Appendices

Design for transformative teen experiences at the Van Gogh Museum

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

Appendices
Index

A. Analysis  
A.1 Observations at VGM  6  
A.2 Teens at VGM journey map  9  
A.3 Observations Haarlem College  12  
A.4 Generative session  15  
   A.4.a Approach  
   A.4.b Results  
   A.4.c Sensitizing booklet  
A.5 Summary of insights  39  
A.6 Interview with Jelle de Vrijer  42  
A.7 Interview with Eileen de Ringh  45  

B. Designing  
B.1 Results from first co-creation  47  
B.2 Results from first individual creative session  50  
B.3 Results from second co-creation session  56  
B.4 Morphological chart  60  
B.5 Results from second individual creative session  64  

C. Concept testing  
C.1 Back-up plan  72  
C.2 Results  73  
C.3 Prototyping material: scripts and screens  76  

D. Design brief  87
Appendix A.1: Observations at VGM

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

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

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

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

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

Results structured using PreMo
Desire: Students desire to sit down on a bench throughout the second half of the tour. “When are we done?” “I’m tired.” (physical discomfort)

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

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

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

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

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

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

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

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

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

Sadness: no real sadness was “detected”.

Boredom: “When are we done?” “I already didn’t feel like going before we came here.” “If you simply don’t like art, you will still not like it when you visit
the museum.” (Quote from a boy, who felt bored during the museum visit)

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

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

**Energy level**

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

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

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

**Activities observed during the tour**

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

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

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

Asking questions to fellow students based on statement or question raised by the guide. (What do you think, looking for confirmation, brainstorming together preferred over brainstorming alone. Not for all, but for majority of the group 8). Mostly in the beginning, decreased throughout the duration of the tour.
Photo of picture with phone (1x girl who did not actively participate in any of the conversations, questions)

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

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

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

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

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

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

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

Directly after the tour, students start thinking about what’s next. “I have a resit for an exam tomorrow” “Shall we sit together in the bus?”. Student who shared with observer that he didn’t enjoy the visit that much said: “I simply don’t like art”. What if we change the importance to the story rather than the art?

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

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

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

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

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

Input from guide/storyteller Jelle
Doesn’t see himself as a storytelling, he rather let’s the students discover and tell the stories themselves.

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

These insights show clear similarities with the list of motivators as formulated by Rek, et. al (2013).
Appendix A.2: Teens at VGM journey map

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

**In Bus to VGM**
- Chat with classmates
- Make jokes
- Tease, play around
- Eat & drink

**Enter & Store Coats + Bags**
- Listen to music
- Social media
- Check photo's
- Watercooler
- Choose who to sit next to on the bus

**Intro. to Visit**
- Take off coats, put away bags
- Chat with classmates, play/jokes
- Go to toilet

**Orientation**
- Follow guide to first point of "exploration" or "where do we go next?"
- Figure out where to go by self (assignment cards)

**Questions**
- "Where am I?"
- "Which should I go to?"
- "How do I get there?"
- "I don't know"
- "Exchanging stories"
- "What will we do today?"

**Happy Moments**
- Have fun with friends/class mates
- Exchange stories/experiences
- Social interaction
- Freedom to choose who to sit next to

**Pain Points**
- Not being able to choose who to sit next to
- Not clear where to go, where currently are insecure

**Opportunities**
- Minimum visitor categories:
  - Exclusives
  - Facilitators
  - Professionals/hobbyists
  - Experience Seekers
  - Enrichers
  - Respectful Pilgrims
  - Active Seekers

- VGM is a new place (that's a benefit)
- Make it about discovering the place and its stories, first, not second
- Give them freedom to choose what kind of group they want to be:
  - Friends
  - Same interests
  - Random
  - ...
### EU Visit at VGM: Teens

<table>
<thead>
<tr>
<th>Intensive Looking</th>
<th>Exhibition Cruising</th>
<th>Leave-Taking</th>
<th>Wrap Up of Visit</th>
<th>Get Coats &amp; Back 2 Bus</th>
</tr>
</thead>
</table>
| Follow route from painting to painting in the "expected" way. | Walk through exhibition spaces, looking for something that fits interest. | "Guard tells teens to be quiet." Talk more with classmates then listening to guide. | Thinking and discussing things that are upcoming. | "What can I take photo's?"
| Listen to guide or teacher, to hear about the work, how and why. | "Guard tells teens not to take photos." | "What do you think of this tour so far?" (guide) | "What will you do this weekend?"
| "Why don't Vincent cut his hair?" | "Why can't I take photo's?" | "How long will this shit take?" | "Did you finish the math homework, already?"

### Observations

- **Being Rebelled:** Commenting on paintings, sharing thoughts.
- **Learn something:** Funny, surprising, impressive.
- **Sharing opinion:** Freedom to choose own favorite painting.
- **Active searching:** For clues or experiments up close, down in pants.
- **Sound of silence:** "Quiet."
- **Too fast or too slow:** Too fast.
- **But able to determine own pace:** Too fast or too slow.
- **"Create." (Imagery): places and plans to recharge." moments (brands) to let the teens chill for a bit.

### Combining Different Types of Activities to Enable an Active Journey

- Search
- Discover
- Make
- Collect/combine

### Wrap-Up

- Don't make the visit about "us" but provide hooks for personal relevance for the teens.
- Create "TAKE-AWAY-MEMORIES"
- Create home your VGM adventure.
- "Throwback to visit through social media?"
Explorative study, observing teens (first-grade VMBO) during art classes.
December 5th, 2018, Haarlem, The Netherlands

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

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

Insights translated from observation notes

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

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

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

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

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

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

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

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

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

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

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

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

Students compare themselves to others frequently. “She’s far better at drawing then I am.” Self-images are mostly composed by the comparison with others.

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

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

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

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

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

Appendix A.3: Observations Haarlem College
“Museums are stupid, they have weird art that I never understand.”

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

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

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

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

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

**There seem to be different teen characters:**
- **The storyteller** tells fascinating stories that the others students listen to gladly. (Need for admiration)
- **The listener** enjoys listening to the stories of others agreeing with specific elements he/she can relate to (need for belonging).
- **The shouter** verbally expresses him/herself without thinking through what to say. (Need for attention)
- **The freestyler** goes their own way works on own work within being distracted by other students. (Need for order, control)

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

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

**Structure seems to provide ease and security.**
The teacher explains clearly what is to be expected first and says to explain more once the first assignment is finished. Feedforward reassures the students.

**Autonomy is important**, being able to do what you want to do/what you are good at. Also, having the feeling of freedom of choice. “We like these classes most because we can make something ourselves, the way we like it.” (Students comparing arts class to mathematics)
Processing notes made during the observations. Drawing received as present from one of the students.
Appendix A.4: Generative session

A.4.a Approach

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

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

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

Throughout the session personal and group conversations were held of which the audio was recorded and transcribed. The detailed description of the full generative session plan in the following paragraphs.
Planning for the generative session at Altena College, February 6th, Sleeuwijk.

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

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

Things not to forget
• Show an example of a blurred image for photos/privacy proofing.
• Ask for sensitizing material to analyze later on.

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

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

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

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

08:45 - Assignment 0: (Sealed) Envelopes. First, the students who did not yet open their envelopes will be asked to hold up their hands and show the envelopes. “Was it hard to not open the envelope?” “Why didn’t you open it?” Then, ask those who opened their envelopes to tell why they did it. “What did you think when you saw what was inside?” Explain to the students that the symbols on the cards mean in which group they will work. Ask them to form the groups

08:55 - Assignment 1: Story Origami
(5 minutes) Explain what the assignment is about: Everyone gets a personal “Verhaal Happertje” in which they have to answer 4 short questions:

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

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

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

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

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

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

09:25 - Assignment 3: Time capsule (wooden boxes)
(5 minutes) Explain what the assignment is about: Imagine that these boxes will be buried in the ground behind school and will be digged up after 25 years. You get to put a personal message in one of these wooden boxes that you will look back at after 25 years. What would you like to put in the box to show to your future self? What are you dreams for the future?

(15 minutes) Each group of 4 students gets their
own personal time capsule (wooden box), they are asked to:

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

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

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

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

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

After the session

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

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

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

- What is a positive experience for these teens?
- What triggers the teens curiosity?
- What engages these teens?
- Which role does social dynamics play in group work?
- What is seen as personal success and what is the consequence of this for teens?
A.4.b Results

Insights gathered through the sensitizing booklets.

1. Preferred ways for social communication

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

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

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

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

2. Inspiring figures and “why”

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

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

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

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

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

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

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

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

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

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

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

Goal
To form an understanding of the teen definition for “fun experiences”.

Approach
Providing teens with personal “happertjes” containing four related questions:
1. What is one of the nicest things that you have ever done?
2. Why was this so nice?
3. Where there others?
4. Where were you when you experienced this?

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

Discussion
The large amount of extraordinary locations mentioned a places where these teens had their nicest experiences raises the question to what extend changing the physical context contributes to an experience being perceived as fun. Also, the impression is created that physical activities are by many of these teens related to fun experiences. Interesting is also the fact that ¼ of these teens relates their positive experiences to different forms of personal success (recognition). These interpretations should be used as inspirational material rather than strict guidelines as they are based on qualitative data evaluated by one researcher so far. More elaborate research and evaluation should be performed to formulate solid arguments for design guidelines.
2. Questions to future selves (assignment 2)

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

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

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

3. Topics triggering curiosity

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

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

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

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

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

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

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

Discussion
Even though all response differ in their details and context, they share the element of “personal success”. All of the dreams and ambitions involve aspects of “Personal Benefit” (self-actualization/reflection, accomplishment and contribution) described by Rek et. al, 2013 as factors to drive people’s actions. Other dreams might not have been shared as the teens were asked to write down these personal goals on a public sheet of paper. They might not want to share their most personal dreams with their classmates.
Deze lijst mag je nog even leeg laten. In de opdracht van donderdag staat uitgelegd waar je hem voor kunt gebruiken.
Hoi, ik ben Lynn!

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

WhatsApp: 0620051685 of
Instagram: lynnotters of
lynnotters@hotmail.com
Waar gaat dit boekje over?

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

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

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

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

Veel plezier!
Je speelt in een nieuwe film

Wie speel jij in de film?

Waar en wanneer speelt de film zich af?

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

Wie spelen er nog meer in de film?
1. Verzin een naam voor jouw film en maak een mini poster die jij bij jouw film vindt passen.

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

3. Klaar!

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

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

Waarom kies je deze mensen?
Hoe nodig je ze uit?

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


Schrijf hier de naam van jouw film

Wat vindt het publiek ervan?

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

Reacties
Je bent echt goed bezig!
Wie vind jij bijzonder?

Schrijf zijn/haar naam hier:

Hij / zij is bijzonder, omdat:

__________________________

__________________________

__________________________

__________________________

Teken hier jouw held.
Verhalen van vandaag

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

ochtend
Dit is een voorbeeld

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

Tom stuurde mij een gekke selfie.

Ik heb een foto met mijn hand gedeeld.

Nu kunnen mijn vrienden ook zien hoe leuk ze is.

avond
Waar raak jij niet over uitgepraat?

Wat vind jij het allerleukste om over te praten?
Schrijf dit op het briefje hieronder en zoek een object of maak een foto die bij jouw verhaal past.
Neem dit object of de foto mee naar de les!
Vergeet niet om dit boekje mee naar school te nemen woensdag!
Based on these empirical studies:

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

**Needs & Values** (Maslow comparison)

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

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

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

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

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

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

**A safe space to experiment**/try out new things: by providing a safe space in which taking risk doesn’t result in failing, teens are less afraid to try out something new. The risk of social embarrassment or personal failure is lower.

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

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

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

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

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

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

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

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

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

**Interests**

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

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

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

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

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

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

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

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

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

**Familiar topics:** “I can relate to this”. (interview with Jelle)

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

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**TEEN NEEDS & VALUES**

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**Insights based on research in which 65 teens were observed & 24 participated in a generative session. The observations, session with teens & conversations with teachers took place @ VGH, Haarlem College and Atenea College.**
Appendix A.6: Interview with Jelle de Vrijer

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

January, 10th 2019

Introductie voorafgaand aan het interview

Beste Jelle,

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

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

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

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

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

Vriendelijke groeten,
Lynn Potters

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

Hoe zie je jouw rol binnen musea?
Ik ben op een bepaalde manier een tussenpersoon, tussen museumcollectie en leerling. Ik zorg ervoor dat de wisselwerking tussen mens en werken optimaal verloopt (door een soort ‘brug’ te slaan) en dat het museumbezoek voor leerlingen en docent, vanaf het moment dat ze onder mijn hoede zijn, plezierig is.

Merk je een verschil in de rondleidingen die je geeft bij andere culturele instanties in vergelijking met het Van Gogh Museum? Licht het antwoord toe.
Ja. In het VGM gaat het om (de context van) één schilder en zijn werken. Dat heeft een aantal gevolgen. Ten eerste is het bij uitstek een kunstmuseum en niet (zoals het Rijksmuseum) een kunst/historisch museum. Dat maakt veel uit voor de verhalen die je vertelt: die zijn voornamelijk relevant wanneer ze invloed hebben gehad op zijn werk. Ten tweede is het verhaal van één persoon, waarover heel veel bekend is. Dat maakt de verhalen, merk ik, voor leerlingen veel persoonlijker dan bij een wat meer ‘abstract’ verhaal zoals over de tijdgeest van de 17e (of 19e) eeuw. Daar komt nog bij dat het medium stil staat. Sommige culturele instanties hebben te maken met een medium dat transitorisch (d.w.z. voorbijgaand) is. Theater is daar een voorbeeld van. Bij Eye kun je film(fragmenten) bekijken, maar je kunt niet afwisselend context bieden en kijken. Dat kan bij v. Gogh wel, maar is ook meer vereist. Sommige musea hebben minder ‘brug’ nodig (denk: het VOC-schip bij het Scheepvaartmuseum) omdat bij veel leerlingen meemaken en begrijpen dichter bij elkaar liggen.
Wie is de doelgroep van de rondleidingen die je verzorgt? Voor VGM: kijken naar Vincent is ongeveer vanaf groep 4. Kijken naar van Gogh is vanaf de brugklaas tot 6 vwo. Rondleiding met Camille (een poppenvoorstelling) is voor kleuters geschikt. Die laatste heb ik nog niet gegeven.

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

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

Noem een of meerdere persoonlijke inspiratiebronnen:
Mijn geschiedenisleraar die goed kon vertellen (maakte een geschiedenisverhaal persoonlijk met anekdotes, etc.).

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

Bouw je een verhaal op een specifieke manier op? Zo ja, welke elementen/wat voor structuur gebruik je het liefst en waarom?
Nee. Ik probeer meestal juist af te gaan op wat er al leeft binnen de groep/wat voor interesses ze (lijken te) hebben. Als er een structuur is, dan is dat voornamelijk een ‘persoonlijke’. Dus: ik probeer de overwegingen van de kunstenaar over te brengen naar de leerlingen. Wat zou jij doen als je…? Op die manier.

Is er een hoofdpersoon tijdens jouw rondleidingen bij het Van Gogh Museum? Zo ja, wie is/zijn dit?
Leuke vraag. In feite is het logisch om te zeggen ‘van Gogh is hoofdpersoon’ en dat is ook zo. Het gaat over hem en het gaat over zijn kunst. Maar tegelijk kun je dan zeggen dat de leerlingen zelf ook hoofdpersoon zijn, want het gaat evenzeer over hun perspectief op van Gogh.

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

Ten slotte sluiten elementen die (sommige) leerlingen al kennen goed aan, bijvoorbeeld de ‘streepjes’. Daar probeer ik dan iets mee te doen. ‘Jongens, jullie kennen allemaal wel de streepjes van Van Gogh, maar wat is dat nou precies, die streepjes?’. Dus door daar dieper in te gaan vertel je ze dan toch meer dan wat ze al weten.
Zijn er elementen die minder goed aansluiten?
Leerlingen houden er minder van wanneer je nuanceert. Ze houden natuurlijk het meest van sappige en anekdotische verhalen, en minder van een grondige analyse.

Hoe waarborg je de aandacht/focus van tieners tijdens een rondleiding?
Ik vertel het verhaal niet in mijn eentje. Ik laat leerlingen zelf delen van ‘het verhaal’ invullen door ze dingen te laten vergelijken, beargumenteren, uitzoeken, etc.

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

Is er nog iets wat je graag wilt delen over het vormen en vertellen van verhalen?
Voor mij als rondleider is een ‘verhaal’ het resultaat van het bijeensprokkelen van stukken informatie uit boeken, van andere gidsen, etc. Dat verhaal is flexibel, natuurlijk staan de feiten vast maar welk perspectief je kies, welke subverhalen je vertelt, dat is allemaal afhankelijk van de groep. Zo ben je flexibel.
Conversation with former primary school teacher Eileen de Ringh, 't Ravelijn.

December 13th, 2018

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

Lynn: “How did you stimulate curiosity with the kids?”

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

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

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

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

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

Lynn: “I’ve noticed that “getting started” is often one of the hardest parts for the students. How did you perceive this?”

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

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

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

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

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

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

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

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

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

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

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

Lynn: “Wonderful answer. Thank you for taking the time to sit down and talk with me.”
Appendix B.1: Results from first co-creation session

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

The illustrations the following two page show the posters presented at the end of the co-creation session.
Direction 1: Projecting on paintings

A way to engage, because people have to look "closer". Maybe I want to go back to see how others influenced it.
Direction 2: Colour detectives.
The first individual creative session resulted in three different concept directions. These directions were based on the ideas created during the first co-creation session. A first attempt to integrate VGM specific content into the concepts was made.

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

**Direction 1: You are Van Gogh**
Combining doing, listening, and asking, choosing.

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

Personal media devices:
Creating content (or something else)
when held together.

Need to connect to discover
Background sounds/songs
matching the topic of story or painting.

Touch to learn more.
Zoom in.
Co-create, add/change painting & safe.

Fun Facts
Did you know that?

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

D Connecting the dots

E True or false?
A: 
B: 
C: 
D: 

Other question?
Chat-box or teacher or tour guide should respond.
(Collect data)

What do you think of this information? Did this answer your question? 😊😊😊
Direction 2: Art detectives

ART DETECTIVES

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

1. Form teams of 2-4 (12 students means 6 to 3 teams)

2. Magic Map?
   - Multimedia device?
   - Physical map?
   - Projections & personal "keys."
   - One per team
   - Outside of exhibition halls to avoid crowds.

3. Different missions, different themes, different starting points.
... to invite, engage and inspire...

---

initial focus for ideation.

before during museum visit after

1. Avoid the crowds (heat map)

2. Checklist
   - tips, tricks,
   - strategies,
   - quick points.

3. Other

4. Collect information to complete the mystery
   - scan QR code
   - push a button
   - puzzle piece
   - write down

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

6. Unveiling the Mystery
   - different teams put together the "puzzle."

AND THE WINNER IS...
- team that had most answers right wins.
- choosing to look for which answers?

WALL of FAME at VGM
- Mote "points" but difficult task or simple but shorter task & less points.
- Competing with other schools?

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

- What about the "mole" ordinary visitors can "hear" you and take away points.
Direction 3: Multimedia tour for teens at VGM

- Personal invite before visit
  - "We’re excited that you will visit!"
  - "We would like to get to know you."
  - "Did you know that Van Gogh...?"

- Teams of 2-4

- Form own teams
  - At VGM
  - Before visit (in class)

- Teams generated based on interest

- To increase personal relevance, feeling of autonomy & engagement.

- Assumption: is choosing what to discover, teens might be noticing & more motivated to actually discover the stories.

- Look up, look down, behind the painting
FOR TEENS AT VGM

VAN GOGH MUSEUM ADVENTURE
VAN GOGH STORIES
YOUR VAN GOGH DISCOVERIES

Start plenary high energy levels from bust ride.

Plan breaks for short rest & recharge.

Overview of location, visited stories / artworks and upcoming artworks.

Collect coats.

Exit VGM.

Throwback to your visit!

HEAT MAPS?

→ place puzzle pieces in places that are not crowded.

Collect pieces of the puzzle

1. Route based on your topics of interest.

2. Specific artworks linked to these topics, through which themes such as colour, techniques and composition can be discussed.

A. Learning more through listening or performing assignment leads to puzzle piece.
B. Right answer.

"The other visitors don't know about these stories."

MAKE TEENS FEEL SPECIAL
Appendix B.3: Results from second co-creation session

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

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

**Direction 1:** “Levensweg”
Direction 2: “Mystery Match”
Appendix B.4: Morphological chart

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

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<table>
<thead>
<tr>
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<tbody>
<tr>
<td><strong>A.</strong></td>
<td>H2 Create an exciting museum entrance for teens?</td>
<td></td>
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<tr>
<td><strong>B.</strong></td>
<td>H2 Make teens feel welcome in the museum?</td>
<td></td>
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<tr>
<td><strong>C.</strong></td>
<td>H2 Let teens explore in the museum?</td>
<td></td>
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<tr>
<td><strong>D.</strong></td>
<td>H2 Be active at the Van Gogh museum?</td>
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<tr>
<td><strong>E.</strong></td>
<td>H2 Make teens admire the content?</td>
<td></td>
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<tr>
<td><strong>F.</strong></td>
<td>H2 Immerse the teens at the museum?</td>
<td></td>
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<tr>
<td><strong>G.</strong></td>
<td>H2 Connect the content of the museum to the daily lives of teens?</td>
<td></td>
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<tr>
<td><strong>H.</strong></td>
<td>H2 Make teens remember their museum visit?</td>
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<tr>
<td><strong>I.</strong></td>
<td>H2 Communicate a Van Gogh story?</td>
<td></td>
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<tr>
<td><strong>J.</strong></td>
<td>What are Van Gogh Stories about?</td>
<td></td>
</tr>
<tr>
<td><strong>K.</strong></td>
<td>What are the needs, values and interests of teens?</td>
<td></td>
</tr>
</tbody>
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**Direction #1**
- **1:** Welcome to the exhibition room
- **2:** Make use of fun bear swings, sounds & colours
- **3:** Find the fake painting
- **4:** Collect things
- **5:** Make it an escape room
- **6:** Make it a shower
- **7:** Play games
- **8:** Play hide & seek
- **9:** Van Gogh filters
- **10:** By learning new cool things
- **11:** Create a Van Gogh story
- **12:** Nature

**Direction #2**
- **1:** Escape word-puzzle room
- **2:** Make bear swings, sounds & colours
- **3:** Find the fake painting
- **4:** Look around widely
- **5:** A WOW moment
- **6:** Social in a box
- **7:** Play hide & seek
- **8:** Hint's box
- **9:** You are there!
- **10:** Unique experience
- **11:** Making a bear
- **12:** Start the journey

**Direction #3**
- **1:** Enjoy the Van Gogh story
- **2:** Create a Van Gogh story
- **3:** Make it a shower
- **4:** Play hide & seek
- **5:** Van Gogh filters
- **6:** By learning new cool things
- **7:** Create a Van Gogh story
- **8:** Nature
- **9:** Home(s)
- **10:** Unique experience
- **11:** Enjoy the Van Gogh story
- **12:** Laugh
Appendix B.5: Results from second individual session

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

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

The four scripts that describe the different concept directions are presented on the following XX pages.
Traveling with Vincent: “A journey through his life.”

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

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

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

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

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

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

**Story:** Details about Van Gogh’s life through different paintings within the selected route such as “The Netherlands”, “France”, etc.

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

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

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

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

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

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

**Recollection:** Overview of the teen’s personal adventures through Van Gogh’s journeys. Asking them to select one or more moments which they
would use to describe their adventure to friends or family. Enabling the teens to share and compare their Van Gogh Travels with their social group.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**Form:** Digital device recording team answers, video message.

**Integration:** Discussing in class, workshop, personal video’s to share VGM experiences including the two most interesting and two least interesting moments. Throwback personal message as a thank you from the museum and reminder to the teen’s contribution.
Invitation: Teacher tells students about the upcoming meeting with Vincent van Gogh. In preparations to this, the teens are asked to tell something about themselves which they would like to share with Vincent.

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

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

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

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

Exploration: The teens can select themes to their personal interest based on which specific routes are generated. A 3D map shows the current location, interesting places/stories to discover and the routes to get there. Walking towards one of the points of interest guided by the map, Vincent will ask a personal question every now and then. “What would be your dream job?” “That’s interesting, do you want to tell me why?”. Throughout the journey, the map shows “recharge zones”, where the teens can have a break/sit down for a bit. During this break, the dialogue with Vincent could continue. Throughout the adventure, Vincent will ask questions to check if the teen wants to stay within the same theme or move to another topic (change route).

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

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

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

Connection: Arriving at specific paintings Vincent will start the teen-painting-story interaction with a question such as “what are you most curious about in this painting?” Allowing teens to provide personal input and guide the direction of the dialogue. These
questions are followed by short informative stories told from a first-person (Vincent) perspective. Finally, an assignment/question about “what would you like to remember about this painting?”.

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

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

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

**Interaction:** Watching afterpainting, conversations with classmates.

**Form:** Dynamic representation of museum visit journey data.

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

* As there is no “one way to go” through the museum since the teens create unique routes based on their personal preferences, curiosity will be triggered towards the yet undiscovered stories when leaving the museum. This could lead to the desire the revisit the museum or discover more information through other channels such as the internet, social media, etc.
Invitation: Teens receive teaser and hints about Vincent van Gogh, only revealing small details without context (as puzzle pieces) to trigger curiosity. Before the visit, the teens can ask questions to Vincent which will be answered during the museum visit.

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

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

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

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

Exploration: Search for Vincent’s personal stories, the teens have to keep a close eye to their compass. On each floor different stories are hidden of which the location lights up on the map when the teens get close by (Pokemon Go as an example). This way, the teens go from story to story rather than from artwork to artwork. Special “hidden” stories can only be unlocked by the teens using their personal compasses. For example, a projection can be activated after holding the compass close to a “story cube” place on a wall next to the exhibition hall. After walking away from the projection, the projection would disappear. Creating an experience unique for the teens, leaving the other visitors to wonder what just happened.

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

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

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

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

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

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

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

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

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

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

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

**Transition:** Being part of a community, the teens now get access to a private portal in which Vincent shares more of his personal stories. Teens like/vote on these stories to contribute to new museum experiences for visitors who will visit in the future.
Appendix C.1: Back-up test set-up

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

**Plan B**

**1. Introduction**
- Welcome
- Explain purpose of project
- No wrong answers possible
- Short questionnaire

**2. Scenario Test**
- Teens select route
- Navigation to first stop
- Fun fact along the way
- First painting
  - Question
  - Assignment
  - …
- Choosing next direction
- Navigation
- Background sound along the way
- Second painting
- …
- Wrap-up with overview

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

3 teens at a time
8 or 10 groups → 6-8 teens.

Print posters of paintings and place on walls to recreate the exhibition space.
Appendix C.2: Results

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

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

“Art doesn’t matter that much to me.”
“Boring”
“I prefer modern” (meaning modern art)
“Because I have been there before”
“I don’t really like museums”
“Because I think it is stupid”
“Not really something for me”
“I rather meet up with my friends”
“I think it is boring to watch to paintings all the time”
“I don’t really think about going to museums.”

Frequency of museum visits
• 2/25 participants said never to visit museums
• 13/25 participants said to rarely visit museums
• 7/25 participants said every now and then to visit museums
• 3/25 participants said to often visit museums

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

A. Transformative experience - towards substantial new insight
A1. Insights discovered by participants during the tour

NL: Wat heb je tijdens deze tour ontdekt?
EN: What did you discover during this tour?

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

A2. Substantial new insights discovered by participants during the tour

NL: Heeft deze tour jou aan het denken gezet over jezelf en jouw eigen leven?
EN: Did this tour make you think about yourself and your own life?

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

- It’s better to solve an argument, talk about it, because you never know what might happen.” (Referring to death of Vincent and regret of Van Rappard)
- “Vincent showed his emotions through the paintings that he made and that it is okay to show your own emotions as well.”
- “I understand what Vincent did, but I would have made another decision.”

B. Entertaining experience - an inviting, explorative, authentic and marvelous experience
B1. Amount of desire to continue longer with the tour

Vincent & I
B5. Elements liked most by participants during the tour.
NL: Wat vond je het leukste aan de tour?
EN: What did you like most about the tour?

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

C. Social dynamics - preferences regarding group experiences

C1. Preference towards forming groups
NL: Als je had mogen kiezen, had je dan een eigen groep voor de tour samengesteld?
EN: If you could choose yourself, would you then like to from your own group for the tour?

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

C2. Choosing to form own group or selected preferred theme.
NL: Als je zou moeten kiezen tussen een zelfgekozen groep of het thema dat jij het meest interessant vindt wat zou je dan kiezen?
EN: If you had to choose between forming your own group for the tour or selecting a theme that you like most, which one would you pick?

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

B2. Participants rating of the tour Vincent & I
NL: Hoeveel sterren zou je de tour geven?
EN: How much stars would you give to rate the tour?

Short summary: The participants rated the tour with an average of 3.75 out of 5 stars. The lowest rating lies at 2.5 (1 rating) stars with the highest at 5 stars (2 ratings). The majority of the teens rated the tour with 4 stars (11 ratings) followed by 3.5 stars (8 ratings) and lastly 3 stars (3 ratings).

B3. Participants vote for favorite painting during the tour.
NL: Welk schilderij uit deze tour is jouw favoriet?
EN: Which painting was your favourite during this tour?

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

B4. Elements disliked by participants during the tour.
NL: Wat vond je niet leuk aan de tour?
EN: What did you dislike about the tour?

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

B1. Participants rating of the tour Vincent & I
NL: We hebben nu maar een deel van de tour gedaan, zou je het leuk hebben gevonden om door te gaan met de tour? Om meer te ontdekken?
EN: We did only a part of the tour today, would you have liked to continue with the tour to discover more?

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

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

D.1 Amount of room for personal decision-making

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

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

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

D.2 Opinions about choosing a theme in advance.

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

EN: What did you think about the possibility to choose a theme at the beginning of the tour? Would you have like to choose a theme yourself and which one would you have chosen? (The last question for the groups that could not choose a theme but where given the theme of “Friendship”).

dat je dan wel zelf mag kiezen wat je zelf

Short summary: All participants stated to like the possibility of choosing a preferred theme. The 12 participants that were given a preselected theme, stated to have like to choose a theme themselves. 23 of the participants selected “Travel & Inspiration” as their preferred theme four the tour. “My friends are important to me but I don’t need to know more about Vincent’s friends, that’s not really interesting.”
Appendix C.3: Materials

Introduction
(in Dutch as participants were all Dutch)

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

Wat praktische informatie voordat we beginnen:

- Hebben wij toestemming om foto’s te maken tijdens het testen? We zorgen ervoor dat jullie niet herkenbaar in beeld worden gebracht, ook worden de foto’s niet publiekelijk gedeeld en zijn ze alleen voor VGM en TU Delft communicatie.

- We zullen straks maar een deel van de tour testen i.v.m. beschikbare tijd. De volledige tour zal ongeveer 45 minuten duren en het deel dat wij vandaag testen is daar maar een deel van.

- Tijdens dit onderzoek gaat het vooral over de inhoud van de tour en zullen we daarom gebruik maken van simpele papieren kaartjes in plaats van een digitaal product zoals een multimedia tour. Probeer dus vooral te focussen op de inhoud van de rondleiding, niet op hoe deze er op het moment uitziet.

- Ik wil jullie vragen om hardop na te denken tijdens het testen. Alle gedachtes zijn waardevol voor het onderzoek en helpen mij om te begrijpen hoe jullie de tour ervaren.

- Tot slot bestaan er binnen dit onderzoek geen foute of gekke antwoorden. Probeer zo eerlijk mogelijk te zijn in de beoordeling van de tour. Op die manier kan ik ervoor zorgen dat VGM de tour verbeterd voordat hij echt wordt ontwikkeld.

Zijn er tot zo ver vragen?

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

---

Vragenlijst voor test van de rondleiding Vincent & Ik

Voornaam: ……………………………………….
Leeftijd: ……………………………………….
Geslacht: Neutraal (Kruis aan)

Ik vind het goed als er onherkenbare foto’s van mij worden gemaakt tijdens het onderzoek:
- [ ] Ja
- [ ] Nee

Hoe vaak ga je naar een museum? (kruis 1 antwoord aan)
- [ ] Nooit
- [ ] Heel soms
- [ ] Af en toe
- [ ] Vaak

Ben je wel eens in het Van Gogh Museum geweest?
- [ ] Ja
- [ ] Nee

Zou je zelf kiezen om naar het Van Gogh Museum te gaan?
- [ ] Ja
- [ ] Nee

Leg kort uit waarom: ……………………………………….

Wat verwacht je van een bezoek aan het Van Gogh Museum? Leg kort uit:
…………………………………….
…………………………………….
…………………………………….
Vragenlijst voor test van de rondleiding Vincent & Ik

Voornaam: .............................................

Leeftijd: .............................................

Geslacht: Neutraal
(Kruis aan)

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

❏ Ja
❏ Nee

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

❏ Nooit
❏ Heel soms
❏ Af en toe
❏ Vaak

Ben je wel eens in het Van Gogh Museum geweest?

❏ Ja
❏ Nee

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

❏ Ja
❏ Nee

Leg kort uit waarom: .................................................................

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

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

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

**Script voor thema “Vriendschap”**
(in Dutch as participants were all Dutch)

**Introducing**

[Scherm 1]

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

[Scherm 2]

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

[Scherm 3]

**Exploring**
“De tour begint bij “De Aardappeleters” op de eerste verdieping. Neem de grote trap en ga rechtsaf.”

[Scherm 4]


**Discovering: De Aardappeleters**

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

Van Rappard schreef een brief met flinke kritiek op het werk. Hij omschreef onder andere dat Vincent niet goed over de vormen in het schilderij had nagedacht en dat het schilderij niet overkwam zoals
de mensen er in het echt uitzagen. “Waarom moet die vrouw een pijpje met dobbelsteen eraan als neus hebben?” [Scherm 5]

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

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

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

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

[Activiteit] In de lange tijd waarin Vincent aan dit schilderij werkte, voegde hij veel details toe die allemaal een bijzonder verhaal over deze Aardappeleuters vertellen. Een van deze details gaat over de tijd waarin dit gezin aan tafel gingen. Als hij het over had kunnen doen, zou hij de ruzie ongetwijfeld uitgesproken hebben om de vriendschap te bewaren. [Scherm 9]

[Informatie] De gebouwen die je hier ziet, vormen de uitzicht vanuit het appartement van Theo, Vincents broer. Dankzij de veranderende kleureffecten in de lucht was dit uitzicht het onderwerp vele schilderijen die Vincent maakten. [Scherm 10]

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

[Vraag] Theo en Vincent waren erg verschillend. Zo was Vincent erg koppig en hield hij niet van opruimen terwijl Theo juist erg opgeruimd was. Hoe lang denk jij nu dat kun je in een nieuwe omgeving terechtkomen waar je nog niemand kent. Hoe zou jij dan nieuwe vrienden willen maken?

Discovering 2: Uitzicht vanuit Theo’s appartement

[Activiteit] Hij was blij met de feedback en ging er meteen mee aan de slag. [Scherm 13]
- De verschillende kleuren
- De schilderstijl
- De omgeving

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

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

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

[Vraag] Theo en Vincent waren erg verschillend. Zo was Vincent erg koppig en hield hij niet van opruimen terwijl Theo juist erg opgeruimd was. Hoe lang denk
je dat de twee samen hebben gewoond, voordat Vincent vertrok? [Scherm 15]
4 maanden
2 jaar
Tien jaar

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

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

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

Exploring 3
Je bent alweer bijna bij het laatste werk van de tour de “De Zonnebloemen”. Deze vind je verderop in deze ruimte. [Scherm 16]

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

Discovering 3: De Zonnebloemen
[Vraag] Hoe zorg jij dat iemand zich welkom voelt bij jou thuis? [Scherm 17]


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


Exploring 4
De rondleiding is bijna voorbij, laten we teruggaan naar de groepsingang waar we begonnen zijn. Op verdieping 0.

- Wat vond je van deze rondleiding? [Scherm 19]
- Welk schilderij is jouw favoriet? [Scherm 20]
Script voor thema “Reizen”
(in Dutch as participants were all Dutch)

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

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

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

Exploring 1
[Informatie] De tour begint bij “De Aardappeleters”
op de eerste verdieping. Neem de grote trap en ga
rechtsaf. [Scherm 4]

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

Discovering 1: De Aardappeleters
[Informatie] Na 12 jaar niet meer bij zijn ouders te
hebben gewoond, trok Vincent op zijn 28ste weer
bij hen in. Dat was even wennen. Nuenen was
een ideale omgeving voor een ‘boerscholler’. Er
woonden veel boeren, landarbeiders en wevers.
Vincent schetste en schilderde ze wanneer hij
maar kon. Hij woonde hier terwijl hij bijna een jaar
lang dag en nacht aan zijn eerste meesterwerk
“De Aardappeleters” werken. Vincent vond veel
inspiratie in het boerenleven op het platteland. Hij
had respect voor de hardwerkende boeren. [Scherm 5]

[Vraag] Hoe denk je dat het voor Vincent was om
weer bij zijn ouders te wonen?
[Scherm 6]
- Erg fijn, Vincent miste zijn ouders erg en vond het
prettig om veel thuis te zijn.
- Lastig, Vincent had veel woordenwisselingen met
zijn vader, omdat ze vaak oneens waren.

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

[Vraag] Wat zou jij het fijnst vinden? Bespreek dit
met jouw klasgenoten of denk hier even zelf over
na. [Scherm 8]
- Bij mijn ouders wonen
- Op mezelf wonen

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

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

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

Exploring 2
Het tweede schilderij in deze rondleiding is een
van de werken die Vincent maakte toen hij in Parijs
woonde. Loop door naar de volgende ruimte en sla
rechtsaf. [Scherm 11]
[Vraag] Parijs inspireerde Vincent om met lichtere kleuren te gaan schilderen. Welke plaats heeft invloed op jou gehad, waardoor je op een nieuwe manier over dingen bent na gaan denken. Heb je er inspiratie opgedaan?

Selecting: werken gemaakt in Parijs

Discovering 2: Uitzicht vanuit Theo’s Appartement
[Vraag] Als je even terug denkt aan het vorige schilderij, de Aardappeleters, wat valt je het meeste op in dit schilderij? [Scherm 13]
- De verschillende kleuren
- De schilderstijl
- De omgeving

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

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

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


[Vraag] Zou jij net als Vincent naar een nieuwe plaats willen verhuizen? Welke plaats zou dit zijn en waarom? Bespreek dit kort met jouw klasgenoten of denk er zelf even over na. [Scherm 15]

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

Exploring 3
[Informatie] Het laatste schilderij in deze rondleiding “De Zonnebloemen” vind je verderop in deze ruimte. Loop voorbij de Aardappeleters en ga recht door. [Scherm 16]

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

Discovering 3: De Zonnebloemen
[Informatie] Vincent verhuisde niet alleen naar Arles om de drukte van Parijs te ontvluchten, hij had ook nog een andere reden. Welke denk je dat dit was? - Hij was op zoek naar warmer licht om zijn schilderijen te inspireren
- Door een flinke ruzie met Theo wilde Vincent ver weg van hem gaan wonen
- Vincent verlangde naar een warmere temperaturen, hij miste de zon. [Scherm 17]

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

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

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

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

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


Exploring 4
De rondleiding is bijna voorbij, laten we teruggaan naar de groepsingang waar we begonnen zijn. Op verdieping 0.

- Wat vond je van deze rondleiding? [Scherm 19]
- Welk schilderij is jouw favoriet? [Scherm 20]
“Al waren Vincent en ik in de laatste jaren van elkander verwijderd geraakt door een misverstand dat ik dikwijls betreur heb: ik heb toch al te mende aan met zeer veel vriendschap aan hem en aan onze omgang gedacht.”

Hoe denk je dat Vincent hier mee om is gegaan?

- Hij was blij met de feedback
- Hij praatte de discussie uit
- Hij was woedend

Wat advies zou jij Vincent hebben gegeven?
Tip voor jou

Wat valt je als eerste op?

DE KLEUREN
DE SCHILDERSTIJL
DE OMGEVING

STREPEN
STIPPEN
TOEN
NU
Welk schilderij is jouw favoriet?

Of een ander schilderij: ........................................................

Hoe lang denk je dat zij samen hebben gewoond?

- 4 maanden
- 2 jaar
- 10 jaar

Kies een andere achtergrond kleur

Kies een achtergrond kleur

Welk schilderij is jouw favoriet?

Of een ander schilderij: ........................................................
Appendix D: Project Brief

As required, the initial project brief for this thesis is included in these appendices. The following pages show the brief as presented, discussed and signed by the graduation committee.
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 respond in case you tried other software, such as Preview (Mac) or a webbrowser.

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

family name: Potters
initials: L
given name: Lynn
student number: 4286235
street & no: Oost-Indieplaats 44
zipcode & city: 2611 BS, Delft
country: The Netherlands
phone: +31620051685
email: lpotters@student.tudelft.nl

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

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

** chair: F.E.H.M. Smulders
department / section: M&O

** mentor: A.P.O.S. Vermeeren
department / section: HICD

2nd mentor: Sarah Broekhoven (Educator at Van Gogh Museum)
organisation: Van Gogh Museum
city: Amsterdam
country: The Netherlands

comments (optional): 

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

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

Ensure a heterogeneous team. In case you wish to include two team members from the same section, please explain why.
APPROVAL PROJECT BRIEF
To be filled in by the chair of the supervisory team.

Chair: F.F.H.M. Smulders
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: 
EC
Of which, taking the conditional requirements into account, can be part of the exam programme: 
EC
List of electives obtained before the third semester without approval of the BoE:

Name: 
Date: 
Signature: 

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

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

Content: APPROVED / NOT APPROVED
Procedure: APPROVED / NOT APPROVED

Name: Frido Smulders
Date: 30-11-2018
Signature: 

Initiatives Name: Potters
Student Number: 4286235
Title of Project: Designing with interactive narratives for museums: case study at Van Gogh
Designing with interactive narratives for museums: case study at Van Gogh

People all over the world admire and appreciate art museums because of their contribution to society: maintaining the cultural heritage, educating people and providing a source of entertainment. These museums, in their turn, collect, maintain and expose art, aiming to educate the public (Van Riel & Heijndijk, 2017). To engage visitors, various forms of storytelling have long been employed in the museum world (Bedford, 2001). “Stories are powerful because they don’t fill in the blanks, they open up a space into which the listener’s own thoughts, feelings and memories can flow and expand. They inspire and internal dialogue and thus ensure a real connection.” (Keillor, 2000)

The Van Gogh Museum in Amsterdam, has a particularly unique story to tell. It exhibits a large collection of art pieces created by the famous Dutch painter Vincent van Gogh. Additionally, temporary collections are shared with the public, showing work related to that of Van Gogh’s work. The painter’s extraordinary life story is an important factor in attracting millions of visitors to the museum every year. Research even shows that the Van Gogh Museum ranks #2 on a global scale in terms of reputation and admiration by both visitors and non-visitors (Van Riel & Heijndijk, 2017).

The Van Gogh Museum aims to reach their visitors, inspire them and enrich their lives. Therefore, the museum keeps creating different narrative structures (storytelling) to translate Van Gogh’s work and his life events to the 21st century thought worlds of today’s visitors. These narratives range from textual descriptions, to audio/visual guided tours such as the Multimedia Tour which is available in 11 different languages. The newest narrative installation: Van Gogh Dreams, allows visitors to see what Vincent was seeing and feel what he was feeling through a multisensory experience.

The complex and extraordinary life of Van Gogh, provides the museum with an interesting opportunity. Building upon the currently predefined narrative structures, adaptive and responsive stories can be created to start a dialogue between the visitor and Van Gogh. This could contribute to also reaching those who find it difficult to connect with Van Gogh during their first visit to the museum. In the translation of his story, sensitive theme’s should be handled with care (alcoholism, suicide, depression) keeping in mind the target audience’s psychological needs.
image / figure 1: Self-portrait by Van Gogh

image / figure 2: Visitors at the Van Gogh museum, learning about the stories behind Van Gogh’s work.

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

Initials & Name: L. Potters
Student number: 4286235
Title of Project: Designing with interactive narratives for museums: case study at Van Gogh
Currently, the stories shared with the museum visitors are predefined having a clear starting and ending point in a chronological order. Taking into account the museum visiting phases (J. H. Falk 2012) and museum fatigue (Ives Gilman, 1916) parts of the story get much more attention than others. Also, the current categories to choose from (Highlight, Leisure and Family Tour) remain generic, leaving little room for personalization in terms of content, size and duration of the guided tours.

Furthermore, certain visitor groups show to have little understanding and/or interest in the stories of Van Gogh. This especially goes for youngsters below the age of 18, visiting the museum in larger groups as part of a school activity (research within Van Gogh).

Therefore, the Van Gogh Museum is looking for new ways to bring more of the overall story (Vincent's life and his work) across while creating a meaningful dialogue between these visitors and the artist Van Gogh. This dialogue should facilitate the visitor to make sense of the content of the story, empathize with and discover their own personal relevance. This distilled from the museum's vision: inspire, enrich and reach the visitors through Van Gogh's stories.

Thus, the main question was raised: what is needed to and how to interactively create stories around the permanent collection.

The project should focus primarily on the narrative structure(s) and the effect on the experience. The means (multimedia guide, interactive displays, etc.) should be part of a follow-up project.

**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.

I will develop a toolkit that facilitates the interactive creation of stories around the permanent collection involving both the museum (backstage) and the visitors (on stage). The toolkit will consider the role of the current Multimedia device while focusing on visitors below the age of 18 visiting the museum in larger groups as part of school activity.

The solution that I aim to deliver is a toolkit that facilitates the process of interactively creating stories around the permanent collection, involving all stakeholders (potentially also including employees from the visitor service department as they have the closest relationship with the actual visitor and their experiences). Clear explanation on how to use these guidelines, when they should be used and by whom is part of the deliverable.

The initial focus will lie on visitors below the age of 18, visiting the museum in larger groups as part of a school activity. Therefore, these larger groups and the individuals within will be observed, interviewed to define their needs and values and to define the role of groups dynamics within the visitor experience.

Furthermore, it will be important to define who will be the direct user (museum, visitor or both) and what their role should be in order to achieve the desired outcome: an improved visitor experience that enriches, inspires and reaches the lives of the Van Gogh visitor.

The impact on the visitor experience and usability of the toolkit will be demonstrated through a case study involving youngsters in pre-vocational schools (VMBO in Dutch). During this case study, multiple iterations will be performed to define the role of the user, the usability of the toolkit and the outcome regarding interactively creating stories around the permanent collection guided by the proposed toolkit.
PLANNING AND APPROACH **
Include a Gantt Chart (replace the example below - more examples can be found in Module 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 of 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.

My approach will consist out of different phases (Explore & Ideate, Iterate, Demonstrate and Communicate) in which I will first explore the definition of interactive narratives and interactively creating stories. Both literature studies and field research will be performed to create a solid understanding of the topics at hand. During this phase I will also strive to map out the essential elements of interactively creating stories and map out the connected possibilities (ideate).

The next phase, iterate, will consist out of first versions for the canvas accompanied by research questions to be answered during interventions with the user. This process of formulating guidelines, evaluating their impact with the target group and refining the guidelines will repeat through at least two iterations.

Towards the end of the project, the guidelines formulated will be evaluated upon once more (Demonstrate). This to state the achieved impact and formulate recommendations for the further implementation of the project's results.

The final phase, Communicate, evolves around the final documentation and communication of the project process and outcome. The final version of the thesis will be prepared for print, a video will be made explaining the use and impact of the canvas and a final presentation will be prepared to summarize the projects outcome to a larger audience.

IDE TU Delft - E&SA Department // Graduation project brief & study overview // 2018-01 v30
Initials & Name  L. Potters                       Student number  4286235
Title of Project  Designing with interactive narratives for museums: case study at Van Gogh
The project was initiated by the Museum Futures Lab in collaboration with the Van Gogh museum in Amsterdam. It attracted my attention and directly sparked my imagination as storytelling, interactive (museum) experiences and narrative structures have always fascinated me.

The challenge at hand is rather abstract (how to interactively create stories to inspire and educate the museum visitors). Therefore, I want to prove my competences within the "fuzzy front end", mapping the context extensively (using my experience from previous courses such as In-House Design Team, PO3, C&C and EI).

Also, as the focus lies in formulating guidelines to interactively create stories within the museum context, I see this as a great opportunity to experiment with developing a durable toolkit / set of guidelines rather than one specific product (service) solution. In order to do so, I will need to acquire in depth knowledge regarding interactive narrative structures and their relationships to the impact on the visitor experience. I will also have to consult with experts who’ve already created such toolkits before.

Identifying (user / stakeholder) needs & values will be an important element within this project. Therefore, I aim to develop further my interviewing, observation and creative facilitation skills. This will be valuable when discovering implicit knowledge regarding the focus group: youngsters below the age of 18 visiting the museum in larger groups as part of a school activity.

Lastly, I would like to integrate my personal interest and skills in creative documentation and communication (storytelling). This means creating / facilitating the right "boundary objects" when synchronizing my progress and discussing the next steps with stakeholders. In a larger sense, I also strive towards creating a final document (the textual thesis) that is not only pleasant to read but invites the reader to dig deeper, discover what's behind the written lines. The knowledge which I will gain regarding narrative structures, will surely contribute to this.

Finding the right balance between exploring (diverging) the project's possibilities and framing the solution space to a manageable extent will be a continuous challenge along the way. I aim to reflect frequently in order to keep an eye on the essence of the project.