engaging millennials around the collection of the Fotomuseum

appendices
appendedes

engaging millennials around the collection of the Fotomuseum

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appendices
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The archives contain ‘visual stories.’ These photographic collections are special; they contain personal captions of photographers. Additionally, they show the process towards (iconic) images. Such series show what choices a photographer makes.

In this visual story, Cas Oorthuys tried different compositions to capture the woman. These visual collections give an insight in how the photographer approached his target, managing different facets (coming close to the woman, playing with composition, lighting, in poor circumstances (the hunger winter after WOII).

The Fotomuseum safeguards many of visual stories like these, some even more ‘explaining’ than this version.
The Fotomuseum involves the public. The process is visualized to illustrate the different steps needed. Through a website, www.velehanden.nl, visitors can find the contact albums to be described.

**Figure 1. Process of describing pictures.**

**key insights**
- specific target group
- small part of the audience is involved
- no connection with the visit
- high effort

**1 annotation**
All written and typed numbers and letters.

**2 location**
Location related to picture.

**3 description**
The description in this picture would be; cow, landscape, fence, grass.
**goal**
Receive insights in current digital archive regarding usability and attractiveness.

**method**
Explore all possible functions.

**key insights**
- no user-friendly interface design
- no participation
- no realtion with the visit
- irrelevant or unclear meaning subjects
- no overview, too many subjects
- very goal-oriented search mechanism
- practial tags/captions
- water mark logo Fotomuseum
- low resolution photos
goal
Gain insight in how the Fotomuseum behaves on Social Media to reach millennials.

method
Following all channels on Social Media for the entire project (multiple Instagram accounts and Facebook). Compare with other museums.

key insights
Online involvement is target specific; people who are specifically interested in photography, e.g. professionals or amateurs. The Fotomuseum offers summer schools for people who want to improve their photography skills or hands out awards to (amateur) photographers participating to online contests set up by the museum. However, the Fotomuseum has started a project in which ‘famous’ Dutch millennials share their story around a certain photo, uploading a Instagram Story every week.
appendix A.5 | current activities targeted at millennials

**goal**
Gain insight in which activities the Fotomuseum uses to engage millennials around exhibition ‘Lust for Life.’

**results**
The Fotomuseum has made partnerships with artists and influencers to announce the project and reach millennials. There is a 3-month live documentary about the life of Ed van der Elsken on Instagram (Insta Novels, figure X), the Ed app (figure X, next page) and a national outdoor campaign.

The exhibition itself (pictures below) is inspired by the experiment the museum executed at De Parade in the summer of 2016. They created a multi-media setting with music, interior, video, visuals and the voice of Ed van der Elsken which was successful. The campaign aims to get as ‘many young people as possible to visit the exhibition.’

DOOR helps art and culture organizations to become future-oriented with new forms of presentation, digital storytelling and experience design. DOOR creates digital interactive applications to experience art before and after the museum visit. They use videos, live streams and other ways to reach audience online. Bureau DOOR aims to create an experience that meets the needs and expectations of younger audiences. With the use of digital devices, they want to give the audience a contemporary, cultural experience.

**key insights**
Where bureau DOOR has focused on a digital platform to create an online, interactive experience, I will focus more on engaging millennials inside the museum through more tangible interactions. Although the application has facets to engage millennials around content, young adults want a spatial, sensational, tangible and active experience too, where they can interact and socialize with each other around content.

---

Figure 9. Insta Novels uploaded every week on Instagram.

- **Instagrammable booth**
- **some interaction with small-sized photos**
- **three opportunities to watch slide shows with music**
- **multi-media show with headsets**
Inner ring
‘zoom in on a specific period of Ed’s life and related work’

outer ring
using the emotions Ed used in his book Eye Love You to filter the images

Camera
look at photos using the augmented reality lens or make pictures yourself

notifications
‘stay in touch with the Ed alerts or take a look at the program’

Figure 10. Proposal Ed App.
appendix A.6 | Lust for Life observation

**goal**
Gain insight in visitor behaviour and confirm previous findings*.

*This exhibition opened at the end of May, when the explorational and research phase (analysis) of this project was coming to an end.

**method**
- Walking through the exhibition as visitor
- Shadowing with a millennial visitor along

Summarized results from observations are presented on the following pages.

Key insights are shown in the figure below.

---

**ed-app**
- Giving some sort of guidance in the exhibition while still giving the opportunity to explore.
- Invites visitors to go to the exhibition (invite to discover more about Ed and his photographs).
- Interactive application using QR-code or scanning with camera.
- Pull content.

**positive insights**
- Primarily focused on individual, disencouraged social interactions.
- No clear routing/goal, no guidance.
- No personalized content.

**negative insights**
- Visitors were a bit disoriented.
- Visitors were not encouraged to social interact with each other.
- Overall visit not very activating.

**exhibition**
- Multi-media show was experienced as the best part.
- Large visuals.
- Seeing videos of Ed how he was photographing people, being brutal in his interactions.
- The restauration process being explained.
- The variation between the spaces, and presentation techniques.

---

*Figure 11. Summarized insights Lust for Life and Ed app.*
people can stay in their own bubble while all watching the same thing

the interaction between two (or more) visitors was sometimes discouraged

Many times I saw people keeping an eye on each other trying to stay together or trying to have conversations. For instance the two girls on the right were interacting quite a lot with each other; from what I could observe was that they were paying attention to stay together, looking around to find each other again. Obviously they wanted to have a museum visit together, communicating while looking at photos.

phrases started conversations

some visitors seem to rush through the exhibition

the restauration video was getting a lot of viewers

conversations between visitors, walking the entire exhibition together
appendix B.1 | Interviews

**goal**
Gain insight in how millennials experience the Fotomuseum, what problems they encounter and what their needs are during their visit.

**method**
6 participants (23 - 29 years old, three men and three women) were each around 30 minutes questioned. For this study, the interviewees had been visiting the museum in the previous two to eight months. Each interview was audio-taped and transcribed. From these transcriptions, quotes were in-terpreted. These interpretations were used in a two-day ‘analysis-on-the-wall’ session.

The initial method was to interview participants within the Fotomuseum, however the exhibition on show was not attracting visitors in the age range of millennials. Additionally, the museum was closed for three weeks to build the new exhibition Lust for Life. during analysis phase.

**Interview questions**
- Did you visit the Fotomuseum before?
- How often do you visit museums?
- What motivates you to visit a museum?
- What motivated you to visit the Fotomuseum?
- What did you expect from your visit?
- What do you think of the Fotomuseum now?
- Did it succeed your expectations?
- What do you think of the photos and the content?
- Did you understand it?
- What did you think of the subject? Why?
- Do you feel the content relates to you?
- Can you explain what you liked about the museum?
- Can you explain what you disliked about the museum?
- What would make your visit better?

**results**
Some interpretations and quotes (NL):

**A museum should provide new, interactive experiences**
‘ik ga naar musea omdat ik het leuk vind om iets nieuws te beleven, een nieuwe experience, maar ik vind veel musea niet zo interessant. Ik vind het vooral leuk als er iets interactiefs te doen is’

**Enable millennials to discover things themselves, through tangible interactions**
‘misschien is dat kinderachtig, maar dat vind ik dus super vet, als je zelf dingen kan doen, en een beetje leren door zo’n topic te exploreren’

**The museum is not satisfying for inexperienced visitors**
‘zou ik dat wel een beetje weggegooid geld vinden, ... ik denk dat je daar dan meer heen gaat als fotograaf, en dat je het misschien tof vindt om te weten waarom iemand zoiets onderneemt zeg maar’

**Conversations are discouraged**
‘ik weet nog wel dat ik dat een beetje onhandig vond, dat ons gesprek de hele tijd werd

Figure 12. Motivations for millennials to visit a museum (the bigger, the more prominent).
onderbroken’

**Key Insights Regarding the Fotomuseum**

**Pain Points:**
- Photos are too small
- Interpersonal dialogue is discouraged along the visit
- Expecting impactful photographs like World Press Photo and figuring out this is (totally) different
- Content sometimes perceived as old and not interesting
- Got bored after a while
- Exhibitions present very specific content not relating to millennials
- There is no diversity in the presented photographs
- The museum visit is experienced as short

**Positive Points:**
- The entrance, the atmosphere
- The building, the spatial experience
- Stories behind the exhibitions
- There is a general interest in photography
- Photographers such as Ed van der Elsken and Cas Oorthuys inspire millennials

Although the museum aims to bring its photography to the actuality, this is not always experienced.

Visitors have different expectations from the collection. To alter expectations, the design should convey a clear message before the visit (e.g. on social media).

Millennials want to experience photography in different ways. From consuming different types of photographs with different subjects, different photographers, different styles and periods and to experiencing different aspects of photography as a profession. Present photography from different perspectives.

Please refer to Appendix B.2 to see the summarized results on the visitor experience of the Fotomuseum.

**Figure 13.** Exhibition of Koen Wessing and Alfredo Jaar that was visited by the participants.

**Figure 14.** Exhibition ‘Dit is Cas’ that was visited by the participants.
The Fotomuseum visitor experience based on four different exhibitions* is presented in this Appendix. Overall, there was a (slight) disappointment from all visitors. Millennial visitors expect the Fotomuseum presents impactful photography similar to World Press Photo, however during their visit they figure out this is not made true.

*The Fotomuseum has a dynamic exhibition policy. Along the project these two exhibitions were replaced by one large and very different exhibition (Lust for Life). Lust for Life has been evaluated separately (Appendix A.6).

## Overview Positive and Negative Factors Influencing Fotomuseum Experience

<table>
<thead>
<tr>
<th>Setup</th>
<th>Story</th>
<th>Diversity Variation</th>
<th>Photography/Subjects</th>
<th>Surprising/ Newness</th>
</tr>
</thead>
<tbody>
<tr>
<td>the photos need to be big, have space around them and spot-lights</td>
<td>communicate a story that is relating to millenial</td>
<td>the content should be diverse in multiple ways; subject, style, etc.</td>
<td>provide more mainstream content, photos with more impact</td>
<td>provide moments in where visitor is being surprised</td>
</tr>
<tr>
<td>it is nice if you can take a step back and see it from a distance</td>
<td>information of photographers is nice</td>
<td>Cas Oorthuys his collection was diverse</td>
<td>special lighting effects of Alfredo Jaar</td>
<td>weird lighting effects of Alfredo Jaar</td>
</tr>
<tr>
<td>the photos are too small and too close to each other</td>
<td>the story is not always communicated well</td>
<td>the museum felt as very small</td>
<td>the content is too specific</td>
<td>it was a bit the same along the museum visit</td>
</tr>
<tr>
<td>the presentation is too monotonous</td>
<td>it does not relate to millenial, they do not recognize</td>
<td>the museum visit is too short</td>
<td>there should be more all-time favorite photos</td>
<td>there are few moments in where visitor is surprised</td>
</tr>
<tr>
<td></td>
<td></td>
<td>there should be more diversity in type of subject and style</td>
<td>too many portraits, a lot of the same style</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>it could be a little bolder</td>
</tr>
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‘the photos were so small’
‘the Kennedy train story was nice, but the photos were just not special..’
‘I could not see the diversity the museum claims to have’
‘I expected to see more artistic and special composition images’
‘I want to experience something complete new’
The visitor experience was created by transcribing the interviews, interpreting quotes and eventually grouping and clustering these interpretations. These group resulted in ten different experience-aspects, presented in their positive factors (green area) and negative factors (red area).

### (Inter)activity
- Activate visitor by making it interactive and make visitor experience by doing something active
- Only looking and reading it not engaging
- Without interactivity there is no connection with the museum
- It is monotonous, it is not creating interest

### sensations
- Provide multi-sensory moments
- Headsets are not triggering
- Only looking at photos is tiring
- It is not engaging

### overview / spatial experience
- Provide a spatial, visual and overwhelming experience
- Everything was crammed into the space
- There was no overview, too many objects in a space
- The flow can be confusing and not logical

### social interaction
- Social interaction should be stimulated to reflect on the content together
- The audio tour is isolating people
- It is difficult to have conversations
- The visit feels as if it is on their own

### escape/immersion
- Create immersive ‘new worlds’ to ‘escape’ from busy life
- It is not immersive, it is difficult to focus
- It does not trigger to get to know more
- Still with their head in the outside world

---

**Quotes**
- ‘I just want to touch things, it doesn’t even have to be effective’
- ‘It would be nice if the senses get stimulated in a different way’
- ‘I want to keep overview during a museum visit’
- ‘Our conversations were constantly interrupted’
- ‘I want to enter a complete new world’

---

**how to read this**
Quotes, presented on the bottom, are used to illustrate how visitors think about their museum. Below experience-aspects (second line from above), insights are described. The green area refers to all factors leading to a positive experience and the red area refers to all factors leading to a negative experience.
appendix B.3 | generative sessions

goal
To get an understanding of the deeper needs of millennials regarding museums and their leisure time. These needs that were found have resulted in further literature research in the visitor experience, to develop the framework for the design. Additionally, the personal creations of participants and their explanation functioned as inspiration for individual creative sessions in the conceptualization phase.

method
Two sessions were organized with each four participants. The first group of participants (four women) consisted of three MSc students and one just graduated in search for a job. The second group consisted of one MSc student (male) doing his thesis and three architects (all female). All participants live in Rotterdam, except for one architect who lives in Amsterdam.

path of expression
For this generative session, the path of expression (Figure X, next page) was used as a reference to build the structure (figure X, next page). The path of expression is used to find deeper thoughts and feelings regarding a topic, which are normally not easily expressed. The scope of the path of expression is ‘leisure time activities’ and the focus is ‘current museum experiences’ (figure X next page) to finally go to ‘my future museum experience’ (figure X next page) focusing on museum in general as well as photography museums.

The order of questions (group discussion) and activities (individual) is:

1 | group discussion
leisure time activities
• What do you find important in your leisure time?
• What makes a leisure activity fun / good / special?
• When and with whom do you do these activities?
• What motivations do you have for such an activity? For what reasons do you set out?

2 | groups discussion
experiences museum visits
• Do you see a museum as a leisure activity?
• Do you often go to museums? How often?
• When do you visit a museum?
• What are the motivations / reasons for visiting a museum?
• What do you think of museums in general?
• How was your last museum visit? Was this predominantly positive or predominantly negative? Why?

3 | participants do first activity
‘my last museum visit experience’
• Participants individually present their creation

Figure 15. Activity 1: ‘last museum experience’ on a timeline.

Figure 16. Path of expression (Sanders & Stappers, 2012)
4 | group discussion experiences Fotomuseum

- Have you ever been to the Fotomuseum? How was that? How did you experience this?
- What motivations did you use to go there?
- What was good about it, what was not good about it?
- Why did you go to a photo museum, despite the fact that many photos / images can also be seen on the internet?

5 | participants do second activity ‘my future (photo) museum experience’

Each participant explains own creation

- Can you explain why you made this? Why? Why? Why?
- What makes this museum experience better than a "normal" museum experience?

6 | final group discussion

- What is the biggest loss in a normal photography museum?
- When do you feel connected to a certain photo or exhibition?
- How can a photo in a museum get more value?
- Continue asking…

materials per session

- Path of expression, planning session (Figure X)
- Prepared generative tools, for each participant 4 sheets (see figure X)
- Sheets for activity one (figure X)
- Sheets for activity two (figure X)
- Color markers
- Stickers (multiple sheets)
- Glue (4x)
- Scissors (4x)
- iPhone for audio recordings for complete session
- Thank you gifts

Materials used and creations made by participants are shown on the following pages.
path of expression:
understanding the context, values and needs
thoughts and feelings for future (Foto)museum experience

sensitize

time
Three days before session

actions
* Send WhatsApp message with one question a day.


generative session

Leisure time activities
what, who, where, when, why

Museum experience
motivations

My future Photomuseum
experience
feelings and thoughts

Present collages

Group discussion

Figure 18. Generative tools (real size = A3 format) for activity 2.

Figure 19. Sensitize and generative session set-up following the path of expression (original size A3).
Figure 20. Sheet activity 1. (real size = A3 format).

Figure 21. Sheet activity 2 (real size = A3 format).
Figure 22. Generative creations activity 2 participants (real size A3).

Figure 23. Part of the answers (Dutch) on the sensitizing questions of a participant.
Insights are summarized and discussed in the report, section 2.1.2. The method for analysing these results is presented on the following page.
Goal
Transforming the gathered information into knowledge, to be used as a base for further developing the design framework and further explorations and literature studies.

Method
After the interviews and generative sessions, transcriptions were translated into more than 150 interpretations. An example of one of the interpretation cards is shown in figure x (translated from Dutch). These interpretations and their corresponding quotes were analysed and grouped in a first session (complete day). The second session, the groups and clustered were analysed, re-grouped and shifted to further cluster the different groups.

Figure X illustrates how data (transcriptions), becomes information (interpretations) and transforms into knowledge (the four core elements) when bridging properly. When bridged to knowledge, the ‘big picture’ comes through. From this solid knowledge, big ideas can develop, as they fulfil the complete image of the context and address deeper needs of users.

The result is summarized in the report in section 2.1.2, explaining four core elements referring to the needs of millennials; socialization, meaning-making, escapism and interaction. The clusters and groups are interconnected; social interactions, for example, are a form of meaning-making since thinking processes are stimulated by interpersonal communication. One can feel immersed (interaction) and escape into a new world (escapism).

It can be disappointing when visitors come together to a museum but go their own way during the visit

V: ‘what I had before, sometimes I just want to socalize, and the other person is just taking is own route, and i am doing that too, and then I am like, well, nice... together in a museum...’
E: ‘yeah, I experience the same’
F: ‘yes, because you also want to reflect a little bit’

Figure 27. One of the 171 interpretation cards.

Figure 26. Data, information, knowledge wisdom (Sanders & Stappers, 2012).
appendix C.1 | archive studies

**goal**
Find archive characteristics and qualities to be used in the spatial design.

**method**
Compare and analyse different types of archives, find similarities and characters.

Results and insights are presented on this and the following page.

An archive can be overwhelming, it can be boring and dusty, it can be bleak.

An archive can make you feel go back in time, it can be mysterious, it can be adventurous.
An archive can have aesthetical structure, an archive can rule the space, being able to walk inside the archive.

An archive can be one spatial room, where multiple side-rooms can be discovered.
appendix C.2 | moodboard darkroom

exposure and develop

light-tables

red or yellow lighting

tools and equipment
appendix C.3 | moodboard atelier

semi-permanent materials

plastic curtains, see-through

industrial materials, plastic, metal
appendix D.1 | photographers’ skills

**goal**
Find the skills and qualities of professional photographers, comparing normal photo taking with photo ‘making’.

**method**
Analysing different photographers through documentaries and online research.

---

**artistic skills**
- creativity
- imagination
- composition
- eye for detail
- storytelling

**technical skills**
- coordination
- tools/equipment
- camera settings
- dark room
- techniques

**social skills**
- empathy
- people person
- courage
- patience
- flexibility

---

A good photographer must ensure all elements within the photo (the lighting, the composition, the subject, and everything else in between) work together harmoniously to convey the right vision or message.

Professional equipment is not only expensive, it needs a lot of practice as well. Many photographers have their own ‘signature’ using a specific camera that they know from the inside out. Platon (2017) for example only uses an old, almost outdated camera for his portraits.

What a lot of people forget about photographers is that they can make someone feel comfortable very quickly. Photographers have in that sense a sixth sense; their empathy is needed to be able to connect with anyone. It does not directly mean they are socially very strong, but they can make someone at ease with the most simple gestures.

---

Besides having skills to take good quality pictures, the personal life and background of a photographer is highly linked with the outcome of an image or a visual story. For instance Robin de Puy takes mostly pictures of people who are left out, because she feels left out as well. Ed van der Elsken was brutal in taking pictures of strangers, because he believed that’s when people behave most honest.
appendix D.2 | steps towards making a photograph

**goal**
Creating an image of how photographers work towards a certain photograph and how they behave around people and the camera.

**method**
A simplified timeline illustrating what photographers do in order to prepare a photograph, based on documentaries and conversations with Fotomuseum staff.

---

**before photo**

A life event has caused a trigger process

Person develops meaning around life event

Person plans to capture something related to life event

Person prepares photography shoot, planning trip, organizing materials, etc.

Person travels to destination and captures different photos

Person captures a second or third round

**after photo**

Person evaluates photos

Person select photos

Person edits photos, changing effects, brightness, contrast, etc.

Person chooses photos to publish, show to the world.

Only few photos are shown.
appendix D.3 | darkroom techniques

**goal**
Find the different techniques used in the darkroom to apply on the interactive exhibits.

**method**
Analysing different darkroom videos and summarizing the main techniques used.

**main take aways**
- Exposure and contrast seen as most important in darkroom
- Lowering or raising the head = picture size
- In black&white, contrast is very important
- Tools to adjust the contrast, magneta value = regulator (decrease = lower contrast, increase = higher contrast)
- Developer, stop-bad, fixer are used to develop an image.
- Dodging: reduce the amount of light (reduce exposure in that area, to make it whiter)
- Burning: add lighting on specific place (becomes darker) (intuitively, by feel)
- Levels adjustment (grade-aided burn, bringing it down and back)
- ‘Photography is a process. Art is a language, as well as photography.’
- Experimenting is what photographers do.
- ‘The darkroom is the setting in which the photograph finally comes to life.’
Appendix D.4 | Framing Images

**Goal**
Get an insights in what techniques photographers use to guide the eye of the viewer.

**Method**
Analysing the collection of the Fotomuseum and summarize the findings with examples.

**What does a photographer do to frame a picture?**

- **Closure (3000 or 6 people?)**
- **Lighting, leading the eye**
- **Text**
- **Point of view vs. lines leading eye**
- **Romantisized**
- **Using symbols**
- **Stereotyped**
- **Dramatized**
- **Staged, point of view**
- **Staged**
- **Extreme figures in ‘normal’ context**
An aesthetic experience (figure X) can be satisfying as it lets the viewer discover new themes and create a new understanding of what he sees. The aesthetic experience is satisfying from the fourth phase, interpretation.

The structure of the ‘aesthetic experience is found to be an intense involvement of attention in response to a visual stimulus. Thus, to sustain the interaction between the photo and the viewer to discover new understandings in the photo, at least the **first four phases** of aesthetic development should be reached. The aesthetic content requires two sets of preconditions that make the experience possible: the **challenges** contained in the object and the **motivation** of the viewer.

**Figure 28. Aesthetic development (Csikszentmihalyi & Robinson, 1991)**

**Figure 29. Aesthetic development (Csikszentmihalyi & Robinson, 1991)**

Past actions and events that transpire right before stimulation have a strong degree of influence on how sensory stimuli are processed and perceived.

Some millennials are almost ‘running’ through the exhibition space, having very short focus to observe photos. For many of the photos they see elements on the photograph are recognized, however they do not develop new understandings (figure X).
appendix D.6 | critical looking

**goal**
Creating a simplified critical thinking model to apply on the design framework, with the aim to make visitors look more deeply in photographs and discover new meanings.

**method**
Analysing three different critical thinking theories to visualize in a simplified model for each theory. Then, the three theories are combined to one critical thinking model. This model is again simplified.

**result**
The simplified model consists of two phases in which visitors shift between ‘learn-by-doing’ and ‘reflection’ along the journey. This, to first make visitors actively experiencing the content and then reflect upon this experience/activity.

Critical thinking is that mode of thinking in which the thinker makes discovers new understandings around a certain topic/image and makes sense of the world around him.

---

**Figure 30.** Application principle (Tiruneh et al., 2017).

**Figure 31.** Critical thinking cognitive skills (Facione, 1990).

**Figure 32.** Bloom’s taxonomy (Anderson & Krathwohl, 2001).

**Figure 33.** Combination of critical thinking theories.

**Figure 34.** Simplified model for generation new perspectives around photos.
appendix E.1 qualities experience vision

discover, adventure, creating curiosity

going on a mission together

helping each other out in difficult times

playful and immersing in an activity

detecting, analysing using materials/tools

zooming-in on a particular part, constructing the whole

diving into archives for new information, exploring possibilities

reflection, discussions

reflecting on it together, trying to solve the mystery

guiding each other in the process

creative thinking, imagining through placing oneself in the case

using tools to start the creative process

imagining a story around it, putting it in a context

finding patterns, creating a whole

creative thinking, imagination

zooming-in on a particular part, constructing the whole

diving into archives for new information, exploring possibilities

reflecting on it together, trying to solve the mystery

guiding each other in the process

creative thinking, imagining through placing oneself in the case

using tools to start the creative process

imagining a story around it, putting it in a context

finding patterns, creating a whole
**goal**

finding an overarching activity for the museum experience.

**method**

Different starting points were addressed for the ideation. An individual brainstorm session resulted in many small ideas. Then, after an evaluative session 15, more solid ideas were created. After clustering and grouping, 3 ideas for an overarching activity were the outcome.

Questions that were answered during the brainstorm session:

- How to make visitors participate?
- How to make visitors use their own beliefs?
- How to relate visitors?
- How to make the activity playful?

In a following session, not-so-original ideas were removed and/or replaced by new ones. Ideas were evaluated based on their newness, on their playfulness and their openness (activating participation).

**result: three ideas for an overarching activity**

**getting a weekly challenge**

trigger: museum comes with a topic specific challenge every week that trigger specific groups, winners are shown in museum and platform engage: in the challenge visitors are asked to create a visual story that represent the challenge/topic using the archive.

relate: the museum/other visitors vote for the best visual story every week

**photo treasure hunt**

trigger: visitors are asked to take a photo from something that represents the photo the museum shares on Social Media, seeing it in a new perspective.

engage: in the museum all photos contain user information with self-made photos (referring to the topic/content of photos)

relate: visitors can see/review what other visitors have made.

**invite visitors to collect photos themselves**

trigger: visitors can make their own collection using the archive.

engage: in the archive visitors select photos to make their own visual story. Then, the collection can be saved with a personal code. This personal code can be shared with anyone; other visitors can see what you have made.

relate: a personal collection that can be seen by all other visitors.
goal
Further develop the existing ideas through inspirational and evaluative sessions.

method
First, the three ideas were discussed. Then, a discussion led by the design goal to ‘design a social activity’ continued the session in where ideas/comments were written down on a paper. Conversations were audio taped to listen back to for further inspiration and gain relevant insights.

main take-aways
participant #1 (28 years old, working)
• Make something in which you can bring home after visit to show/do with your friends.
• Allow visitors to make something inside the museum, something which is created by the visitors them self.
• Something which makes conversations come easier, question starts for relation/social bonding.
• Idea: a card game which will be made inside the museum and can be used after the visit.

participant #2 (24 years old, MSc student)
• Question starters are very ‘heavy’, it should be relaxing and fun.

abe (22 years old, BSc student)
• It would be nice if you can curate your own photo exhibition and show this to your friends.

collection
• Design something to take home which you can be used with friends in leisure time
• Enable visitors to make something themselves during the visit
• Invite visitors to make their own exhibition to show to friends

new questions for further individual ideation/development
• How do people come to know about it?
• Why do people continue doing/using it?
• How to increase their curiosity?
• How to keep them involved with the museum?

The outcome of these three short ideation sessions is presented on the following page.
### appendix E.4 | two concept ideas

#### storyboards concept idea one | creating your own VR experience

<table>
<thead>
<tr>
<th>Before</th>
<th>During</th>
</tr>
</thead>
<tbody>
<tr>
<td>friend shares his VR-experience on Instagram</td>
<td>introduced to archive</td>
</tr>
<tr>
<td>a link in the post opens the 360 view experience</td>
<td>searching in archive for VR-experience</td>
</tr>
<tr>
<td>user downloads app to be able to see more 360 experiences + corresponding pictures</td>
<td>selecting photographs to use for VR-experience</td>
</tr>
<tr>
<td>user can share 360 views for instance to invite someone to go to museum to make VR experience themselves</td>
<td>visitor has created a visual story</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Before</th>
<th>During</th>
</tr>
</thead>
<tbody>
<tr>
<td>create background / environment</td>
<td>player with lighting / blur / effects / colors</td>
</tr>
<tr>
<td>play with lighting / blur / effects / colors</td>
<td>choose and select details / objects to be used in experience</td>
</tr>
<tr>
<td>choose and select details / objects to be used in experience</td>
<td>visitor has created features for personal VR photo-experience</td>
</tr>
</tbody>
</table>
visitors can view their own created VR photoexperience

share VR photo-experience on platform / Instagram

visitors can ‘pull’ content by using the application to see more visual stories related to the specific photograph

visitor can view photos and the created VR-experiences around these photos

---

review your own created photo-experience

share with others to collect votes for personal photo-experience

use platform to check ratings and to respond to other’s photo-experiences

---

storyboard concept idea two | creating your own memes in a set of playing cards

friend shares a meme/collage on Instagram

a link in the post leads to the Fotomuseum platform where you can pick memes or create them yourself. The platform shows personal boards where people have created their own memes.

selecting a meme will show some original photographs used for a certain meme/collage. the app invites users to go to the museum to make their own card game set.

user can share memes/collages for instance to invite someone to go to museum.
introduced to archive and how to create the card game set

exploring archive (based on topics/interests)

selecting photographs to use for personal card game set

visitors have created a visual board. Based on this board the user is guided through the museum having a personal visitor flow

several collaborative challenges need to be finished in order to ‘earn’ a card

this is part of the visitor flow, it should stimulate visitors in continuing the exposition

the visitors are stimulated to think and look deeply
seeing photos in new perspectives

interactions that make visitors look more deeply in photographs

the challenges trigger conversations and discussions around photos

visitors can ‘pull’ content by using the application to see more photographs (digital archive) and visual stories related to the specific photograph

visitor has created personal card game set

visitor can share this game set with friends or on the platform

the card game can be played with friends any time
> used as conversations starters
> being reminded to Fotomuseum
> recollection/reflection in a playful way
goal
to find out what to further develop to evaluate and choose a concept

method
presenting the two storyboards and discuss them

key insights
- The VR-experience is nice.
- Relate: send notifications to people when someone has made VR experience with the same photographs. Trigger curiosity to come back to museum.
- Meme/collage, how do they become a collage? Which group makes them? This idea is more a promotion, can become boring soon.
- Why are these ideas special for the Fotomuseum? Link the storyboards to the Fotomuseum, to the visual stories/collection.
- Show the test groups in creative sessions the content of the Fotomuseum (what re visual stories?).

Based on this evaluative session the first concept idea was chosen for further development.
appendix E.6 | Inspirational session

**goal**
Evaluate the concept and gain inspiration to further develop the concept.

**method**
Show storyboard of concept idea one and explain each step, discuss. Prepare a brainstorm sheet to write down new ideas, for each participant.

**main take aways**

**participant #1 (26 jaar, MSc student)**
- The ability to invite your friends for your own exposition is perceived as very rewarding.
- In this concept it is nice that everyone is seen as expert, that everyone can make art.
- Really nice to show your friends and to see what they have made.

**for further development**
- It should not feel as a standardized experience, it should feel personal and unique.
- It should be aesthetically beautiful (how are less creative persons able to make this?)
- The ‘creation’ phase should be fun.
- The ability to move and change ‘objects’ also when you are experiencing your own creation (life adjustments).
- The VR-experience is not so social, and it is not tangible.

**participant #2 (22 years, BSc student)**
- The idea is perceived as really nice as it gives visitors the ability to take something home with them and literally show to others what they have experienced before.
- This concept fulfills the need that visitors can show their friends/family what they have seen in the museum, it supports them in telling stories.

**for further development**
- Make it tangible, also to give people something to take home with them for a very small price
- Enable visitors to play with photos, for instance by coloring pictures
- 8 photos are too much, maybe 4 are better

**participant #3 (28 years, working)**
- Give the end product a name so that people can more easily remember and/or understand it.
- Explain it to the outside world as If you can make your own ‘memorable experience’ to show to your friends.
- Visual context of photos is perceived as nice and rewarding.
- Idea: allow people to put focus on a certain detail in a picture.

**conclusion**
- The end product should be more social (virtual reality is not so social).
- It should feel as a personal creation.
- It should feel as a unique creation.
- Allow live adjustments in the final experience, and to play with the photos.
- Decrease the selection number.
- Give the experience/concept a name.
Based on the evaluative sessions, the design was developed with the following aspects:

- The end-experience is now a ‘walk-in’ experience as it is more social and more tangible, people really walk in the presented art;
- The platform creates a relation with people by sending notifications when other visitors have created their experience with some of the same photos;
- Fewer photos to be chosen;
- Visitors receive high quality pictures when uploading own experience on social media;
- Visitors can review the experience and see the original photos they have used in the application;
- Visitors can further explore what the visual context is around these photos;

The creation phase was further developed:

- visitors choose background from existing photos
- visitors cut-out details from photos to be used
- visitors choose details to move in experience

‘create your own walk-in 360 degree photo experience’

Figure 35. Example of a personally created 360 view that can be seen in the application after creation.

Figure 36. Some examples of ‘walk-in’ experiences, retrieved from Pinterest.
goal
Gain insight about what to further develop and evaluate design direction.

method
show storyboard concept idea one together with results of design iteration one, discuss.

feedback/comments client
- It is like autobiography; a reflection of yourself. You step into someone's world. It is as if you are stepping into that person's world, a way to get to know yourself but also to be able to express yourself, and to show yourself with the help of the collection.
- Think in themes, people should be able to easily pick photos
- Think in profiles, what is the guidance in this process?

new questions
- How does it become coherent?
- How do you ensure structure in choosing and creating those photos?
- How does it become readable?

feedback/comments supervisor
- The quality of photographs is not the same, how to deal with that? It should look like a photograph.
- Add lights, colors, other surrounding elements for interior – give visitor a certain amount of freedom

new questions
- What can be added more to make the experience more personal (lighting, color, sounds, music, etc.)
- What will be seen after the experience on your phone? It should be a good resolution, sometimes the photos from projections are bad quality.
- Do people really like to cut out the details? What are the benefits?
- What if people only go the museum for their own experience and make/create everything from home?

conclusion
With these final two questions a user test was set up to find out what people prefer in sense of:
- user control - surprising effect
- starting at home – doing everything in the museum
- original photos - abstract outcome
appendix E.9 | design interaction two

goal
Two concept directions were tested to evaluate the concept and to set the concept base

method
In 9 evaluative sessions the main concept idea was described (with the storyboard of concept idea 1) following with two possible directions (see figure below). Each session ended with a question: ‘which concept do you like best and why?’ Followed by thee questions:

• What do you think of seeing photos digitally?
• What do you think of being able to select photos from home, would you do it?
• What do you think about photos being adjusted/edited?

Finally, the overall concept idea was discussed.

Each session was audiotaped and listened back to for better understanding the participants and gaining more insights. 9 participants (4 female and 5 male, 22 – 28 years) evaluated the concept directions.

take aways
There is a balance in people liking concept two more and people liking concept one more. The main insight is that visitors get enthusiastic about the fact they can create their own photo-experience. Participants say they:

• like the fact you have your ‘own’ photo moment
• like the fact there is freedom in changing photos, having input themselves
• like to see photographs in a new perspectives being able to adjust it
• want to be able to control their own experience and still have a surprising element

The conclusion for each phase of the activity is presented on the following page.

original state photos

1. little to no adjustments to photos
2. photos presented in original form

new/edited state photos

1. photos have been edited and adjusted
2. more abstract form of presentation

Figure 37. Two concept directions for creating ‘your own walk-in experience’.
questions for further development

• How to design the journey inside the museum to make visitors create their own walk-in experience from existing photos?

• How to design interactive exhibits that support social interactions around the collection, during each phase?

• How to design a personal and intuitive selection process that motivates visitors to create their own photo experience?
appendix E.10 | Individual concept development

After design iteration two, the overarching activity needed to be divided into sub-activities. From these sub-activities, narrative spaces were designed. The individual concept development was a continuous iterative process between narrative spaces, activities, interactive exhibits and the platform, illustrated on this page. Questions that were addressed in the individual concept development phase were:

- How to make all types of visitors participate in creative activities?
- How to divide the collection and enable visitors to explore photos intuitively?
- How to make someone look differently at photos using interactive tools?
- How to make someone personalize his own photo-exhibition?

- designing a personal and motivational flow that guides the visitor in creating the experience
- designing activities around exhibits that allow two individuals to collaborate with each other in creative experiences
- designing a platform that supports the visitor in his process towards making his own exhibition
- designing an intuitive and efficient structure for the interactive archive
1 ‘archive dive’

main goal: creating a personal photo selection (a visual story board)

exploration and discover
interactive exhibits
- explores museum’s content
- interacts with digital archive wall to make the selection

platform/app
- use app to collect 4 - 8 photos
- creating a personal ‘visual board’ including title and personal message

social interaction
- being able to see what others make
- being able to follow friend(s) on app
- being able to make an experience together

2 ‘styling rooms’

main goal: creating the style around the photographs

playful and intuitive
interactive exhibits
- selects colors and lighting/contrast
- cuts details to set the focus (framing)

platform/app
- uses app to see progress
- app ‘scans’ every step in process
- enables visitors to be inspired by others

social interaction
- interactive exhibits are available for two users as well as for individuals
- collaboration

3 ‘atelier Fotomuseum’

main goal: experiencing the personally created result

immersive and surprising
interactive exhibits
- creates mood for exhibition
- walk-in experience to see final result

platform/app
- upload result to platform
- receive images when share on insta
- scan QR-code to start experience

social interaction
- discussing and reflecting on each other’s personal creation
- being part of community
- sharing on social media

The initial allocated exhibition space was the ground floor, however half-way the designing phase this shifted to the basement of the Fotomuseum.

designing a personal and motivational flow that guides the visitor in creating the experience.

The initial allocated exhibition space was the ground floor, however half-way the designing phase this shifted to the basement of the Fotomuseum.
designing activities around exhibits that allow two individuals to collaborate with each other in creative experiences

The idea of letting visitors stand inside their own exhibit space, using gestures to interact with the screen.

The idea that visitors can individually explore the collection and simultaneously discuss the content with someone else.

The idea that visitors interact with a world map to emphasize the idea of world travelers.

The idea that a visitor can learn from darkroom techniques and look more deeply in photos.

The idea of letting visitors stand inside their own exhibit space, using gestures to interact with the screen.
A simple but valuable test was done inside the museum Voorlinden, to explore different types of walk-in exhibit spaces. The sizes were measured and used as a reference for designing the interactive exhibits spaces.
a new way of searching photos in the archive

Eight themes have been developed that are interpretive but give an immediate idea what it could be. Although the photos stay the same, exploring the archive is easier without having a specific goal. It activates visitors rather than it overwhelms them.

These themes are the result of the analysis of millennials and their interests, what the Fotomuseum has to offer and what the overall social museum activity is about. Each theme has sub-themes to take a deeper dive in the archive.

- **love & lust**
  - dance and festival
  - musical vibes
  - carnaval and streets
  - fashion

- **artful compositions**
  - black and white compositions
  - abstract arts
  - architecture

- **colorful cultures**
  - dynamic streets
  - Indonesia
  - Latin America
  - migration

- **natural beauties**
  - landscapes
  - wild life
  - wavey waters
  - small animals

- **crazy revolutions**
  - the illegal camera (WOII)
  - rebellions
  - dictatorship
  - propaganda

- **societal change**
  - 90’s
  - 80’s
  - 70’s
  - 60’s
  - 50’s

- **Dutch views**
  - Amsterdam
  - cows and horses
  - country side
  - harbor (Rotterdam)
  - industries

- **everyday people**
  - children
  - old people
  - working people
  - street image
  - metro, tram, bus
appendix E.11  |  Inspirational and evaluative user test

**goal**
Gain insight in how individuals interact with each other around photos if they have to select photos individually and then construct a visual story collaboratively.

**method**
Four millenials (two pairs of two) participated in the test. The main focus of this inspirational test was the selection process and how participants responded on the choosing a theme beforehand. Two qualitative tests were conducted (both ca. 45 min) to observe how participants communicated with each other and how they used the photos as a reference for conversation. Additionally, the entire experience was evaluated going through a SketchUp model and carefully briefly each activity inside the museum.

Participants were asked:
- to choose a theme together (they both received a sticker with the same subject);
- to select photographs from a pre-generated selection (consisting photographs from their theme);
- to create one visual selection of their own personal selections.

1 themes
- love
- beauty
- culture
- environment
- society
- politics

2 pre-generates collection

**key insights**
- The theme supported the conversation and search process. Theme does help for discussion around photographs.
- It should be clear to visitors that in the end they will create something (together).
- It should be clear from the beginning that you will create your own exhibition, since that influences the photo selection process.
**goal**
Develop the narrative language inside the museum journey.

**method**
Asking advice from an architect from De Zwarte Hond in Rotterdam, by showing the SketchUp model and presenting each phase. The main question that was addressed was:

How to use design elements that emphasize the four qualities (discover, adventurous, mysterious and imagination) in narrative spaces?

Additionnaly, for the interactive exhibit space the question was addressed in how to design a warm and welcome place for personal expression.

**insights**
- Work with metaphors, thus for the exhibit space you could use the metafor of a warm living room.
- Make sure you translate the story of a Photo Studio, that they can make mistakes, that it does not need to be perfect.
- Steps and stairs can stimulate visitors to walk in certain directions and it invited visitors to go on short ‘adventures’.

**outcome**

Four new metaphors added to the design: from looking through a lens of a photographer, to seeing the reflection of oneself, to being inspired by personal writings from a photographer to being invited to your ‘living room’.
appendix F.1 | validation materials

The materials for the validation are presented in the following order:

- Introduction materials
- Observation materials
- Cheat sheet and detailed set-up
- Prototyping materials for application
- Prototyping materials for phase one
- Prototyping materials for phase three
- Materials for phase four
- Prototyping materials for phase five
- Prototyping materials for phase six
- Simulation set-up for phase seven
- Video material for phase eight
- Video material for narrative journey

1. **pick theme**
   Participants were instructed to pick a theme together from the six presented themes.

2. **‘world map’ and ‘small images wall’**
   Participants were guided through the first phase of the experience through a rendered video of the concept.

3. **Interactive archive | selecting photos**
   With the use of three different paper prototypes participants were instructed to use the interactive archive (testing the usability) and to select each five photos from the prepared collection.

4. **observe photos | iconic picture**
   Present printed photos on wall.

5. **Interactive exhibit | editing photos**
   With the use of a paper prototype the interaction was simulated on a television screen (this was done with examples, not the chosen photos).

6. **observe photos | darkroom examples**
   Present printed photos on wall.

7. **Interactive exhibit space | constructing visual story**
   The selected photos were used to project on a semi-transparent frame made from fabric that simulated the interactive exhibition space. Interactions were live simulated (Hoogenborzen) with the use of a laptop connected with a projector.

8. **re-viewing Photo Studio**
   An example of the re-viewable Photo Studio was presented on a smartphone.
Het Foto Atelier is een plek waar bezoekers hun eigen mini-expositie kunnen maken met behulp van de collectie van het Fotomuseum. Je hoeft niet creatief te zijn, je hoeft niet alles te weten over fotografie. Wat je nodig hebt is je eigen visie. In het Foto Atelier kun je je eigen foto’s kiezen en vervolgens stijlen in de donkere kamer. Customize en beëindig samen je mini-expositie en ervaar tijdelijk je eigen visuele verhaal. Laat je inspireren en begin je eigen Foto Atelier.
### Platform UI

<table>
<thead>
<tr>
<th>Deal</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
<th>Overall</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Do they understand the purpose of the application?</strong></td>
<td>Yes</td>
<td>No</td>
<td>In between</td>
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<td><strong>Comments:</strong></td>
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<td><strong>Does app help to gain overview?</strong></td>
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<td>Yes</td>
<td>No</td>
<td>In between</td>
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<td><strong>Screen 2</strong></td>
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<td><strong>Screen 3</strong></td>
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<td><strong>Screen 4</strong></td>
<td>QR code</td>
<td>Is the app intuitive?</td>
<td>Yes</td>
<td>No</td>
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<td><strong>Screen 5</strong></td>
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### Interactive Archive UI

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<td><strong>Are you still interested?</strong></td>
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**Introduction (5 min)**
- Welcome
- Every answer is right, no wrong answer possible
- Audio + video + photos
- Questionnaire

**Testing (40 min)**

1. **Introduction – 1,5 min**
   a. Read introduction Foto Atelier

2. **Choose theme – 2 min**
   a. Receive sticker

3. **Introduction app – 3 min**
   a. Paper prototype Iphone
   b. Sheet A: 1 – 5

4. **World map – 3 min**
   a. Video
   b. Simulation

5. **Dia’s – 0,5 min**
   a. Video

6. **Application step 1 ‘waar gaat het over?’ – 2 min**
   a. Paper prototype Iphone
   b. Sheet B: 1 - 2

7. **Sub-themes – 1,5 min**
   a. Stickers

8. **Application step 2 ‘selecteer foto’s’ – 2 min**
   a. Paper prototype Iphone
   b. Sheet B: 1, 3, 4

9. **Interactive archive – 10 min**
   a. Video
   b. Show real size example (poster)
   c. Paper prototype #1 (interactions, use paper prototype to scan)
      i. Exploration through archive
      ii. Select and add photos
      iii. ‘Surprise me’
   d. Paper prototype #2
      i. Select photos

10. **Capture ‘Kus’ – 2 min**
    a. Video
    b. Paper prototype #3

11. **Compare photos – 3 min**
    a. Video
    b. Paper prototype #4

12. **Edit photos – 1 min**
    a. Video

13. **Application step 3 ‘bewerk foto’s’ – 2 min**
    a. Paper prototype Iphone
    b. Sheet B: 5 - 6

---

**Legend:**
- **purple** = (paper) prototype
- **green** = paper prototype application
- **red** = not tested
- **blue** = show video on projected wall

---

*Figure 40. Cheat sheet activities during validation.*
14. Edit photos – 5 min  
   a. Simulation, prototype #5  

15. ‘Walk’ to step 5 – 1 min  
   a. Video  

16. Application step 4 ‘maak je visuele verhaal’ - 2 min  
   a. Paper prototype Iphone  
   b. Sheet B: 7 – 8  

17. Construct own ‘visual story’ – 8 min  
   a. Demo  
      i. How screen would react to gestures in perfect situation  
   b. Simulation, prototype #6  
      i. Real time simulation of interactions with screen  

18. Application step 5 ‘bekijk je visuele verhaal’ – 2 min  
   a. Paper prototype Iphone  
   b. Sheet B: 9  
   c. Show rendered 360 view on iPhone  

Evaluation (15 min)  
- Research questions  
  Discuss per exhibit/step:  
  - Themes, sub-themes  
  - Interactive archive setting/capture  
  - Darkroom/edit photos  
  - Construct own visual story  
    o Gestures  
    o Stimulation discuss  
    o Does is feel personal?  
  - Platform/app  
    o Would you share it online?  
    o Would you come back, would you go here?  
    o Competition platform  
    o Gallery  

Figure 42. Cheat sheet activities during validation.
Het Foto Atelier

Wat breng jij in beeld?

1. Waar gaat het over? skip
   Type een bericht...
   Thema toevoegen

2. Selecteer foto’s

3. Bewerk foto’s

4. Maak je visuele verhaal

5. Bekijk opnieuw

Bekijk opnieuw

Het Foto Atelier

What is it about?

'name project'

1. Waar gaat het over? ✓
2. Selecteer foto’s ✓
3. Bewerk foto’s ✓
4. Maak je visuele verhaal ✓
5. Bekijk opnieuw

Het Foto Atelier

Thema toevoegen

Het Foto Atelier

liefde
schoonheid
cultuur
klimaat
samenleven
autoriteit

Het Foto Atelier

Gallery route profile

Het Foto Atelier

Exhibit visual story

Het Foto Atelier

Materials application
Het Foto Atelier
Photo selection
Photo edit
Exhibit visual story
Review
What is it about?
'name project'
Type a message...
Add theme

Routing
De applicatie begeleid je naar je eigen expositie

Scan je QR-code
Je persoonlijke QR-code is nodig om je stappen vast te leggen

Gallerij
Bekijk de visuele verhalen van anderen

Mee naar huis
En bekijk je eigen visuele verhaal wanneer je weer thuis bent
1. **pick theme**

Participants were instructed to pick a theme together (from the six presented themes).

---

**Figure 43.** Stickers. Each printed 12 times.

**Figure 44.** Poster to let visitors choose a theme (original size A3).
selecting photos
With the use of three different paper prototypes participants were instructed to use the interactive archive (testing the usability) and to select each five photos from the prepared collection.

1. paper prototype to test the workflow (50% of initial size)
2. paper prototypes for each theme to test photo selection procedure
3. a real size poster and scanning ‘device’
Sunny days
Misty views
Wide views
Close-ups
Back in the days
More recent years

What do you prefer?
You can continue your journey
Figure 45. Prepared photo selection for theme Love and Lust.

Figure 46. Prepared photo selection for theme Artful Compositions.
Figure 47. Prepared photo selection for theme Colorful Cultures.

Figure 48. Prepared photo selection for theme Natural Beauties.
Figure 49. Prepared photo selection for theme Crazy Revolutions.

Figure 50. Prepared photo selection for theme Social Change.
Figure 51. Prepared photo selection for theme Colorful Cultures.

Figure 52. Prepared photo selection for theme Ordinary People.
materials for phase four

observe photos (capture)
Present printed photos on wall.

Figure 53. Iconic photo Ed van der Elsen, for part 4 of the validation (real size: A2)
Hoe zou jij je doel benaderen als fotograaf?

Zou jij zo dichtbij durven te komen?

Figure 54. Questions presented above visual story.

Figure 55. Visual story Ed van der Elsken for part 4 of validation.
editing photos

With the use of a paper prototype the interaction was simulated on a television screen (this was done with examples, not the chosen photos).

Figure 56. Interface shown on the television screen.

Figure 57. Interface of life simulation on macbook.
observe photos (dark room)
Present printed photos on wall.

Figure 59. Comparison #1.

Figure 58. Comparison #2.
Figure 60. Participants interacting with the hidden photos.

Figure 61. Comparison #4.

Figure 62. Comparison #3.
constructing the visual story

The selected photos were used to project on a semi-transparent frame made from fabric that simulated the ‘do-it-yourself’ exhibition space. Interactions were live simulated (by me) with the use of a laptop connected with a projector.

Figure 63. Participants interacting with the screen.
Figure 64. Some creations of Photo Studios of participants.
An example of the re-viewable creation was presented on a smartphone.
video material for narrative spaces
appendix F.2 | summary results

brief summary results
The overall opinion of participants about the concept was very positive. The idea of being able to choose photos using the interactive archive was experienced as motivating and fun, participants automatically compared their chosen photos resulting in discussions. The balance in passive observation (photo processing) and active participation was perceived as positive and satisfying. Darkroom (editing) has contradictory results, varying between ‘not essential for the experience’ to ‘surpriseism of influence of darkroom techniques’. The final part, constructing the visual story, was by the majority perceived as best part of the design, functioning as a memorable experience. In this part, all participations collaborated resulting in interesting and surprising connections made between their chosen photos. A surprising effect of the concept is that a third of the participants would want to buy a photo for themselves for in their own room.

Summarized results from observations and evaluative conversations around the different phases in the validation set-up:

routing application
- For the majority it is clear that you follow a step-by-step route,
- It should be clearly communicated the application is meant for registration mainly.
- UI is clear to most participants, but it must have more information about the actions to be taken
- In a two cases participants first thought they had to select photos in the application, not in the interactive archive.
- A visual explanation for each step would be add value to the user interface.
- Participants automatically started ‘using’ the QR-code after using it for the interactive archive.

1 choose theme
- Choosing a theme immediately stimulates discussions.
- The overlapping theme is confused with the themes from the archive.
- The overlapped theme support in photo selection and constructing the story.
- The theme helps in directing certain thoughts and the making of the visual story, but in some cases it caused confusion.
- Despite the fact that the theme helps people to think in a certain direction when choosing and shaping the story, the theme must have a clearer purpose and how it will be reflected in the process.

2 world map and small images wall
- How to communicate can they stand on the world map? People did not always see it.
- The slides were sometimes confused with the archive selection.
- Not tested if people really look through the wholes. However, people did feel enthusiastic when I showed them they could look through the wall and see a glimpse of the final part.

3 interactive archive
- The selection process is intuitive.
- ‘Surprise me’ is a satisfying functionality, but it should be named differently.
- ‘Surprise me’ is the first option for the majority of participants to try out.
- Participants enjoy exploring the photos using the digital archive.
- The ability to like a photo was positively rewarded.
- The personal selection automatically makes people start comparing their photographs with each other, telling personal stories around the photos chosen and the subject.

4 capture
- Participants like being able to see which photos have been taken around an iconic photo.
- The corresponding questions provide a reflection of themselves in comparison with the photographer.

5 compare
- Participants lift up the doors immediately.
• Participants figure out by themselves there is a difference in one and the same picture.
• It creates surprisement and wonder for the photographer.

6 edit
• The added value of editing photos is not always recognized.
• There is some confusion with editing in the sense that the photos are already edited by the photographer, sometimes they don't see the need to change them again.
• More background information is needed as to what the darkroom is, because there is a lack in how the darkroom process then went in history.

7 construct
• Participants develop their own story around photographs while constructing the combination.
• Participants make connections in photographs regarding the visual content.
• The social interactions around the screen are rewarded as positive.
• In some cases, merging the individual selections caused confusion, however merging the photos ensures a collaboration in which photos are compared.
• Use a demo (visualization) to be instructed how to interact with the screen. Show these gestures always on the interactive screen.
• Sometimes it causes confusing that the exhibition is made together, while starting individually. However, participants enjoy the individual selection process and ending together.
• Make a menu on the side to choose settings, to see where you are.

8 review experience in 360-view
• The majority of the participants is positive about the 360-view.
• Some participants say they would probably not look at it again after the museum visit.

competition
• The idea of the competition should be communicated in the beginning of the experience.
• The outcomes are contradictory, some participants are very enthusiastic about the ability to make the best Photo Studio, some participants say they would not contribute.
• Some participants say they would possible do the competition but sharing on Social Media would be too much effort.
• Weekly challenge/topic is preferred over monthly.

positive side effects
• Around one third of the participants feels inspired to buy a photograph.
• All participants would do it again, in combination with a new exhibition in the Fotomuseum. Thus, the museum could link new exhibitions to the experience to create even a more holistic experience.
• Some participants start comparing the interactive exhibit space with their own living room, thinking how certain photos would match their furniture.
• Participants enjoy being the curator themselves, it motivates them and activates new thinking processes around photos.
• All participants started to talk about their personal experiences, with right after the selection process.

type of visitors
• Participants with a photography background feel less inspired to edit photos. They appreciate the photographer and think the image is already good.
• Especially inexperienced visitors are surprised by how they enjoyed the concept, they normally do not feel welcome inside a museum, but this process made them feel involved and triggered them to actively continue the journey.
• Inexperiences visitors appreciate the fact they can choose what to see.
appendix G | requirements

Fotomuseum
1 The design should make the archive accessible to the public and make the digitized collection part of the museum visit.
2 The design should emphasize the wealth and diversity of the collection.
3 The design should bring photography to today’s context and reflect the world we live in.
4 The design should convey the museum’s ‘distinctive’ photographers in questioning the world.
5 The design should present photos in visual stories.
6 The design should activate all visitors to explore the collection and gain relevant input for the Fotomuseum.
7 The design should present the collection in a ‘new and extraordinary way’.
8 The design should fit in the environment of the Nederlands Fotomuseum.
9 The design should fit in the basement of the Nederlands Fotomuseum.
10 The design should be modular in the sense that it allows to adapt its content after to receive input from new digitized archives.
11 The design should function as a (semi-) permanent.
12 The design should allow a maximum of 500 visitors on a day (ca. 100 per hour).

millennials
18 To conform to millennials’ digital lifestyle, the design should enable them to use their smartphones during the visit.
19 As millennials express a strong desire to engage in interactive information sharing, the design should provide young adults to share their museum experience with the outside world.
20 The design should emphasize the interest of exploring and questioning the world of photographers.
21 The design should give visitors a voice in how they view the world.
22 The design should support social interactions between two or more millennial friends along the entire museum visit and function as a social leisure-time activity.
23 The design should trigger visitors to create meaningful stories around photographs.
24 The design should trigger visitors to see photography as a profession.
25 The design should trigger thinking processes and put photography in different perspectives.
26 The design should make visitors look more deeply into photographs than a few seconds.
27 The environment of the design should immerse visitors in a new world consisting of different phases in where each phase has a different appearance and varying in activities.
28 The design should enhance spatial awareness, allowing visitors to walk inside the presented art.
29 The design should provide millennials to have overview along the experience.
30 The design should offer tangible, interactive elements.
31 The design should convey a clear message before the visit (e.g. on social media).

participation
13 The design should offer interactions where the input steers the direction of content and final product.
14 The design should invite and encourage millennials to create, share and connect with each other around content, providing visitors to consume co-produced, ever-changing content.
15 The design should serve customized content to each visitor and treat visitors as individuals.
16 The design should extend the experience outside the museum’s walls, allowing visitors to explore the collection anytime anywhere.
17 The design should allow visitors to seek out the collection themselves.

Engaging Experience
32 The design should have a promise of meaning and play at acceptable effort communicated before the visit (trigger).
33 The design should invite visitors to come back, create lasting memories and build and maintain a relationship (relate).
34 The design should place photos and interactive
exhibits at the centre of social interaction.

35 The design should consist of objects that support co-participation and collaboration and provide visitors to momentarily build their private spaces.

36 Each interactive exhibit should provide tools to make visitors engage with each other around the collection, following the me-to-we approach (Simon, 2010).

37 Each interactive exhibit should provide individual actions that can add to a social experience but are not essential to the exhibit’s success.

38 The design should allow people to use their body in interacting with exhibits and contain viewable outcomes for other visitors to have something to talk about.

39 The design should enable visitors relate the content to their own beliefs.

40 The design should consist of activities that encourage people to use photos as reference for imagination and encourage people to talk about what they see in a picture.

41 The design should consist of open-ended activities that allow a broad range of outcomes.

42 The design should provide visitors to ‘pull’ content from a rich content base and a mechanism by which visitors can retrieve content of interest.

43 The design should provide visitors to do active discoveries in their interactions, such as finding hidden content.

44 The design should emphasize the museum as an explorational area where visitors discover new spaces.

45 The design should make use of sounds to make the visitor meet in an intimate and intense way.

46 Each interactive exhibit should consist of a trigger to invite visitors to interact at acceptable effort and elements to explore and immerse in playful interactions.

47 Activities should contain constraints with personal entry points, to make visitors confidently interact in creative activities.

48 The design should follow the process of photography in the narrative structure.

49 The design should consist of tools that support visitors in creating and communicating their own ‘message’ with photos.

50 The design should trigger visitors to make connections outside the frame, constructing a visual story from multiple photos.

51 The design should combine an embedded narrative structure and evocative spaces.
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.

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!

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

** chair
Arnold Vermeeren
dept. / section: HICD

** mentor
Maarten Wijntjes
dept. / section: HICD

2nd mentor
Olav van den Brekel
organisation: Nederlands Fotomuseum Rotterdam
city: Rotterdam
country: The Netherlands

comments (optional)
Whereas Arnold can direct me in the museum experience, Maarten can instruct me in designing the more detailed aspects, like haptic and visual perception of the (interactive) elements for watching photos more closely.

Your master programme (only select the options that apply to you):
- IDE master(s):
- 2nd non-IDE master:
- individual programme: (give date of approval)
- honours programme:
- specialisation / annotation:
  - IPD
  - DfI
  - SPD

- chair dept. / section:
- mentor dept. / section:
- 2nd mentor Second mentor only applies in case the assignment is hosted by an external organisation.

USE ADOBE ACROBAT READER TO OPEN, EDIT AND SAVE THIS DOCUMENT
Download again and reopen in case you tried other software, such as Preview (Mac) or a webbrowser.
Involve and engage Millennials in the collection of Fotomuseum R’dam

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

start date 25 - 04 - 2018
end date 28 - 10 - 2019

INTRODUCTION

The Dutch Fotomuseum is a national museum of photography in Rotterdam. It has a collection of 5.5 million photographic images and exhibits many facets of photography: documentary and experimental, contemporary and historical. The exhibitions alternate between historical and present-day photography and between Dutch and international work. The museum aims these exhibitions to be ‘both a source of inspiration and an object of study, prompting fascinating exhibitions and publications’ for its audience. The museum collects and safeguards the photographic heritage of the Netherlands and wants to make it permanently accessible to the public. The content changes every couple of months, having two or three exhibitions on show. The museum aims to always make the photography relevant to today’s context. We collect and display photography that reflects the world we live in, in order to enrich people’s lives with visual stories that matter. We choose photographers who question the world.

The architecture and design of the exhibitions in the museum are mainly traditional; each exhibition starts where the visitor is being introduced with text on wall, sometimes with an additional video, briefly explaining the content and background information. Photos are positioned on wall or put on tables behind glass. The overall typical museum environment uses technologies to add sound, lighting effects, contrast and short movies as part of the exhibition. Peak experiences are built in to immerse visitors and to give a longer lasting impression.

A recent research by Motivaction has stated that Millennials visit museums more than the Dutch national average. Only 25% of the generation has (almost) never visited a museum before (Motivaction, 2019). Experienced visitors, visitors coming for a specific exhibition or photographers tend to leave the Fotomuseum satisfactory. What can the Fotomuseum do in engaging this large group of young adults who are willing to visit museums? Together with the need to enrich their museum for younger audiences, I see the opportunity for the Fotomuseum to design to involve and engage Millennials in and around Rotterdam.

Millennials, born in between 1983 and 2000, are experience seekers; they preferably buy a meaningful experience instead of something desirable (Bello & Matchette, 2018). Young adults that seek experiences are looking for ways to positively change the world: they feel empowered to make changes. They appreciate the educational value of a museum, yet they crave a special experience over education. Young audiences are seeking ways to engage with their peers that will have a lasting impression on their lives. More than three-quarter of the generation visits a museum rather together than alone (Motivaction, 2019). Museums should allow Millennials to have social learning experiences.

Millennials learn non-linear: they consult different references and choose from the available information on the internet. The transfer of only knowledge is not interesting anymore (Museumpel, 2017). Millennials want to be surprised, entertained and they are looking for authenticity to enrich their lives. To keep them interested the museum content should not be too easy, but accessible: the effort to engage in an activity can be quickly too high for them.

The Fotomuseum should work at a strategy to extend the museum visitor experience beyond the temporal and physical boundaries of the visit. The idea that visiting a museum in one’s leisure time could help to satisfy an identity-related need and concludes long after the museum visit ends through the individual’s development and enrichment of personal identity. In between, the individual’s identity-related visit motivation propels the experience, shaping not only the reason for visiting but also the actual visit and even, the laying down of long-term memories (Falk, 2009).
introduction (continued): space for images

I want to make millennials actively participate in looking at/reflecting photos and/or videos, where the museum collection can optionally benefit from as well. There should be a trigger and involvement before the Fotomuseum visit, stimulating a thinking process. In the museum they are engaged in an activity which should broaden their horizon and giving a feeling of connectedness.

On-site engagement: the design of a social and (inter)active (semi-permanent) museum experience around the collection of the Fotomuseum, relevant for millennials.

**Research and Design Explorations**

**Active Participation**
- creating social learning experiences
- creating opportunities to interact with museum, creating experiences to closely look at pictures

**Relevance in Content**
- finding the connection between what is relevant for millennials and the socio-cultural content of the Fotomuseum.

**Story Behind the Photo**
- communicating a story that is personal and is part of their identity that broadens their horizon and raises relevant questions.

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**Image / Figure 1:** Design Scope and Research & Design Explorations - overview.

**Image / Figure 2:** N. Simons, The Participatory Museum, 2010 - Literature research and (will be) used as a reference.
PROBLEM DEFINITION **

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

In some fields the Fotomuseum is already providing what Millennials want: they have aesthetic beauty, put emphasis on the visual and provide Instagrammable moments. Yet according to Motivaction they need more; the museum experience should be unique, surprising and personal too. The semi-permanent collection-experience should give the opportunity to interact, stimulating thoughts and questions to expand their horizon.

Many museums are now changing into places where people can contribute or participate to a certain extent, yet the Fotomuseum acts in a more traditional way. To be part of their identity and provide personal stories that relate to Millennials, the institute should work in a more collaborative way (Simon, 2010); inviting Millennials to serve as active participants where their input will steer the direction and content of the final product. The museum has to encourage interaction: finding active connection with Millennials, engaging them in conversations or challenging them, stimulating questions and responds back and forth. The challenge is to design these interactions making them useful and valuable, being beneficial for the museum and relevant for the visitor.

But an experience isn’t involving or engaging Millennials by itself. The museum should provide interactive elements which can stimulate Millennials in engaging with peers, creating experiences that connect young adults to one another. They should be interesting enough to contribute to and give the feeling they gain value from it, that they can broaden their horizon with it. And to design usable, valuable interactions and social experiences the museum should first know what they actually want to be triggered or engaged.

Although the Fotomuseum has authenticity and does experiences quite well, they should listen to their audience, creating an authentic photo-collection experience that focuses on (social) interaction. But to listen to Millennials, they have to reach them first. And even when the audience has been reached, the participation does not automatically take place. The challenge is to design an experience in where useful and valuable input from Millennials’ interactions can be used to steer the direction of the content, and where of course the curator can still exhibit his authenticity and ideas in the Fotomuseum. The photo-collection experience should enable Millennials to feel enriched by the content.

ASSIGNMENT **

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

Design a social and interactive experience around the collection of the Fotomuseum to involve Millennials before and engage them within the Fotomuseum by studying Millennials and participatory museum principles.

Research > Insights (what do Millennials think is relevant, what makes them relate to the content/photos?)
- Literature study ‘engagement in museums’, ‘Millennials and museums’ and ‘participatory museums’ (+ more)
- Explore current museum experience (Foto)museum(s) (Observation + Interview in context)
- Study Fotomuseum content and exhibitions (which aspects are (now) involved in designing an exhibition?)
- Generative research ‘what is relevant for Millennials’ and ‘how can photos enrich their identity’?
- Qualitative research ‘what is their current horizon’ and ‘which topics, questions are they interested in?'
- Explore in ways to involve Millennials in active participation and interaction (outside and inside the museum)

Insights > Ideation(how can Millennials be involved and engaged before and within the museum?)
- Set criteria based on insights (insight cards), create Interaction Vision with characteristics and design qualities
- Ideation based on Interaction Vision and insight cards, analyze and choose best ideas, connect with photo-content
- Evaluate and validate > concept(s)

Ideation > Conceptualization (which concept is most effective in involving and engaging Millennials?)
- Testing and evaluating concepts (prototyping + user tests) - Combine/iterate best concept aspects

Conceptualization > Final Concept ‘Social and Interactive Fotomuseum Experience’ (validation + finalization)
Approach
As can be seen in the Gantt chart, the project is first started with an literature study regarding museums, museum experiences, participatory museums and Millennials in general. A following phase of explorations will set the requirements and give useful insights. The insights are then incorporated in creating a Interaction Vision. This Interaction Vision and the insights gathered from the Exploration & Research phase are then used to generate ideas. After evaluation a maximum of three concepts are chosen to further elaborate. A process of iterations is followed which creates the final concept design. Along the whole project documentation is being maintained.

Meetings
Chair-meetings (Arnold): every Monday with the MuseumFutures student group + additional meeting when needed.
Mentor-meetings (Maarten): at least once every two weeks, preferably once a week.
Client-meetings (Olav): at least once every two weeks, additional meeting(s) in between when needed.

Important dates
- Kick off meeting: Thursday 25th of April 2019
- Mid term meeting: Monday 1st of July 2019
- Green light meeting: Friday 27th of September 2019
- Final Presentation: Monday 28th of October 2019 (or somewhere else in that week)

Note: holidays are planned from 22nd of July 2019 to 8th of August 2019.
The reason for the four-day workweek schedule is because of a sidejob which has an average of 7-hours a week.
MOTIVATION AND PERSONAL AMBITIONS
Explain why you set up this project, what competences you want to prove and learn. For example: acquired competences from your MSc programme, the elective semester, extra-curricular activities (etc.) and point out the competences you have yet developed.
Optionally, describe which personal learning ambitions you explicitly want to address in this project, on top of the learning objectives of the Graduation Project, such as: in depth knowledge a on specific subject, broadening your competences or experimenting with a specific tool and/or methodology. ... Stick to no more than five ambitions.

For my graduation I would like to focus on the museum experience. I have always been interested in visiting museums, not only as a visitor myself, but as a designer as well. I think the museum environment has many possibilities in presenting its content, especially in reference with how visitors perceive the museum content and the story the museum wants to tell.

Larger contexts and how users behave in these contexts always got my interest rather than smaller, more detailed product design. During my BSc I followed the minor Retail Design of Architecture where I was introduced to designing interiors with a specific storytelling. After this minor I did an internship for 5 months at studiojosvandijk where I continued retail design related projects (storytelling, form-language and interior design in relation with consumer behaviour). In this one year of retail design I got to learn how to use environmental design aspects, but I missed the aspect of connecting it to user needs and wants in a specific context. For my graduation I saw the opportunity to merge my experience in retail/interior design and industrial design.

For my elective semester I went to Milan where I was introduced to Neurodesign. During this course I got to know the basics of 'the multisensory experience' and how this influences one's perception and/or behaviour in relation to certain circumstances. How will a visitor's perception change when simulating different sensors? Which stimuli can be used to stimulate certain thoughts when looking at a photo?

This specific graduation topic started when I was thinking about what I was missing in (traditional) museums, and when I asked about my friends' opinion. What are motivations to visit a museum, what are your needs in museums, which problems do you occur in museums? All conversations had a few things in common: boredom, too much effort to actually understand the content and visiting a museum as a social activity. That's when I go excited. They are willing to visit museums, but their motivations do often not fit with what a museum has to offer. It surprised me to hear how many people of my age actually do not feel fully satisfied after visiting a (traditional) museum, as well as the Fotomuseum.

I think the Fotomuseum has a good opportunity in enriching their museum for younger audiences, making their content valuable and meaningful for the digitally connected, fast-living, experience-seeking, identity-enriching generation.

Personal learning ambitions:
- Set-up and execute generative session(s) to gather useful and valuable information and transform these into relevant and useful insights.
- Gain more in depth knowledge about Experience Design and use this in practice.
- Explore and study museum environments, museum experiences, museum engagement and gain more knowledge about visitors' needs/behaviours/values and implement this in practice.
- Learn how to design for participatory principles and implement in a design.
- Learn and improve how to further develop design and presenting skills.

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

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Initials & Name  S.E.M. Hoogenboezem  Student number  4277961
Title of Project  Involve and engage Millennials in the collection of Fotomuseum R’dam