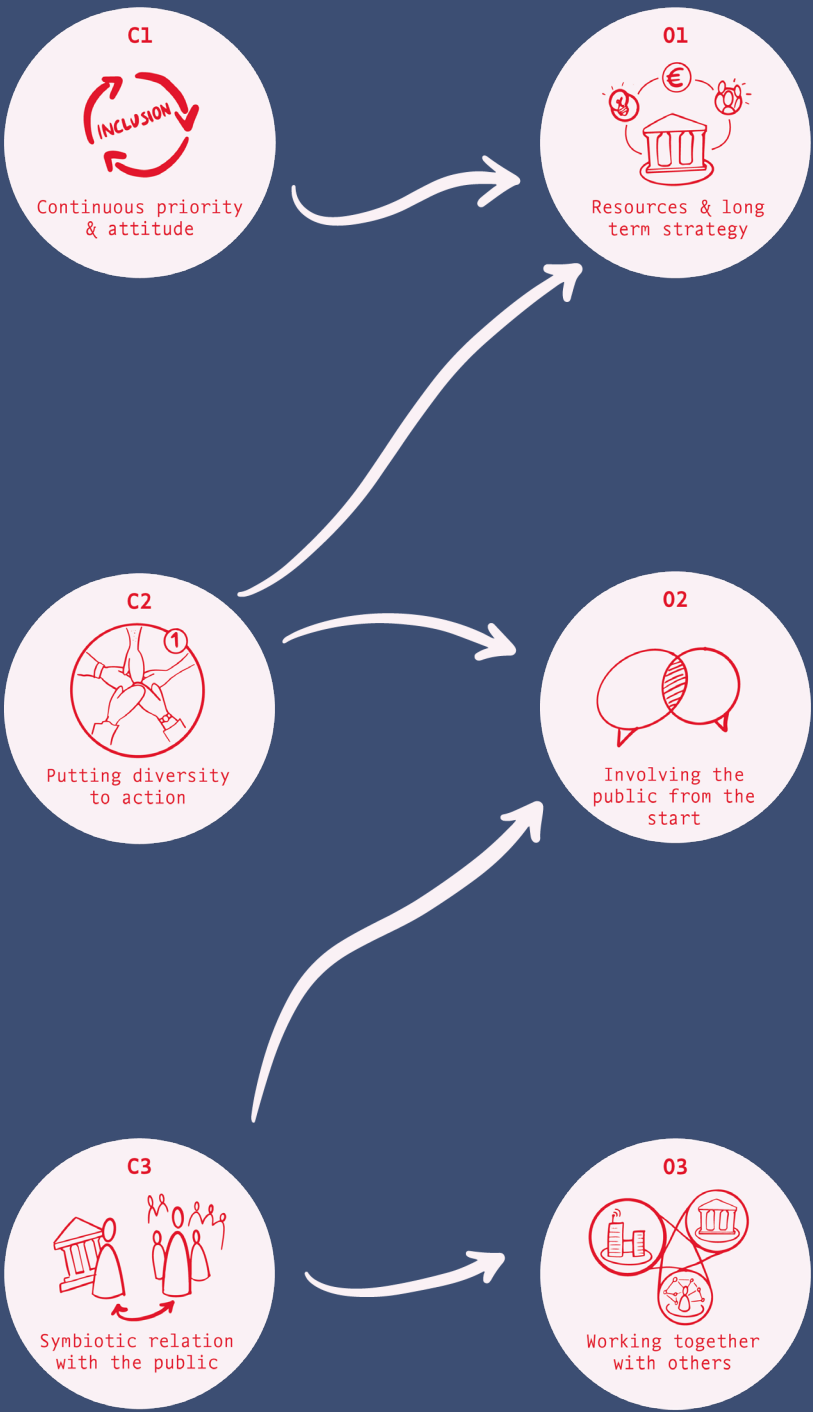
This key challenge emerged from the insight that becoming more inclusive requires a lot of time, attention, and collaboration. First of all, it became clear that inclusion should not be approached as a one-time project, executed by a few, but rather as a continuous process, carried out by all (appx. A.4.1). Everyone in the organisation should learn to adopt an inclusive mindset and attitude (appx. A.4.2) and this learning process takes time. In addition, adapting to change can evoke resistance and fear (appx. A.4.3). Therefore, to adopt a different attitude as an organisation it will be important to share concerns, listen to each other and start embracing other perspectives collectively (appx. A.4.4). This challenge relates to O1.

C2 - Acknowledging that diversity is only a first step. Creating inclusion is what you do with that diversity

Museums need to recognise that diversity alone does not lead to inclusion. In fact, inclusion is only what you do with that diversity (appx. A.4.5). In that sense, diversity is only the first step and not the finish line (appx. A.4.6). However, organisations are still mistaking diversity for inclusion. Therefore, one of the key challenges is to help museums acknowledge that diversity is only a first step. They should be supported in putting diversity to action, and stimulated to prioritised inclusion above diversity (appx. A.4.7). This challenge relates to both O1 and O2.

C3 - Creating a symbiotic relationship with communities

To become more inclusive museums will need to find a way in which the cultural experiences will resonate more with existing and new audiences. To do so, it became clear that museums need to focus on having a dialogue with (potential) visitors and proactively try to learn from them (appx. A.4.8). So, it is about getting inside the doors of the communities, before trying to get the communities inside the doors of the museum, it is about building a relationship (appx. A.4.9). Overcoming this key challenge will allow museums to create symbiotic relationships with communities. This will eventually help museums to better reinterpret their collections, and change the way they communicate, and find new stories that will resonate with new audiences (appx. A.4.10). This challenge relates to both O2 and O3.



Opportunities

O1 - Building the right resources and a long-term strategy to make inclusion a continuous priority in the long-run

In response to C1 and C2, it appeared that museums should leverage the opportunity to make a continuous and long-term inclusion plan and gradually build the necessary resources to execute this plan (appx. A.4.11). The motto 'Just take the first step' is at the centre of this opportunity. Multiple participants stated that it is better to take small steps in the right direction, rather than not taking any steps at all. So, start small and close to you (appx. A.4.12). In addition, taking this opportunity will require museums to be open and create space to listen to each other and unlock the potential of diversity internally (appx. A.4.13).

O2 - Focussing on having a dialogue with the communities you are trying to serve

In response to C2 and C3, another key opportunity is to focus on involving, and having a dialogue with, the communities the museum is trying to serve, from the start. Doing so will allow the museum to discover the visitors' needs, values, and aspirations, and define what will be relevant for them (appx. A.4.14). This dialogue will eventually help museums to redefine their position within communities and built symbiotic relationships (appx. A.4.15). However, when building such relationships, and when telling new stories related to these communities, museums should be very open and transparent. For example, if the museum made mistakes for this community in the past, these should not be erased, but rather acknowledged and used to provide new perspectives and insights (appx. A.4.16). Therefore, taking this opportunity will require museums to get in front of communities and adapt to an open and embracing attitude.

O3 - Working together with other institutions and creating new partnerships to learn from each other

In response to C3, it became clear that museums could become more inclusive, and provide more inclusive experiences, by working together with other organisations and institutions (partners, other museums, knowledge institutes, etc.). Establishing these collaborations and getting the right parties involved will allow museums to build upon each others' knowledge, expertise, and experiences (appx. A.4.17). As a response, this will help everyone involved to learn quicker, create new relationships with audiences, and collectively contribute to a more inclusive sector as a whole (appx. A.4.18). Besides that, working together can also create a sense of support and a source of positive energy, which can also be very important since becoming more inclusive can be a long and difficult process (appx. A.4.19).

/ Chapter 04

Empathizing with museum visitors

To get an understanding of the museum visitors' perspective and their needs regarding inclusive cultural experiences within museums, qualitative research was done. The main goal of this part of the discover phase was to gain empathy for visitors. As a result, an in-depth understanding on the contextual universal needs of (potential) visitors was developed and described in this chapter. This exploration, in combination with the findings of the previous chapter, helped to define the opportunity gap and formulate a design challenge, represented in the next chapter.

	Gender identity	Age	Cultural background	Education level	Geographic location
P1	Female	32	Dutch	HBO	Noord-Holland
P2	Female	25	Dutch-Iraqi	WO	Zuid-Holland
P3	Male	26	Dutch-Turkish	WO	Noord-Brabant
P4	Male	18	Dutch	HBO	Noord-Holland
P5	Male	24	Dutch-Moluccan-Venezuelan	HBO	Zuid-Holland
P6	Male	49	Dutch-Indonesian-Suriname	MBO	Utrecht
P7	Female	42	Dutch	MBO	Noord-Holland

figure 11: Demographics overview participants

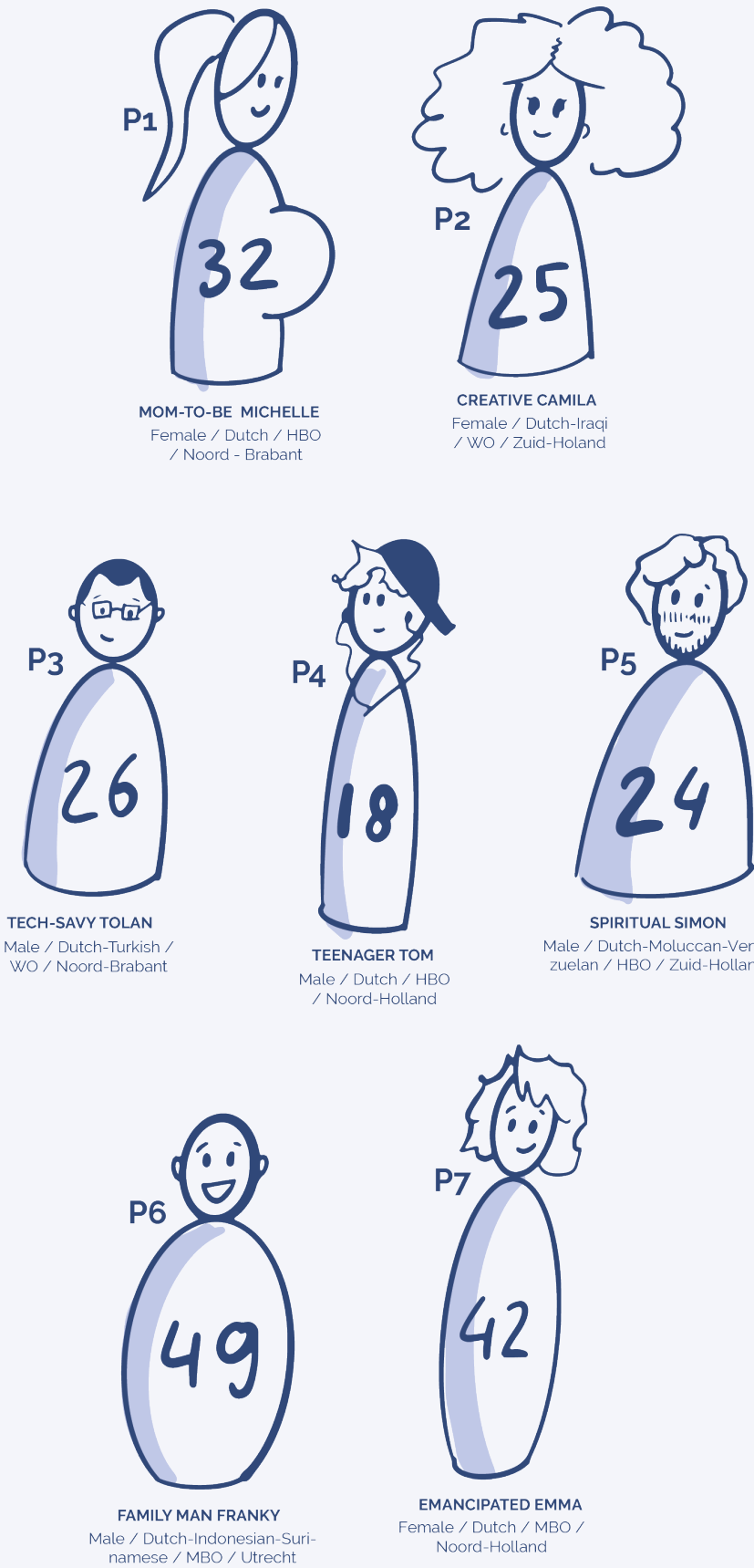


figure 12: Overview of participants in characters

4.1 The universal side of inclusivity

Rather than focusing on the differences between visitors and creating a range of personas, the main goal of this part of the research was to develop a foundational understanding on what the universal needs of visitors are, when it comes to museum experiences. This decision was made because today's society shows that populations are not only becoming more culturally diverse, but actual cultures are also diverging, causing increased differentiation in terms of dispositions, sensibilities, values stances, interests, orientations, affinities, and networks (Framer Framed, 2019). As a result of this, it was concluded that it no longer makes sense to primarily focus on people's differences, making distinct divisions, personas, or putting people in separate categories. Instead, it is more fruitful to **move beyond the will to divide people** and focus on the universality among people's needs and the universal nature of inclusivity.

4.2 Methodology

Since the topic of inclusion and the experience of culture can be very personal subjects, a conversational and rather informal research style was chosen to gain visitors' insights in a relaxed and friendly way. To generate tacit and latent insights from the participants it was decided that a generative approach (Stappers & Sanders, 2012) would be most suitable, including semi-structured interviews, guided by interview-guides and sensitising booklets.

For this research **seven participants** were recruited through purposive sampling, balancing differentiation in age, gender, ethnicity, education level, and geographic location (fig. 11). See figure 12 for an illustrative overview of the participants. In this overview, the participants are anonymised yet personalised using creative pseudonyms to cover their real names. All participants were asked to fill in a '**pre-interview booklet**' prior to the interview, to sensitize their thoughts and associations about the topic of cultural experiences and inclusion (see appendix B.1 for a detailed version). This booklet was sent to them a week prior to the interview. Since the entire research had to be done remotely, the participants were asked to print the booklets themselves and send a filled-in copy in return.

The interviews lasted about one hour, and the questions asked during the interview were primarily based on how the participant filled in the booklet. To guide the interviews an **interview guide** was made containing reflective and creative questions related to each page of the booklet (see appendix B.2 for a detailed version). As mentioned earlier, the research was done entirely remotely, so the interviews were also done digitally, via video-calling software. This method made it easy to record the conversations and collect a large quantity of raw data. These recordings were then used to transcribe the interviews, which made it possible to carefully structure, cluster and analyse the raw data (appx. B.4).

4.3 From universal needs to contextual needs

After conducting the interviews, the recordings were transcribed to participants' quotes. To analyse, cluster and interpret the meaning of these quotes, they were all transferred to Miro, an online collaboration environment. Within this environment, each individual quote was represented on a coloured post-it linked to one of the participants (appx. B.4). Doing so helped to cluster quotes while being able to trace back easily to which participant the quote belonged to.

Universal needs

After analysing the initial clusters, three key universal needs emerged from the data as being most important and relevant (appx. B.4). According to the article of Desmet & Fokkinga there are 13 universal human needs (Desmet & Fokkinga, 2020). Competence, Autonomy, Purpose, Impact, Relatedness, Belonging, Acknowledgement, Security, Order, Morality, Fitness, Stimulation and Ease (appx. B.3). Within this study, it appeared that the need for autonomy, purpose and stimulation are most important and relevant for the visitors. The need for **autonomy** means that people want to be the cause of their own actions and do things their own way. Rather than feeling that external conditions and other people are the cause of their actions. The need for **purpose** means that people want to have a clear sense of what makes life meaningful and valuable. Rather than lacking direction, purpose or meaning in life. And finally, the need for **stimulation** means that people want to be mentally and physically stimulated by novel, varied and relevant impulses. Rather than feeling bored, indifferent, or apathetic.

Contextual needs

With the insight that these three universal needs are key, the quotes were re-clustered again in groups related to those universal needs. After analysing the re-clustered quotes, nine contextual needs were formulated around the three universal needs. These more specific needs relate to one or two of the universal needs (autonomy, purpose, and stimulation) and **apply to the context of cultural experiences specifically**. See figure 13 for an illustrative overview of the universal needs and the surrounding related contextual needs. After formulating the contextual needs, the quotes were finally re-clustered once more into groups of quotes that relate to one of the nine contextual needs (appx. B.4). In the next paragraphs each contextual need is explained, and the related clusters of quotes supporting these needs can be found in appendix B.5.



figure 13: Overview of 3 fundamental needs and 9 related contextual needs

4.4 Explaining the contextual needs

Autonomy



Need for freedom and space for personal interpretation

The need for freedom and space for personal interpretation emerged from the insight that participants often feel like museums send a lot of information, which often feels like one-way traffic, with a one-sided perspective (appx. B.5.1-Q1). As a result, the participants feel the need to have more freedom and space to make their own interpretations, formulate their own opinions and control the amount of information that is sent to them (appx. B.5.1-Q2). Fulfilling this need would also benefit their need to be able to have an individually engaging experience, which allows them to fully emerge in their own experience and do things their own way (appx. B.5.1-Q3).



Need for accessible self-inclusion

This contextual need emerged from the insights that cultural experiences can be experienced as exclusive because of serious, static, high-end, elite, boring, racist and/or too-intellectual reputations (appx. B.5.2-Q1). It also became clear that the experience of exclusion is not solely dependent on the 'causer' of the exclusive event, but also on the 'receiver' of the exclusion, so the person's perception of the experience. Multiple participants stated that one can only be excluded if that person internalises the feeling of being excluded (appx. B.5.2-Q2). Therefore, it can be concluded that experiences of inclusion and exclusion also have to do with one's own attitude and can therefore be self-steered. It became clear that there is a strong need for this ability to self-include yourself and that this could be supported by accessible resources, tools, and/or services that could help to support yourself. The key here is that everyone is provided equal chances and abilities to participate in an independent way, allowing everyone to feel welcome, join the conversation and do things their own way. Some say schools and educators also have a responsibility to provide the tools and chances necessary to fulfil this need (appx. B.5.2-Q3).



Need for ability to shape your own experience based on intrinsic interests and preferences

It became clear that personal preferences, intrinsic interests, and taste play an important role in how the participants would like a museum experience to be. For example, some participants were most interested in history, while others were more into modern art and some participants wanted the museum to guide them through the exhibitions, while others liked to be left alone (appx. B.5.3-Q1). These insights made clear that there's a clear need for personalisation. Visitors want to be able to craft their experiences themselves and make them their own, using the tools and resources that appeal to their preferences and interests (appx. B.5.3-Q2). Besides that, it was also evident that when different interests are not acknowledged or supported, this can also result in a feeling of being excluded, as being unable to participate in the conversation (appx. B.5.3-Q3). This contextual need relates to both autonomy and purpose because it is linked to people wanting to do things their own way, and to having experiences that are suited and meaningful to them.

Purpose



Need to have meaningful and insightful experiences

All participants were very conscious about whether a museum experience contributed to some kind of purpose, or if the experience was a waste of time (appx. B.5.4-Q1). This insight exposed that there's a strong need to have purposeful (meaningful, insightful, and valuable) museum experiences. The type of purpose can vary among people and among visits. Some participants were more focused on 'learning something' and 'knowledge exchange' while others found more purpose in stimulating their senses, or stepping out of their ordinary life, for example (appx. B.5.4-Q2). What multiple participants mentioned as a benchmark to indicate whether an experience was purposeful or not, was their ability to retell what they saw or experienced, or when the experience initiated a conversation with peers afterwards (appx. B.5.4-Q3).



Need for responsibility and opportunities to do good

Another need that appeared to be important, and relates to the need for purpose, is the need for responsibility and opportunities to do good. This need applies to inclusion quite specifically, because the participants feel the need to stand up, and do something about exclusion themselves (appx. B.5.5-Q1). However, they felt like they often lack the responsibility or opportunity to be a change-maker (appx. B.5.5-Q2). Doing something about this, and being able to do good, would make them feel more purposeful and fulfilled. What also became clear is that this need to fight against injustice is not only there if people feel like they are a victim themselves, but also when they are not. In the second situation, people can have a strong sense of empathy or guilt towards others, which makes them want to take responsibility even more (appx. B.5.5-Q3).



Need to become aware, involved, connected and touched by engaging stories

The participants considered their most valuable cultural experiences to be the ones in which some kind of story or statement really made an impact on them because it stimulated certain thoughts or ideas. Through these stories or statements, it appeared that the participants were able to feel more connected to the topic or to other people, whom the story was about (appx. B.5.6-Q1). Multiple participants also showed that this impact could even be triggered by a very small element of the actual exhibition, which was not necessarily the thing in the spotlight (appx. B.5.6-Q2). Besides that, the participants showed that their engagement and the impact is often also triggered by experiences that felt particularly raw and authentic, or the ones in which they could recognise themselves, their community, or their neighbourhood (appx. B.5.6-Q3). From these insights, the contextual need to become aware, involved, connected, and touched by engaging stories, came to the surface, which connects to both the need for purpose and the need for stimulation.

Stimulation



Need to be surprised and inspired by new thoughts and perspectives

One of the topics that was repeatedly discussed throughout all interviews was the topic of 'perspectives' in cultural experiences, and how to deal with them. From analysing these quotes, it appeared that there is a strong need of visitors to be triggered to look at things from different perspectives. All participants believed that this would allow them to become more inspired, surprised, and enriched with new understandings, ideas and thoughts (appx. B.5.7-Q1). In terms of inclusion they also argued that addressing different perspectives may not only allow people to better embrace and learn from each other's differences, but even more importantly, recognise their similarities. In their understanding, this will allow visitors to become more connected and empathic towards each other, while being able to make up their own mind (appx. B.5.7-Q2). Some participants also argued that addressing a range of different thoughts and perspectives is even one of the core responsibilities that they believe the cultural sector has towards society (appx. B.5.7-Q3). This contextual need relates to the need for stimulation because it shows how people want to be stimulated to look at things from multiple perspectives, different from their own point of view.



Need to be challenged and triggered to be curious

This contextual need applies to the need of people to not only build cultural experiences upon a certain purpose, but also on excitement and curiosity around the experience itself. From the interviews, it became clear that the participants believe that cultural experiences should not solely be about listening and seeing, but also about feeling, exploring, investigating, and participating (appx. B.5.8-Q1). That way, they are able to put their curiosity first and discover where that leads them. For some participants, this also relates to the need to just emerge in their own feelings rather than focussing on the story or art itself (appx. B.5.8-Q2). It also became clear that this can, in some cases, also relate to the need of having a more multi-sensory experience, or the ability to 'do' rather than 'receive' (appx. B.5.8-Q3). This need relates to the need for stimulation because the insights show that people want their curiosity to be supported during cultural experiences and let that personal instinct 'lead' them.



Need for personal development / growth

From the interviews it became clear that all participants were, to some degree, focused on how cultural experience could contribute to their personal growth (appx. B.5.9-Q1). For some, personal development is even the primary reason that they participate in cultural experiences (appx. B.5.9-Q2). And, for some, personal development is also perceived as the primary reason why it would be good to attract and involve youngsters in cultural experiences (appx. B.5.9-Q3). These insights indicate a clear need to benefit from cultural experiences by learning more about yourself, your own viewpoints, and discover who you want to be and how you want to develop as a human being. This contextual need applies to both the need for autonomy and stimulation because it links to people wanting to grow and develop in their own way, and to people wanting to feel stimulated by cultural experiences to do so.

Define

In the define phase, the insights from the discover phase were analysed and synthesised to find an inspirational and meaningful opportunity gap, to be addressed in this project. Based on this defined opportunity, a design brief was formulated, including a problem statement, design statement, guiding principles, and envisioned benefits to aim for.

/ Chapter 05

Setting the design challenge

This chapter covers the define phase, in which the insights, gathered in the discover phase, are synthesised and analysed to formulate an opportunity gap and establish the design brief. This chapter describes this process and the results, and marks the end of the first diamond, and the starting point for the second diamond (see fig. 2).



figure 14: Synergy between three key insights

5.1 Defining the opportunity gap

Synergy between three key insights

It was found that the synergy between three key insights, from different results of the discover phase, resulted in the most interesting and aspirational opportunity (fig. 14). The most important insight of this synergy originates from the challenges & opportunities overview (ch. 3.5), and is displayed in red (fig. 14): *'The need of museums to create mutual symbiotic relationships with the public, by focussing on involving the communities and having a dialogue with them from the start; and working together with other institutions'*, **derived from key challenge three (C3) and the associated opportunities two and three (O2 and O3).**

In addition to this main insight, two complementary insights were added, to generate synergy between the three elements and to make the opportunity more complete and ambiguous. The first additional insight, comes from the **identified visitors' needs** (ch. 4.4), and is represented in blue (fig. 14): *'The need of visitors for a combination of autonomy, simulation, and purpose: being able to follow their curiosity and shape their own experiences, being stimulated by different perspectives, and being able to find meaning within the experience itself.'* The second insight, that was added comes from the **overview of six essences that underly current inclusion initiatives** (ch. 3.3), displayed in yellow (fig. 14): *'The essence of providing integrated alternative experiences as a promising way to address different perspectives towards a consistent collection. Allowing the museum to include and reach out to new audiences within the museums' experiences.'*

These complementary insights combined made clear that the main opportunity gap lies in addressing the **relationship between museums and the public**. It was found is that the current relationship is very hierarchical and much like one-way traffic. In this relationship, visitors feel like they have to be art experts to understand what art is about, and to be able to have an opinion or idea about it. For many people, this makes them feel like art can be too difficult to access or approached too one-sided, and like the museum is only for the elite. At the same time, it was also found that there are strong universal needs among visitors to be able to connect with art autonomously, get meaning out of it, and be stimulated by it. However, it became clear that the current hierarchical relationship acts as a roadblock in fulfilling these needs and providing more personal, meaningful and inclusive experiences.

These insights sparked the vision for the project: to improve on inclusivity, by improving the relationship between museums and visitors. Moving away from that one-way traffic relationship **towards a mutual symbiotic relationship**, where both parties are able to benefit and fulfill their needs.

Using a metaphor to envision the mutual symbiotic relationship between museums and the public

To express and communicate this identified opportunity gap in an engaging way, it was chosen to use the metaphor of the symbiotic mutual relationship between fish and coral. This metaphor symbolises, and envisions, the ideal relationship between museums and visitors, where museums really work with the public, instead of for them. In addition, this metaphor also helps to approach the opportunity from a systems perspective, allowing us to better understand the interactions between different actors in the environment (see ch. 2.3).

In ocean reefs, corals provide fish with shelter and protection from predators, and the fish help the corals to thrive by eating seaweed, providing them the light which they need to survive (National Geographic, 2019). That way, both parties benefit from the relationship. Now, museums are the coral. They are the homes of stories, cultures, art, heritage, and history; and have the ability to provide people with a relentless source of inspiration, knowledge, and experiences, allowing people to unwind, learn, connect, and develop themselves. The public is represented by the fish, and they also have something to offer to the museums. By sharing their needs, perspectives and concerns with museums, museums are allowed to learn more about their audiences and the dynamics within society. In return, this understanding, allows museums to create experiences that are even more relevant, engaging, and inclusive for their audiences.

This metaphor shows how important it is for museums and the public to have a mutually beneficial relationship. The opportunity for this project, therefore lies in designing a concept that can stimulate and facilitate such a relationship.



figure 15: Mutual symbiotic relationship metaphor

5.2 Establishing the design brief

To define how this envisioned mutual symbiotic relationship could be established, it was important to define a design brief that clearly identifies: the problem to be solved, the design challenge (what should be designed, for whom, how and why), which benefits are aimed for, and which principles could assist in designing for this challenge. Formulating this design brief is the final step in the define phase and marks the starting point for the second diamond. This brief is meant to encourage and guide the designer through the remaining design phases of the project.

Problem statement

The initial assignment asked to discover how museums can become more inclusive, in order to attract a broader audience and tell new stories that speak and belong to everyone. However, it was found that for museums to become more inclusive towards their audiences, they should first improve their relationship with these audiences as a fundamental basis. This key finding was also embodied in the defined opportunity gap and the related metaphor.

The discover phase showed that the underlying fundamental problem that needs to be addressed, therefore, lies in helping museums and the public to restore their relationship, towards a mutually beneficial relationship, allowing both parties to benefit.

The problem statement was formulated accordingly, by asking an activating question: *"How can we stimulate and facilitate a mutual symbiotic relationship between museums and the public, to help museums become more inclusive and create more integrated inclusive cultural experiences?"*

Design statement

Based on the problem statement, the design statement was defined as follows: *"To design a service concept, for museums that are committed to becoming more inclusive, that gives them guidance in building a mutual symbiotic relationship with the public, which will allow them to become more inclusive and create more integrated inclusive cultural experiences."* This statement clarifies what is meant to be designed, for whom the design is meant, how the design should help them and why this is important.

Envisioned benefits

The outcomes of this project and the final service concept are meant to bring value for both museums and their audiences. By focusing on creating a mutually beneficial relationship between museums and the public, the idea is to allow both parties to achieve more than either could on their own. In order to clarify which specific benefits are envisioned to be achieved, an overview was made, containing benefits for both the museums as well as the public.

Problem statement

"How can we stimulate and facilitate a mutual symbiotic relationship between museums and the public, to help museums become more inclusive and create more integrated inclusive cultural experiences?"

Design statement

"To design a service concept (**WHAT**), for museums that are committed to become more inclusive (**WHO**), that gives them guidance in building a mutual symbiotic relationship with the public (**HOW**), which will allow them to become more inclusive and create more integrated inclusive cultural experiences (**WHY**)."

Envisioned benefits

Allowing visitors:

- To become active participants within integrated experiences
- To feel heard and welcome at any time
- To be stimulated by different perspectives
- To find new meaning within the experiences itself
- To follow their curiosity and shape their own experiences

Allowing museums:

- To resonate with and reach out to a broader audience
- To integrate with and connect to communities
- To reinterpret collections, finding new perspectives
- To put diversity and inclusivity into action
- To become less one-sided / high-end

Guiding principles

Based on the design statement, it became clear that guiding principles were needed in order to define the most important characteristics for the design to be successful. These principles integrate the fundamental principles that are essential for building mutually beneficial relationships (van Schaik, 2017), as well as the visitors' needs that are important to satisfy (ch. 4.4). As a result, these principles give guidance to the design process of designing a service concept. For an overview of the principles, see figure 16.

- > **01 - Keep the balance**
Each party shows proactive interest in the other party. They work together, to bring about their shared success. This involves giving each other the freedom, autonomy, and space to give and take in a balanced way.
- > **02 - Long term mindset**
It takes time to get to know each other – and to understand what drives the other. Similarly, mutual symbiotic relationships need to be sustained over time. Therefore, adopting a long-term mindset will allow both parties to learn about one another over time.
- > **03 - Drive for impact**
The best mutual symbiotic relationships are dynamic and keeping forward momentum. Both parties aim for a positive return on their investment in the partnership and aim to drive impact together. Therefore, the value gained from the relationship should always be clear and meaningful for both.
- > **04 - Spur innovation**
In a successful mutual symbiotic relationship, both parties commit to keeping the relationship fresh, creative, and stimulating. They aim to trigger each other's curiosity and challenge one another. Therefore, the relationship should spur innovation, in order to remain inspiring and interesting, instead of becoming boring or dull.
- > **05 - Foster trust and communication**
Honest, ongoing, and open communication, from the start, cultivates trust and inclusion. Therefore, to keep a healthy mutual symbiotic relationship, there should be regular moments in which both parties can address their perspectives, expectations, objectives, and possibly acknowledge mistakes. This allows both to feel welcome and heard, and move forward in a better way.



figure 16: Overview of guiding principles

Develop

In the develop phase, ideas were generated through individual brainstorming, based on guidance from the project brief. This ideation process gradually evolved into an iterative conceptualization process. Within this conceptualization process, the core functionalities of the concept were explored in further detail, through an experiment and observations within a museum. The insights from these activities helped to refine the concept into the final service design, called Habitat. This design is being introduced at the end of chapter 06 and marks the end of the develop phase.

/ Chapter 06

Designing a strategic service concept

Based on guidance from the project brief, described in the previous chapter, this chapter describes the process from idea generation to the final service concept. This process started with individual brainstorming, which evolved into conceptualisation. This was followed by an in-depth exploration of the core functionalities, which led to detailing the final service design. At the end of this chapter, the final design is introduced and demonstrated.

6.1 From idea generation to conceptualisation

An explorative process of individual brainstorming marked the start of the ideation. The main goal of this creative process was to generate a high quantity and wide variety of ideas.

From the start of the project, all ideas that had previously popped up were noted down and parked until this point in the process. These parked ideas were now used as initial input to spark the individual brainstorming and start generating new ideas. Thus, from that collection of previously generated ideas, new ideas were added. This creative process was very unrestricted and intuitive. As additional inspiration to form new ideas, research results, like the collection of initiatives (appx. A.1), were also used to spark ideas. Furthermore, inspiration also came from other stimuli, such as: random images, triggering words, informal conversations with peers, and more. See appendix C.2 for a glimpse of the individual brainstorming process.

After this highly divergent start, the ideation process gradually evolved into a conceptualizing process. The difference is that the initial ideation process was more about generating ideas with a high diversity among them, while the conceptualizing process was more about generating ideas that build and support one another. This gradual shift of focus naturally happened after the collection of ideas, from the individual brainstorming, started to be saturated.

The 'Art as Therapy' initiative as inspiration

The main source of inspiration that was leading in the conceptualizing process was an initiative called 'Art as Therapy', curated by Alain Button and John Armstrong (Botton, 2014). This initiative placed alternative texts on giant sticky notes next to the traditional text signs, performed in collaboration with the Rijksmuseum in Amsterdam. The idea behind this was that a museum does not revolve around art alone, nor around solely sending stories about the art to the viewer. Instead, it is also about people, the viewers, and what the art does with them. From this frame of thought, the sticky notes were used to trigger people to think about what art can do with them, from a therapeutic perspective, and what it can mean. This approach created a big contrast in relation to the art historian perspective from the traditional text signs, which are originally about the artwork itself or the creator.

It was found that there were mixed feelings about this initiative. On a positive note, some said that it triggered them to think and participate more, look differently at the art, reflect on themselves, and become inspired (Tattoli, 2014). And some also argued that it made art more accessible in an intelligent way (Pfauth, 2014). However, the initiative was also critiqued, because others believed the post-its were too intrusive, disrespectful to the art, or undermining the expert view on the pieces themselves (Purdon, 2014).

Nevertheless, this initiative became an important inspiration for this project because it represents a very playful, informal, and conversational way to make the museum more accessible while giving viewers the opportunity to address different perspectives. Therefore, it was decided to start forming a new concept, inspired by this initiative, yet taking into account the critique on 'Art as Therapy' and the guidance from the project brief.



figure 17: Impression of 'Art as Therapy' initiative in the Rijksmuseum, Amsterdam. (Botton, 2014)

Initial concept framework

From redefining the concept of 'Art as Therapy' into a new concept, a service framework evolved (fig. 18). This framework explains the dynamics around the renewed concept. It represents the basic idea of a digital tool that prompts visitors with bits of context and sparking questions, which helps to stimulate curiosity, inspiration, and the ability to connect to art, the museum, and new perspectives.

Augmented sticky notes

Compared to the 'Art as Therapy' concept, the physical post-its are translated to digital post-its, accessible on a digital platform. This alteration from physical to digital is meant to make the experience less intrusive and distracting, for those who do not want to be bothered with sticky notes in the physical space. Besides that, the digital tool also shifts from museum-generated sticky notes to enabling visitors to leave their comments on the wall as well.

From multiple examples where visitors were allowed to leave their impressions on physical sticky notes in the museum, these stickies were a kinetic and inclusive way to connect, listen, empathise, feel part of a community, or start a conversation. (Carnegie Museum of Natural History, n.d.; Faulkenbury, 2017; Horton, 2018; Richelle, n.d.; Young, n.d.) It is, therefore, expected that digital sicky notes will also allow visitors to become more active and included participants, making it less of a one-way traffic, and more conversational and interactive.

In terms of the **technology required**, current applications that allow people to leave digital notes, using augmented reality, give confidence that this idea of augmented sticky notes will be feasible. (AR Note, n.d.; Mark, n.d.; RealNote, n.d.)

Creating a feedback channel

In addition, this platform also creates a feedback loop, allowing museums to gather insights from their visitors' experiences. This will help museums to really learn from their audiences, which will help them to eventually strengthen their mutual symbiotic relationship with the public. Lastly, compared to the 'Art as Therapy' initiative this tool is also not meant to only address therapeutical perspectives. Instead, the concept could be used to embrace all kinds of perspectives and topics, as long as they foster a universal nature to make sure everyone can relate to it in some way.

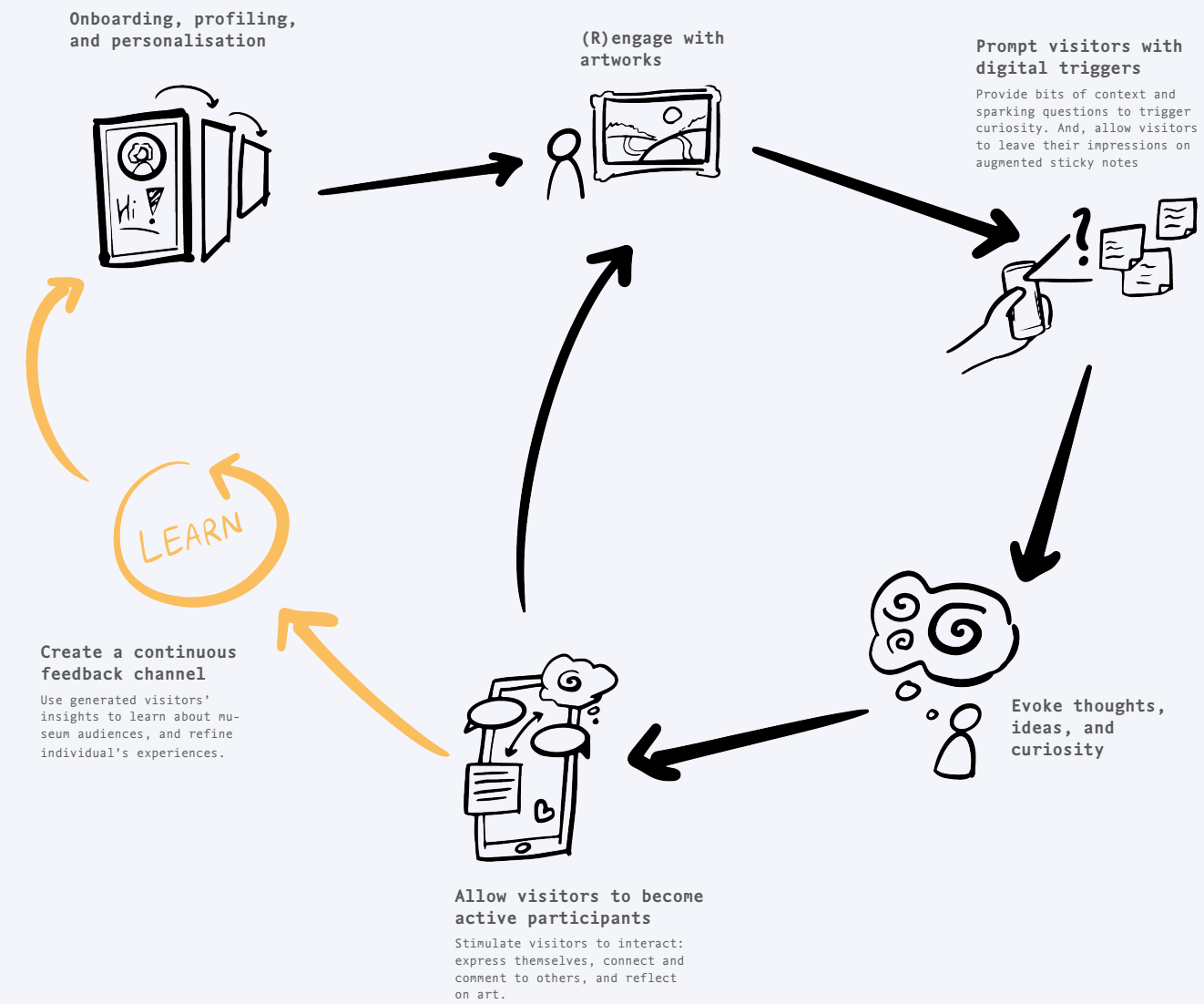


figure 18: Initial concept framework

Seeing the bigger picture

At this point, it was time to zoom out again to see the bigger picture and define how this service framework has the potential to solve our problem: give guidance in building a mutual symbiotic relationship between museums and the public, allowing museums to ultimately create more integrated inclusive cultural experiences (ch. 5.2). It was important to go back to a systems thinking perspective, to clearly recognize what it is exactly that will make the biggest difference in inclusivity, before developing the concept in further detail.

Facilitating an inclusive environment

To adopt a systems perspective, the coral metaphor (fig. 15) was used again. This metaphor helped to realize that the guidance in building a mutually beneficial relationship with visitors, can best come from carefully facilitating the inclusive environment around the actors (the museum and the visitors) in it, and the interactions between them (fig. 19). It is all about allowing everyone to join and enjoy the shared space. This helped to realize that the highest priority of the concept should therefore be to re-establish the museum environment to an environment that does not only allow the museum, but also the visitor to contribute to it, to be curious in it, to join conversations, and give their opinions.

How the service contributes to inclusion

From this exercise of zooming-out, it became clear that the concept of allowing everyone to be included in the museum environment and stimulated to be curious in it, are the most important elements to benefit inclusion within the museum space. It is about including everyone in the conversation, as opposed to triggering seeded conversations about inclusivity itself.

Moreover, it might also be that, outside the museum environment, visitors are triggered to adapt to a more inclusive attitude, as a secondary effect of their museum visit. This can be expected because the experience inside the museum stimulates people to embrace an open mind and curiosity towards the self and others, and it would, therefore, not be unlikely that this attitude also resonates beyond the museum visit alone. However, this is only a hypothesis.

Zooming back to define the core functionalities

After approaching the concept from a holistic point of view, and acknowledging that the concept should primarily aim to build an inclusive environment in which people are stimulated to join in on conversations around art, it was time to zoom back in. Looking back at the service framework, it became clear that the concept's ability to trigger people's curiosity, and the ability to let people participate in the museum in a more conversational and informal way, are the most change-making, and thus most important, competencies of the concept. The main features of the concept that support these competencies are the triggercard element (that prompts visitors with bits of context and sparking questions) and the sticky notes on which people can leave their comments. For further development, it was therefore chosen to dive deeper into these two elements.

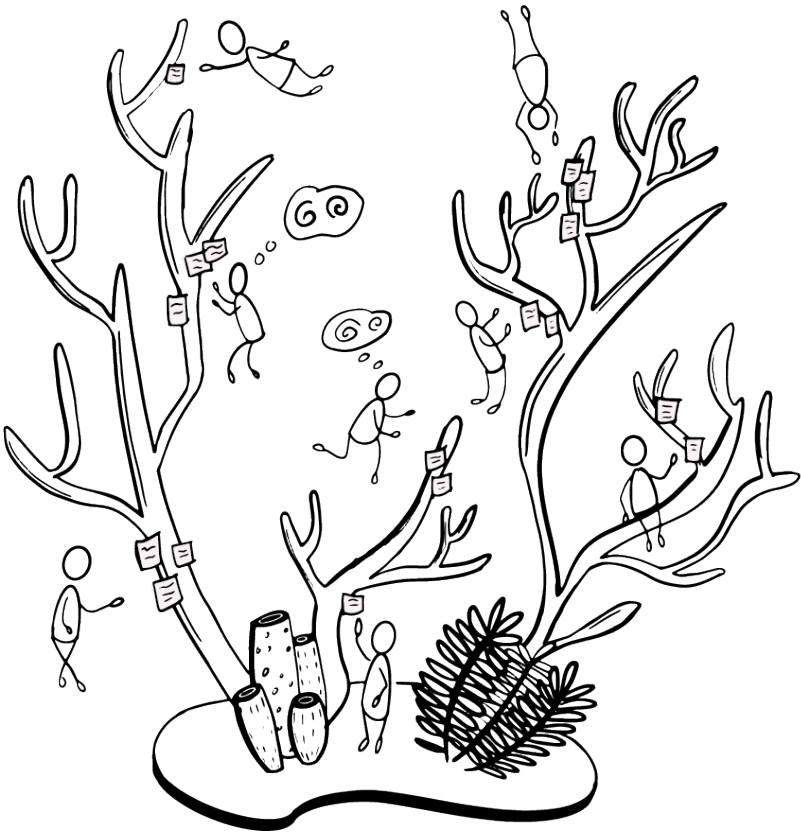


figure 19: Facilitating an inclusive environment to serve the relationship and interactions between visitors and the museum

6.2 In-depth exploration of the core functionalities

After concluding that the trigger cards, and the commenting (through sticky notes), were the most important functionalities of the concept, it was decided to perform an experiment and gather observations inside a museum, to explore these elements in further detail. The main goal of the experiment and observations was to get an enriched understanding on how people react to 'triggers' containing a piece of context and a sparking question, and how people feel about sharing and interacting with comments left by themselves or others. To guide these explorative activities, the following research questions were formulated to assist:

- > How do people interact and connect with an artwork differently, after being triggered?
- > Would people be willing to leave their reactions on a sticky note? And what would they leave?
- > How would people respond to other people's comments?
- > Does triggering people help them to reflect, understand and find new meaning in art, themselves, or others?
- > Do people feel more curious after being triggered?
- > If people become curious: Does this also lead to a more open, inclusive, and engaging experience of the artwork? (Feeling more welcome to discover, know, and do more)

The experiment

The research questions were used to set up an experiment that gives the opportunity to see how the participants' engagement and experience of artworks changes when being triggered with a piece of context and a sparking question. Furthermore, the experiment was also meant to give insight into the ways people interact with comments from themselves and others on sticky notes. The artwork that was used in this experiment was a painting of King Willem II, painted by Jan Adam Kruseman, 1839 (fig. 20).

Setup

The experiment was performed on the Museumplein in the center of Amsterdam (fig. 20). In total eight people, who were approached on the square, participated. In order to execute the experiment in a structured manner, a test guide was made (appx. C.1). This guide contains all the elements of the experiment, starting with an introduction in the beginning, an open discussion at the end, and 4 small exercises in the middle. These 4 exercises are the core of the experiment (step 1 – 4). **Step 1** was meant to discover the participants' first reaction to the painting, without any pre-knowledge or context. **Step 2** was meant to document their reactions after having received the trigger card, which consists of a bit of context and a question (fig. 21). **Step 3** was meant to re-engage with the painting after being triggered, to see if anything changed in their perception of the painting. And finally, **step 4** was meant to zoom back out of the painting, to see how people now relate this artwork to themselves, their lives, or the world around them.

See appendix C.1 for the elaborate test guide, and see figure 22 for the final post-its written by the participants for each step.



figure 20: Experiment with a painting of King Willem II

figure 21: Trigger card used during the experiment

King Willem II of the Netherlands was married to Anna Paulowna but also had homosexual relationships. In 1848 he approved a constitutional amendment ceding some of his power to the people. The reason, in part, was blackmail.

What does this tell us about power and freedom, and how does that make you feel? Write in your own words what comes to your mind now.



Insights from the experiment

Art as a conversation starter

What stood out was that all participants were very excited about participating in the experiment and learning more about engaging with art in a different way. The experiment pointed out that people really enjoyed the fact that the exercises started a conversation in which they could share their ideas, but also get to know others' opinions and thoughts in a safe environment. Each time, people would say that this was the nicest thing about the experiment. Besides that, most participants said that this was one of the first times they actually had a chat about an artwork with their peers. In previous experiences, the participants usually did not express their thoughts to others, but they all believed it would give added value to the art experience.

- > For further developments of the service concept, it should be taken into account to facilitate a space for visitors to interact with one another and join in on conversations.

Curious about more, more, more

What also became clear was that, at the end of the experiment, many participants were more curious about the artwork than before. They would ask if the experiment had received many different responses from other people, which pointed out that they were curious to see how others reacted compared to them. And, they often asked more details about the artwork itself, such as: *Who is the painter?*; *Did the painter know about Willem's relationships?*; *Who's decision was it to portray Willem like this, the painter's or Willem's?*; *Where was this painting made?* This made it clear that people became eager to know and discover more about the artwork itself. This curiosity and increased engagement with the art was an effect of the experiment, and thus a positive effect of the trigger.

- > During further developments of the service concept possibilities to access more detailed knowledge, and insights from other visitors, should be integrated.

Reflecting on the art vs reflecting on the self

After people were triggered, they were asked to look back at the painting (step 3) and see if anything changed, if they saw new things. This step was about stepping deeper into the artwork, whereas step 4 was about widening their view outside the painting to see if they could somehow connect the artwork to themselves or the world as it is today. In these steps, it became clear that reflecting on the artwork (step 3) was much easier and more intuitive than step 4. In step 3, all participants were excited to find new meanings in the artwork, and consequently, it was easy for them to write something on a sticky note (fig. 22). Step 4, however, turned out to be much more difficult. From feedback on this step, it was evident that reflecting on the self, did simply not work for everyone, at least not with this painting. From this, we can learn that whether an artwork resonates with a viewer or not is a very personal matter, even though the 'deepening' exercise (step 3) is likely to work for everyone.

- > For further iterations on the service concept, it should be taken into account that artworks won't resonate with everyone personally, but can still be engaging.

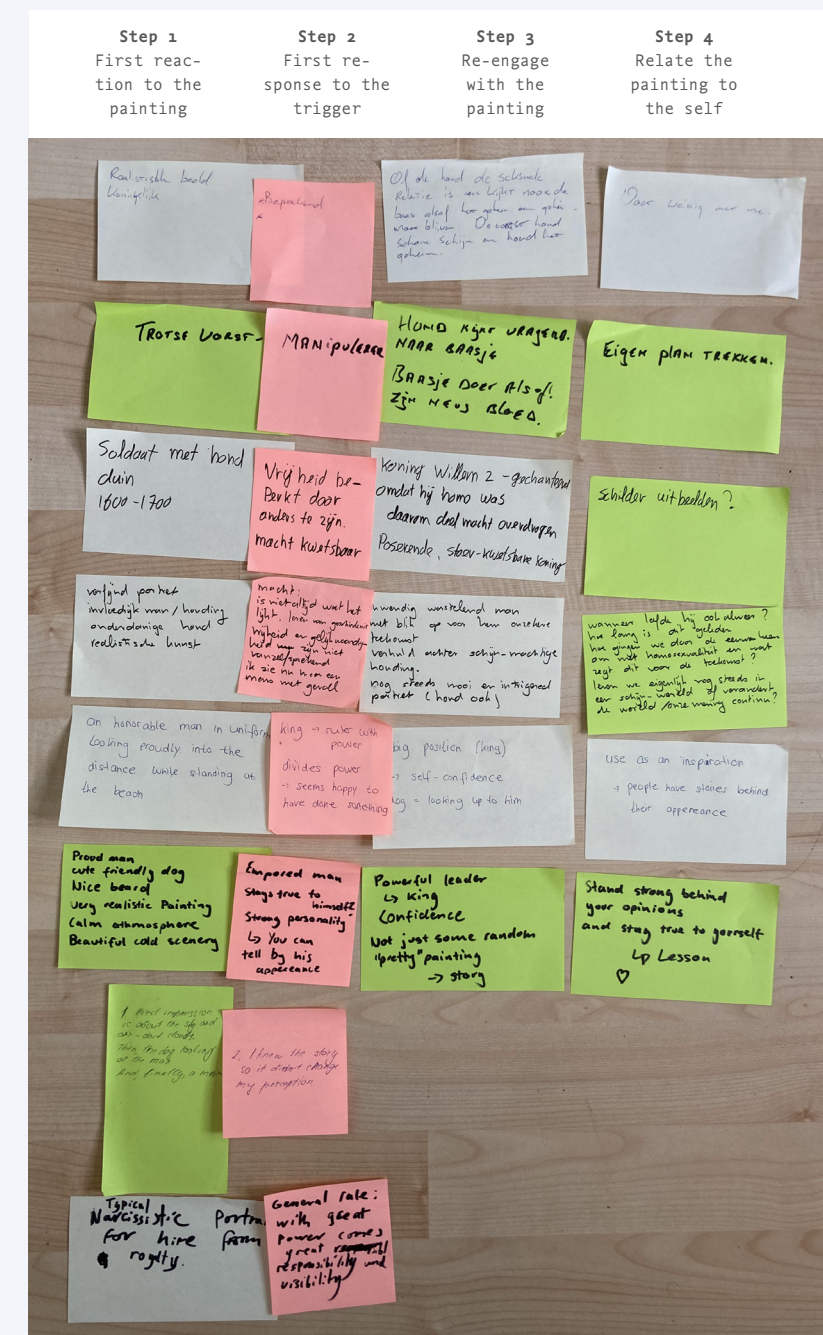


figure 22: Participants' responses to the steps of the experiment

Observations inside the museum

For further exploration, one of the biggest museums in The Netherlands was visited, to observe visitors inside the museum and have short and informal conversations with them. These observations and conversations allowed us to gain enriched insights on how visitors behave in the museum, how they interact and engage with artworks, how keen they are to share their reactions on their experiences with others, and how curious they are to engage with others' comments.

Setup

For this visit, there was no guide made to structure the observations and conversations. Instead, the visit was approached with an open and curious attitude to be able to have unfiltered impressions of visitors in the museum environment. That being said, extra attention was paid to the ways visitors connect or fail to connect, with artworks. The results of these observations and conversations were as follows.

Insights from the observations

It is all about the looks

It was found that most people in the museum make their decision to engage with an artwork, or not, based on the visual appearance of the artwork. They generally scan a room to see which piece is most attractive or recognizable. It was interesting to realize that, in this way, the aesthetic appeal is often the starting point and driving factor. Other factors, such as the story behind the painting, possible hidden message, or symbolic values are often not recognized or overlooked. On top of that, most people also said that they believe they are only capable of looking at art to see its beauty. To understand, or really connect to art, they thought they would lack the expertise or not have the required 'taste'. If they were to get more out of their experience, beyond the beauty of art alone, they would need some kind of starting point to help them.

- > For the service concept, this insight teaches us that the design should support people to move beyond beauty in art alone, and give them guidance to do so. Like writer Johan Idema says "You don't need to be an art expert to start connecting to art in a meaningful way" (Idema, 2014).



figure 23: A visitor digesting art on his foldable chair

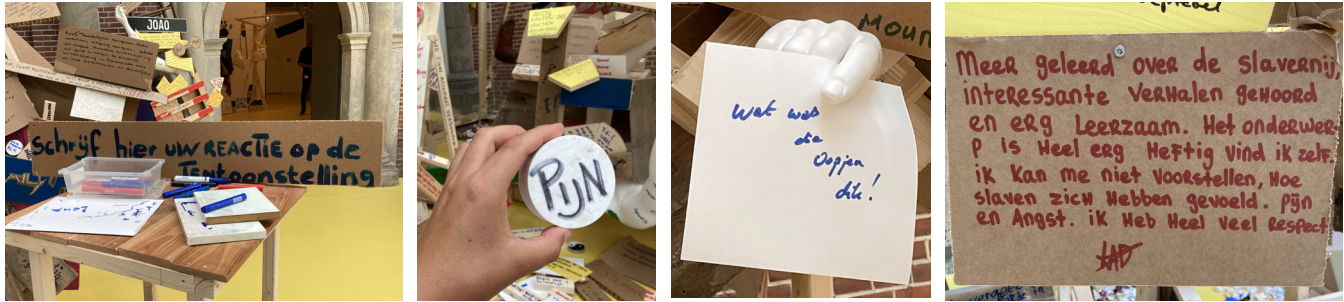


figure 24: reactions left by visitors of temporary slavery exhibition

Digesting art is not self-explanatory

A lot of people gave the impression of feeling overwhelmed. When approaching them, it was found that they often felt exhausted from trying to absorb all the art they were exposed to, or they were tired from standing and walking slowly for a long time. As a result, quite a lot of people seemed to enjoy the couches. What also stood out was that people found it difficult to really digest art in a personal way, by somehow understanding it, or recognizing how art can be personal, inspiring, or surprising for them. For a lot of people digesting art was therefore not perceived as fully self-explanatory. Interestingly, there was also an inspiring example of a visitor who did not experience these problems as much. This visitor was a young man who chose random artworks to sit down in front of for a couple of minutes, on his own foldable chair (fig. 23). He took the time to really digest only a small collection of art pieces, in his own personal way.

- > In conclusion, to take these insights forward, the service design should make sure that the digestion of art becomes more engaging and accessible, by giving it more time, and assistance to get started.

Keen to become an active contributor

During the time of visit, there was a temporary exhibition around the topic of slavery running in the museum. After visiting this exhibition there was a possibility for visitors to leave their reactions to the exhibition, by writing their remarks on a piece of wood with a marker (fig. 24). The collective of all these wood pieces formed an art piece by itself. What was interesting from this initiative was to see how many people were keen to make a comment and to read those of others too. Besides that, it was interesting to observe the differences in comments. They varied from one words to long texts, and from sarcastic statements to deeply personal remarks. What was also highly relevant for this project was that these examples clearly show the willingness of people to actively contribute as visitors, and their curiosity towards others' opinions. Besides that, some visitors also argued that this additional experience is likely to give them a more meaningful and long-term connection to their museum experience.

- > For further development of the concept, these insights give confidence that participants are keen to become more active participants in sharing their thoughts and ideas. In further iterations, this should therefore be facilitated and encouraged.

Introducing Habitat



6.3 Introducing Habitat, the final service concept

The insights from the experiment and observations inside the museum, which are explained in the previous sections, were used to further shape the concept. The final concept that evolved was named 'Habitat'. This name was chosen to refer to the coral reef metaphor (ch. 5.1) and the final goal to redefine the museum space to a more inclusive environment (a habitat) that thrives on sparking curiosity in the minds of its inhabitants (the visitors) and allowing them to grab what makes art interesting, inspiring, and surprising for them.

What is it?

To put it simply, Habitat is a museum app concept that sparks visitors' curiosity by giving small pieces of context and sparking questions in the form of a trigger card, and augmented sticky notes left by co-visitors.

What does it do?

At its core, it functions as a platform and conversation starter around art, that helps people reflect on both artworks, and themselves. It facilitates a digital space for visitors to contribute, interact with one another, and join in on conversations around art. This core function to let people 'join in on conversations around art' was derived from the experiment and observation insights that people feel more comfortable and engaged around art, when they feel welcome to participate, share their thoughts, get to know others' opinions, and just make the whole experience more informal and conversational. At the same time, this digital platform on which visitors are encouraged to express themselves, and leave their impressions, functions as a feedback loop for museums to get to know their audiences better. This will eventually help museums to connect more to the public, learn from them, and make the museum more inclusive towards them.

How does it work?

Scanning artworks with Habitat offers visitors a window through which visitors are able to engage and interact with art in a new way using machine learning, computer vision and AR technology. At the same time, the level of engagement and interactions can be decided by the users. The idea is that the users' curiosity is always leading and dictates what the app will show. Habitat is not a wayfinding app. Instead, it can be used when standing in front of any artwork that is connected to the app. When a visitor is standing in front of this art piece, he/she can open the app and see a trigger card as well as the augmented sticky notes left by previous visitors (fig. 25). Then, when the visitor is curious to see others' comments on the trigger card, he/she can engage with individual sticky notes, read the comments, and possibly leave a comment themselves (fig. 25). If a visitor became curious about more details on the art piece itself, he/she can click on the trigger card which will give access to more detailed information (fig. 25). And lastly, if he/she is triggered to leave an augmented sticky note themselves, they can easily do so by clicking the plus-button (fig. 25).

Why use it?

Habitat facilitates an environment that is mutually beneficial for both visitors and museums. For visitors, Habitat makes it easier and more accessible to connect and engage with art, in a more personal, participatory, and informal way. Simultaneously, Habitat becomes a platform on which visitors express their feelings and thoughts. This allows museums to learn more about their audiences and enables them to provide more relevant, inclusive, and engaging experiences. This can be seen as a continuous feedback loop in which visitors' impressions and insights can be used to improve the museum experiences.

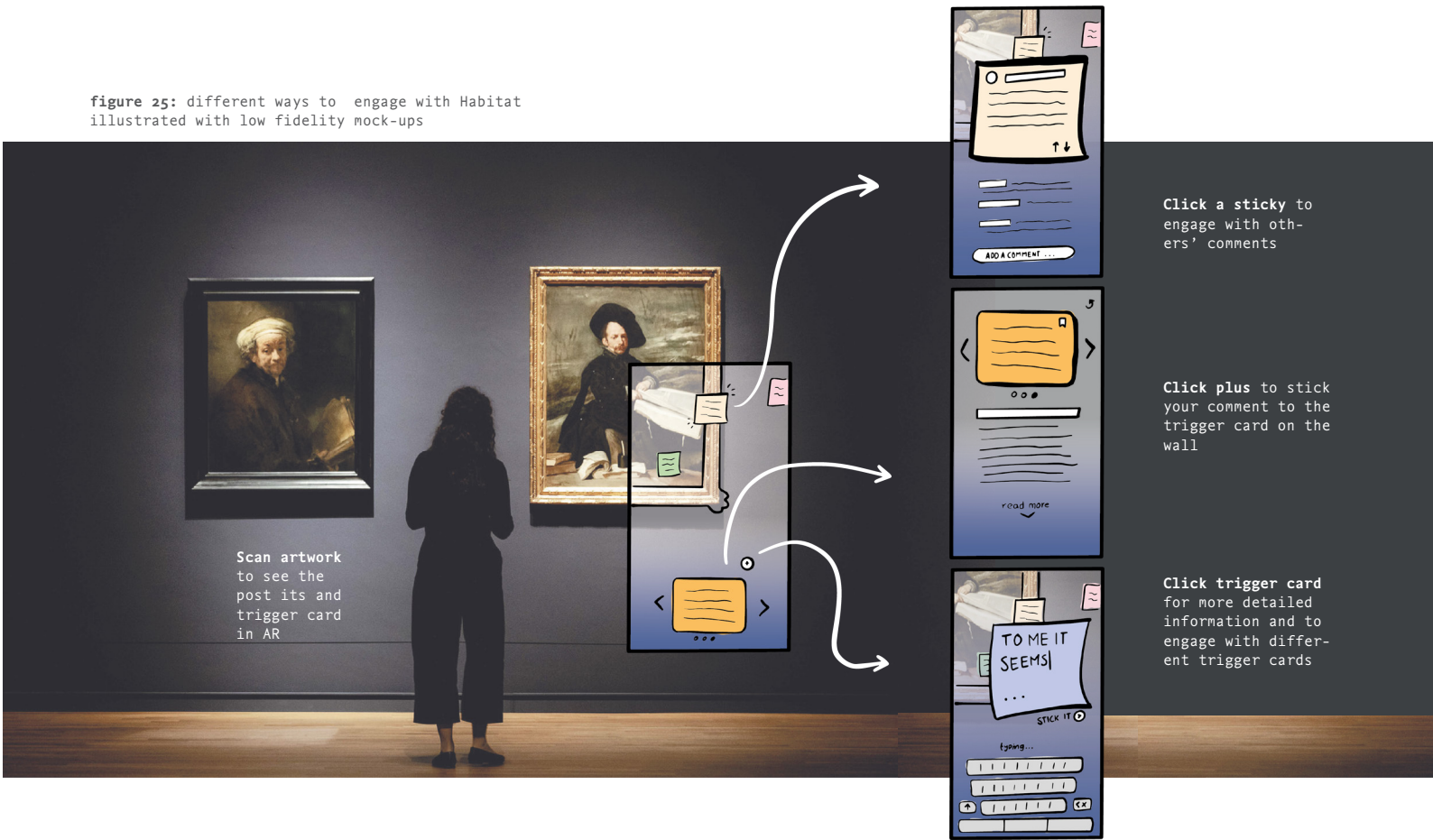
What problem does it solve?

The implementation and usages of Habitat are aimed to help both visitors and museums feel more connected to each other. For visitors, the goal is to decrease their feelings of being overwhelmed, disconnected, and feeling like they require certain expertise or taste. For them, engaging with art within museums should become more accessible and engaging. For museums, the goal is to help them understand their audiences better, and allow them to capture and recognize where and how they can improve, to provide even more inclusive and relevant experiences in the museum.

To what extent does it contribute to inclusion?

Habitat gives people entry points to look at art in a personal way, without being put off by difficult text, information they don't understand, and the feeling that they don't have enough knowledge to participate. Ultimately, the contribution to inclusion is, therefore, all about helping people to look at what art can do to them, and what it means to them, without needing to be an art-expert. The trigger cards and sticky notes assist in this, as they help people to think and look at art in a more personal way, and convey that everyone's opinions are different, valid, and unjudged. In addition, at the back-end of the concept, this service also contributes to inclusion, as museums get to understand and know the visitors better, making museums better able to be inclusive towards them. Currently, museums have very few ways of collecting feedback from visitors, that often do not even tell who gave the feedback and why. Through Habitat, museums can capture this information, while doing it in a continuous, and mutually beneficial way.

figure 25: different ways to engage with Habitat illustrated with low fidelity mock-ups



Interaction principles

To define what the interactions between the service concept and the users (visitors and museums) should be like, the guiding principles of chapter 5.2 were used to define interaction principles. These interaction principles can be seen as the most important 'characteristics', or 'personality traits' that the design should entail. Using these principles provided guidance in refining the details of the design.

- > **Collaborative**
The service allows museums and visitors to work together. Both parties are able to send and receive information, back and forth. They both give, take, and benefit. This principle stands against the notion that museums are only sending information as one-way traffic. *(derived from guiding principle 01 'Keep the balance')*
- > **Adaptive**
As the service aims to boost a mutual symbiotic relationship for the long term, the service should be adaptive to changes. It takes time to make a strong connection and relationships are dynamic by nature. Society changes constantly, as will people and museums, and therefore, so should the service. *(derived from guiding principle 02 'Long-term mindset')*
- > **Positive**
To sustain any mutually beneficial relationship, it should always be clear for each party what positive benefits they gain from the partnership. The service should therefore always aim to keep forward momentum, learn from feedback, and elevate the users' experiences. *(derived from guiding principle 03 'Drive for impact')*
- > **Innovative**
The service should spark curiosity, inspiration, and wonder. This innovative element is important to keep the relation stimulating, triggering, and interesting. Therefore, the design should remain fresh, challenging, and insightful to both visitors and museums. *(derived from guiding principle 04 'Spur innovation')*
- > **Assertive**
Finally, to cultivate trust and inclusion it is important for the service to be assertive in terms of its communication. It should make everyone feel heard and respected, without being passive, aggressive, or biased. Whenever views or perspectives are conflicting in a harmful way, all views should be addressed and listened to, while advocating for an inclusive, safe, and respectful environment. *(derived from guiding principle 05 'Foster trust and communication')*



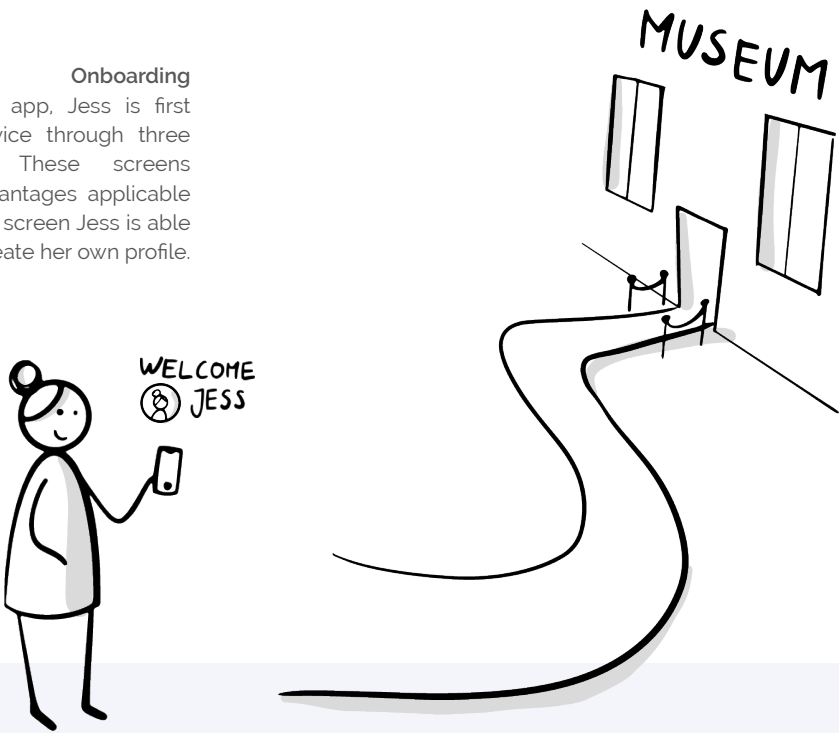
General example of using the service concept

The following journey explains how the service can be used in **four general steps**: onboarding, engaging, connecting, and expressing. In this example, the concept is represented in the form of a mobile app on a phone, however in reality the service might also be used on other devices, such as a tablet. Furthermore, the journey explains the usage of the service, from a **visitors' perspective**, 'Jess' in this case. It is important to stress that it gives a general example, so it does not include smaller, more detailed, usage steps. Also, no particular museum was used as an example, because the service is envisioned to be applicable for all kinds of museums. At the bottom of each page, **high fidelity mock-ups**, of the interfaces that Jess interacts with, are displayed. The painting that is used in these mock-ups, to exemplify the service, is 'The Painter's Daughters Chasing a Butterfly', by Thomas Gainsborough (1756). See appendix C.3 for lo-fi sketches that were made in preparation to making these final mock-ups.



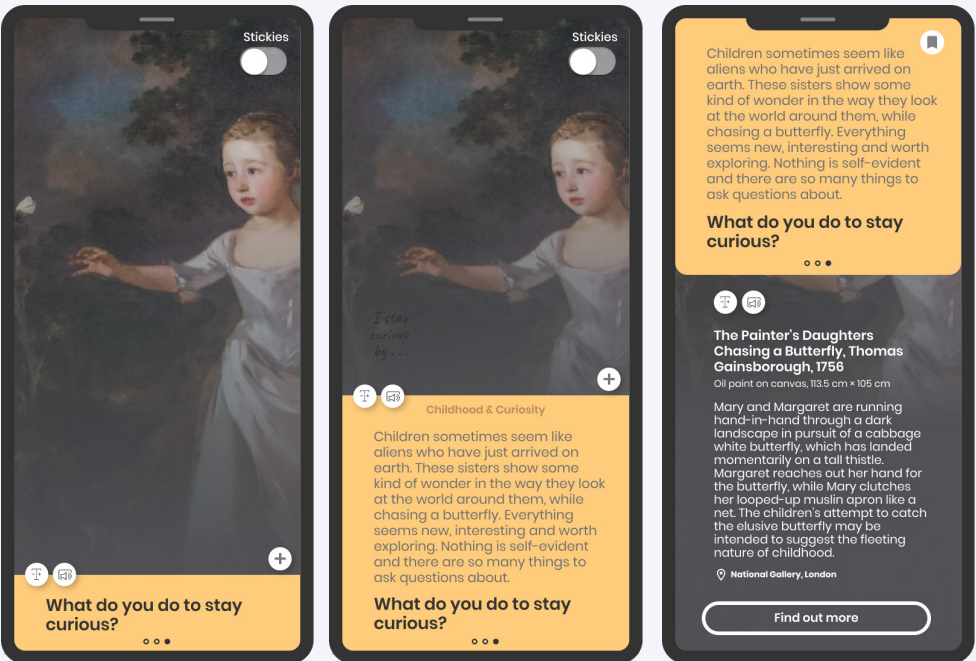
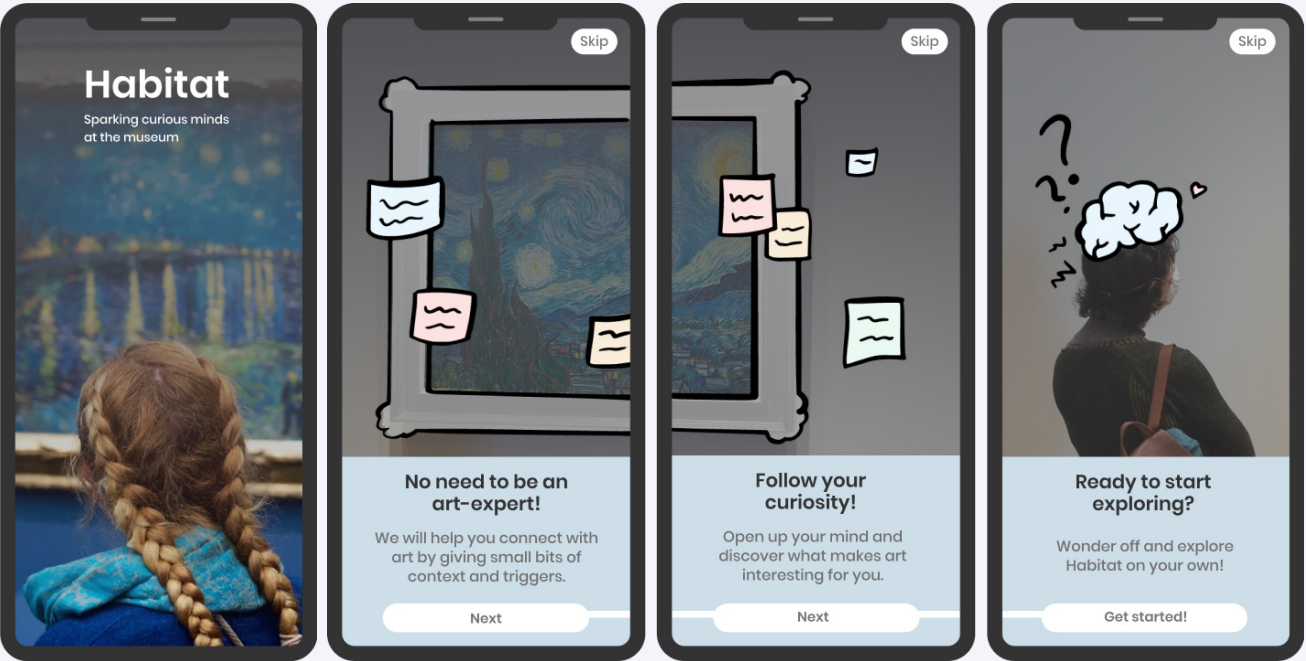
Onboarding

After downloading the app, Jess is first introduced to the service through three onboarding screens. These screens represent the core advantages applicable for visitors. After the last screen Jess is able to sign up and create her own profile.



Engaging
After signing-up, Jess approaches an artwork that is included in Habitat. Her phone buzzes to notify her. She opens the app and scans the artwork. This causes a 'sparking question', as part of a 'trigger card' to pop up. These trigger cards are curated by the host, so in this case the museum. From the dots below the question, Jess sees that, by swiping left or right, she is able to engage with three different trigger cards. She chooses the third card, and, because she became curious to see the full trigger card, she swipes the card up to read a piece of context. Through reading this, she becomes curious to dive into the details of the painting, so she swipes up again to access more detailed information on the artwork.

These actions show how Jess is in control over the amount of info and guidance she is exposed to. Habitat makes sure the interactions stay simple, interesting, and challenging. Furthermore, the trigger cards can change over time, making sure they remain relevant and interesting for the visitors.





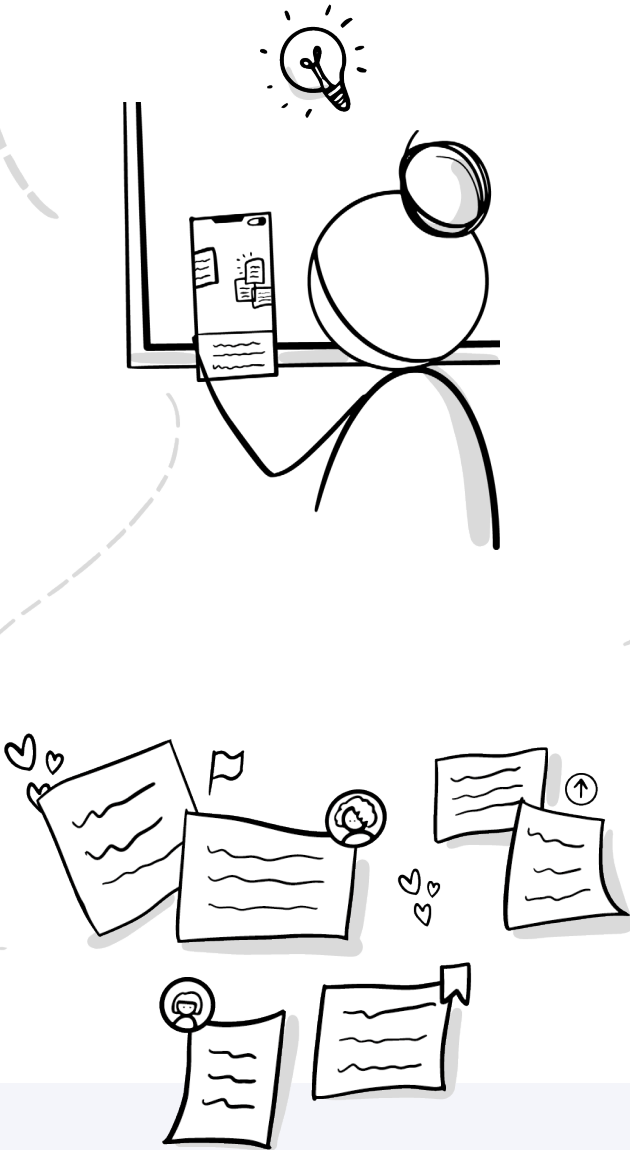
Connecting

After Jess became triggered by the card and detailed information, she becomes curious to see how other people reacted to the question, so she turns the stickies button on. This allows her to see augmented sticky notes on the wall, left by other visitors. One, in particular, grabs her attention, and by clicking on it she sees the full text and others' reactions to this sticky, in the discussion going on below.



After seeing this, she might choose to leave a reaction on this sticky herself. She also has the possibility to vote this sticky note up or down, give a 'like' to reactions, or 'flag' the sticky if she thinks it is inappropriate or harmful. The more 'up-votes' a sticky has, the more notable it becomes on the wall. This shows how visitors can become active contributors, and how they are encouraged to be assertive in giving their opinions, but also to raise concerns in appropriate ways. Furthermore, this step also demonstrates how the service allows people to connect to each other and perhaps become surprised by someone else's knowledge or humour.

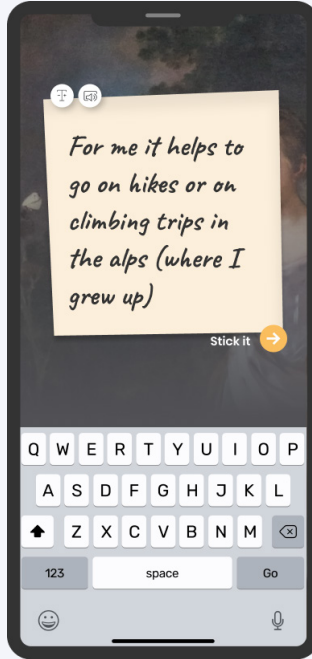
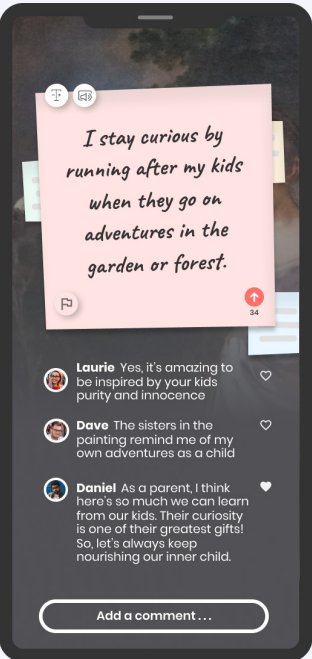
For the museum, these impressions left by visitors offer a continuous source of high-quality visitor insights, that can be used in the advantages of improving the museum experiences, in people-centred ways.



Expressing

Finally, when Jess feels like leaving her impression, thought, or ideas on the wall herself, she creates her own sticky note, by clicking the plus button. In this step, visitors, like Jess, are encouraged to write anything they want, and stick it anywhere, on, or around the artwork. Jess chooses to stick it next to the painting. Other visitors might choose to stick their notes somewhere with the aim to build a cluster of similar notes, or reference to a specific area of the artwork, for example.

After Jess is done with visiting the exhibition, she chooses to close her experience off with a coffee at the museum café. She feels fulfilled and thinks about all the impressions she got from visiting the museum with Habitat.



6.4 A small gallery of trigger card examples

This section of the report offers a few more examples of what trigger cards could look like, related to different kinds of topics and artworks. This is meant to inspire and give a more elaborate idea of what could be possible with Habitat. Since art and the triggers can be quite personal, it is important to stress how a wide variety of possibilities enables the service to, theoretically, be suitable for everyone. Have a look and discover which examples trigger you!



figure 26: Starry night, Vincent van Gogh (1888)

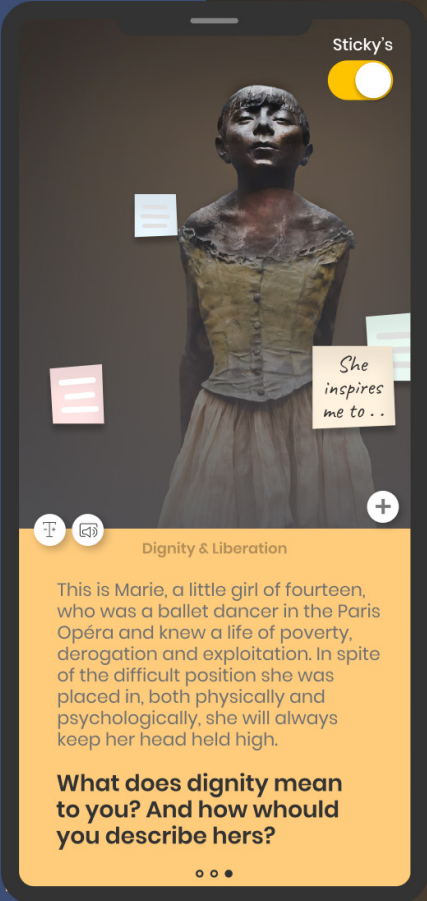
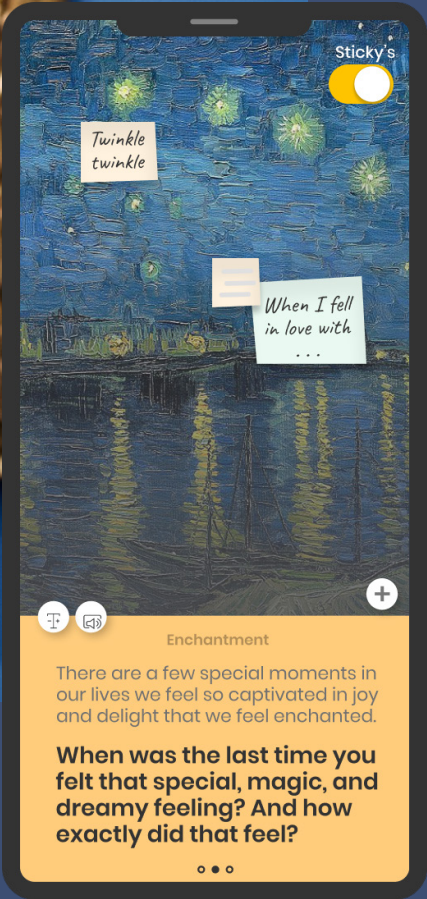


figure 27: Little dancer aged fourteen, Edgar Degas (1878-1881)

figure 28: The Mud Bath, David Bomberg (1914)

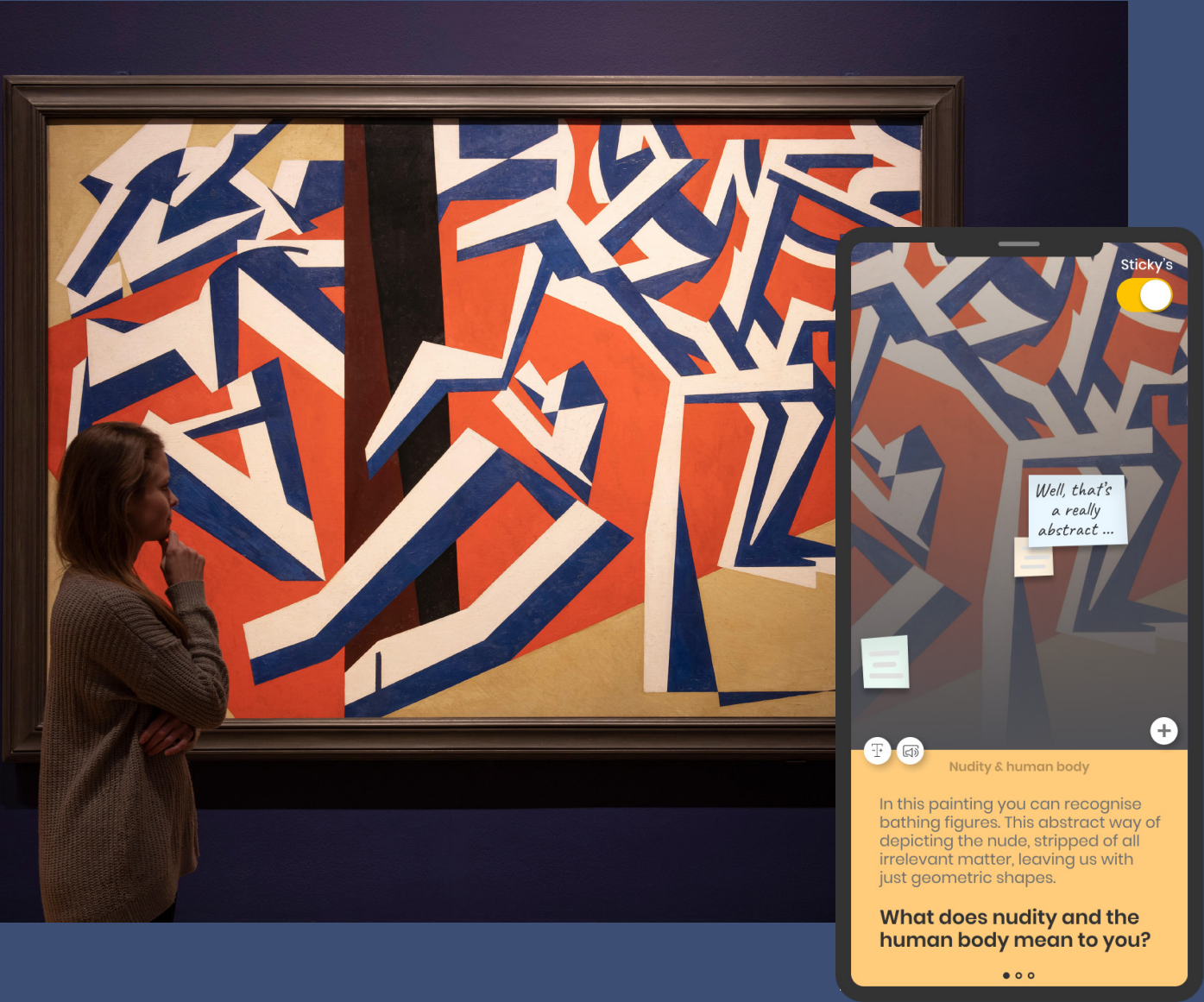


figure 29: Triptychon Der Krieg, Otto Dix (1929-1932)

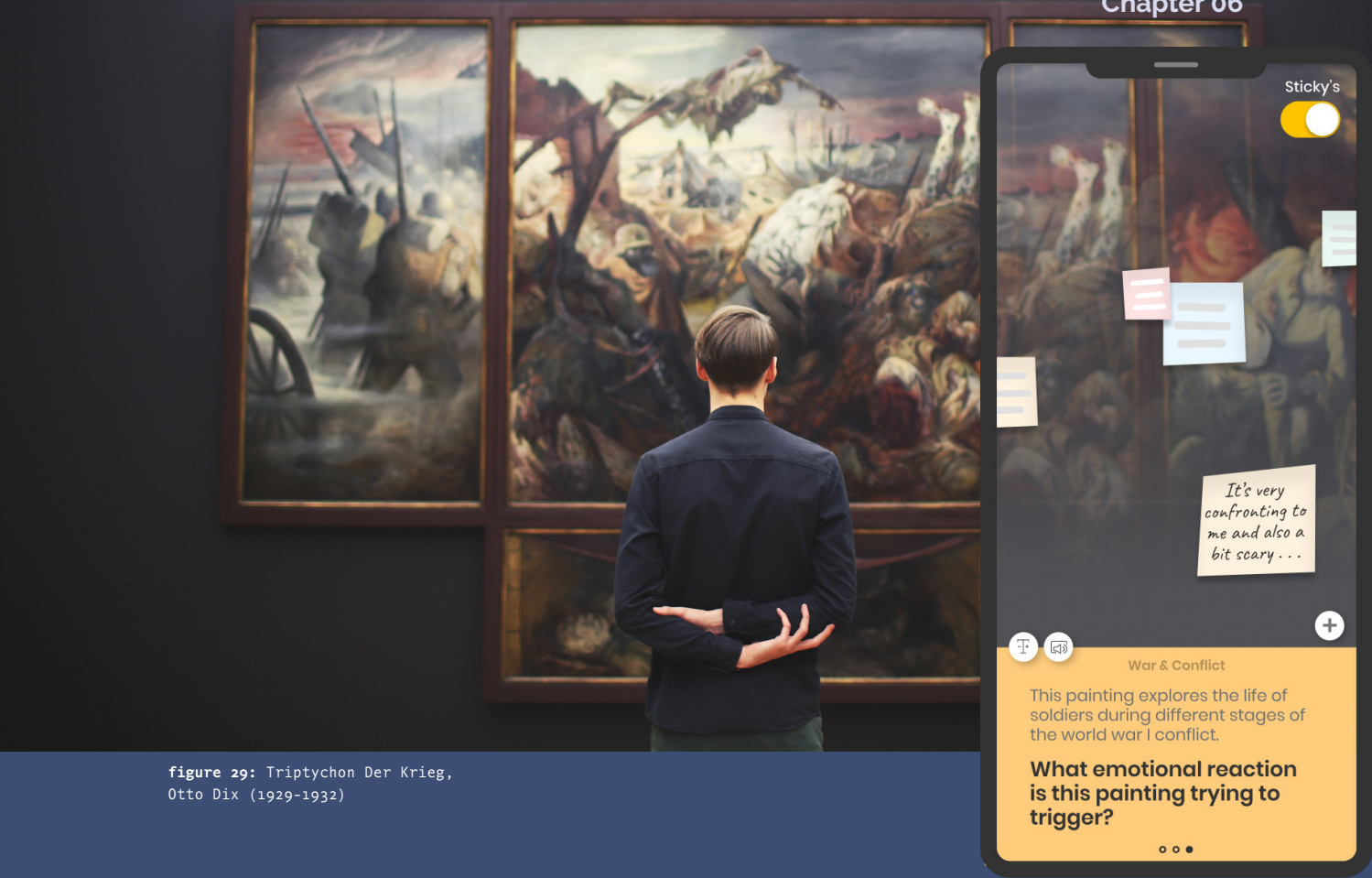


figure 30: Portret of Willem II, Jan Adam Kruseman (1839)

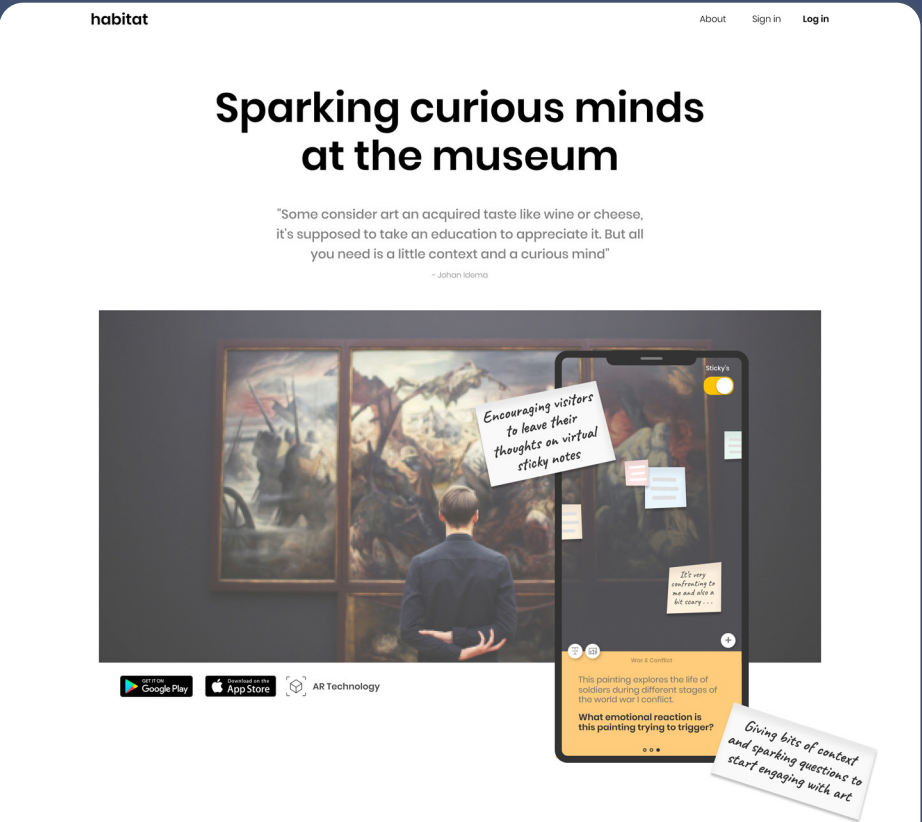


6.5 Using a landing page as a validation prototype

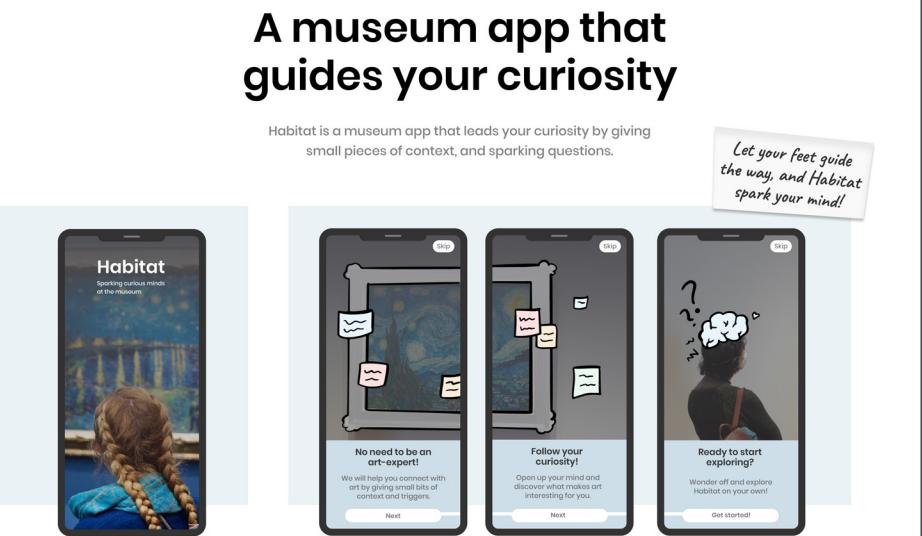
As a final step in developing the service concept Habitat, a high-fidelity prototype was made, manifested by a landing page website. Prior to making this prototype low-fidelity sketches were made to rapidly explore possible interface designs (appx. C.3). The final hi-fi landing page is a conversational prototype, in which the concept of Habitat is explained, as if it was a real service. This landing page was used in the following stage of the project, to evoke reactions around the desirability of the concept. The prototype can therefore best be seen as a tool to assist during the validation of the service concept, with (potential) visitors.



First impression
From the top menu, the viewer sees that this is the website of 'Habitat'. The title explains in a few simple words who Habitat is for, what it does, and in which context. The quote underneath expresses 'the belief' on which the app is based, in an empathic way. The image provides the minimal understanding that Habitat is an app and what the core elements are.



Onboarding
This section introduces the service in more detail. The onboarding screens present the three most important emotional benefits that the service has to offer, starting with the most triggering one 'no need to be an art-expert'. This shows that the service understands the users and their needs.



Purpose
At the heart of the landing page the purpose of using the service is explained, emphasising the reason why Habitat provides its service. This purpose is supported by two examples, to give an impression on what the user can expect from Habitat. The sticky notes are meant as additional and informal explanations. The AR logo clarifies that the sticky notes are visible through augmented reality technology.

Possibilities of using Habitat
After the viewer developed an understanding of Habitat in the above sections, the usage is explained in a more detailed way. There is no defined order or steps shown here to convey that it is fully up to the user to decide how to use Habitat, and which features to engage with, or not. Therefore, this section simply presents which options the user has.

* Landing page continues on the next page

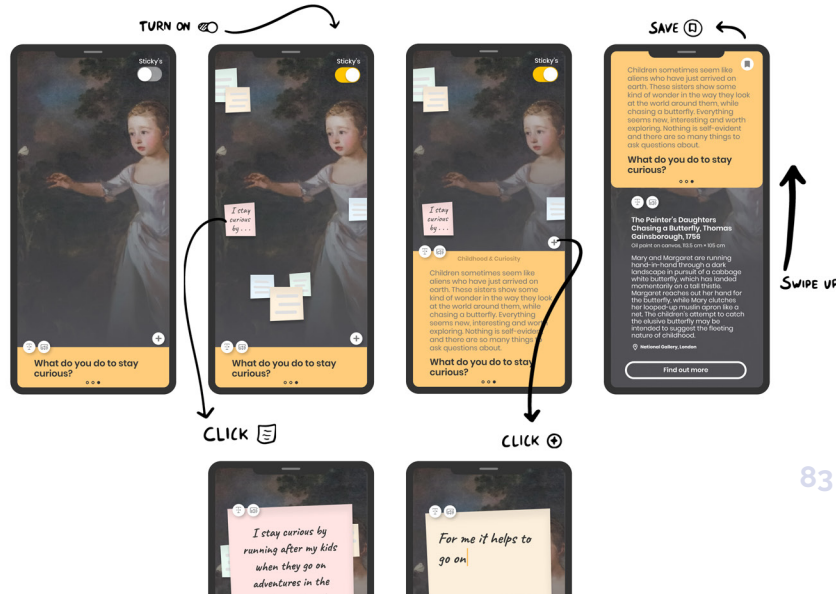
It triggers you to join in on conversations around art

Scanning artworks with Habitat offers you a window, through which you are able to engage and interact with art in a new way.



How does it work?

The dark yellow 'trigger cards' trigger you to use your head to form your own opinion, perspective, or ideas. The sticky notes are comments left by others. Choose to see them, engage with them, and leave your own notes on the wall.



Convincing

Nearing the end of the page, a final overview of the advantages is given. This overview represents four advantages that all contribute to the purpose, which is represented on a sticky note in the middle. The sticky notes around the overview give support to each benefit with small conversational arguments, emphasising either the problem that is being solved or the advantage that is being given.

Call to action

Finally, the page closes off with a call to action. This provides the viewer with the option to download the app and start using it. The way it is phrased also emphasises that the viewer is invited not only to use Habitat, but also to become an active contributor and participant in it.



Scan me, or copy the link to experience the prototype yourself!



https://www.figma.com/proto/o8l62Jkamvc6OmlcuCtZRJ/Thesis_Landingpage?page-id=92%3A235&node-id=137%3A257&viewport=241%2C48%2C0.08&scaling=min-zoom&starting-point-node-id=137%3A257

Deliver

In the deliver phase, the final service concept was validated with visitors, using a landing page as a prototype to validate the concept with. These tests resulted in input for further development of the concept. Furthermore, the concept was evaluated with various experts, to reflect on the project's result, from different points of view. These insights were used to describe the final recommendations for future steps. Finally, this phase ends with a discussion, and a personal reflection.

/ Chapter 07

Delivering the final design

This final chapter describes the last stage of the design process. In the previous chapter, the final concept was introduced, the service called Habitat. This chapter describes how this concept was validated with visitors and evaluated with experts. Moreover, it proposes final recommendations for future steps. And, finally, it offers a discussion, and a personal reflection by the author.



figure 31: Validating the service concept in-person.

7.1 Validation with visitors

To validate the final service concept on desirability, the concept was validated with potential visitors, using the landing page as a validation prototype (ch. 6.5). The goal of these tests was to generate insights on how people react to the service, as if it was real. These reactions bring to light what is most appealing, most convincing, what people would like to add or remove, and what evokes doubts, concerns, or curiosity. As a result, the generated insights are translated to input for further iterations, which can be used for further development of the concept.

Setup

Seven users (potential museum visitors) participated in the test. Like during the visitor research (ch. 4.2), the participants were recruited through purposive sampling, balancing differentiation in gender, age, ethnicity, and education level. This was done to aim for a maximised diversity within the sample, to be able to address as many different perspectives and reactions as possible. However, this diversity can never be optimal in a sample with only seven people. See figure 32 for an overview of the participants' demographics. Within approximately one hour, the participants were guided through the test, starting with an introduction, followed by a step-by-step walkthrough of the landing page, and ending with closing questions. See appendix D.1 for the detailed test guide that was made to structure the validation tests.

With four participants the test was conducted digitally, using Zoom-meetings (the video calling platform). With the other three participants, the test was conducted in real life (fig. 31). In the digital tests, the link to the prototype was shared, so participants could open the page in their own internet browser and share their screen via Zoom. That way, it was possible for the participants to freely interact with the landing page, while being able to follow their moves. In the real-life tests, the landing page was shown on a laptop (fig. 31). Throughout the tests, the participants were asked to read and think out loud, to be able to follow their thought processes.

The next paragraphs explain the inputs for further development that were gathered from analysing the generated insights. The relating clusters of quotes from the visitors, supporting these inputs, can be found in appendix D.2.

	Gender identity	Age	Cultural background	Education level
V1	Male	60	Dutch	WO
V2	Male	25	Spanish	WO
V3	Male	28	Dutch	HBO
V4	Female	42	Dutch	MBO
V5	Female	30	German	HBO
V6	Female	25	Dutch-Iraqi	WO
V7	Female	24	Dutch-German	MBO

figure 32: Overview of the participants' demographics

Input for further development

The key of remaining a low threshold

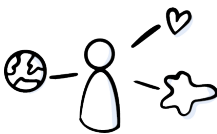
From the tests, it became clear that the advantage of 'not needing to be an art-expert' is the key to what makes the true difference in making art more accessible and less intimidating (appx. D.2.1-Q1). The fact that everyone can engage with the questions and context, without needing to have certain knowledge, significantly lowers the threshold of connecting to art. On top of that, being invited to leave your own impression behind, whatever that may be, leaves people feeling respected and included, regardless of who they are, or what they think (appx. D.2.1-Q2). This was experienced as empowering, because it makes art more about yourself and your feelings, rather than about the knowledge or expertise you might have (appx. D.2.1-Q3). For further development, it is therefore recommended to elaborate on this element.

- > To **further lowering the threshold**, the concept should emphasize even more that people are free, and should not be afraid, to say or express anything they might think or feel.
- > It is also recommended to **experiment with more people** and with higher diversity among them. This will allow to explore how the threshold can be lowered further and how the service can maximise its accessibility, especially among people who were not part of this research, such as people with disabilities, people with more diverse education levels, and different age-categories, for example.

Art is a personal affaire

People strongly recognised that the concept focuses on what makes art personally meaningful. It asks about your own opinion and offers the possibility to read others' thoughts, while emphasising that 'the best' is always what you like best (appx. D.2.2-Q1). This personal aspect was appreciated by all, and people clearly showed their eagerness to have personal experiences, becoming more aware of themselves, but also of others, and their stories. The sticky notes, representing comments of others were therefore also received with enthusiasm, because they offered the possibility to get out of your bubble, be challenged and touched by personal stories, and get a sense of human learning (appx. D.2.2-Q2). However, this personal nature of the concept also poses a challenge. Namely, it became very clear that what will resonate with someone, and what will not, is very different for each individual (appx. D.2.2-Q3). For further development, it is therefore important to work on the personalisation of the experience, making it more adjustable to each user's needs and preferences.

- > To validate what resonates with whom, and what not, **more examples** should be made to do experiments with. Testing with different artworks, trigger cards, and stickies is therefore recommended.
- > To improve the personalisation of the service, further development should address **personalisation functions** such as intake questions, profile settings, filters, and preferences, which the user can adjust to fine-tune in their experience.



Commit to an obligation-free experience

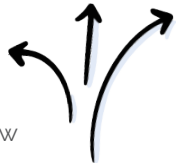
During the validations, it stood out that having the freedom to choose how to interact with the service, in an autonomous and obligation-free way is an essential part of the concept (appx. D.2.3-Q1). While some people prefer to be a passive receiver, others want to be an active contributor or a combination of both (appx. D.2.3-Q2). It was therefore important to people that the service does not dictate the use, or the experience of the visitor. Instead, it should assist in the needs, that are different for everyone. Allowing people to take the lead themselves or choose not to engage with the concept at all (appx. D.2.3-Q3). For further development, this autonomous and obligation-free aspect of the concept could be elaborated on, convincing the users that there is no 'right' or a 'wrong' way to use the service.

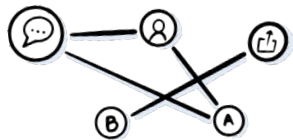
- > To help people recognize that it is up to them how to engage and interact with the service, it is recommended to represent **different use scenarios** during further tests, empathising the freedom, autonomy, and possibilities in the way of use.
- > Experiment with ways to let the user decide the **sweet spot on how much to be stimulated** (giving them guidance, triggers, directions), and how much to be let go, to explore and act independently.
- > To commit to offering an obligation-free experience, explore further in what ways the concept could be even **less obligatory**.

Balance the focus on art versus the self

During the validation tests, people recognised that Habitat offers sparking questions, that helps visitors reflect on themselves, combined with bits of context, which makes the questions connected to the related artwork. Even though most of the participants found strength in this combination (appx. D.2.4-Q1), some were more favoured to either the context or the question. For those who were most engaged with the context, the questions felt non-essential or non-desirable, because they did not feel the need to reflect on themselves, or they believed the question was too directional for their line of thinking (appx. D.2.4-Q2). At the same time, others found the questions, and the reflection on the self that they cause, one of the most meaningful things about the concept (appx. D.2.4-Q3). These differences show that everyone prefers a different balance in how much the service focuses on the artwork itself, and how much it encourages people to reflect on themselves. For further development, this balance should be further explored.

- > Because some people prefer to make a personal connection themselves, and don't need a question to do that, or think a question is too directional for their line of thinking, it is recommended to experiment with the possibility for people to **just be prompted with some context**. Being able to turn the questions off, for example.
- > To establish the right balance and connection between focus on the artwork and focus on the viewer more experiments should be done that **explore which balance feels right**, and in which ways these preferences can be integrated into the service. This also links to the 'Art is a personal affaire' section.





Specific features to consider

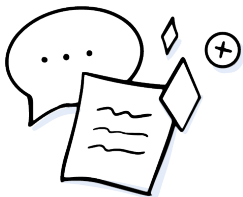
The tests also brought up some specific questions, suggestions and remark about specific features of the service. Regarding the chat option, multiple remarked that they would enjoy the possibility to really spark a connection or conversation with other people, beyond responding to each other's stickies alone (appx. D.2.5-Q1). Enhancing this social conversational aspect should therefore be explored further, both in the digital space, as well as in real life. F was unclear to people what happens to their notes, comments, or sa after their visit. They are curious if they would receive a notification, if reacted on their sticky for example, or if they could review the art pieces tha made the strongest impression on them, for example (appx. D.2.5-Q2). features, regarding this 'after-visit' part of the experience, should theref explored in further development. Finally, the sticky notes feature w topic of discussion, because multiple things were still unclear, like how not become cluttered, how to decide which stickies to engage with, and how to handle disrespectful notes, for example (appx. D.2.5-Q6). These are all topic around the stickies that need to be further explored.

- > In further development, the service's possibilities to **increase social interactions** should be further explored. This might be some one-on-one, or group chat function, a possibility to meet people in real-life in the museum, or other kinds of ways to lower the barrier for people t engage with one another and start a conversation.
- > The **after-visit** features should be explored during further itera Finding out what needs should be fulfilled after the visit, and how can be satisfied within the service. This could be things such as re favourites, saved items, artworks, receiving recommenda experiences with friends, or triggers to further engage with art fr for ex
- > The **'before-visit'**, and its possibly necessary features shoul further explored, since this first part of the visitors' journey was not in this project. Part of this might be the profiling process and the setting the initial preferences, for example.
- > In next steps, the **sticky notes feature, and interactions**, shoul developed in further detail. Experimenting with filters, such as seeing only stickies from friends, or famous people, for example. Trying out differen interactions and flows, such as swiping stickies left or right (as on tinder or scrolling up and down. Testing how people react to provocative stickies, such as offensive or racial comments. Testing recommendation me that help people to choose which stickies to engage with, such as up-voted stickies more prominently visible, using colour coding, for example. And, finally, experimenting with other forms of reactions, bey stickies, such as images, drawings, and emojis, for example.

Other notes

Finally, some remaining relevant insights appeared from the validation tests. What became clear was that the 'newness' of the concept was another driving factor and advantage that people saw in the concept (appx. D.2.6-Q1). Somehow, the technologic, innovative, and different interaction that the concept offers created a strong attraction to all participants. Another topic that was multiple times discussed, was the fact of being on your phone, while being in the museum. Concerns were raised about not wanting to look at a screen, or having a smartphone at hand at all times (appx. D.2.6-Q2). Using a separate device to host the service on was mentioned as something to explore. Lastly, people also recognised that the service could be used in all kinds of museums, but also in institutions beyond the museum atmosphere, since the service is primarily connected to art, or objects, and per-se to the institution it is hosted in (appx. D.2.6-Q3). This realisation raised people's interest in exploring different use-cases to apply the service to, like public spaces, monuments, galleries, or historical buildings for example.

- > It appeared that the **'newness', or 'innovative nature'** of the service w strong argument for people to make the decision to download the app and start using it. Therefore, during further development, it is recommended to emphasize this even more, and perhaps take it into account as one of perceived main benefits.
- > During the next iterations it should be tested how much **screen-time** still acceptable for people, and explore how using a phone, or a separa device, offers different advantages and disadvantages.
- > Given people's curiosity about different **use-cases in and bey museum atmosphere**, it will be worth exploring how people inter with the service in different settings. It is therefore recommended t define different use-cases to test the concept in, as it might expand application possibilities.



7.2 Expert evaluations

Expert	Role	Perspective	Involvement in the project
Martin van Engel	Program manager at the Van Gogh museum	Museum expert with a focus on inclusion, diversity, and attracting bi-cultural youth to the museum.	Not involved so far, outsider perspective
Sherida Zorg	Manager diversity at the Rijksmuseum	Focused on making sure that the museum lives up to her mission of being there for and by everyone.	Interviewee during the discover phase of for this project
Chefrany Laitenu	Functional administrator at the Rijksmuseum, and an innovator in the museum's Rijkslab.	Design background - and focus on boosting innovation & experiments within the museum	Involved from the start as sparring partner
Nick Mueller	Design expert, head of design at DEUS, and co-founder of Smartify.	Expertise in design, museums, and emerging technologies	Involved from the start as company mentor
Marko Kruijer	Technology lead at Fabrique, strategic design agency	Expertise in technical feasibility, and interplay between tech and design	Not involved so far, outsider perspective

figure 33: Overview of involved experts

To evaluate the concept Habitat, five different experts were invited to share their thoughts and perspectives on the final design. Since they all brought distinct perspectives and had different involvements in the project the combination of their insights offered a broader understanding and enriched reflection on the results of the project, from different points of view. For an overview of the experts see figure 33. The goal of the evaluations was to discover what experts think about the value of the concept, how they would enrich the concept, and what their recommendations for further developments would be. The evaluation conversations were done with each expert individually and lasted for approximately 45 minutes.

- > A complete evaluation guide can be found in appendix E.1 and the presentation slides, used to assist the evaluations can be found in appendix E.2.

Democratization of art
Breaking down hierarchy

In all evaluations it was recognised that the concept has a strong democratisation angle, **breaking down some of the hierarchy** of art, in the sense that it legitimises everyone's thoughts, and every opinion is valid and unjudged. It became clear that this way of democratising, and making it about the visitor, is the core of what makes the service unique and inclusive. It does not force the visitors in any way, but it offers people a way to look at art through a different set of eyes or lens, while letting them choose to interact, or not. **It is all up to the individual.**

- For me it represents democratization of art. Allowing everyone to own their own ideas and thoughts of the art. As opposed to the past, where you had to be formally trained and educated in it so yes, that makes a lot of sense to me. - Nick
- At the moment you look at a painting, you see it, you read it, you are receiving something, without being able to give something back. This gives you that possibility, to give something back. - Sherida



Inclusion being high on the agenda

In terms of how this democratization angle will be received within the museum landscape, the expectations were positive. All evaluations pointed out that **inclusion is high on the agenda** nowadays, and creating a platform that not only sparks conversations, but also makes them insightful, makes it very interesting for museums.

- What makes it most relevant to me is that you enable a new form of a conversation, while making it insightful. - Chefrany
- Especially at a time when inclusion is high on the agenda, I think Habitat has a lot to offer. - Martin

Sticky notes as democratising element

For some, the **sticky notes** were also recognized as a strong element, that **symbolizes** this democratization angle. The notes have a fun, informal, and conversational element to them. This gives the feeling that everyone is able and invited to scribble something down and add it to the conversation.

- It lets the stickies almost be a branding moment I can feel like, you recognize immediately what is going on there. It also lets people do things that they will also do with real stickies, like form a heart for example. You want to let people do with it what they desire to do, so it is actually fun. - Nick

Implementing a moderation system as a protective element

Concerns were also expressed about the fact that museums will not be willing to let go of all control. Museums often have the tendency towards **safe and conservative approaches**. It is, therefore, important to address how museums can stay in-control, while adopting this liberal service. One way of control would be to allow the museums to decide where in the museum the service can be used, for example. Besides that, in terms of moderation, museums should **have control** over what happens with the sticky notes and in the conversations, to some extent. However, with user generated content, it will be inevitable that there will be hate comments, negative quotations, and perhaps misuse of the service at some point (Smith, 2016). Controversial, and sometimes **negative comments will be 'part of the game'**, and can be a threat, but at the same time also gives the opportunity to uncover valuable insights. Museums should, therefore, in the first place, embrace such controversies, but they should also be able to respond to them and possibly put a limit on them to not cause any unnecessary harm. This is especially important when visitors direct their negative comments to the art or the museum. **Moderation** is therefore necessary and can be done through a combination of organized moderation and super-user moderation, for example. If something gets reported by a user, it can be hidden until it gets approved. On top of that, an algorithm can also be used to continuously check for inappropriate, or harmful content.

- Yes, the hate comments are part of it to a certain extent, in the sense that it shows how society works. I would not filter that away. I would, as a museum, react to it or something, but I would not remove it immediately. - Martin
- Moderation is not a technical problem, but a topic for discussion about workflow and the policy you want to enforce. - Marko



Gaining visitors' insights and empathy in a strategic way

Feedback channel

Another outcome of the evaluations was the importance of collecting and using visitors' insights in a strategic way, to gain empathy with the visitors and benefit the museum. The service can become an **ongoing source of insights**, given the fact that the visitors' interactions on the platform create a feedback channel about their individual experiences, needs, and values. These generated insights will be rich, because they will be connected to an individual visitor and a specific context or artwork.

- *What makes it relevant is that you stimulate people to express their feelings, and that museums can unlock that in a very simple way. As a result, museums can gain insights from this, and deal with it strategically.* - Martin

It really invites the museum visitor to let them think for themselves. It is not too

- *directive. People often think that the museum will know best, but you don't want that. You want to give the visitor the stage.* - Sherida

However, **the ways in which these insights can be interpreted**, used, and applied can be different per institution, and still offer lots of opportunities for further exploration. There will be numerous ways in which the generated data can be used for analytics and market research. Perhaps the insights can uncover trends, interesting themes, or bring new perspectives to light, that can help the museums to refine the experiences they offer.

- *It provides information about the thoughts and emotions that objects evoke in people and you can do many things with that. You can link themes to it, for example. If you see a lot of people reacting to something, and you see a common thread in the comments, you can do something with it. You can use that to your advantage. Perhaps something triggers so much emotion that you have to pick it out and make it bigger somewhere.* - Martin
- *I think it raises a lot of questions about how we can interact with and gain insights from this platform and what it brings about?* - Chefrany

Facilitating conversations

It was recognized that collecting informal opinions of visitors is thus a valuable outcome for museums. Some also remarked that this service also creates a more **participatory collaboration** between museums and visitors, in which museums adapt to a more facilitating and spectating role. Allowing conversations to happen and strengthening their relationship with visitors, by developing an understanding of their thoughts and feelings. In addition, it was often mentioned that **the more personal the insights are, the better**. This does not only benefit the museum with richer insights, but also the visitors, as personal stories will be more engaging.

- *In terms of informal opinions, I think there's plenty of potential to add in specific opinions from people that may not be art-recognized, but do want to express themselves and are inspirational people for visitors to relate to. Think about sportspeople, musicians, politicians, whatever you want to do. You can find a way to feature those people's comments.* - Nick



- *A museum should play a much more facilitative role, rather than being just a house with beautiful objects in it. I think Habitat could be a medium to stimulate conversations much more.* - Martin

Personal data and privacy

The personal, safety and security qualities of the service also highlighted the importance of **privacy, anonymization and GDPR compliance**. Potentially it is reasonably anonymous because people some people do not want to be worried about others judging them, while others might want to be recognized as an art-lover. In terms of the statistical analysis, the generated data, meant to assist museums, should be handled with care. It is for sure insightful to see statistics on usage, interactions, and engagement, from different types of visitors, but such data should never violate the privacy of the individual end-users.

- *With GDPR you need to be careful with the analytics, but you can anonymise a lot of that. But, yes it is for sure insightful to see statistics on usage, interactions, and engagement from different visitors. That would be very interesting for museums to see and learn from.* - Nick

Becoming a cross-institutional platform

Stand-alone and human-centred

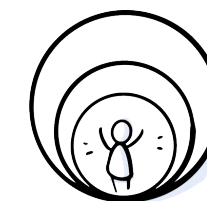
In several evaluations, it was discussed that to become a successful service, the concept has the most potential, when being developed as a cross-institutional platform-based application, opposed to a museum-based one. Making it a stand-alone platform, that is applicable to all museums, makes it **centred around the end-user**, who prefers not to download all kinds of separate apps for every museum. For further development, it is therefore important to explore how the service can be connected to different institutions, and how they would endorse it.

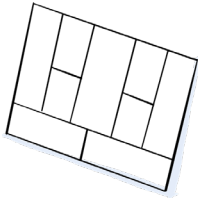
- *You have now linked it to the museum world, but I am curious as to how this could be applied beyond the museum world, nevertheless within the cultural field. Because then, I think, you will achieve even greater scale.* - Martin

Boosting confidence and awareness

Next to the importance of **getting institutions on board**, the importance of gaining a **critical mass** of users was emphasised. For this, lack of awareness is probably the biggest threat to success. Thus, there are people needed to just kick it off. Besides that, there needs to be **enough content** on the app, there should be enough marketing budget assigned to promote the service, demonstrate the usage, and make the content. Once this critical mass of users is onboard, there will be a sense of community, giving the service a good chance of success.

- *Lack of awareness is probably the biggest threat to success let's say. If it is not going to be promoted, people are not going to know about it and will never see it. So, you will need a critical mass, 'gardening' let's say. You need people to just kick it off. And for that, it also needs to have enough content in there.* - Nick





Forming 'the right' business model

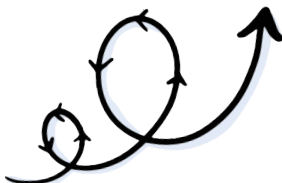
Furthermore, the **viability of the service** was discussed. Exploring what it would cost to make, who will pay for what, how money can be made from it, and how it can hit some of the institutions' targets, adding value to inclusion and diversity targets, but also on targets like the number of visitors, sales in the gift shop, or café, for example. As an outcome, it became clear that forming 'the right' **business model** behind the service can be a thesis on its own, given the complexity and number of possibilities. This should thus be further explored in future steps. However, an initial idea was suggested that museums, who become partners of Habitat, could, for example, pay an annual fee to be part of the service, like a membership. This will allow them to customize Habitat to their museum, benefit from the analytics and promote their exhibitions, while allowing Habitat to remain a cross-institutional platform.

- *I do think that museums would be willing to pay for it, but then it should be very clear what the benefits would be. Yes, it has value, so they should also pay for it, I think.* - Martin
- *Museums who actually become partners, they pay an annual fee to be a part of it, like a membership, and then they see their comments and they are able to promote their exhibitions. Analytics is a very important thing, and that they can learn from that.* - Nick

Minimal lovable product

Another important step, in becoming a cross-institutional platform, is developing a minimal lovable product, or **MLP** (Merryweather, 2020), that proofs the concept. In all evaluations, it was suggested to **partner up** with a museum, and do a pilot test with the MLP, which will allow to measure success, test the feasibility, demonstrate the core functionalities, and convince people in leadership to get onboard. This MLP does not need to be a complete version, but could just be a web version, that is easily accessible on all phones, that just gives the ability to be prompted by a trigger card, and the ability to put a sticky note up. This could be fun enough to capture live reactions and measure engagement, in a specific context. As a result, the pilot enables to validate, and clearly demonstrate, the added value to both visitors and museums.

- *If I was to take this further, I would find a partner museum to test with and then run a pilot, using a simplified version of the technology. [...] you measure engagement and get full reactions.* - Nick
- *I would first prototype the augmented reality (AR) very well, to see if and how it works. Because image recognition exists and will be easier. But adding AR properly truly is custom work. In terms of minimal viable product (MVP), I would, therefore, start with that and make the core functionality of sticky notes for visitors available as soon as possible.* - Marko
- *You actually just need a good party, like the Van Gogh museum. If they say this is really dope, we want to develop it, then maybe a second party will join and then eventually the rest will come along too.* - Martin



Technical feasibility

About the technical feasibility, the evaluations made clear that the concept will probably be feasible, however the real challenge lies in the execution. It is evident that the technologies required, like image recognition and augmented reality and such, are available, but **finding out what works in practise**, and what does not, still needs to be investigated. From a technical perspective, it could be much more difficult to allow augmented sticky notes on a 3D statue, or installation, opposed to on a 2D painting, for example. These insights point out the importance of prototyping, and testing for technical feasibility, from an early stage. This will allow to iterate the design to **a smoothly working service** in practise, which is highly important for the final usage of the service.

- *I think it is feasible, but the trick, in this case, is not so much the technology, which is there, but the implementation. How well does it work in practice, can it be executed well, and will people use it? It has to work smoothly* – Marko
- *If you find out what works and what doesn't by prototyping and testing, then it becomes more of a technology push, but that's not a bad thing as long as it doesn't undermine your concept. By testing, you mainly discover points of departure that you can then take into account in your design.* - Marko

Gathering the right team

During these prototyping and implementing stages of the development, it will be important to **gather the right team**, that will be able to test the concept, finalize it, and eventually build it. The evaluations made clear that it is therefore important to gather a strong multi-disciplinary team, or join an existing team to execute further development.



- *If you get that validation, you need to find a way to build it, get the right team for it, or join a platform where the application can be added to.* - Nick
- *I would put together a very multidisciplinary team. You need developers to build it, but also interaction designers, UX designers, to develop the connection properly.* - Marko

Extending the service concept

Finally, the evaluations also pointed out some **additional features and functionalities** to explore, like using Habitat for educational purposes, or implementing sharing, promotion, filter, and accessibility features, for example. These could be possible extensions of the core concept and could be addressed in later stages. However, to keep the complexity manageable, especially in the beginning, it is advised to first focus on the core functionalities of the concept and **keep it as simple as possible**.

- *What I also thought about is that it could be very good for educational purposes. There are many classes with whom you can collect meanings in this way and discuss them in class discussions, for example.* -Martin
- *There could be a lot of possibilities for further accessibilities, which is an opportunity that this offers. [...] It can be in multiple languages, font sizes, prepared for colour blindness, vision - , hearing impaired, everything.* - Nick

7.3 Final recommendations

From reflecting on the outcomes of the validations with visitors and evaluations with experts, it became clear that there are three main questions that are recommended to address, when taking this project further: *Can it be done?*, *Does it bring value?*, and *Can it be sufficiently supported?*. The final recommendations aim to give advice on how to answer these questions, and they are structured by three connected categories; *Develop a lovable product*, *Measure success*, and *Build leadership for inclusion* (fig. 34). These categories relate to each other, and together create the innovation sweet spot, covering the essential elements of feasibility, desirability, and viability (Orton, 2017). It is recommended to approach these final recommendations as connected elements, to be addressed in sync.

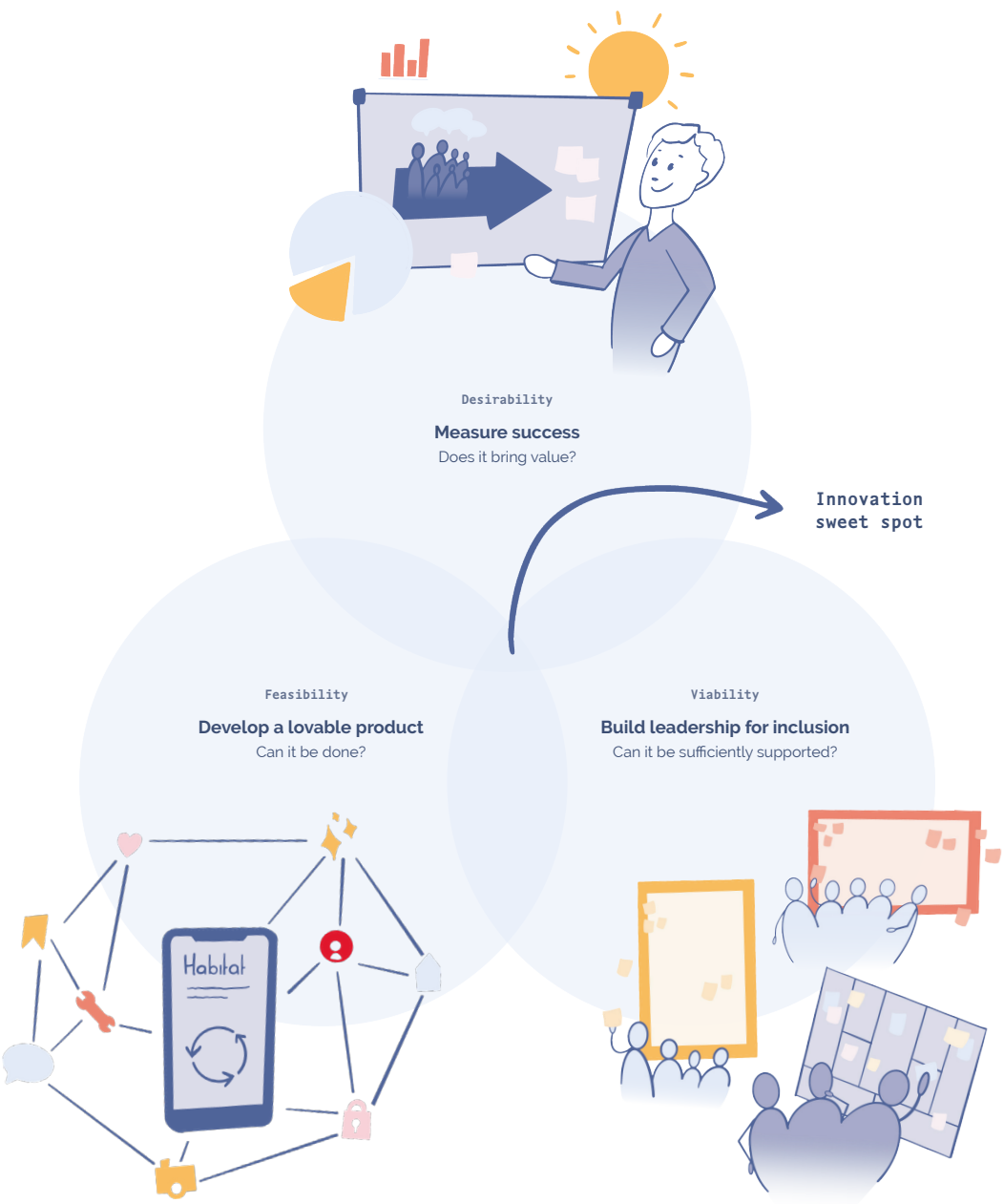


figure 34: Overview of final recommendations categories

Develop a lovable product - Can it be done?

It is recommended to further develop the service concept through iterative design cycles. The overall feasibility of the concept should be studied in detail, to determine if the solution can be built, how it can be built, and which capabilities will be needed.

Overall feasibility

As the validations and evaluations pointed out, further development is necessary to investigate whether the service can be developed technically, legally, and operationally. This feasibility aspect was not elaborately explored during this thesis and should therefore be highly prioritized during further steps. Regarding the technical and operational feasibility: investigating what works in practise, using tests and iterative prototyping, is most important because the technology is already there but enabling a smooth execution is the biggest bottleneck. Furthermore, the more personal the service gets, the more important GDPR and safeguarding the privacy of users becomes. Regarding legal feasibility it is therefore recommended to work on this protective element of the service, and explore other legal constraints that need to be addressed.

Personalisation angle

Another element to further explore is the personalisation aspect of the service. The validations pointed out that the art experience is very personal, and different things might be attractive to different people. Therefore, explorations should be done with different artworks, trigger cards, preferences, and profile settings, for example. Furthermore, it is advised to explore different use cases, applying the service in public spaces, like historical buildings for example, but also explore different intentions, such as educational purposes, for schools for example. To further explore personalisation elements and use-cases, it might be a good idea to start with framing different use scenarios to explore.

Investigating features

Regarding features, the validations and evaluations showed interest in further exploring features such as filtering options (seeing only your friends' sticky notes for example), sharing options, screen captures, chat options, and gallery options, for example, to revisit artworks, conversations, and sticky notes. On top of that, accessibility features was another important element that was often mentioned for needing for further exploration. These examples point out that further development should invest in developing an overview of the potential features and exploring their added values. A good way to start this might be to develop a service blueprint.

Lean and iterative

Besides these recommendations to further explore the personalisation angle and additional features, it is also advised to keep things as simple as possible, especially in the first iteration cycles. The goal should be to start testing and iterating as soon as possible, to continuously optimise the concept leading to a minimum lovable product, or MLP (Merryweather, 2020). Keeping it simple, and just focused on the core functions in this MLP will allow to do valuable pilot tests, from an early stage. This does not mean that the other functions and features are negligible, but it just allows to measure success and learn from it earlier and more often, making the process leaner and more iterative. As a result, additional functions and features might be added later, through a step-by-step approach, once the core of the concept is strong enough.

Measure success - Does it bring value?

To further validate the added value of the concept for both visitors, and museums it is important to measure success. This should be done through experiments and pilot tests, that aim to further investigate the service's desirability. The recommendations within this category involve: exploring how generated visitor insights can be understood and interpreted; exploring how this data can be integrated with, or positioned in relation to, current market research activities; and exploring ways to define key performance indicators.

Overall desirability

To further investigate the desirability of the service, it is important to understand when museums and visitors indicate the service as successful. Framing their definitions of success allows to measure it and thereby, generate a better understanding on the desirability of the service during experiments and tests. Therefore, in further development, it is recommended to formulate key performance indicators (KPI's). These indicators give an estimation of how much the concept contributes to reaching certain targets for success. For museums, targets for success could be engagement, accessibility, or inclusion targets, for example. And for visitors these could for example be stimulation, autonomy, and purpose (ch. 4.3). As the name suggests, indicators give an indication on how well the service contributes to certain targets. To give an example: for the museum's engagement target, the number of people downloading Habitat, or the number of sticky notes left in the museum could be such indicators. To conclude, it is advised to define success, and the related targets and indicators, for both museums and visitors. This can help to better measure the service's desirability and improve on it.

Analysing generated data

Furthermore, to measure success is recommended to further explore the ways in which the generated visitor data can be accessed, interpreted, and used by museums; for the service to function as a feedback channel. The expert evaluations pointed out that this needs to be clearer. It should therefore be further investigated what type of insights, and statistics, are most valuable for museums, and what would help them with interpreting this data. This recommendation is thus aimed at developing the analytic back-end of the service, capturing insights from visitors. It might be, for example, that a back-end dashboard needs to be developed, that shows the key visitor insights, generated over a period of time.

Participatory market research

As the service facilitates space for visitors and museums to exchange their thoughts and perspectives, the platform becomes an ongoing source of market research for museums. In addition, the service also enables museums to have a sense of control over what insights are being uncovered, as they are able to interact with visitors, through their triggers and responses. This creates a new way of doing market research, in a participatory way. It is recommended to explore how this type of market research can be positioned in relation to, or integrated with, existing ways of market research. The advice would be to connect to museums' marketing departments to discover how this service can benefit their current efforts to uncover visitors' insights.

Build leadership for inclusion - Can it be sufficiently supported?

To become a successful service, the concept should be viable and sufficiently supported. This starts with assembling the right multi-disciplinary team, and partners, to support and further develop the service with. Furthermore, the service needs to gain enough confidence and awareness among its key stakeholders: museum leadership, and potential visitors. In this category, recommendations are therefore given regarding ways to explore the service's viability, involve stakeholders, and gain support and confidence.

Overall viability

It is recommended to further investigate the overall viability of the service. This involves exploring what business model would suit best, estimating what it would cost to make, how money can be made from it, and when it will be profitable in the future. A piece of advice would be to also look at how similar services organized their viability. The app Smartify could be an inspiration, as they are also a platform-based museum app (Smartify, n.d.). Furthermore, exploring viability also relates to the advice to formulate key performance indicators, because these could also be financial indicators, aimed at viability targets, such as the number of tickets sold, sales in the gift shop, or café, for example. This viability aspect has not been elaborately explored in this thesis, but is an important element to further develop, as this will be crucial for the service to succeed and convince stakeholders to get onboard.

Assembling the right team

For the service to be further developed, and to perform pilot tests, it is recommended to assemble a strong multi-disciplinary team. This team should include people with expertise in design, but also technology, data, engineering, museums, and inclusion. Besides that, it is advised to involve end-users (visitors and museum-people) from the start, as their input is valuable during further development. Moreover, it is recommended to partner up with one, or multiple institutions, to run pilot tests with. This might be a partner museum that can offer a specific room or exhibition to do experiments in. Such a partner or partners can also allow to gain support and awareness within the industry. This is important for the service to eventually be supported and carried out by museum leaders.

Gain stakeholders' confidence

Convincing museum leaderships to get onboard, and gaining traction and awareness among the public, are probably the most important challenges regarding viability. To gain the confidence of museum leaders, it is advised to involve these people in the project as early as possible, providing them with a sense of ownership. In addition, it is important to clearly demonstrate to them how the service works and what concrete benefits it has to offer. For this, the pilot tests and key performance indicators are again an important factor. Gaining traction among the public is important to get a critical mass on board, for the service to be successful. For that to happen, you need people to just kick it off. This involves spending enough marketing budget to promote and demonstrate the service. Another way might be to join a museum platform that already has the confidence of its stakeholders, like the app Smartify (Smartify, n.d.). In that scenario, Habitat would be like an additional feature, added to an existing service, similar to when '*stories*' were added to *Instagram*. In further steps, it is therefore recommended to explore how the service can best gain enough confidence and support from museum leaders and visitors.

7.4 Discussion

As a final step, after drawing up the recommendations for further development, it was time to reflect on the project. In this discussion, the project's results are reviewed, based on the impact on inclusion, the fit to the design challenge, and the project's relevance for the design field.

Reflection on inclusion

As described in the initial exploration chapter, designing for inclusion is a complex subject, that can refer to different elements and layers of the human identity (ch. 2.4). Building to that complexity, inclusion always has to do with a system, that includes or excludes different actors, through interactions between those actors. In the case of this project, these actors are simplified to the museums on the one hand, and the visitors on the other. Looking back at the theoretical framework on design for inclusion (ch. 2.4), as a tool to address the complexity of inclusion, it becomes clear how Habitat ultimately contributes to inclusivity. This framework guided this part of the reflection and starts by looking at the **inclusive design principles** that were defined at the roots of the tree.

First of all, regarding the principle '**recognise exclusion**' it can be concluded that Habitat encompasses the current mismatch between visitors and the museums. The service aims to improve the interplay between these actors. Moving from sending information to visitors, using hierarchical interactions, towards a mutual symbiotic relationship, that encompasses collaborative, adaptive, positive, innovative, and assertive interactions (ch. 6.3). Besides that, Habitat also enables museums to recognise and anticipate on exclusion sooner, by allowing visitors to share their thoughts and raise awareness on what makes them feel excluded, or unwelcome.

Secondly, regarding the '**learn from diversity**' principle, Habitat puts the visitors in the centre of their experiences. The service allows visitors to share their perspectives and become active participators within the museum. At the same time, it allows museums and co-visitors to learn from one another, and so, stimulate all participators to learn from diversity.

Thirdly, the principle of '**solve for one, extend to many**' can be related to Habitat, because the service was built upon universal needs (ch. 4.3). As a result, the service was designed to tap into universal needs and address universal topics. This allows Habitat to create inclusive museum experiences for as many people as possible. Besides that, Habitat could also be extended beyond the museum context, potentially serving people in other cases as well, such as historical buildings, public spaces, and archives for example.

Moreover, in terms of the **layers of human identity** that the framework refers to, the final service design does not tap into one specific layer to focus its interactions around. Instead, the service aims to integrate parts of all layers of the human identity into the concept. Habitat encourages people to express themselves in any way they want to, giving them the opportunity to focus on different elements of their identity.

In terms of **accessibility**, which can be seen as an attribute of inclusion, there are still a lot of opportunities for Habitat, that were not addressed in this project. For further development it is therefore recommended to further explore accessibility standards (see ch. 7.3).

Reflection on the design challenge

Reflecting on the **design brief**, it can be concluded that the final design is complementary to the problem and design statement, and achieves the envisioned benefits (ch. 5.2). The outcomes from the visitor validations and expert evaluations, both confirm that Habitat provides guidance in building a mutual symbiotic relationship between museums and the visitors. For visitors, art becomes more accessible and meaningful, and visiting the museum becomes more participatory, yet obligation-free. For museums, the active participation of visitors causes democratization of art, and provides the opportunity to collect visitors' insights and gain empathy with them in a strategic way. Together, museums and visitors are, in this way, guided and stimulated to learn from each other, and are both able to benefit from their relationship.

Looking back at the **metaphor of the reef and the fish**, symbolizing the envisioned relationship (ch. 5.1), it can be concluded that the service has the potential to realise this type of relationship. However, there are still numerous elements of the concept that need to be further explored, added, or defined (ch. 7.3). To protect the privacy of the users, for example, Habitat should develop a **protective element**, just like the reef offers to fish. Besides that, just like a reef has different textures and colours, **attracting different fish**, it should be explored how different people can be stimulated in different ways, looking at the personalisation angle.

Relevance for design

The outcomes of this project, like the design for inclusive design framework, guiding principles for building mutually beneficial relationships, the derived inclusive interaction principles, and the final design concept, can be used as input in many different design cases in the future. However, what this thesis in particular advocates for, within the design field, is to focus on **finding out what people might have in common**, and what connects them, when designing for inclusion. In terms of defining peoples' needs, designers should not focus on separating groups of people to fit simplified personas, instead they should look out to find universal needs shared among all. This will help to recognize common grounds, on which inclusion can be built with the design.

Besides that, this thesis advocates to adopt a **system thinking mindset** when designing for inclusion. Doing so will help to understand the interactions between the actors in the system, the environment around them, and to see who gets excluded, why and how. Like what was done with the reef metaphor in this project. Such an approach will allow the designer to create impactful interventions that contribute to the inclusivity of the entire system, taking all actors into account.

7.5 Personal reflection

Those who know me would tell you I am the type of adventure seeker that likes to take on challenges, brace the unknown, and find opportunities in uncertainties. This project to me was no different.

From the beginning I knew I wanted to make this project an exciting journey, and that all started with choosing a topic that suited my interest. During my master’s degree, I learned that addressing complex societal topics have, by far, fascinated me the most. After having done some of such projects around topics like poverty and climate change, creating a fair housing market, or burn-outs among students, I progressively learned how my skills as a designer were really able to make an impact. This motivated me as a person and as a designer, and for my thesis stimulated me to choose the topic of inclusion, because it was societal and socially relevant, but also felt ambiguous, adventurous, and new to me.

Despite my confidence in the topic, and my strong will to make an impact, I’ve also learned how having too high expectations of myself and the project, can also limit me to learn and grow. I am a good planner, and a hard worker, but fitting all my high goals into a too-tight planning, in the beginning of the project, was not my best strategy. I noticed that this perfectionist approach was restricting my creativity and sensitivity to learn. Thus, I decided to do things differently. I had to let go. I needed to accept that I could not do everything and do it perfectly. From that moment on, I choose to focus on one thing at a time, embrace uncertainties, and take a more intuitive and gentle approach. In the end, this experience taught me that part of becoming a good designer is embracing the fact that you cannot do everything, you will make mistakes and you will always be in a learning process. Making a plan, and setting expectations, is good, but you always need to allow yourself to breathe, learn, and grow stronger.

Looking back at the entire project now, I can honestly say that this lesson; to always keep a student’s learning attitude was the most important, and somewhat ironic, lesson, that I will take forward in my future adventures, both in my personal and professional life.

“I am the type of adventure seeker that likes to take on challenges, brace the unknown, and find opportunities in uncertainties.

“it felt ambiguous, adventurous, and new to me.”

“fitting all my high goals into a too-tight planning, was not my best strategy”

“this perfectionist approach was only restricting my creativity and sensitivity to learn.”

“embracing the fact that you will always be in a learning process.”

“this lesson; to always keep a student’s learning attitude was the most important, and somewhat ironic, lesson, that I will take forward.”

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/ Appendix A
Exploring the museums' perspective

A.1 Overview of 44 current inclusion initiatives

<input type="checkbox"/>	Initiative name	Museum	for whom?	How?	Website
ESSENCE					
▼ Working together with other museums Count 4					
1	Musea bekenen kleur	multiple	bi-cultural	denktank	https://museabekennenkleur.nl/
2	Unforgettable	Stedelijkmuseum Vanabbemuseum	dementia	Special audio/video tour	https://www.stedelijk.nl/en/museum/inclusive-programming/unforgettable-stedelijk
3	STUDIO I	Stedelijkmuseum Vanabbemuseum multiple	any kind	denktank	https://studio-inclusie.nl/over-ons/
4	Inclusive museum community	multiple	any kind	denktank	https://framerframed.nl/organisaties/inclusive-museum/
+					
ESSENCE					
▼ embracing multiple perspectives Count 9					
5	10 x Queering the Rijksmuseum	Rijksmuseum	LGBTQI+	online initiative	https://www.rijksmuseum.nl/en/stories/10-things/story/queering-rijksmuseum-en
6	second piece of text about slavery perspective	Rijksmuseum	bi-cultural	multiperspective	https://www.rijksmuseum.nl/nl/zien-en-doen/tentoonstellingen/slavernij
7	Terminology / waarden voor een nieuwe taal / words matter	Rijksmuseum	any kind	terminology	https://www.rijksmuseum.nl/en/research/our-research/overarching/terminology
8	Queer gebaren glossary	Vanabbemuseum	LGBTQI+ Deaf / hearing impaired	online initiative	https://studio-inclusie.nl/cases/queer-gebaren-glossary/
9	Van gogh verbindt	Van Gogh museum	Jongeren bi-cultural	denktank multiperspective	https://www.vangoghmuseum.nl/nl/over/organisatie/inclusiviteit-en-toegankelijkheidsbeleid/van-gogh-verbindt
10	vincent op vrijdag	Van Gogh museum	Jongeren bi-cultural	denktank	https://www.vice.com/nl/topic/vincent-op-vrijdag
11	New narratives tours	Amsterdam Museum	bi-cultural LGBTQI+ any kind	multiperspective Special guided tour	https://studio-inclusie.nl/cases/ongehoorde-stemmen-tijdens-de-new-narratives-rondleidingen-van-het-...
12	Refresh amsterdam	Amsterdam Museum	bi-cultural	exhibition outside the museum	https://refresh.amsterdam/magazine-nl/
13	Community + conversations	NMAAHC	any kind	denktank multiperspective	https://nmaahc.si.edu/event/community-conversations-docent-double-victory-57-...
+					
ESSENCE					
▼ Isolated alternative experiences Count 15					
14	wheelchair lifts, disabled toilets, borrow a wheelchair, wheelchair parking	Stedelijkmuseum	weelchairs	building products	https://www.stedelijk.nl/en/visit/accessibility-2
15	Group Tour System.	Stedelijkmuseum	Deaf / hearing impaired	Special audio/video tour	https://www.stedelijk.nl/en/visit/accessibility-2
16	Dutch sign language	Stedelijkmuseum	Deaf / hearing impaired	Special guided tour sign language	https://www.stedelijk.nl/en/museum/inclusive-programming/stedelijk-in-sign-language
17	Unforgettable programme (onvergetelijk van abbe)	Stedelijkmuseum Vanabbemuseum	dementia	Special guided tour	https://www.stedelijk.nl/en/museum/inclusive-programming/unforgettable-stedelijk
18	Care-givers have free admission	Stedelijkmuseum Vanabbemuseum	any kind	free admission	https://www.stedelijk.nl/en/visit/accessibility-2
19	Snapguides	Rijksmuseum	Jongeren	Special audio/video tour multiperspective	https://www.emerce.nl/wire/rijksmuseum-lanceert-snapguide
20	Maquettes voor blinden	Rijksmuseum	blind / visually impaired	products	https://www.rd.nl/artikel/904523-project-laet-blinde-fotograaf-de-nachtwacht-voelen
21	Het Rijks in rust: genieten zonder al die prikkels	Rijksmuseum	stimulus sensitive	special time-slot	https://www.parool.nl/nieuws/het-rijks-in-rust-genieten-zonder-al-die-prikkels-b1bbac39/
22	Plattegrond, voorbereiding, toegankelijkheid	Rijksmuseum	weelchairs stimulus sensitive	building website	https://studio-inclusie.nl/cases/hoe-zorg-je-dat-mensen-met-een-beperking-zich-online-kunnen-voorbereiden-...

22	Plattegrond, voorbereiding, toegankelijkheid	Rijksmuseum	weelchairs stimulus sensitive	building website	https://studio-inclusie.nl/cases/hoer-zorg-je-dat-mensen-met-een-beperking-zich-online-kunnen-voorbereiden-...
23	gebruik van de ReadSpeaker	Vanabbemuseum	blind / visually impaired	website	https://www.youtube.com/watch?v=QhxCMR2VB78
24	Tik-Tik / special guest programma	Vanabbemuseum	blind / visually impaired	products Special audio/video tour	https://studio-inclusie.nl/cases/tik-tik-hoe-een-app-in-combinatie-met-multi-zintuiglijke-interventies-bijdraagt...
25	prikkelarm museum bezoek	Vanabbemuseum	stimulus sensitive	special time-slot	https://vanabbemuseum.nl/educatie/inclusie/prikkelarm-museumbezoek/
26	Afasie programma (Spraakmakend Van Abbe rondleiding)	Vanabbemuseum	afasie	Special guided tour	https://vanabbemuseum.nl/educatie/inclusie/afasie-programma/
27	Gebarentaal rondleiding	Vanabbemuseum	Deaf / hearing impaired	sign language Special guided tour	https://vanabbemuseum.nl/educatie/inclusie/doven-en-slechtthorenden/
28	Meet me	MoMA new york	dementia	Special guided tour	https://www.moma.org/visit/accessibility/meetme/
+					
ESSENCE					
▼ Integrated alternative experiences Count 5					
29	Gebarentaal barista	Rijksmuseum	Deaf / hearing impaired	staff nudge moment	https://www.youtube.com/watch?v=uBM-dVF1WIY
30	Onbeperkt van Abbe	Vanabbemuseum	any kind	integrated initiative	https://vanabbemuseum.nl/educatie/inclusie/
31	MULTI-ZINTUIGLIJKE RONDLEIDING VOOR BLINDE EN SLECHTZIENDE BEZOEKERS	Vanabbemuseum	blind / visually impaired	Special guided tour	https://vanabbemuseum.nl/educatie/inclusie/blinden-en-slechtzienden/
32	Doeraks 'hondleiding'	douanemuseum	Jongeren	products	https://www.bdmuseum.nl/kids/doeraks-hondleiding/
33	Museum match	museumkaart	any kind	tools	https://www.museum.nl/nl/museumkaart-match
+					
ESSENCE					
▼ Creating new content Count 5					
34	Surinaamse school	Stedelijkmuseum	bi-cultural	exhibition	https://www.stedelijk.nl/nl/tentoonstellingen/surinaamse-school
35	Slavery exhibition	Rijksmuseum	bi-cultural	exhibition Special audio/video tour	https://www.parool.nl/ps/hofdf-geschiedenis-rijksmuseum-ik-wil-mensen-hun-naam-...
36	WIE ZIJN WIJ Sporen van koloniaal verleden in Brabant	Vanabbemuseum	bi-cultural	exhibition	https://vanabbemuseum.nl/programma/programma/wie-zijn-wij/
37	Voices of fasion	centraal museum utrecht	bi-cultural	exhibition Special audio/video tour	https://www.centraalmuseum.nl/nl/tentoonstellingen/voices-of-fashion
38	What a genderful world	wereldmuseum	LHBTQI+	exhibition	https://www.wereldmuseum.nl/nl/what-genderful-world
+					
ESSENCE					
▼ Bringing experiences outside the museum Count 6					
39	Nachtwacht in het ziekenhuis	Rijksmuseum	hospitals	outside the museum	https://www.omroepwest.nl/nieuws/4186604/Zorgmedewerkers-HMC-Terugkijken-op-2020-doet-echt-pijn
40	RIJKSMUSEUM ZOEKT PENVRIENDEN	Rijksmuseum	lonely elderly	outside the museum	https://www.rijksmuseum.nl/nl/bezoek/toegankelijk/rijksmuseum-zoekt-penvrienden?...
41	KUNSTBLOK	Vanabbemuseum	zorginstellingen lonely elderly	outside the museum	https://vanabbemuseum.nl/educatie/inclusie/overige-projecten/
42	Museumbezoek met robot	Vanabbemuseum	any kind	products Special guided tour	https://vanabbemuseum.nl/educatie/inclusie/museumbezoek-met-robot/
43	Special guest app	Vanabbemuseum	hospitals Jongeren	outside the museum online initiative	https://vanabbemuseum.nl/educatie/inclusie/special-guests-app/
44	Museum zonder muren	municipality of amsterdam	any kind	outside the museum	http://museumzondermuren.com/?pid=programmas&sid=97&f=actueel
+					

A.2 Interview guide - expert research

Research topic: Design towards a more inclusive Rijksmuseum

Introduction:

- This thesis project focuses on improving inclusion within cultural experiences in the museum sector. During the research this topic will be approached from both the museum sector and the visitors' perspective. The aim is to clearly identify the challenges and opportunities around inclusion, and finally then to develop a concept that could help different museums to improve.

Checklist:

- Is it okay if I record this interview? It's only for research purposes
- Do you have time for about an hour?
- We will talk about your role and experiences within the Rijksmuseum and explore you you think improvements can be made around the topic of inclusion and accessibility.

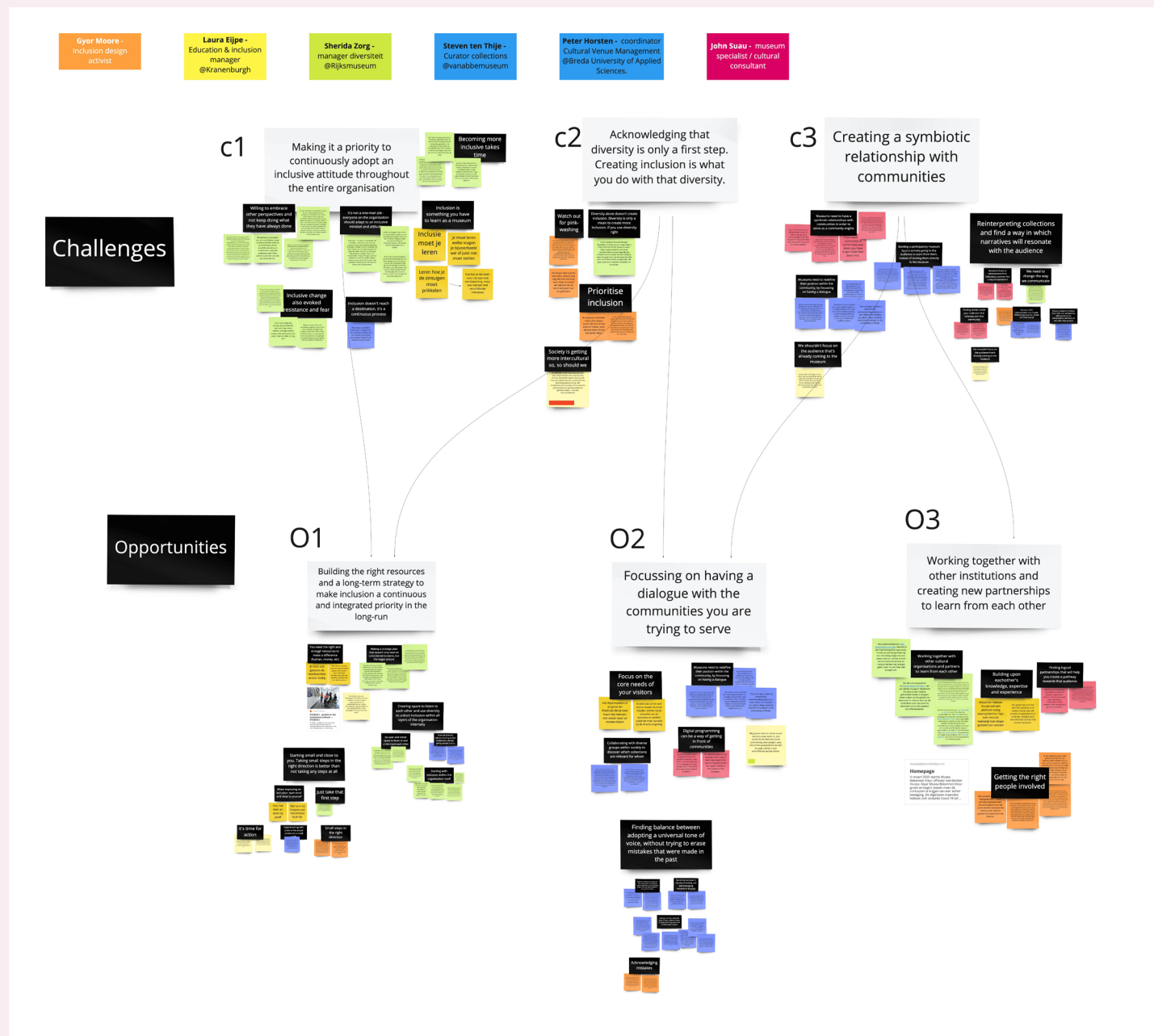
Topic	Opening question	Follow-up
Introduction	Could you tell me a little bit about yourself and your role within the museum/museum sector?	<ul style="list-style-type: none">• What do you do, what are your responsibilities?• Who do you work together with?• In what department do you work?• What responsibilities does the museum have?
Inclusion within the context of the museum / museum sector	Wat betekent inclusie binnen de context van het museum voor jou?	<ul style="list-style-type: none">• Ben jij degene die toezicht houdt op inclusiviteit?• Is er budget voor inclusiviteit?• Hoe maak jij gebruik van de code van Inclusiviteit en diversiteit?• Waarom is inclusie nu belangrijk?• Internal vs external inclusion (public, program, partners, personell)
Current approaches / initiatives	Can you tell me something about how the Rijksmuseum (you) is currently trying to become more inclusive?	<ul style="list-style-type: none">• How are initiatives designed/created/initiated?• Are there any tools or strategies you are using?• Who (people/organisations) are involved when addressing inclusivity concerns?• What worked particularly well and what didn't? (obstakels)• Waar bestaan nog geen initiatieven voor terwijl die er wel zouden moeten zijn?
Key challenges	Wat zijn de grootste uitdagingen die het Rijksmuseum nog heeft om inclusiever te worden?	<ul style="list-style-type: none">• What should the Rijksmuseum improve?• Waar is de hoogste urgentie?• Waarom lukt dit nu nog niet?• What can the museum do to recognize exclusivity quicker and easilier?• What inspires you about how other museums become more inclusive?
Key Opportunities / Ideal future	In an ideal future, how would you envision a fully inclusive Rijksmuseum?	<ul style="list-style-type: none">• Waar valt de meeste winst te behalen?• What efforts allows us to gain the most?• What concrete actions would you take?• Which opportunities should the museum take?

Closure:

- thank you for participating in this interview
- Is there anything you want to add to our conversation?
- I will stop the recording

A.3 Analysing transcripts in Miro - expert research

Using miro as an online whiteboard platform to cluster the transcribed quotes, as sticky notes. From a process of clustering and re-clustering, three key challenges and three **related** opportunities emerged from the raw data.



A.4 Clusters of quotes - expert research

Challenge 1

A.4.1 Inclusion doesn't reach a destination, it's a continuous process

Met al deze activiteiten wordt geen eindpunt van het inclusieve museum van de toekomst gecreëerd, maar stappen gezet in een continu inclusief proces. - Peter Horsten

A.4.2 Inclusion is something you have to learn as a museum

Inclusie moet je leren, je moet leren welke vragen je bijvoorbeeld wel of juist niet moet stellen - Laura Eijpe

Ik probeer – het lukt me natuurlijk ook niet altijd – alles wat ik doe voor het museum vanuit een inclusieve gedachte te bekijken, omdat ik ervan overtuigd ben dat inclusie over ons allemaal gaat. Het gaat niet alleen over mij, of over mijn Marokkaanse collega of over mijn Nederlandse collega. Het gaat over ons allemaal en over ons totale aanbod. Inclusie is wat mij betreft dus een heel belangrijk onderwerp en iedereen zal ermee aan de slag moeten. - Sherida Zorg

Ik ben de aanjager, maar ik ben er niet verantwoordelijk voor dat elke afdeling meegaat. We zijn er met z'n allen verantwoordelijk voor en ik vind dat de afdelingshoofden en de directie daar een belangrijke rol in hebben. - Sherida Zorg

A.4.3 Inclusive change also evokes resistance and fear

Het is een langdurig proces, dus je moet wel een hele lange adem hebben. Je krijgt soms te maken met weerstand, met angst, met van alles en nog wat. - Sherida Zorg

Mensen moeten het oude vertrouwde opgeven, dat is nooit leuk. Iedereen wil altijd heel graag houden wat ie heeft. Maar ik denk dat we er op termijn wel heel veel goeds voor terugkrijgen en daarom hamer ik erop dat we het echt samen moeten doen. - Sherida Zorg

A.4.4 Becoming more inclusive takes time

Dat het een langdurig proces is. Ik wist het eigenlijk al, want ik heb hiervoor twintig jaar bij de reclassering gewerkt en de laatste jaren had ik daar een soortgelijke taak. Toen merkte ik al dat het een lang proces is en het echt een cultuurverandering vergt - Sherida Zorg

je zult er dus eerst tijd voor moeten nemen, iedereen erbij moeten betrekken en vooral ontzettend goed moeten luisteren naar iedereen. En ga praten met mensen, en met praten bedoel ik dat je misschien 10% moet zenden en 90% moet luisteren - Sherida Zorg

Verder vind ik dat musea bereid moeten zijn om andere perspectieven te omarmen en niet blijven doen wat ze altijd al deden. Als je dingen wil veranderen dan moet je bereid zijn om dingen op te geven, om dingen anders te doen, om andere keuzes te maken. Maar ook om met andere partners te werken en om nieuwe en andere programma's aan te bieden. Wil je andere mensen bereiken en wil je er echt voor iedereen zijn, dan zul je daar aan moeten geloven en dat moeten doen. - Sherida Zorg

Challenge 2

A.4.5 Diversity alone doesn't create inclusion.

Ik ben aangenomen als Manager Diversiteit, ik moest ervoor zorgen dat er meer diversiteit in het museum kwam. Maar al gauw kwamen we tot de conclusie dat diversiteit eigenlijk een middel is om te komen tot meer inclusie, want het gaat erom dat die diversiteit die je in huis hebt of haalt ook gebruikt. Die gebruik je door inclusief te handelen en te denken. - Sherida Zorg

A.4.6 Watch out for pink-washing

Voor mij is het ook wel weird af en toe van word je ingehuurd omdat je ene bepaald beeld of quota of iets bent, of om je talent. Maar ook al zit het ergens in het midden dat is echt prima, want zo werk ik zelf ook, ik bedoel ik werk in een team en bij iedereen in het team is er altijd wel iets van een ondergewaardeerde groep die ik omhoog wil helpen. Maar je moet wel oppassen van word je nu niet iets van pinkwashing.- Gyor Moore

Het begon heel erg met diversiteit, inclusie was nog niet echt een ding toen. Maar ik merkte wel ook echt van er wordt wel goed naar me geluisterd. - Gyor Moore

A.4.7 Prioritise inclusion

Ik zorg voor diversiteit, maar jullie zorgen ervoor dat we het ook inclusief maken, want dat kan alleen als we het samen doen. - Gyor Moore

Er zijn zo veel bedrijven die vragen of ik even een brainstorm sessie kan komen doen, gewoon for free, terwijl zij ook gewoon consultants hebben en zoiets als diversiteit en inclusie daar is dan geen potje voor. Dus spendeer gewoon geld eraan en maak het een prioriteit. - Gyor Moore

Challenge 3

A.4.8 Building a participatory museum by pro-actively going to the audience to learn from them,

Het museum zou inclusiviteit niet moeten gelijkschakelen met volledige representatie, maar zich moeten richten op dialoog. Laat de eigen geschiedenis, traditie en kunst zien naast andere geschiedenissen, tradities en kunst. - Steven ten Thije

Kunnen we musea dan alleen nog maar begrijpen als curieuze overblijfselen uit ons racistisch verleden? Dat hoeft niet. Musea kunnen vandaag de dag waardevolle publieke instellingen zijn die ook inclusiviteit bevorderen. Ze moeten daarvoor niet alleen het taalgebruik aanpassen, maar hun eigen positie als toonkamer voor een gemeenschap opnieuw definiëren. - Steven ten Thije

En in Queering the Collection draagt het Van Abbemuseum bij aan de zichtbaarheid van LHBT-erfgoed en jaagt discussies aan ten aanzien van de tentoongestelde kunstwerken en maatschappelijke thema's. Slechts enkele voorbeelden om de veelheid aan stemmen in het museum een gezicht te geven. - Steven ten Thije

In Flip the Museum nemen basisschoolleerlingen de plek in van vaste medewerkers in de gehele organisatie: achter de kassa, in de beveiliging, als tentoonstellingsmakers en als rondleiders met een volledige metamorfose van het museum tot gevolg. Deze onderdompeling in de wereld van het museum heeft een enorme impact bij zowel leerlingen, leraren en de school, maar neemt ook ouders en museummedewerkers mee.- Steven ten Thije

A.4.9 Museums need to have a symbiotic relationships with communities in order to serve as a community engine

A lot of times diversity is being thought about as 'how do we get more brown people inside the museum?' Instead of, 'How does a museum serve as a community engine?' - John Suau

My practical advise is always: Don't focus so much on how you are going to bring the community into your museum, but rather look how your museum can integrate more robustly within the community. So try to get your institution to them. -John Suau

If you want the community to come inside your doors, you have to get inside their doors first. - John Suau

So there's a collection about gay history in DC, we partnered with the summer pride group, and we allowed them to use our venue to host their event, so that we could have a booth at the gay pride event. So it's more about us being there and get in front of the gay community. Rather than having them come inside of our museum. So, it's really a symbiotic relationship. - John Suau

A.4.10 Museums have to reinterpret their collections and find new ways to represent it

Musea vertellen verhalen aan de hand van tentoonstellingen. Vaak wordt daarbij alleen het perspectief van het museum gebracht. Maar iedereen die het museum bezoekt brengt ook zijn eigen verhaal en interpretatie mee. Nu is de gemiddelde bezoeker van een museum wit, hoog opgeleid, 60+, zonder beperking, cisgender, en hetero. - Peter Horsten

Nu is de gemiddelde bezoeker van een museum wit, hoog opgeleid, 60+, zonder beperking, cisgender, en hetero. En het personeel heeft vaak een overeenkomstig profiel. Wanneer alleen dit de interpretatie van kunst vertegenwoordigt, voelen anderen zich niet gehoord. - Peter Horsten

Wat we ook nog heel belangrijk vinden, maar waar we nog niet aan zijn toegekomen, is onze marketing- en communicatiestrategie onder de loep nemen. Als we op alle vier van de P's stappen willen maken moeten we kijken naar hoe we overkomen op het publiek en hoe wij willen overkomen. Dat is een groots project want we hebben nu een bepaalde uitstraling. De meeste mensen zien ons toch als een wit, elitair bedrijf. Dat imago willen we veranderen, want we willen er niet alleen voor elitaire groepen zijn maar voor iedereen. - Sherida Zorg

I think as a society, we have all been indoctrinated to that 'we'. What is put on display, as saying this is 'our' history. Until we are aware that that is a barrier, we think we interpret our collection accurately. But really we need to be retrained. - John Suau

It's difficult, museums are going to have to reinterpret and then they are going to have to represent their collections. - John Suau

It's really finding that community in your collections. And how do you make that connection. Finding the right stories that resonate with that community. - John Suau

Opportunity 1

A.4.11 Making a strategic plan that doesn't only react on coincidental incidents, but the bigger picture

Je hebt ook gewoon de mankrachten ervoor nodig. Wij hebben met het museum een workshop gedaan met Studio-i over inclusiever worden, maar dit was eigenlijk te prijzig voor zo'n klein museum - Laura Eijpe

We willen echt een inclusief museum zijn, dus ook mensen uit die gemeenschap moeten zich hier elke dag welkom voelen. We gaan niet elke dag een activiteit organiseren, maar we willen wel uitstralen dat je altijd welkom bent. En op sommige momenten in het jaar besteden we er expliciet aandacht aan. - Sherida Zorg

Het is een heel praktisch project dat één jaar duurt, maar onze inzet en de resultaten zijn gericht op de komende vijf jaar. Ik vind het heel mooi dat we niet alleen maar reageren op iets wat zich aandient op het moment maar dat we juist een strategisch plan van aanpak gaan maken. Dat is natuurlijk veel beter dan alleen maar inspelen op toevallige incidenten die zich aandienen. - Sherida Zorg

A.4.12 Just take that first step

Hou het klein en dicht bij jezelf. Blijf eerst bij hetgene wat het dichtste bij je ligt. - Laura Eijpe

Het Van Abbemuseum biedt een veilige proeftuin in de periferie met werkbare schaalgrootte; er is volop ruimte voor pilots en om te falen, of beter te leren. Dit is bij de grotere musea, die voortdurend onder een vergrootglas liggen, lastiger. - Peter Horsten

Ik denk dat een van de dingen die musea als eerste moeten doen is gewoon kijken naar taal, taalgebruik, wat heel tricky is want Nederlanders houden niet zo van verandering. Het doet wel echt iets, ook al is het minimaal, het laat in ieder geval wel zien dat je echt moeite doet. Dus dat zijn de makkelijke quick wins. - Gyor Moore

Dus wat de lange-termijn is weet ik niet, maar emotioneel gezien is dit al wel een stap in de goede richting. En dat de Surinaamse cultuur ook steeds meer gewaardeerd wordt. - Gyor Moore

Dat is moeilijk, want je geeft niet graag iets op waar jij baat bij hebt. Maar als je als organisatie echt iets wil veranderen moet je bereid zijn om te delen en concessies te doen. Ga dat bespreken met elkaar en zet een stap. Ik denk dat als je echt dingen wilt veranderen, je het doet. Dan hoeft je niet jarenlang te praten, maar dan kun je gewoon stappen zetten. - Sherida Zorg

A.4.13 Be open and create space to listen to and understand each other

Een ander project is het spreekuur diversiteit en inclusie. Ik merkte het afgelopen jaar dat ik soms spontaan aangesproken werd door collega's van een andere afdeling die met me wilden praten over diversiteit en inclusie, over dingen waar zij tegenaan lopen, dingen waar zij zich over verwonderen. Dingen waarvan zij het lastig vinden om dat direct met een leidinggevende of personeelszaken te bespreken, uit angst dat zij niet goed begrepen worden, of dat mensen denken dat zij zich aanstellen, of dat mensen vinden dat zij zich zomaar gediscrimineerd voelen. - Sherida Zorg

Ik denk dat het belangrijk is dat mensen die nu op een machtspositie zitten binnen een organisatie bereid moeten zijn om hun macht en positie te delen met anderen - Sherida Zorg

Om dit te doen zouden musea zowel naar binnen als naar buiten toe diversiteit bewuster moeten opzoeken. Toon de eigen traditie in thematische tentoonstelling expliciet in haar relatie met tradities van elders. Maak zowel de machtsverhoudingen en de uitwisseling zichtbaar. - Steven ten Thije

We zijn dus heel erg bezig met de 'P' van personeel van de vier P's, omdat wij denken dat personeel je belangrijkste wapen – je menselijk kapitaal – is. Met je personeel moet je het doen. We vinden het heel belangrijk om in eerste instantie te werken aan de bewustwording van het personeel. - Sherida Zorg

Opportunity 2

A.4.14 Focus on the core needs of your visitors

Het Rijksmuseum is zo groot en theatraal dat je vaak hoort dat mensen niet weten waar ze moeten kijken. Ik denk dat ze het veel kleiner zouden kunnen houden, dichterbij de behoefte van de bezoeker en wellicht zodat het meer aansluit bij de directe omgeving. - Laura Eijp

Toen Van Abbemuseum de collectie onder de loep nam, bleek hieruit namelijk een oververtegenwoordiging van westers perspectief. Van Abbemuseum neemt nu voor toekomstige aankopen de diversiteit van Eindhoven als uitgangspunt, hetgeen bijvoorbeeld betekent meer vrouwen, internationaler, en ook uit conflictgebieden. - Peter Horsten

A.4.15 Museums need to redefine their position within the community, by focusing on having a dialogue

Het museum zou inclusiviteit niet moeten gelijkschakelen met volledige representatie, maar zich moeten richten op dialoog. Laat de eigen geschiedenis, traditie en kunst zien naast andere geschiedenissen, tradities en kunst. - Steven ten Thije

Als je dat gaat doen zal altijd opvallen dat er relaties zijn tussen deze verschillende verhalen. Dat die relaties zelden gelijkwaardig zijn en dat er macht in het spel is, zal ook niet te verbloemen zijn. - Steven ten Thije

A.4.16 Becoming inclusive is not about erasing, but acknowledging mistakes in the past

Het museum en de collectie dragen beide sporen van opvattingen die nu niet meer gangbaar zijn. Dat gegeven moet niet schaamtevol worden weggestopt. Je moet het benoemen. Het hoeft daarbij niet meteen opgeladen worden in een loodzwaar discourse van schuld en boete. Als land moet Nederland wandaden uit het verleden erkennen. - Steven ten Thije

Voor musea is het wel heel lastig want ze hebben een hele grote reputatie en ze kunnen het wel beter doen, maar je kan het ook nooit helemaal goed doen. Zoals het Stedelijk wordt wel heel goed ontvangen, ondanks de dingen die er in het verleden gebeurd zijn. Alleen het is meer zo, ze erkennen ook heel erg wat er eerst aan de hand was, ze proberen het ook niet goed te praten. - Gyor Moore

Opportunity 3

A.4.17 Building upon each other's knowledge, expertise and experience

Wat stedelijk bijvoorbeeld heel goed deed is black archives erbij betrekken, dus werk gewoon met de juiste mensen en betaal die mensen ook. Gebruik gewoon die experience van mensen. - Gyor Moore

De wat moeilijkere uitdaging zou wat mij betreft zijn betrek mensen erbij. Er wordt zo veel gesproken over inclusie, zoals bijvoorbeeld een overleg over vrouwen emancipatie, maar er zat geen enkele vrouw in de ruimte. Dan ben ik gewoon geschokt van hoe hebben wij het letterlijk over iets waar wij totaal geen verstand van hebben terwijl het zo'n ontzettend belangrijk onderwerp is. - Gyor Moore

Misschien hebben musea wel een platform nodig waarop kennis / tips over inclusie makkelijk met elkaar gedeeld kan worden - Laura Eijpe

Een goede tip is om het wiel niet opnieuw uit te vinden. Ik heb veel zelf ervaren en geprobeerd uit te vinden, terwijl ik daar waarschijnlijk tijd mee had kunnen besparen. - Laura Eijpe

A.4.18 Finding logical partnerships that will help you create a pathway towards that audience

And it's about finding the logical partners that are going to support your mission. How do you reach them, who has a connection to that audience. Who are going to give you a pathway. - John Suau

So there's a collection about gay history in DC, we partnered with the summer pride group, and we allowed them to use our venue to host their event, so that we could have a booth at the gay pride event. So it's more about us being there and get in front of the gay community. Rather than having them come inside of our museum. So, it's really a symbiotic relationship. - John Suau

A.4.19 Working together with other cultural organisations and partners to learn from each other

We onderschrijven de Code Diversiteit en Inclusie. Dat vind ik een heel belangrijke organisatie. Ik heb me ook aangesloten bij een intervisiegroepje met een aantal mensen, omdat ik merk dat het thema diversiteit en inclusie mij heel veel energie geeft, maar mij ook heel veel energie kost. - Sherida Zorg

We zijn ook aangesloten bij Musea Bekennen Kleur, dat zijn dertien musea in Nederland die de krachten hebben gebundeld omdat ze stappen willen maken op het gebied van diversiteit en inclusie. Een van de onderdelen waar wij actief bij betrokken zijn is het opzetten van reflectiesessies. - Sherida Zorg

/ Appendix B

Exploring the visitors' perspective

B.1 Pre-interview booklet

Using a pre-interview booklet to sensitize the participants prior to the interview. This helped to 'warm-up' peoples thoughts, ideas and associations around the topic of museums, cultural experiences and inclusion.



Hoi, leuk dat je mee wil
doen aan dit onderzoek!

Introductie

Mijn naam is Kari en ik doe onderzoek naar de ervaringen van musea bezoekers/deelnemers. Door middel van mijn onderzoek wil ik beter begrijpen waar bezoekers behoefte aan hebben, en wil ik er achter komen wat musea (en evt. ook andere culturele instellingen) kunnen doen om die behoeftes beter te ondersteunen.

Doel van dit boekje

Met dit boekje wil ik jou alvast op een speelse manier met het onderwerp kennis laten maken. Dit doe ik aan de hand van een aantal schrijf en teken opdrachjes. Door dit boekje in te vullen bereid je je dus eigenlijk voor op het interview en kunnen we dan meer de diepte in gaan en het hebben over jouw ervaringen en gedachtes

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Hoe je dit boekje in kan vullen

Om dit boekje 'goed' in te vullen heb ik een aantal richtlijnen opgesteld (zie 'regels'). Verder zal het ongeveer 15 - 30 minuten duren om het hele boekje in te vullen. Je hoeft het natuurlijk ook niet in een keer te doen, maar het mag wel. Neem er even rustig de tijd voor en leef je uit qua tekenen / plakken / schrijven etc.

Na het invullen

Na het invullen wil ik je vragen om scan's of (hoge kwaliteit) foto's van de pagina's te maken en die op te sturen naar mij (Kari). Wanneer ik jou scan's / foto's binnen heb zijn we klaar om het interview te doen. Dit interview zal plaatsvinden in de vorm van een semi-informeel verkennend gesprek waarin ik vragen zal stellen over jouw boekje.



"REGELS"

Wees eerlijk!

Er zijn geen goede of foute antwoorden voor dit boekje. We willen alleen weten hoe je denkt over de onderwerpen die aan de orde komen.

Warming-up!

Dit is een deel van het onderzoek. Wij waarderen het werk en de tijd die jij in dit boekje hebt gestoken. Tijdens het interview zullen we de pagina's samen doornemen :)

Dit boekje is van jou!

Dit is jouw boekje, en je kunt ermee doen wat je wilt om je verhaal te vertellen.

Heel veel plezier!

Als je nog vragen hebt?
Je kunt me bellen of mailen
(zie contact gegevens)

Over jou

Naam: _____

Leeftijd: _____

Culturele achtergrond / Etniciteit: _____

Genderidentiteit: _____

Arbeidssituatie: _____

Wanneer bezocht je voor het laatst een museum? (en welk museum was dit?) _____

Heb je ooit het Rijksmuseum bezocht? Zo ja, wanneer? _____

Eventuele beperking(en) _____

TEKEN IETS OVER JEZELF

Concentreer je niet op je uiterlijk, maar voeg dingen toe die jou definiëren. Hou je van reizen? Voeg een tas toe! Hou je van muziek? Voeg wat muzieknoten toe! Hou je van kunst? Teken jouw favoriete artist of kunstwerk!

Mijn musea
ervaringen

Op deze pagina nodig ik je uit om een beeld te schetsen van de musea die jij in je leven hebt bezocht.

Wat stond centraal tijdens deze (culturele) ervaringen? Waar gingen de tentoonstellingen over? Wat is je het meest bijgebleven? Met wie was je, of was je alleen? Wat was de reden van je bezoek? Zijn er verbanden te leggen tussen jouw ervaringen bij verschillende musea?

Gebruik de ruimte en vlakjes om een aantal verschillende musea te benoemen, aan te geven hoe deze ervaringen voor je waren en of er verbanden te leggen zijn.

Tips

Vraag jezelf af welke factoren cruciaal waren tijdens deze ervaringen? Wat zorgde ervoor dat de ervaring indruk maakte, of juist niet?

Voel je vrij om alles op te schrijven of te tekenen wat in je opkomt. Er is geen goed of slecht.



Een boeiend /
betekenisvol
museum bezoek

Op deze pagina is het de bedoeling om een overzicht te krijgen waar je de meeste waarde aan hecht tijdens het bezoeken van een museum.

Geef op het vlak hiernaast aan welke behoeftes voor jou het belangrijkst zijn om een betekenisvolle en boeiende ervaring te hebben in een museum. En in welke mate deze behoeftes al vervuld werden tijdens eerdere ervaringen.

maak gebruik van de genummerde behoeftes in het overzicht.

Tips

Vraag jezelf af waar een positieve ervaring in een museum voor jou op gebaseerd is? Welke interacties zijn voor jou betekenisvol en boeiend? Welke overige behoeftes heb je als het gaat om culturele ervaringen in het algemeen?

Behoeftes

1 - AUTONOMIE - BEHOEFTE AAN VRIJHEID OM DINGEN TE DOEN, ZEGGEN EN UITEN ZOALS JE ZELF WIL. IN CONTROLE ZIJN OVER JE EIGEN ERVARINGEN

2 - SCHOONEID - BEHOEFTE AAN ORDE, ELEGANTIE, NATUURLIJKE SCHOONHEID EN HARMONIE

3 - COMFORT - BEHOEFTE AAN SIMPEL, RELAXED TEGENOVER COMPLEXITEIT EN OVERSTIMULATIE

4 - COMMUNITY - BEHOEFTE AAN BEHOREN TOT EEN GROEP, GERESPECTEERD WORDEN EN CULTUREEL GEAARD ZIJN

5 - KENNIS - BEHOEFTE AAN KENNIS EN HET UITEN EN ONTWIKKELEN VAN SKILLS

6 - FITNESS - BEHOEFTE AAN GEZONDHEID, ENERGIE, KRACHT, EN VITALITEIT

7 - IMPACT - BEHOEFTE AAN BIJDRAGE AAN EEN BETERE WERELD EN MEETBAAR INVLOED HEBBEN

8 - MORALITEIT - BEHOEFTE AAN PRINCIPES EN PERSOONLIJKE WAARDEN OM IN STAAT TE ZIJN 'JUIST' TE HANDELEN

9 - DOELGEVING - BEHOEFTE AAN PERSOONLIJKE GROEI EN BETEKENISVOL LEVEN

10 - (HIERKENNING) - BEHOEFTE AAN WAARDERING EN RESPECT VOOR WIE JE BENT

11 - VERWANTSCHAP - BEHOEFTE AAN VERBINTENIS, GELUKWAARDIGHEID EN INTERACTIE MET ANDEREN

12 - VEILIGHEID - BEHOEFTE AAN FINANCIËLE, FYSIEKE EN SOCIALE VEILIGHEID EN STABILITEIT

13 - STIMULATIE - BEHOEFTE AAN MENTALE EN FYSIEKE STIMULI DOOR VARIATIE, INNOVATIE EN PRIKKELLENDE ERVARINGEN, DIE NIET SAAI, ONVERSCHILLIG OF APATISCH ZIJN

De dupe van uitsluiting.

3

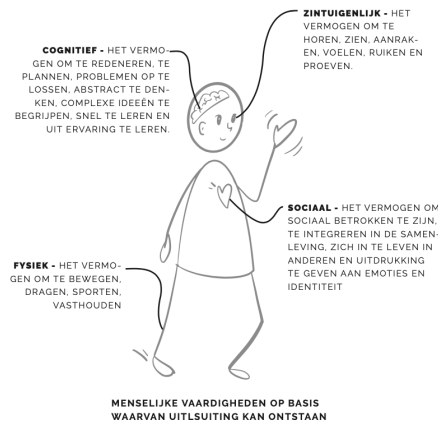
Op deze pagina gaan we in-zoomen op het fenomeen 'exclusie', oftewel uitsluiting. Ben jij wel eens de dupe geweest van uitsluiting? Zo ja, hoe zagen die ervaringen/interacties er dan uit?

Ik wil je vragen ervaringen in kaart te brengen die jij in je leven als exclusief hebt ervaren en welke rede hieraan ten grondslag lag. Kwam de uitsluiting door jouw fysieke, cognitieve, zintuiglijke, of sociale vaardigheden?

Denk dus eens na **WANNEER** jij ergens niet bijhoorde of niet aan mee kon doen en **WAAROM** dit zo was.

Tips

Vraag jezelf af: Wanneer voelde jij je niet welkom, of buitengesloten, zonder dat je daar iets aan kon doen? Aan welke ervaringen kon jij niet meedoen? Wanneer kon jij je mening niet delen of werd je niet goed begrepen? Wanneer voelde je je niet gewaardeerd, terwijl anderen dat wel werden?



Het museum bezoek in de toekomst

5

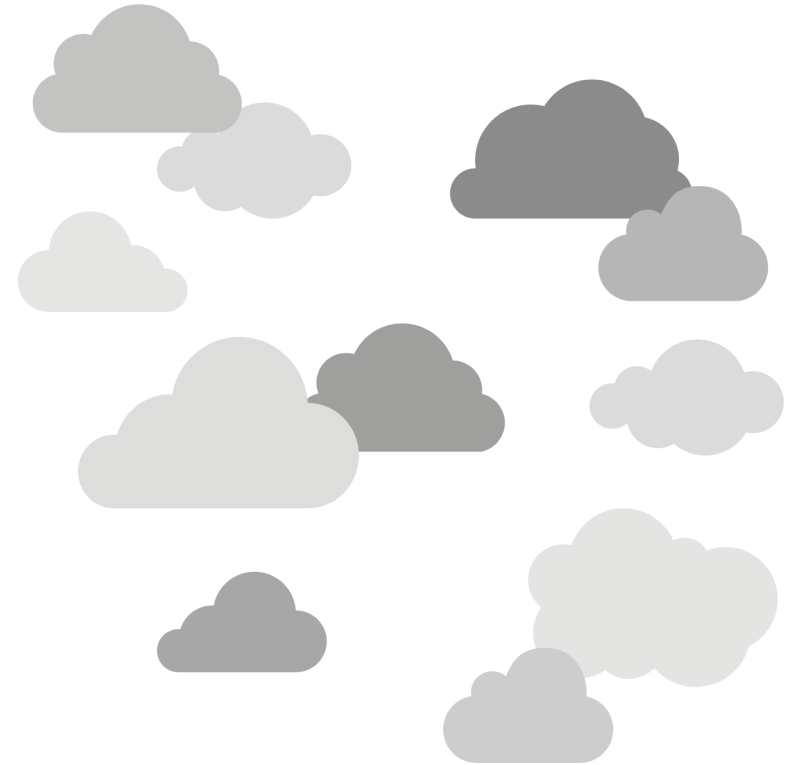
Op deze pagina wil ik je vragen om je gedachtes, wensen en zorgen in kaart te brengen over hoe het museum van de toekomst er voor jou uit zou moeten zien.

Hoe kunnen musea (beter) aan jouw behoeftes voldoen? En welke maatregelen moeten musea volgens jou nemen om te voorkomen dat bezoekers uitgesloten worden of zich buitengesloten voelen?

Schrijf je gedachtes en ideeën op in de wolktjes en noteer ook je zorgen en 'nachtmerries' in de donder wolktjes.

Tips

Vraag jezelf af: hoe jij denkt dat musea de behoeftes van bezoekers beter zouden kunnen vervullen en uitsluiting kunnen voorkomen. Wat moeten musea doen? Welke acties zouden ze kunnen ondernemen? Wie zouden ze daarbij moeten betrekken? Wat kan er mis gaan? Wat zijn jouw ideeën?



Inclusie en exclusie binnen het museum

4

Op deze pagina vraag ik je om na te denken over wanneer jij je betrokken of uitgesloten zou kunnen voelen rondom het bezoeken van een museum.

Geef dit op deze pagina aan door je gedachtes in kaart te brengen rondom een aantal verschillende vragen, rondom **Inclusie** (aan de bovenkant) en **exclusie** (aan de onderkant)

Schrijf je gedachtes op als in een mindmap om de vragen heen. Er zijn geen goede of foute antwoorden, dus voel je vrij om gewoon op te schrijven wat er in je op komt.

Tips

Deze oefening gaat over jou gedachtes rondom inclusie en exclusie binnen musea. Schrijf daarom ook op wat jouw gedachtes en meningen zijn en laat je niet leiden door wat anderen daarover zouden kunnen denken.

INCLUSIE

HOE LAAT EEN MUSEUM JOU WELKOM VOELEN?

WAT MAAKT EEN MUSEUM EEN FIJNE PLEK OM IN TE ZIJN?

WANNEER VOEL JIJ JE ECHT BETROKKEN?

HOE ZOU EEN MUSEUM JOU MOETEN BETREKKEN, BENADEREN, OF LATEN DEELNEMEN TIJDENS JOUW MUSEUM-ERVARING?

WAT MAAKT EEN MUSEUM EEN MINDER FIJNE PLEK OM TE ZIJN?

WAT ZORGT ERVOOR DAT JIJ JE NIET VERBONDEN VOELT MET HET VERHAAL WAT HET MUSEUM VERTELT?

OP WELKE ASPECTEN ZOU HET MUSEUM TOEGANKLIJK MOETEN ZIJN?

WAT ZORGT ERVOOR DAT JIJ JE NIET BETROKKEN VOELT IN EEN MUSEUM?

EXCLUSIE

Dankje voor het invullen!

Ik ben klaar, wat nu?

Ten eerste hoop ik dat je het leuk vond om dit boekje in te vullen en dat alle opdrachten duidelijk waren. Hierover hoor ik ook graag jouw feedback. Verder wil ik je vragen om de door jou ingevulde pagina's in te scannen, of om er foto's van te maken (het liefst in hoge kwaliteit, zodat het goed leesbaar is). Deze scan's/foto's kun zou ik dan graag van je willen ontvangen via de mail (zie contact gegevens).

Wat gebeurt er met het boekje?

Ik zal het boekje, met jouw toestemming, alleen gebruiken ter onderzoeks-doelinden. Concreet zal ik jouw boekje gebruiken als handvat om jou vragen te stellen tijdens het interview. Verder zal ik voor de documentatie van dit onderzoek de door jouw ingebrachte informatie alleen gebruiken mits volledige geanonimiseerd. Om de afspraken en jouw toestemming vast te leggen zal ik een 'consent formulier' naar je opsturen.



Contact gegevens

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Inclusie en exclusie binnen het museum

Op deze pagina vraag ik je om na te denken over waarom je bij het bezoeken of afgeluiden van een museum voorwerpen niet kunt zien.

Geef dit op deze pagina aan door je gedachten in kaart te brengen rondom een aantal verschillende vragen, namelijk inclusie (aan de bovenkant) en exclusie (aan de onderkant).

Schrijf je gedachten op als in een mindmap om de vragen heen. Er zijn geen grenzen of vaste antwoorden, dus voel je vrij om gewoon op te schrijven wat er in je op komt.

Tips

Deze oefening gaat over jou, gedachten rondom inclusie en exclusie in een museum. Schrijf daarom ook op wat jouw gedachten en mening zijn en laat je niet leiden door wat anderen daarover zouden kunnen denken.

INCLUSIE

HOE LAAT EEN MUSEUM JOU BETROFFEN VOELT?

WAT MAAKT EEN MUSEUM EEN FINE PLEK OM TE ZIJN?

HOE ZOU EEN MUSEUM JOU HOFFEN MET TEEMEN ERVAAREN, OP LIEDE BESLUITEN, LIEDE, JOUW MUSEUM-ERVAARING?

WAT MAAKT EEN MUSEUM EEN GOEDE FINE PLEK OM TE ZIJN?

WAT ZOUDE ERVOOR DAT JIJ JE NIET VERBODEN VOELT MET EEN VERHAAL, WAT HET MUSEUM VERTELT?

OP WELKE AFDelingen ZOU HET MUSEUM TOEGANG LIEDE WILLEN LIEDE?

EXCLUSIE

Opening question	Follow-up
<p>Deze pagina ging over exclusie en inclusie binnen het museum en de interacties met een museum. (dat kan zowel online als offline zijn)</p> <p>Was de opdracht duidelijk?</p> <p>En kan je iets vertellen over hoe je dit hebt aangept?</p>	<ul style="list-style-type: none"> • Waren de sub-vragen behulpzaam en duidelijk? • Als er iets onduidelijk was, hoe zou ik dit dan denk je duidelijker kunnen maken voor andere deelnemers? • Lukte het om je gedachten op te schrijven zonder restricties?
<p>Over Inclusie: welke vragen heb je uitgekozen en waarom?</p>	<ul style="list-style-type: none"> • welke gedachten kwamen in jou naar boven? • Wat maakt een museum voor jou een fine plek? • Hoe kan een museum jou het beste betrekken?
<p>Over exclusie: welke vragen heb je uitgekozen en waarom?</p>	<ul style="list-style-type: none"> • Wat kan ervoor zorgen dat jij je niet verboden voelt met een museum of het verhaal dat een museum vertelt? • Hoe zou een museum toegankelijker kunnen zijn?
Knowledge	
<ul style="list-style-type: none"> • What makes a museum, it's interactions and it's story an inclusive whole? • What makes a museum not accessible enough, or not welcoming? • What could a museum do to improve on that? • Is it clear? 	

5

Het museum bezoek in de toekomst

Op deze pagina wil je je vragen om je gedachten, wensen en zorgen in kaart te brengen over hoe het museum van de toekomst er voor jou uit zou moeten zien.

Hoe kunnen mensen (bezoekers) aan jouw behoeftes voldoen? En welke mogelijkheden moeten mensen krijgen, jou nemen om te voorkomen dat bezoekers (klanten) worden af zijn buitengedrukt worden?

Schrijf je gedachten en kansen op in de volgende en vul deze met je zorgen en 'wachtwoorden' in de donderwolken.

Tips

Vraag jezelf af: 'hoe is de wereld dat museum de behoeftes van bezoekers (bezoekers) moeten kunnen voorzien en uitdagingen kunnen voorkomen. Wat moeten mensen doen?' 'Waarom zouden ze het niet anders organiseren?' 'Wat zouden ze daarbij moeten bedenken?' 'Wat kan er mis gaan?' 'Wat zijn jouw wensen?'

Opening question	Follow-up
<p>Op deze pagina mocht je je gedachten en ideeën echt de vrije loop laten gaan over hoe jij denkt dat het ideale museum eruit zou kunnen zien. Hoe zou het aan jou behoeftes kunnen voldoen en hoe zou het inclusiever kunnen zijn.</p> <p>Hoe vond je het om deze opdracht te doen?</p>	<ul style="list-style-type: none"> • Wat was jouw eerste gedachte / idee die in je opkwam? • Was de opdracht duidelijk? • Was het makkelijker om ideeën op te schrijven, of zorgen (in de donderwolken)?
<p>Als je kijkt naar je belangrijkste behoeftes uit de 2e opdracht hoe denk je dan dat het museum daar beter aan kan voldoen?</p>	<ul style="list-style-type: none"> • Hoe zou je je eigen behoeftes in omtrend een museum dan vervullen?
<p>Welke zorgen heb je in de donderwolken opgeschreven en zou je daar iets over kunnen vertellen?</p>	<ul style="list-style-type: none"> • Waarom maak je je hier zorgen over? • Waar komen die zorgen vandaan? • Hoe zouden musea die zorgen kunnen stillen?
<p>Hoe zou jij het ideale [NAAM] museum omschrijven?</p> <p>Wat zou jou strategie zijn?</p>	<ul style="list-style-type: none"> • Hoe zou het eruit zien? • Wat zou je er in kunnen zien / doen? • Wie zouden erdoor aangetrokken zijn? • Welk doel zou het hebben? • Welke behoeftes zou het vervullen?

Knowledge

- What ideas / thoughts does the participant have on the ideal museum?
- What does he / she wants to improve most eagerly? (priorities & what is / isn't included)
- What concerns does he / she have?
- What is this really about? (feelings / moods / emotions)
- Understand participant's strategy

5 min

5 min

Dankje voor het invullen!

Ik ben klaar, wat nu?


Ten eerste hoop ik dat je het leuk vond om dit boekje in te vullen en dat alle opdrachten duidelijk waren. Mocht het je ook graag jouw feedback. Verder wil ik je vragen om de door jou ingevulde pagina's in te leveren, of om er foto's van te maken (het is oké, ik hoop trouwens nooit het goed te maken in Deze scan/foto's kun zou ik dan graag om je e-mail en de naam van de contact gegevens

Wat gebeurt er met het boekje?

Ik zal het boekje met jouw toestemming alleen gebruiken ter ondersteuning doeleinden. Concreet zal ik jouw boekje gebruiken om te handelen om jou vragen te maken tijdens het interview. Verder zal voor de documentatie van dit onderzoek de door jou ingevulde informatie alleen gebruikt worden voor de onderzoeksdoeleinden. Om de afpraken en jouw toestemming vast te leggen zal ik een 'consent formulier' naar je opsturen.

Contact gegevens

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Opening question

Dan zijn we nu door de opdrachten heen. En wil ik je alleen nog een paar vragen stellen over hoe je het vond om aan mijn onderzoek mee te doen.

Hoe vond je het?

Zijn er verder nog dingen die je aan het gesprek toe wil voegen, waar we het misschien nog niet over hebben gehad?

Stel dat ik later in mijn project een prototype heb of iets met bezoekers wil testen, mag ik je daar dan ook voor benaderen?

Tot slot, ken jij nog mensen die ik ook kan vragen om mee te doen? Die het leuk zouden vinden?

Follow-up

- Heb je nog tips voor mij wat ik anders / beter kan doen?
- Wat vond je het leukst?
- Het mag van alles zijn
- Je mag het me ook altijd later nog laten weten
- Thanx / no problem!

Knowledge

- What went well / what could have been better?
- Is the participant willing to contribute later in the project aswell?

B.3 Universal human needs (Desmet & Fokkinga)

Competence  Having control over your environment and being able to exercise your skills to master challenges. Rather than feeling incompetent or ineffective.	Autonomy  Being the cause of your own actions and doing things your own way. Rather than feeling that external conditions and other people are the cause of your actions.	Purpose  Having a clear sense of what makes life meaningful and valuable. Rather than lacking direction, purpose, or meaning in your life.	Impact  Seeing that your actions or ideas have an impact on the world and contribute something. Rather than seeing that you do not influence or contribute anything.
Relatedness  Having warm, mutual, and trusting relationships with people whom you care about. Rather than feeling isolated or unable to make personal connections.	Belonging  Being part of and accepted by a social group or entity that is important to you. Rather than not belonging anywhere and having no social structure to rely on.	Acknowledgement  Getting attention and appreciation for what you do and respect for who you are. Rather than being disrespected, underappreciated, or ignored.	Security  Feelings that your conditions and environment keep you safe from harm and threats. Rather than feeling unsafe, at risk, or uncertain.
Order  Feeling that your life is structured, organized, and balanced. Rather than feeling that your life is messy, disorganized, and confusing.	Morality  Being able to act on your personal values, passing them on to others, and seeing them reflected in the world. Rather than feeling that you cannot recognize or act on your values.	Fitness  Having and using a body that is healthy, comfortable, and full of energy. Rather than feeling ill, uncomfortable, or listless.	Stimulation  Being mentally and physically stimulated by novel, varied, and relevant impulses. Rather than feeling bored, indifferent, or apathetic.
Ease  Having an easy, simple, and relaxing life. Rather than experiencing strain, difficulty, or overstimulation.	13 Universal human needs © Desmet & Fokkinga 2017 for the book 'Innovation by Emotion' (manuscript in preparation). Commercial use licensed to Emotion Studio, The Netherlands.		

Using miro as an online whiteboard platform to cluster the transcribed quotes, as sticky notes. Each colour relates to a specific participant. This iterative clustering process helped to uncover new insights from the raw data and ultimately define the three most important universal needs, and the nine related contextual needs.

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B.5 Clusters of quotes - visitors research

Demographic overview participants

	Gender identity	Age	Cultural background	Education level	Geographic location
P1	Female	32	Dutch	HBO	Noord-Holland
P2	Female	25	Dutch-Iraqi	WO	Zuid-Holland
P3	Male	26	Dutch-Turkish	WO	Noord-Brabant
P4	Male	18	Dutch	HBO	Noord-Holland
P5	Male	24	Dutch-Moluccan-Venezuelan	HBO	Zuid-Holland
P6	Male	49	Dutch-Indonesian-Suriname	MBO	Utrecht
P7	Female	42	Dutch	MBO	Noord-Holland

Autonomy

B.5.1 Need for freedom and space for personal interpretation

Q1

Ik zie het museum nu gewoon als een gebouw wat daar staat, waar je heel veel dingen kan vinden, maar het is allemaal een beetje eenrichtingsverkeer. - p2

Q2

Ja de beschaving van een maatschappij kan worden afgespiegeld aan de kunst en cultuur, dat is een beetje zo'n statement. Ja, ik vind het wel belangrijk. Persoonlijk ook om het aan je kinderen in ieder geval mee te geven, dat je open moet staan voor dat soort dingen, maar uiteindelijk je eigen keuzen mag maken van wat je mooi vindt. - p6

Maar wil ik ook even rustig naar het schilderij kunnen om erachter te komen wat in vind weet je wel. - p2

Maar bij zo'n Kunstmuseum ja, daar is het maar net hoe iedereen het interpreteert, dus ik ben wel van mening dat je daar de ruimte voor moet geven. - p2

Q3

Als ik een museum bezoek heb ik toch zoiets van ik heb nu tijd voor mezelf en ik wil mezelf ontwikkelen, daarvoor ga ik naar een museum, en dan wil ik zelf dingen uitvogelen. - p3

B.5.2 Need for accessible self-inclusion

Q1

Ook die restaurants en cafés die matchen vaak totaal niet. Dat vind ik heel belangrijk dat ik me ook daar ontspannen voel en niet met placemats achter rijen, dat vind ik vaak helemaal niet kloppen met de rest van het museum. Je komt binnen en er staat iemand in een 3-delig pak, terwijl je gekkigheid gaat meemaken weet je wel. Waarom staan jullie hier niet ook al theater op te voeren of vrijheid uit te stralen? Zodat het ook een beetje met elkaar matcht. Je wil juist heel toegankelijk zijn voor iedereen maar dan zit er een enorme stijfheid aan en dan is zo'n restaurant juist vaak weer heel goedkoop gedaan met een dienblad. - p7

Als het zo'n stijf museum is zet ik echt mijn verwachtingen op nul. Dus ja, dan is het wel tof als je toch verrast wordt. Maar als ik naar het Hem ga dan verwacht ik wel een ervaring, maar wat, daar ga ik helemaal open in. Geen idee wat me gaat overkomen. - p7

Kunst wordt altijd een beetje elitair gezien he, je moet hoogopgeleid zijn, maar ja je moet misschien toch inderdaad wel een bepaald denkniveau hebben of een bepaalde opvoeding, van waar kom je vandaan, wat krijg je mee. En dat zijn uiteindelijk allemaal uiteindelijk wel dingen die ervoor zorgen of je je in het museum thuis voelt of niet. Ik denk dat je dan wel meer tools meekrijgt om je erin thuis te voelen als je hoogopgeleid bent, of het van thuis uit mee krijgt. - p6

Q2

Ik denk dat je dr helemaal niet mee bezig moet houden. Kijk ik, ik heb genoeg situaties gehad meegemaakt waarbij ik als enige dan wel een andere etniciteit kom, maar kijk als ik daar al heel erg op letten en denk dat dat het verschil maakt. Ja, en dan krijg je vanzelf het gevoel van uitsluiting, terwijl anderen daar misschien helemaal niet mee bezig zijn. - p2

Ik heb me ook nooit gediscrimineerd gevoeld. Kijk ja, als Geert Wilders loopt te roepen van alle moslims moeten het land uit dan denk ik van ja, leuk, daar doen we niks mee. Kijk ja, ik ben een moslim, maar ik voel me dan niet aangevallen, je kan me niet op basis van niks eruit sturen zeg maar. Ja, iedereen is een mens. - p3

Q3

Wat mij betreft mag kunst en cultuur ook wel echt een stevige plek krijgen in de opvoeding van kinderen. Op een gegeven moment ben je oud genoeg om daar zelf keuzes in te maken, maar dan heb je wel de mogelijkheid om daarover na te denken, weet je wel. In ieder geval iedereen dezelfde tools en kansen bieden. - p6

Ik vind wel dat er in het onderwijs wel serieus iets moet veranderen. Het hangt nu heel erg af van waar je opgegroeid bent en op welke school je zit of je iets van kunst en cultuur meekrijgt, daar zit gewoon heel erg veel verschil in. Ik zou gewoon willen zien dat het voor alle kinderen gelijk is, dat we in ieder geval allemaal hetzelfde meekrijgen. - p6

Kunst wordt altijd een beetje elitair gezien he, je moet hoogopgeleid zijn, maar ja je moet misschien toch inderdaad wel een bepaald denkniveau hebben of een bepaalde opvoeding, van waar kom je vandaan, wat krijg je mee. En dat zijn uiteindelijk allemaal uiteindelijk wel dingen die ervoor zorgen of je je in het museum thuis voelt of niet. Ik denk dat je dan wel meer tools meekrijgt om je erin thuis te voelen als je hoogopgeleid bent, of het van thuis uit mee krijgt. - p6

B.5.3 Need for ability to shape your own experience based on intrinsic interests and preferences

Q1

Als je kijkt naar betrokkenheid denk ik wel dat het belangrijk is om intrinsieke belangstelling te hebben, dus dat de tentoonstelling mij wel moet aanspreken, dat ik het wel interessant vind. Dat is voor mij al een goede basis om er dan enthousiast over te worden. - p1

Als ik binnenloop en ik zie 10 dingen denk ik meteen oké die 5 dingen vind ik interessant en die 5 niet. Daar komt ook dat tijdstukje weer terug. - p4

Ik volg eigenlijk nooit een tour, of met een koptelefoontje achter iemand aan. Ik heb altijd het gevoel dat ik het zelf wil doen en zelf wil ervaren en eigen invulling aan geven. Ook als ik in het buitenland ben ga ik gewoon rondlopen en zie ik wel waar ik uitkom. Als je er niet onderuit komt is het ook gewoon prima, maar dan weet je wel waar je aan toe bent. Maar ik vind het zelf gewoon leuker een beetje rond te dwalen en mijn eigen pad te kiezen. - p6

Q2

Kijk als ik naar een museum ga, dan ga ik totaal niet weg met de gedachte dat het welles saai kan zijn, want ja, het is inderdaad saai als jij gewoon even naar binnen wandelt en dan na vijf minuten weer buiten staat zonder dat je echt weet wat je gezien hebt, maar je moet je gewoon verdiepen in wat er allemaal staat en licht, ja, dan is het niet saai. - p2

Ik zou me verdiepen in een bezoeker voor museumbezoek, dus als jij dan bijvoorbeeld zo'n reservering, maakt dat je dan ook dat je dan op dat moment interactie hebt met het museum, waarbij het museum contact met je opneemt en vraagt wie je bent en wat je wil doen en wat je wil zien in het museum. - p2

Q3

In het privéleven merk ik wel eens in bepaalde sferen of gezelschappen dat ik niet zo goed kan aansluiten bij de gesprekstof. Ik dacht wel eens van ik ben echt niet goed genoeg onderlegd met kennis over muziek en bandjes, en mijn vrienden hadden dat dus wel en ik als enige niet, en dan voel ik me ook niet uitgenodigd om deel te nemen. Dus dan ben ik eigenlijk op de achtergrond. - p1

Purpose

B.5.4 Need to have meaningful and insightful experiences

Q1

Ik heb zelf een hekel aan tijdverlies, dus bij mij moet het museumbezoek echt een impact hebben gehad. Ik moet het museum uit kunnen lopen met het idee, hier heb ik iets aan en hier kan ik iets over vertellen, hierover kan ik discussiëren met andere mensen, of ik heb een nieuw inzicht of kennis gekregen. - p3

Een museumbezoek moet wel wat met je doen, het kan kennisoverdracht zijn, je inspiratie geven, of stof tot nadenken. Het mag ook gewoon mooi zijn of leuk om te doen, maar ik vind het wel belangrijk dat het een soort ervaring is. Niet alleen maar gewoon langs plaatjes lopen, dan moeten die plaatjes wel heel mooi zijn of echt iets met je doen. - p6

Q2

Ja ik wil in een museum vooral dingen leren, maarja niet elk museum is daarvoor. Dus ik vind het ook wel leuk als ze dingen tentoonstellen waarvan je denkt ook wel apart. - p4

En als het wat met je doet, kan het zowel dat het iets met je zintuigen doet of met je gedachtes, of het een of het ander. Het light-event is bijvoorbeeld heel visueel, maar een historisch museum gaat weer meer om je gedachtes. - p6

Q3

Een bezoek is succesvol als je dingen hebt gezien die je raken. En ja, je kan soms ook een beetje uit de duur van een museumbezoek opmaken hoe interessant het was. Soms vind je het gewoon niet zo heel boeiend. Of als er echt iets gebeurt met je, als er een gesprek ontstaat en je het er bijvoorbeeld met je kinderen over hebt. - p6

Een bezoek is succesvol als je dingen hebt gezien die je raken. En ja, je kan soms ook een beetje uit de duur van een museumbezoek opmaken hoe interessant het was. Soms vind je het gewoon niet zo heel boeiend. Of als er echt iets gebeurt met je, als er een gesprek ontstaat en je het er bijvoorbeeld met je kinderen over hebt. - p6

Een succesvol museumbezoek, uhm ja dat je naar huis gaat en kan zeggen wat je hebt gezien, dat je het onderwerp interessant vond en dat je bijvoorbeeld kan vertellen ja ik ben daar geweest en ik heb dat allemaal gezien. Het moet wel memorabel zijn, dat je het onthoudt en kan navertellen. Dat vind ik wel belangrijk. - p4

B.5.5 Need for responsibility and opportunities to do good

Q1

Kijk, als je zoiets hoort over institutioneel racisme dan voel ik me wel echt geroepen om te helpen, daar kan ik gewoon niks meer aan doen. Ook omdat ik ook zo'n jongen ben. - p5
De black-lives-matter movement was wel echt een wake-up call, ik zat toen ook midden in tentamens, maar die heb ik toen allemaal geskipt om naar de protesten te gaan. Misschien niet zo'n hele slimme actie, maar ja ik voelde me echt geroepen. - p5

Q2

Ja ik kom van een hele goeie komaf, ik heb altijd vrienden gehad en ik heb me nooit buitengesloten gevoeld. Totdat ik me erin ging verdiepen. En juist omdat ik een goede achtergrond heb voel ik me eigenlijk heel erg verantwoordelijk om hier iets aan te doen. Maar dan denk ik vaak wel ik kan er ook niet zo veel aan doen. - p5

Q3

Het is wel een soort schuldgevoel, want het is echt puur geluk. Ik had net zo goed ik hun schoenen kunnen staan. - p5

Ja uitsluiting zou ik hierom ook nooit doen, omdat ik zelf weet hoe pijnlijk dat voor mij voelde. Ja iedereen heeft waarde. - p7

Ja we moeten eens liever naar elkaar worden. Bedenken dat iedereen anders is en dat dat juist het leuke eraan is. Dat besef zou een hele hoop helpen. Dus daar ook meer op inspelen zeg maar. - p7

B.5.6 Need to become aware, involved, connected and touched by engaging stories

Q1

Ja ik denk dat allerlei vormen van tentoonstellen er wel voor kunnen zorgen dat mensen ook echt betrokken blijven bij thema's die actueel zijn, of wel uit het verleden. En ja, ook mensen bewust maken, of mensen terugbrengen naar mooie momenten uit het verleden zoals bij het Noord-Brabants museum. Ik denk dat het allemaal wel bijdraagt dat mensen up-to-date blijven. - p1

Ik vond het bijvoorbeeld wel interessant om te zien hoe prehistorische mensen die grotschilderingen hebben gemaakt. Ik wil bijvoorbeeld wel zien hoe die mensen dat voor zichzelf zagen en ja, waarom zou je dat op een muur schrijven weet je wel. Dat vind ik wel interessant om te weten. - p3

Qua verhalen spreken wel die persoonlijke verhalen mij het meeste aan. Hoe iets tot stand is gekomen, of hoe dingen bedacht zijn enzo, die gedachten daarachter. Nico Dijkshoorn bijvoorbeeld die heeft zo'n audio roet en die heeft de verhalen achter de kunst ook gewoon op een hele toffe manier verteld. Dus ook het verhaal niet al te serieus vertellen weet je wel. - p7

Q2

Ja ik was ergens waar ze allemaal met beamers en grote dingen exposeerde, maar wat mij eigenlijk het meest boeide waren de kleine schilderijen die met de hand getekend waren. En het verhaal wat ernaast stond maakte het echt heel erg interessant. Gewoon foto's met verhalen erbij, dat heeft mij echt het meeste geraakt. Ook gewoon omdat het hele rauwe foto's waren, het waren gewoon woonwijken. - p5

Ja, daar zaten gewoon verhalen in van allerlei mensen over de hele wereld, het is is niet alsof je er echt vrolijk van werd, maar het raakte me wel, in de zin dat het je een kijkje gaf in de wereld van allerlei mensen, met een bijbehorend item. - p1

Q3

Wat ik ook nog wel belangrijk vind is een stukje erkenning, met als voorbeeld het Noord-Brabants museum, zij hadden een expositie over de jaren 90 en daar ben ik grotendeels in opgegroeid. Met allerlei herinneringen aan festivals tot grappige filmpjes en herinneringen, waar je dan toch dingen in herkend. Dat is ook een stukje herkenning van wat je zelf interessant vindt eigenlijk. - p1

Musea kunnen wel een belangrijke rol hebben in de samenleving, maar dan moet er wel meer verbinding met de straat worden gelegd. Bijvoorbeeld in Amsterdam is een initiatief en dat is 'museum zonder muren' waarbij eigenlijk je wijk het museum is. Daar kan je kunst ervaren zonder dat he heel serieus een kaartje hoeft te kopen en het gevoel hoeft te hebben dat je er niet thuishoort zeg maar. Dat vind ik eigenlijk veel mooier, dus om het echt te brengen naar die mensen zelf. - p7

Community, ja dat vind ik heel erg belangrijk. Ja, ik ben een Nederlandse Turk. Dus van beide kanten ja worden mijn behoeftes vervuld. Ik zou naar het Rijksmuseum kunnen gaan en Madurodam, dat zijn hele leuke plekken, dus ja, die worden wel vervuld. En vanaf de Turkse kant dus ook steeds meer. - p3

Stimulation

B.5.7 Need to be surprised and inspired by new thoughts and perspectives

Q1

Maar ja, het andere kant van het verhaal daar ben ik altijd heel erg nieuwsgierig naar, hoe mensen denken, waarom ze zo denken, hoe dat tot stand komt. Dus ook wel echt opzoek naar verschillende perspectieven en invalshoeken. - p3

ja, dat zijn natuurlijk heel mooi zijn als je meer diversiteit ziet, omdat ik denk van ja wij als mensen met iedereen een andere achtergrond, heel veel van elkaar kunnen leren. - p2

Ik neem graag dingen mee uit mijn eigen cultuur. En natuurlijk ook uit de Nederlandse cultuur en dat laat ik dan graag samen komen. - p2

Ik vind het misschien leuker als het vreemd voor mij is dan dat ik mezelf erin herken. Dus een beetje uit de comfort zone vind ik leuker dan erkenning. Dan kijk je dingen aan vanuit een heel ander perspectief zeg maar. Dan zie je ook andere dingen die je normaal niet zou zien. Dat vind ik wel mooi. - p4

Q2

Als ik naar Japan ga en daar iets over de Japanse cultuur wil weten, dan is het niet zo dat ik wil zien ah op dit vlak zijn ze anders dan wij. Dan is het, oké dit is hun cultuur en ik omarm het of niet, ik bedoel dat is heel erg persoonsgebonden. - p3

Ja uit die ervaringen haal ik verbinding, verbinding met de mensen daar op dat moment. Dat je niet ergens de hoogste toren hoeft te zien, zo van Check oke, we kunnen weer verder. Nee, het gevoel wordt er dan aan gekoppeld. - p7

Ja, saamhorigheidsgevoel dat je daar niet alleen bent, maar met andere mensen die eigenlijk misschien wel of niet hetzelfde doel hebben. Ehm ja, dat motiveert misschien om nog meer kennis op te doen. - p2

Q3

Ja ik vind het wel belangrijk dat musea bestaan. Zo vind ik bijvoorbeeld Nederlandse musea die de geschiedenis van Nederland zelf laten zien wel belangrijk, maar ook de geschiedenis van andere landen in verband met Nederland, of misschien niet eens met Nederland. Maar dat we wel kennis opdoen naar andere landen en hoe het voor hun was. En wat zij voor kunst hebben en wat het verschil is met onze kunst. - p4

Ja ik denk wel dat musea een belangrijke rol hebben in de samenleving. Ik denk dat het mensen bij elkaar kan brengen die van musea houden en misschien krijgen mensen zo ook meer begrip voor andere culturen. - p4

Ja de beschaving van een maatschappij kan worden afgespiegeld aan de kunst en cultuur, dat is een beetje zo'n statement. Ja, ik vind het wel belangrijk. Persoonlijk ook om het aan je kinderen in ieder geval mee te geven, dat je open moet staan voor dat soort dingen, maar uiteindelijk je eigen keuzen mag maken van wat je mooi vindt. - p6

B.5.8 Need to be challenged and triggered to be curious

Q1

Ik vind musea waar van alles gebeurt wel erg interessant. Waar je veel kan doen, voelen en zien, dat vind ik gewoon leuk om te doen ook met je kinderen. - p6

Wat ik zelf merk is dat ik vooral behoefte heb aan entertainment en vermaak, dingen als abstracte kunst zal niet mijn eerste voorkeur hebben. En als ik dan al eentje mag noemen die daar wel een beetje in thuishoort is dat het Voorlinden in Wassenaar. Dat is wel echt een museum met allemaal kunst, maar toch niet zo standaard kunst. Het is nog wat meer spelenderwijs dan dat het echt puur schilderijen zijn. - p1

Q2

Maar goed, ook het Rijksmuseum vind ik gewoon mooi om naartoe te gaan. Ook qua gebouw. En ja, ik vind gewoon je moet een keer in het Rijksmuseum zijn geweest, het is een soort onderdeel van je opvoeding denk ik, vind ik. En daar heb ik natuurlijk ook de kinderen mee naartoe genomen en ze vinden het natuurlijk wel interessant om de nachtwacht te zien weet je wel. Maar als ik het nou heb over welke kunst dichterbij me ligt is het wel die streetart waar we het net over hadden. - p6

Maar het Voorlinden weet ik nog, daar hebben we een mooie wandeling gemaakt in de omgeving, dus dat was gewoon heel vet om daar te zijn. - p7

Q3

Ja in Japan in het digitaal museum was het veel minder statisch, daar wordt alles geprojecteerd en daar ben jij dan onderdeel van, ja ZO gaaf. Dat was echt een onwijze ervaring. Ja, je mocht daar echt vrij rondlopen en er was van alles te ontdekken. Dat was echt veel spannender. Alles werd geprikkeld ja, en het was gewoon geweldig. Die verbazing heb je gewoon de hele tijd en dat heb je niet zo vaak in je leven. - p7

En ja, ik wil ook niet dat het museumbezoek saai is, het moet je wel stimuleren om dingen te onderzoeken. Dat ze je bijvoorbeeld opdrachtjes geven die je gewoon moet uitvoeren. - p4

Ja voor mij is dat ook wel belangrijk, dat je een beetje uitgedaagd wordt om deel te nemen, dus dat het niet eenrichtingsverkeer is, maar dat er meerder vormen zijn van betrokkenheid bij een tentoonstelling. - p1

B.5.9 Need for personal development / growth

Q1

Ja, personal development, als ik een halfuur ergens naar staar en het doet mij niks, dan heb ik er ook niks aan. Ik wil wat dat betreft graag groeien op persoonlijk vlak. - p3

Q2

Als ik naar een museum ga dan ga ik voor persoonlijke ontwikkeling, terwijl andere misschien meer gaan als hobby, of als een uitje. - p5

Q3

Wat mij betreft mag kunst en cultuur ook wel echt een stevige plek krijgen in de opvoeding en educatie van kinderen. Ze zijn sowieso bezig met erachter komen wat hun plek in de samenleving is. Dus het zou mooi zijn als ze door cultuur de mogelijkheid krijgen om daar meer over na te denken, weet je wel. In ieder geval iedereen dezelfde tools en kansen bieden om daarna zelf te kunnen bepalen. - p6

/ Appendix C

Ideation to conceptualisation

C.1 Test guide - experiment

Approach

- 1 Introduction - 5 minutes
- 2 The experiment in 4 steps - 10 minutes
- 3 Open conversation - 5 minutes
- 4 Closing - 3 min

Setup

Location - It was chosen to do this experiment outside, on the museum square in Amsterdam. This square is a very central space in the city of Amsterdam and has four museums and the concert hall around.

Participants - In total 10 people agreed to participate in the experiment, all of them were randomly chosen and approached on the square.

Materials – A cardboard with a printed painting, a lot of sticky notes, a clipboard with a notebook to take notes on, and two black markers.

Introduction

For my graduation, I am doing research about the ways people engage and connect with art and if you are willing, I'd like to ask you a few questions to get a better understanding of how people create a connection with art and forge meaning out of the art and museum experience.

- What do you need to make sense of art / understand / appreciate / engage / make contact? / What do you do to deepen your art experience?

The experiment in 4 steps

- 1 Description: Take a good look at the painting. Could you write on the yellow post-it a description of what you see and how, in your own words, you would estimate the context?
- 2 Context & cue: [Give trigger card] What does this say about freedom and power? And how does it make you feel? Write down what comes to mind, what it means to you or what it makes you think of.
- 3 Deepening: If you look back at the painting, how do you see the painting now? Did it change, do you see new things now? Does this change your perspective? How does it seem to you now?
- 4 Widening: If you were to connect art to the real world, how would you apply this work, the story, or the feeling you get from it to the world as it is now, or to your own life?

Open conversation

- Would you be curious to know how others make sense of this work?
- How would you like to treat others comments? (also the negative ones)
- What question(s) would you find interesting to ask others, to find out what their perspective is?

Closing

- Did this give you guidance and allowed you to make more sense of art and get more meaning out of it? And how?
 - by looking deeper into the painting
 - applying the painting more to yourself, or to the world of today
 - or to read the perspectives of others?

This miro board gives an overview of the explorative process of individual brainstorming. This creative process was very unrestricted and intuitive and led to the idea of building a concept upon the 'Art as Therapy' initiative.



These sketches were made to explore possible interface designs for Habitat as an app, on mobile screens, and for the landing page prototype. These low-fidelity were made to save time, by exploring different possibilities, in a quick and iterative way. This helped to make the high-fidelity interfaces in a more rapid way.

D.1 Test guide - visitors validation

	Gender identity	Age	Cultural background	Education level
V1	Male	60	Dutch	W0
V2	Male	25	Spanish	W0
V3	Male	28	Dutch	HB0
V4	Female	42	Dutch	MB0
V5	Female	30	German	HB0
V6	Female	25	Dutch-Iraqi	W0
V7	Female	24	Dutch-German	MB0

- 1 Introduction of project and session - 5 minutes
- 2 Introducing the landing-page - 3 minutes
- 3 Guiding questions per section of the landing-page - 30 min
- 4 Closing off - 10 minutes

Zoals je misschien al wel weet gaat mijn project over inclusie binnen de museum sector. Tijdens mijn onderzoek heb ik heel breed onderzoek gedaan (wat inclusie is? wat verschillende aspecten zijn? wat er allemaal al wordt gedaan binnen de museum sector? en in welke mate museum bezoekers zich op dit moment welkom voelen in relatie tot musea?

Van deze stelling is uiteindelijk een ontwerp gekomen, een concept, wat de vorm heeft gekregen van een app voor de museumbezoekers als gebruikers. En het idee is dat deze app niet alleen bij 1 museum gebruikt zou kunnen worden, maar ook toepasbaar is voor musea in het algemeen en misschien ook nog wel daarbuiten.

- > Ask permission to record the session

Introducing the landingpage

En om dit te testen heb ik een prototype website gemaakt, waarin het concept helemaal wordt toegelicht en uitgelegd (hoe je het gebruikt, hoe het eruit ziet, wat de voordelen zijn die je eruit kan halen etc). Hij is niet interactief en ik wil dus even duidelijk maken dat mijn doel niet is om te testen of de website goed werkt, maar dat ik gebruik maak van de website als middel om het concept en het doel erachter over te brengen en dus te valideren of het aanslaat of dat ik misvattingen heb gemaakt.

Ik deel zometeen de website en dan mag je beetje bij beetje naar beneden scrollen. En het gaat me dus heel erg om inzicht te krijgen in wat jij van het concept vind. Dus ik wil je vragen zometeen de hele tijd hardop na te denken en ook hardop te lezen, als je dingen leest. (zodat ik je gedachten goed kan volgen)

- > Before we continue, is there anything that is still unclear to you?
- > Feel free to ask questions or pause whenever you want to
- > We will go through the landing-page intuitively, but step by step I will also ask you to stop, or continue scrolling to ask some specific questions.
- > Share prototype (give link in case of a digital test, open laptop in case of a real-life test)

Guiding questions per section of the landing-page

Sparking curious minds at the museum

- > Wat komt er als eerste in je op als je dit zo ziet?
- > Wat denk je wat je met deze app kan doen?
- > Zijn er nu al dingen die je hierin aanspreken, of juist niet? Waarom?

A museum app that guides your curiosity

- > Wat maken deze schermen in je los?
- > In welke mate maakt dit je wel/niet enthousiast? Waarom?
- > Waar ben je op dit moment het meest nieuwsgierig naar? Wat hoop je dat de website verder duidelijk zal maken?

It triggers you to join in on conversations around art

- > Wat doen deze voorbeelden met je?
- > Zijn er dingen aan deze twee voorbeelden, die je expliciet aanspreken of triggeren?
- > Stel je voor dat je zelf voor een van deze kunstwerken zou staan, om welke reden zou je zelf dan wel of geen sticky achterlaten? Of wel/niet reageren op die van een ander?

How does it work?

- > Kan je aan mij in je eigen worden proberen uit te leggen wat je met de app kan doen?
- > Sluiten deze mogelijkheden bij je aan? Welke interacties spreken jou het meest aan?
- > Nu je helemaal begrijpt hoe de app werkt, en wat je ermee kan; welke voordelen denk jij dan dat je uit het gebruik van de app zou kunnen halen?
- > Zie je ook nadelen, dingen waar jij je vraagtekens bij hebt, niet vertrouwt, of geen behoefte voor voelt?
- > Zijn er dingen die jij aan het gebruik zou willen toevoegen, of weglaten? Waarom?

Built to innovate the museum experience

- > Zijn dit voordelen die je er zelf ook uit zou halen? Waarom?
- > Zijn dit andere voordelen dan wat je zelf in gedachten had?
- > Welke spreken je het meest/minst aan? Waarom?
- > Zijn er voordelen die er ontbreken?

Become part of Habitat

- > Hoe zou je deze app nu in je eigen woorden omschrijven?
- > Denk je dat deze app je uiteindelijk zal kunnen helpen makkelijker contact te maken met kunst? Denk je dat je je hiermee comfortabeler zou voelen in het benaderen van kunst en musea?
- > Voor wie / welk soort mensen denk jij dat deze app het meest geschikt is?

Closing-off

Closing questions to generate a final discussion

- > Waar op de website had je het meeste het gevoel van dit triggert mijn aandacht? / Welk plaatje gaf jou het meeste of beste informatie?
- > Als dit een echte bruikbare app zou zijn, zou je 'm dan downloaden?

D.2 Clusters of quotes - visitors validation

D.2.1 The key of remaining a low threshold

Q1

I think this is really the key where you make a difference with! This is where it all starts with. The rest is like add-on advantages. - v7

Ja ik zou me zeker comfortabeler voelen, omdat ik zou zien dat er meer mensen zijn die er misschien niet veel kennis van hebben, maar wel mee willen doen. Ik ben niet de enige. Het maakt echt dat kunst veel meer leeft als je het op deze manier doet. - v6

Q2

You don't need to be an expert to answer these questions, because it is about me. And this also makes you think that 'okay, art is not about understanding the work, but about understanding how it makes me feel. And if you leave that impression behind in a note, it makes you feel like you contributed and in that way it feels like a connection. - v2

Je hoeft niet alles te weten, maar je krijgt wel de ruimte om er alles over te kunnen zeggen. Dat is wel leuk. - v6

Iedereen mag een mening hebben - Alles mag - v1

Q3

I think the low treshold and making art about people, and their feelings. Rather than about knowledge, leaves you more connected. It empowers you to leave something from yourself behind - v2

Het geeft een idee van 'stap over de drempel met jou commentaar'. 'Voel je vrij en wees niet bang om iets achter te laten.' - v1

D.2.2 Art is a personal affaire

Q1

I think it is a nice quote at the top of the page because wine is a good example. In the end, the best wine is the one you like the most. As long as you enjoy it. - v2

Het feit dat je de kans krijgt om je eigen gedachten er over vrij te laten zou al een hoop schelen. Dan ben je niet meer een nummertje die daar binnenkomt en zomaar weer weggaat. Het maakt je minder anoniem, omdat je zelf ook wat achter laat. - v6

Q2

In gesprek met anderen word je ook uitgedaagd je eigen gedachten te vormen - v1

I can really imaging that there will be something there that makes you laugh or touches you really personally. The strenght is in the connection with other people and the extra human learning you get. - v2

Het doet me een beetje denken aan facebook. Soms scroll ik daar heel nutteloos doorheen en dan zie ik bijvoorbeeld filmpjes voorbijkomen. En dan ga ik niet eens echt in op de inhoud van het filmpje, maar dan ga ik al die comments die daar onder staan lezen. En dan ben ik soms 10 minuten bezig met alleen het lezen van wat 2 mensen tegen elkaar zeggen. Ja ik ben gewoon benieuwd wat er in mensen omgaat. Dat vind ik sowieso heel erg interessant, en dan kom je ook wel uit die eigen bubbel van je.- v6

Q3

Children, childhood and raising children is a topic that interests me a lot. But I think it's a very personal thing what speaks to you and what not. - v7

The description is nice and the question is fine, but I would wonder if there are also different questions. Maybe I wouldn't like to be prompted with the same question as everyone else, so maybe it could be nice if there would 2 or 3 questions to choose from. So I can pick the one that connects to me more. And then on the notes you can see ah this replied to the one about dignity, this one replied to the other one, etc. - v2

Ja, dit beeldje ken ik van Degas. Mooi is die. - v1

D.2.3 Commit to an obligation-free experience

Q1

I think this is a future proof concept, unlike audiotours, you can just choose to engage with it whenever you want, and how you want. It can help you, but you are doing it all by yourself. - v2

De vrijheid om dingen aan en uit te doen, dat vind ik heel fijn! - v4

Q2

I think the good thing is that you can be a passive receiver, but you can become active as well. - v2

Het is een app die een museum guide is en die je zelf kan aanvullen. Beetje wikipedia-achtig. Waar al informatie op staat, maar je ook zelf info aan kan toevoegen. - v1

Waar ik van hou is dat je gewoon je eigen gang kan gaan in musea en dat gevoel heb ik hierbij wel meteen. Ik kan zelf weten of ik de app omhoog hou of niet weet je wel. - v4

Q3

Het staat ook vrij om het wel of niet te gebruiken. Dat maakt ook helemaal niet uit, het is niet noodzakelijk. Het stoort niemand en het is gewoon vrijblijvend. Ik weet niet zeker of ik zelf iets zou achter laten, maar het feit dat daar een vraag staat maakt het wel makkelijker, en maakt wel dat ik een bepaalde richting op kan denken. - v6

I wouldn't leave a note on every single picture, but that is also not the purpose. There will be a lot of visitors leaving sticky's. so I will probably just choose a couple where I will think this picture really deserves my note. - v2

D.2.4 Balance the focus on art versus the self

Q1

I really like that the question triggers you to think about yourself and your own life, while the context makes it connected to the artwork. So the strength is in that combination. - v7

It encourages you to think about the question, and to do that, you give a bit of context so you are able to. So, it encourages people to reflect on art but also on yourself. - v7

Q2

misschien dat de vraag me iets te veel forceert om in een bepaalde richting te denken, en ik heb misschien liever de context en daar dan mijn eigen gevoel, vraag of verhaal bij opmaken. - v4

Ik heb meer met het stukje eronder zegmaar. die context vind ik wel echt ontzettend mooi. Die link naar mezelf heb ik niet zo nodig zegmaar. - v4

Q3

I like it that the picture helps me to reflect on myself and my thoughts, maybe I learn more about what I am sensitive for and stuff. - v2

Ik vind het echt goed dat je dit soort vragen stelt, dan ga je er ook echt over nadenken en beter naar het beeld kijken. - v6

I really like that in the question you engage people to think. - v7

D.2.5 Specific features to consider**Q1**

Is there a possibility to create a conversation? Maybe something to explore further. I would be curious about that. I would like to have that opportunity to socialise. Would be nice to have that possibility to connect to people. - v7

Get to know people / connect to other people would be nice. The boundaries to talk to others is getting bigger and bigger. It would be nice to have a conversation. - v7

Ga je ook nog met andere mensen hierdoor praten? Soms is het ook wel leuk om een klein contactje te hebben. - v4

Q2

Als je het ooit hebt gepost, krijg je dan later nog notificaties? - v5

Maybe I would also like it if I left notes on this picture, this picture and this other picture, that there's a gallery or library where I can scroll through my notes, so I can see again how my experience was. - v2

Q3

En op een gegeven moment is het hele plaatje vol met sticky notes? Dan zie je het plaatje niet meer? - v1

Kan je ook een filter gebruiken dat je alleen comments ziet van BN'ers, of alleen van je vrienden? - v5

Maybe think about another way to organise the notes, maybe scrolling, or swiping like on tinder. - v7

Ik kan me voorstellen dat er ook wel misbruik van gemaakt kan worden, in de zin dat mensen er gewoon niet zo serieus mee omgaan. maar ja, dat is gewoon iemands mening, daar zou ik niets mee doen verder. Mij zou het niet zo veel doen. Ik zou het gewoon laten, want anders ga je echt in op iemands negativiteit en dan vergeet je wat er zo mooi aan is en dat is zonde. - v6

So it makes sense that you end up reading the one with the most comments or vote. It tells you there's a nice conversation going on. - v2

D.2.6 Other notes**Q1**

Ja ik zou hem zelf ook wel willen proberen. Ik ben in eerste instantie nieuwsgierig wat het kan toevoegen aan de informatie die ik graag wil. Het lijkt me gewoon een innovatieve manier om het te doen. - v1

I think also the newness triggers me, to be able to experience the museum in a different way, very technological, futuristic and interesting. - v2

Q2

Some people really go to the museum to look at art and do not want to be looking at a screen. so being on your phone can maybe be a burden for some. - v2

I don't like being on my phone that much, but a lot of people like to be on their phone nowadays. But that's just my opinion. - v7

Q3

Naast musea kan je het ook op andere dingen toepassen. Het kan ook als city guide gebruiken, voor monumenten, of historische gebouwen bijvoorbeeld. - v1

You don't need the museum anymore acctually. It connects me more to the art and other people, not per-se to the museum. = v7

/ Appendix E

Expert evaluation

E.1 Expert evaluation guide

Approach

- 1 Introduction of project and session - 5 minutes
- 2 Starting point - 3 minutes
- 3 Introducing the design concept - 5 minutes
- 4 Giving a short demo - 3 minutes
- 5 Evaluate the visitors' benefits - 10 minutes
- 6 Evaluate the design, using a SWOT analysis - 15 minutes
- 7 Closing off - 5 minutes

Introduction of project and session

As you might already know, my project is about inclusion within the museum sector. During my research I approached both visitors as well as museum experts, to broadly explore topics like: what is inclusion? what are the different aspects? what is already being done within the museum sector? and to what extent museum visitors feel welcome in relation to museums at the moment?

After this research I choose to focus my project on improving the relationship between museums and the public, by making the art-experience more accessible. In other words, finding a way to design something that gives people entry points, and the ability to participate, in order to connect more with art. Simultaneously, this also aims to help museums learn more about their visitors and are thus allow them to improve and sustain a symbiotic relationship with the public.

The goal of this session is to evaluate the final concept together. To see what you think of the results and to possibly enrich the concept. I invite you to be critical and honest, as this will help me to improve the concept in further developments.

- > Ask permission to record the session
- > Agenda of this meeting
- > Before we continue, is there anything that is still unclear to you?
- > Switch to presentation.

Slide 1 - The starting point

- Most visitors believe they are only capable of looking at art to see its beauty. To understand, or really connect to art, they thought they would lack the expertise or not have the required 'taste'. If they were to get more out of their experience, beyond the beauty of art alone, they would need some kind of starting point to help them.
- Visitors find it difficult to really digest art in a personal way, by somehow understanding it, or recognizing how art can be personal, inspiring, or surprising for them. For a lot of people digesting art was therefore not perceived as fully self-explanatory.
- Visitors are keen to become more active participants in sharing their thoughts and ideas.

Questions to ask for evaluation:

- > Do you recognize these problems from your own experience or expertise? In what ways?

Slide 2 - Introducing the design concept

- **What is it?** A museum app that sparks your curiosity by giving small pieces of context and sparking questions.
- **What does it do?** Functioning as a conversation starter around art: Facilitate space for visitors to contribute, interact with one another, and join in on conversations around art.
- **How does it work?** Scanning artworks with Habitat offers you a window, through which you are able to engage and interact with art in a new way. Using machine learning, computer vision and AR tech.
- **Why use it?** Making it easier and more accessible to connect to art, by reflecting on art, but also on yourself. And, creating a museum environment in which a mutual symbiotic relationship between museums and visitors can thrive, because it creates a feedback loop.
- **Details:** Explain the core elements of the app (trigger card, sticky notes)

Questions to ask for evaluation:

- > What is your first impression seeing this?
- > Is everything clear? Or is there anything missing that you think would provide more clarity?

Slide 3 & 4 - Giving a demo

- Imagine you are in front of the painting in the slide
- Explain the usage of Habitat step by step, through mock-up screens
- Empathize that you are triggered to reflect on the art and on yourself. (This makes it easier and more accessible to make contact and get meaning from it)
- Empathize the you are free to leave something behind, if you wish to do so

Questions to ask for evaluation:

- > From your first impression: What do you like? What don't you like? Why?
- > Do you think this tool can help people feel more comfortable in the museum? In what ways?
- > Can you give examples of similar apps?
- > Use-ability, accessibility, simplicity, applicability?
- > Is there anything you would add or remove?

Slide 4 - Evaluate the visitors' benefits

- Present the overview of the 4 key advantages for visitors, with 'Join in on conversations around art' in the center. (Just like the overview at the bottom of the landing page prototype)

Questions to ask for evaluation:

- > Which advantages do you think are the strongest / weakest? why?
- > Are there any advantages missing?
- > Do you recognise the needs for these benefits, from your own experience?

Slide 5 - Evaluate the concept together, using a SWOT analysis framework

- Explain the and SWOT analysis, and go through the framework step by step (Strengths, Weaknesses, Opportunities and Threats)
- Optionally give some examples to trigger the discussion

Questions to ask for evaluation:

- > **Strengths:** Which advantages do you think it has to offer for museums?
- > **Weaknesses:** What could be pitfalls, limitations, or weaknesses be?
- > **Opportunities:** Which opportunities do you think this concept has to offer?
- > **Threats:** What could be possible threats or unintended consequences?
- > What would be your advice regarding further development of this concept? Starting points?
- > What makes this concept relevant or irrelevant in your opinion?
- > What are remaining questions that you think should be further explored?

E.2 Presentation slides - expert evaluation

Slide 1



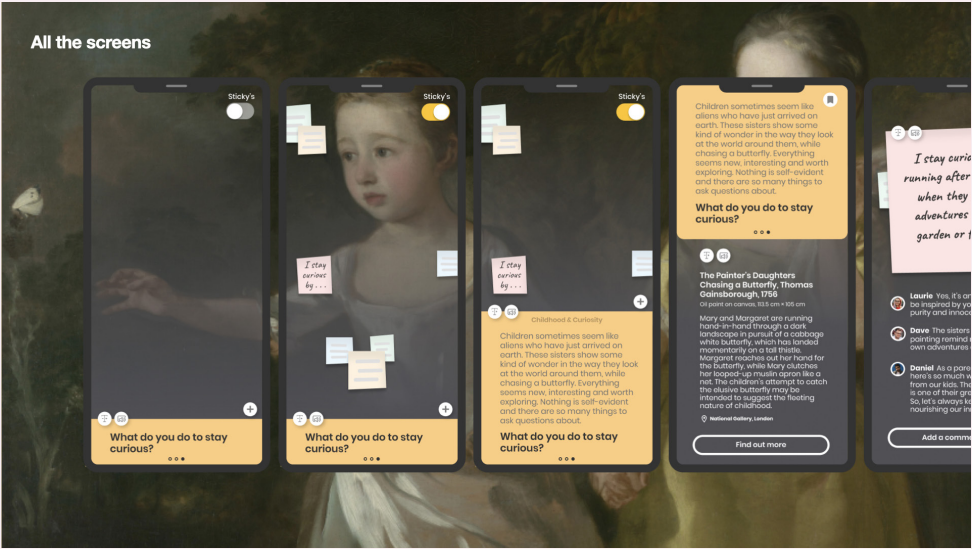
Slide 2



Slide 3 (animated slide)



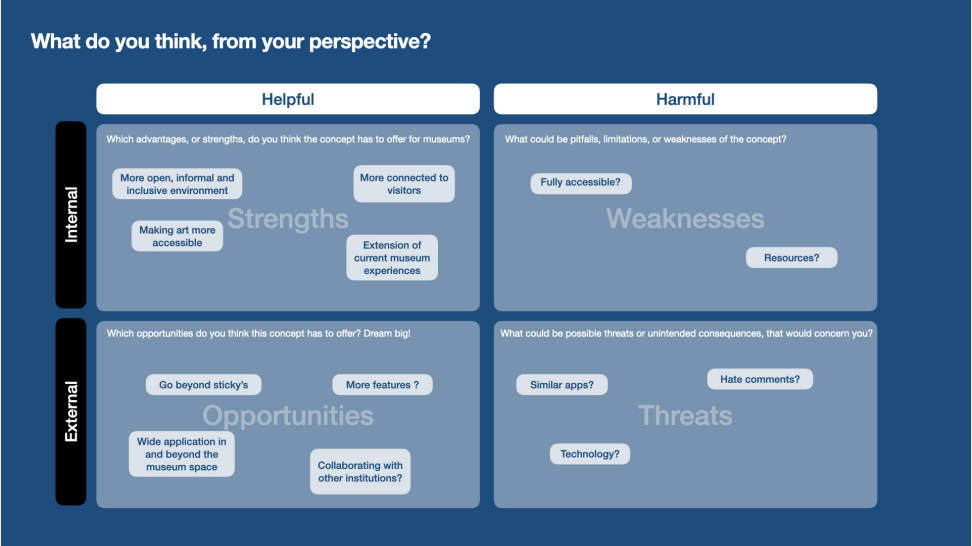
Slide 4 (animated slide)



Slide 5



Slide 6



/ Appendix F

Project brief

F.1 Approved project brief

DESIGN
FOR our
future

TU Delft

IDE Master Graduation

Project team, Procedural checks and personal Project brief

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

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

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

STUDENT DATA & MASTER PROGRAMME

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

family name	Dooren	4798	Your master programme (only select the options that apply to you):				
initials	K.M.	given name	Kari	IDE master(s):	<input type="radio"/> IPD	<input type="radio"/> DFI	<input checked="" type="radio"/> SPD
student number	4442318	2 nd non-IDE master:					
street & no.		individual programme:		(give date of approval)			
zipcode & city		honours programme:	<input type="radio"/> Honours Programme Master				
country		specialisation / annotation:	<input type="radio"/> Medisign				
phone			<input type="radio"/> Tech. in Sustainable Design				
email			<input type="radio"/> Entrepreneurship				

SUPERVISORY TEAM **

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

** chair	Dr. R.A. Price	dept. / section:	DOS / MCR
** mentor	Prof. ir. J. van Erp	dept. / section:	HCD / DCC
2 nd mentor	N. Mueller		
organisation:	DEUS		
city:	Amsterdam	country:	The Netherlands

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

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

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

comments (optional)

Procedural Checks - IDE Master Graduation

TU Delft

APPROVAL PROJECT BRIEF

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

APPROVED
By raprice at 3:28 pm, Mar 08, 2021

chair Dr. R.A. Price date - - signature

CHECK STUDY PROGRESS

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

Master electives no. of EC accumulated in total:	30	EC	<input checked="" type="radio"/> YES	all 1 st year master courses passed
Of which, taking the conditional requirements into account, can be part of the exam programme	30	EC	<input type="radio"/> NO	missing 1 st year master courses are:
List of electives obtained before the third semester without approval of the BoE				

J. J. de Bruin, SPA

Digitally signed by J. J. de Bruin, SPA
Date: 2021.03.09 12:16:03 +01'00'

name J. J. de Bruin date 09 - 03 - 2021 signature

FORMAL APPROVAL GRADUATION PROJECT

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

Content:	<input checked="" type="radio"/> APPROVED	<input type="radio"/> NOT APPROVED
Procedure:	<input checked="" type="radio"/> APPROVED	<input type="radio"/> NOT APPROVED

Does the project fit within the (MSc)-programme of the student (taking into account, if described, the activities done next to the obligatory MSc specific courses)?

Is the level of the project challenging enough for a MSc IDE graduating student?

Is the project expected to be doable within 100 working days/20 weeks ?

Does the composition of the supervisory team comply with the regulations and fit the assignment ?

remark: the Board of Examiners is concerned that there are apparently two clients and two assignments

comments

name Monique von Morgen date 16 - 03 - 2021 signature

IDE TU Delft - E&SA Department /// Graduation project brief & study overview /// 2018-01 v30

Initials & Name K.M. Dooren 4798 Student number 4442318

Title of Project Design towards a more inclusive Rijksmuseum

Page 2 of 7

Design towards a more inclusive Rijksmuseum

project title

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

start date 08 - 03 - 2021

23 - 09 - 2021

end date

INTRODUCTION **

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

This project will be done in collaboration with DEUS and The Rijksmuseum (see fig.1). The aim is to discover where exclusivity gaps still exist within the context of the Rijksmuseum and explore how emerging technologies and participatory approaches, with the public, could be leveraged to turn these gaps into opportunities for inclusion. As a final goal, the aim is to help the Rijksmuseum create and tell stories that are more inclusive and accessible to the audience.

The focus on inclusion was chosen because concerns about exclusion are rapidly growing (Fjord, 2021). For organisations, this means that becoming more inclusive, and embracing diversity is becoming a higher priority. This especially applies to cultural institutions, like The Rijksmuseum, as they have a huge social responsibility to speak and belong to everyone. The Rijksmuseum is one of the most significant cultural institutions in terms of history, collection and popularity, both in The Netherlands and in Europe as well (E. Alexandrou, 2020) and one of the museum's main objectives is to make the collection accessible to as wide an audience as possible. However, in the past, the Rijksmuseum has been criticized for telling a too one-sided story, featuring only the elite and a few big names, and falling short in terms of inclusion and cultural diversity (Lavèn & Kromhout, 2021) (BNNVARA, 2017). Currently, however, the Rijksmuseum is taking numerous initiatives to improve on inclusivity. Examples of this are the upcoming exhibition on slavery (Wiegman, 2021), and the stimulus-free evenings for people with brain damage, burnouts, or autism (Lantinf, 2020). Other indications of the museum's renewed attention for inclusion can be derived from these statements, recently made by Valika Smeulders, head of history: 'We want to create more understanding between people in the Netherlands and show that we all belong here (Lavèn & Kromhout, 2021)' and Taco Dibbits, chief director: 'Society is changing. We are all part of that society and therefore the museum is changing too (Maas, 2021)'. These examples and statements show that the dedication to become more inclusive is definitely there, however, improvements can still be made, and the potential of leveraging emerging technologies are yet to be explored.

This is where DEUS comes in. DEUS is a Dutch start-up that develops human(ity)-centered solutions, enabled by emerging technologies. As a team of data-scientists, engineers, and designer, they aim to create innovative solutions that bring true value to the end-user, the organization and society as a whole. They are interested in this collaboration, as this allows them to gain insights and inspiration on how they can create similar impact, for other clients (like the Rijksmuseum), in future projects. And, simultaneously, their involvement allows me to benefit from their expertise and so gain a better understanding of the potential of emerging technologies within the scope of this project.

Furthermore, it's good to mention that the Rijkslab, the in-house innovation lab of the Rijksmuseum, is the primary department within the museum that got involved in this graduation project. This department was founded in April 2019 from the museum's ambition to make 'digital innovation' a continuous priority, instead of a project-based effort. Currently, the lab is shaping a strategy to accelerate from incremental experiments to more radical and sustainable innovations. This graduation project aligns well with this ambition of the Rijkslab, as I aim to deliver a 'long-term' inclusivity strategy that guides the Rijksmuseum to keep innovating towards inclusion, beyond this project alone.

A limitation of this project might be that at least the majority of this project will be done remotely and digitally, due to the ongoing corona pandemic. This might limit us from doing real-life interviews, observations, co-creation sessions, user-tests, etc. However, this limitation will be taken into account by choosing methods and techniques that are well-adaptable to online collaboration, research and design.

space available for images / figures on next page

introduction (continued): space for images

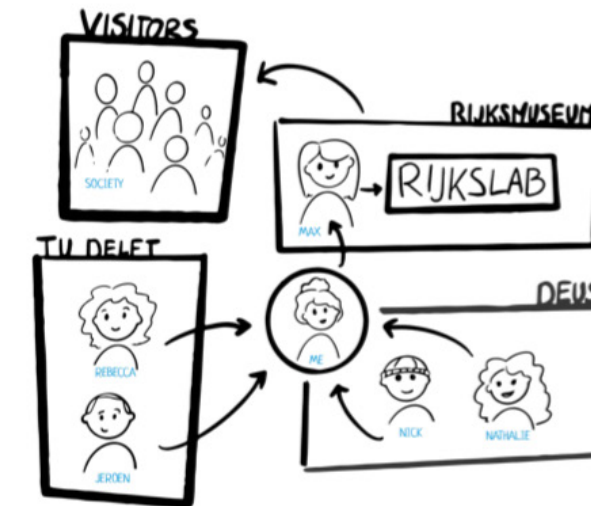


image / figure 1: Involved stakeholders

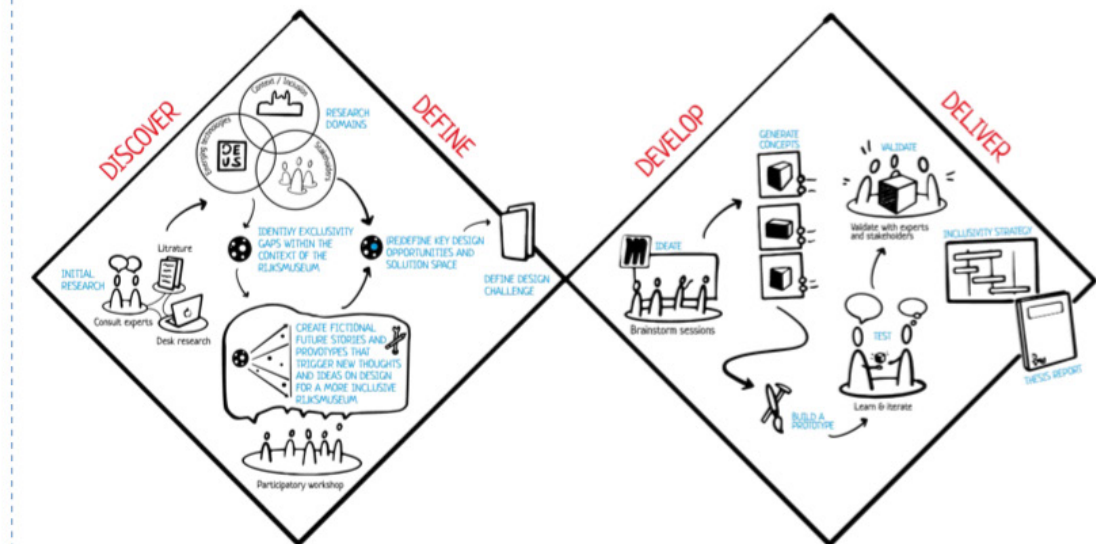


image / figure 2: Design process

PROBLEM DEFINITION **

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

The Rijksmuseum has a huge social responsibility to be a museum that speaks and belongs to everyone. This translates to the need to be inclusive for all members in society and the need to make inclusivity a continuous priority for the museum as an organization. The Rijksmuseum is already taking action to become more inclusive, with initiatives such as an exhibition about slavery (Wiegman, 2021), enhancing the experience of the blind (Ramdjan, 2021) and stimulus-free evenings for people with brain damage, burnouts, or autism (Lantinf, 2020). Even though these initiatives are great, improvements can still be made to make the story of national history, as the Rijksmuseum represents it, even less 'one-sided' and more accessible for everyone. To achieve this, the potential of using emerging technologies should be explored and, according to Smeulders, we also need to get the public involved and let them tell us themselves what is important to them. (Lavèn & Kromhout, 2021)

Therefore, the problem definition of this project is as follows: 'The Rijksmuseum needs to discover where exclusivity gaps still exist within their context and explore how emerging technologies and participatory approaches, with the public, could be leveraged to become more inclusive (supporting people's motion, sensory, cognitive, and/or emotional capabilities) and tell stories about national history that speaks and belongs to everyone.'

This challenge matches the interest of DEUS to further discover how emerging technologies could be used to make positive impact on organizations, people and societies as a whole. This project will therefore allow DEUS to take advantage of the insights gained during the entire course of this project. As a result, this will help DEUS to design for inclusion, for future clients as well (particularly for clients within the museum space).

ASSIGNMENT **

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

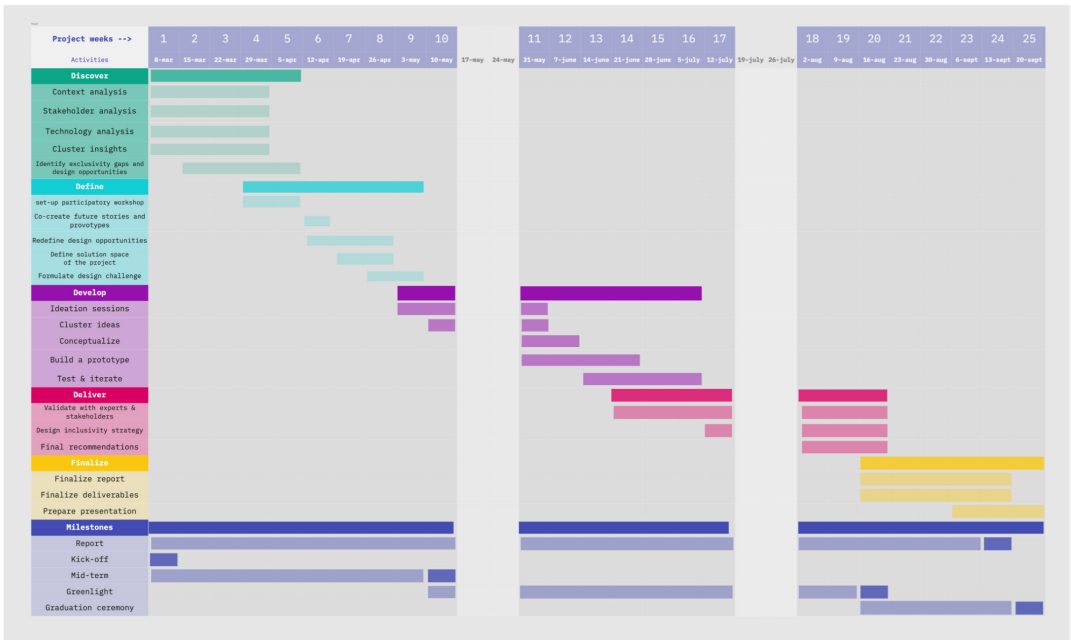
I aim to design an inclusivity strategy, supported by a demonstrative prototype for the Rijksmuseum, to help the Rijksmuseum reach out to a broader audience. As a bycatch, these outcomes can simultaneously serve as an example and inspiration for DEUS, to benefit from during similar projects in the future. To achieve this, the project is divided in four phases, using the structure of the 'Double Diamond' as guiding framework (see fig.2)

DISCOVER – Initial research will be done, focussed on three domains: the stakeholders (DEUS, Rijksmuseum, and the visitors), the inclusivity context (museums, social responsibility, etc.) and the potential of emerging technologies (AI, data, ethics, etc.). From this research, an overview of emerging technologies will be made; the current context of the Rijksmuseum, and its exclusivity gaps, will be described; and the initial design opportunities will be identified
DEFINE – In the next phase, a participatory workshop will be done to think about how the current context can be extrapolated to fictional future stories, in which the Rijksmuseum has become either extremely inclusive, or exclusive. Within this workshop, the participants are also asked to create provocative prototypes, linked to the fictional stories, to provoke new perspectives on making the Rijksmuseum more inclusive. This approach will be used with the intent to bring people from different perspectives together, and to allow them to think more radically about what might be (im) possible. The results of this collaborative thought experiment will be used to further redefine and broaden-up the key design opportunities. These will then be used to define the solution space and design challenge of the project.
DEVELOP – Based on the design challenge, ideation sessions will be set-up to generate ideas. These ideas will then be clustered and used to develop design concepts. From evaluating these concepts, a demonstrative prototype will be designed to test and iterate on.
DELIVER – Once enough iterations are done, the final concept will be designed and validated with experts and stakeholders. From this validation and the insights generated over the entire course of the project, the final deliverables, as described above, will be created.

PLANNING AND APPROACH **

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

start date 8 - 3 - 2021 23 - 9 - 2021 end date



PLANNING – Due to personal circumstances, of which the supervisory team is aware of, I will only spend 4 days a week on my graduation project. As a result of this, my planning is based on 25 'working-weeks' in total. Next to that, I've planned 4 weeks of 'holiday' in total, divided over 2 periods of 2 weeks. I will start on Monday the 8th of March, so with working 4-days a week, and 4 weeks of holiday, this means that I will be graduating in the week of September the 20th.

APPROACH – The approach and methods that will be used are taken from a combination of insights drawn from two design approaches: Inclusive design and a Speculative design. Next to that, the 'Double Diamond' is used as a guiding framework to structure the overall process (see fig.2).

Inclusive design is a context-driven design approach that enables and draws on the full range of human diversity. Most importantly, it aims to include and learn from people with a range of perspectives (Microsoft, 2015), within a specific context. The principles from this approach are particularly suitable for the project's goal to design for inclusion, specifically within the context of the Rijksmuseum.

Speculative design is a novel design approach that uses provocative prototypes to trigger thoughts and discussions around possible futures and (mis)uses of emerging technologies in real-world contexts. (L.K. Johannessen, 2019). The aim of this approach is to bring people from different perspectives together into critical reflection (SPECULATIVEEDU, 2019). This approach particularly fits within the first diamond of my project where the aim is to discover how a 'preferable future' should be like and to define the right design challenge (problem to solve).

Personal Project Brief - IDE Master Graduation

MOTIVATION AND PERSONAL AMBITIONS

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

APPLYING MY ACADEMIC SKILLS WITHIN A REAL CONTEXT – During my internship at DEUS, I've had the opportunity to work on projects around relevant societal issues for different clients, within specific contexts. What I really liked about these experiences is that I was able to collaboratively make a real positive impact within organizations, towards the end-users, and society as a whole. For my graduation project, I therefore decided to look for a project where I would also be able to apply my skills and findings within a specific context. This context became the Rijksmuseum, and I am really eager to discover how my project can have a positive impact within the museum, around the increasingly important topic of inclusion.

CONNECTING TO PEOPLE – Looking back on the projects I did during my master (MSc Strategic Product Design) and my internship at DEUS, I can honestly say that the most valuable, inspiring and interesting moments were always those where I connected to people. These moments could be during coffee breaks with fellow students, creative sessions, conversations with experts or stakeholders, or casual chats with friends or family. These precious moments might be easily overlooked, because they are often small and casual, but I believe they are incredibly important to gain insights, advice, and critique from a lot of different perspectives. Unfortunately, these moments easily slip away, because we don't see each other as often and spontaneous anymore, due to the ongoing pandemic. Therefore, for this project, I aim to create these moments a bit more consciously and pro-actively, to keep connecting and learning from others.

HAVING A POSITIVE AND HEALTHY JOURNEY – From previous experiences, I have learned that having a healthy and balanced way of working, being aware of it, and having self-integrity, is the key to make any design process as productive, effective, and enjoyable as possible. Therefore, to be able to have a positive and healthy graduation journey, I set myself the goal to regularly check-in with myself how things are going and change anything if needed.

FINAL COMMENTS

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

