M MASTER
INTERCULTURAL STUDIES FOR BUSINESS

Meet Amadeo: A Proposal

Liliana Filipa Ribeiro das Neves

10/2022

M MASTER
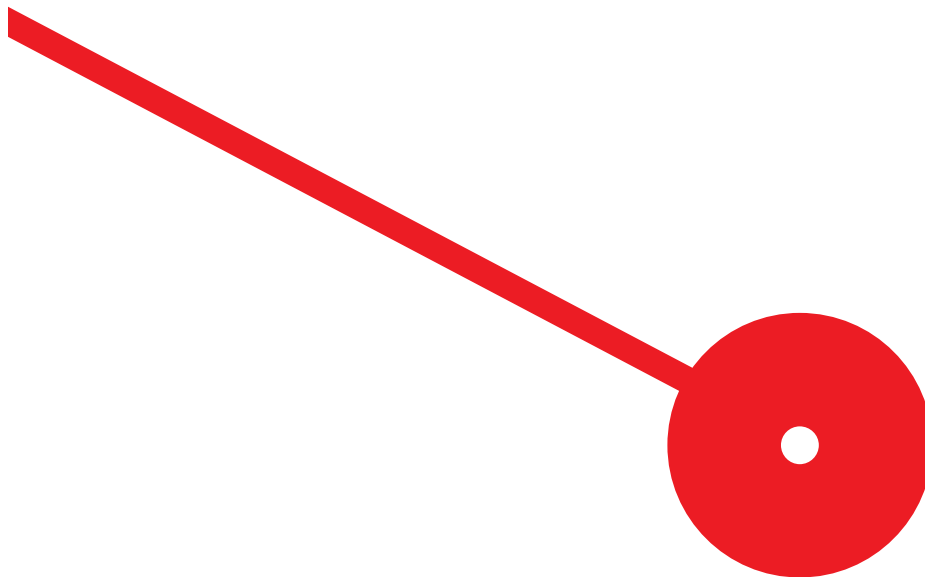INTERCULTURAL STUDIES FOR BUSINESS
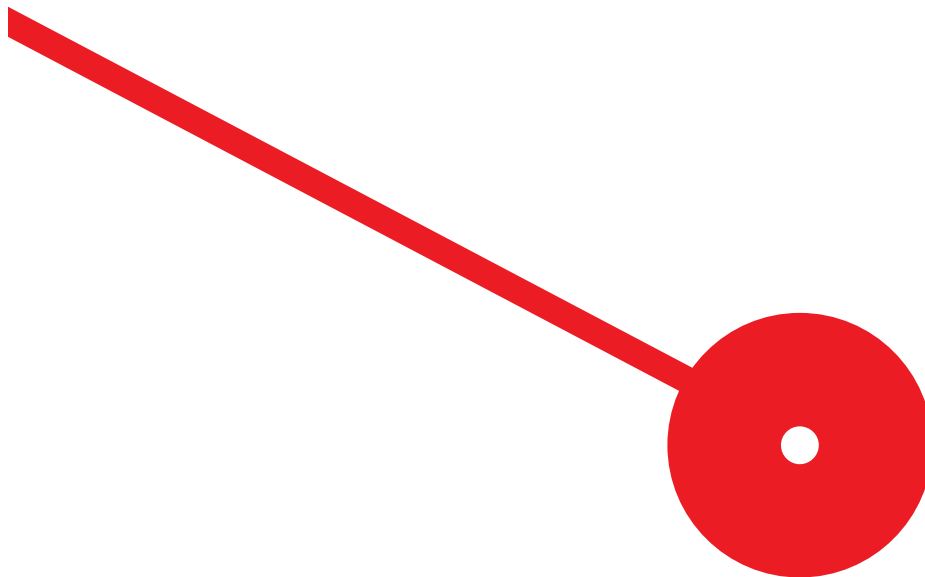
Meet Amadeo: A Proposal

Liliana Filipa Ribeiro das Neves

Project Work presented to Instituto de Contabilidade e Administração do Porto / Porto Accounting and Business School to obtain the Master's Degree in Intercultural Studies for Business, under the supervision of Professor Maria Manuela Ribeiro Veloso.

Dedication

To my parents and my sister for their unconditional support.

Acknowledgements

First of all I would like to thank Professor Maria Manuela Veloso for all the support given during the research work and writing of this project. I have to thank her for the long meetings filled with her experience and advice and also for her guidance in the right direction.

I would also like to express my gratitude to the other teachers of the Master's Programme who have accompanied me during the last two years. Thank you.

To James Alexander, CEO of Event Communication, and Natascha Mansvelt, projectleader of Meet Vincent van Gogh Experience, I would like to thank-you for the interviews given and the time spent with the answers that were vital for the design of the final project. In her perspective as an art teacher and artist, who helped to understand the work of Amadeo de Souza-Cardoso, I would like to thank Professor Clara Amaral.

Without the support of my parents Jorge and Rosa, and my younger sister Andreia none of this would be possible. I owe them a lot and I promise to repay them for all the affection given in the most difficult times of the last months.

The beginning of the year 2022 was tumultuous both professionally and academically. That is why I would like to thank the people who became my co-workers in March 2022. Starting a new job, different from anything I had done so far, while I was still in the process of writing a thesis was not one of the easiest tasks I have had to face, but hearing my colleagues' words of encouragement to continue and finish the master's degree was a great help. You are all in my heart, but a special thanks to Rosária Oliveira, Salomé Vilar, Josefa Cardoso and Maria Teixeira.

A final thanks to all my colleagues who started and will finish this journey with me.

Thank you all!

Resumo:

A aposta nas indústrias criativas e culturais é cada vez mais importante para um desenvolvimento económico sustentável, combinando aspetos económicos, culturais, socias e tecnológicos. É também importante perceber como instituições seculares como os museus se tem adaptado aos novos tempos e aproveitado as novas tecnologias e novas formas de exposição em seu benefício, como o Edutainment. Através da revisão de literatura e entrevistas a entidades que trabalham na área, foi proposto fazer uma análise ao Edutainment e como é que este é usado em contexto museológico.

Decorrente desta análise os seus resultados foram aplicados à proposta de transferir o modelo da exposição Edutainment e imersiva *Meet Vincent*, idealizada pelo Museu Van Gogh de Amesterdão, para a realidade portuguesa. Com realidade portuguesa, quer-se dizer pegar no essencial da exposição imersiva criada na Holanda e aplicá-la à vida e obra de Amadeo de Souza Cardoso, o pintor escolhido para o projeto. Diferente de outras exposições imersivas, tanto a exposição *Meet Vincent* como a proposta feita doravante prezam por partilhar o homem por detrás do pintor e a forma como a sua vivência terá influenciado a sua arte.

Exposições imersivas não são novidades, mas acredita-se que o diferencial de transportar a audiência até aos anos 10 do século XX, ao dia a dia de Amadeo possa tornar a proposta de conhecer Amadeo de Souza Cardoso bem-sucedida.

Palavras chave: Indústrias Creativas e Culturais; Edutainment; Comunidade; Encontro imersivo; Storytelling, Renascença Creativa.

Abstract:

The focus on creative and cultural industries is increasingly important for a sustainable economic development, combining economic, cultural, social and technological aspects. It is also important to understand how secular institutions like museums have adapted to the new times and taken advantage of new technologies and new exhibition formats in their benefit, like Edutainment. Through literature review and interviews with entities that work in the area, we analysed Edutainment and how it is used in the museological context.

The results of this analysis were applied to the proposal we present: transferring the Edutainment model and immersive exhibition *Meet Vincent*, created by the Van Gogh Museum in Amsterdam, to the Portuguese reality. By Portuguese reality, we mean taking the essentials of the immersive exhibition created in the Netherlands and applying them to the life and work of Amadeo de Souza Cardoso, the painter chosen for the project. Unlike other immersive exhibitions, both the *Meet Vincent* exhibition and the proposal made hereafter aim to share the man behind the painter and the way in which his life experience influenced his art.

Immersive exhibitions are not new, but it is believed that the differential of transporting the audience to the 10's of the 20th century, to Amadeo's daily life can make the proposal of meeting Amadeo de Souza Cardoso successful.

Key words: Creative and Cultural Industries; Edutainment; Community; Immersive encounter; Storytelling, Creative Renaissance.

Table of Contents

Table of Figures

List of Abbreviations

AV – Audio visual

CCI – Cultural and creative industries

CGF – Calouste Gulbenkian Foundation

DCMS - Department for Digital, Culture, Media & Sport

GDP - Gross domestic product

ICOM - International Council of Museums

MOMA – Museum of Modern Art

NIMC - Northern Ireland Museums Council

NLT - National Literacy Trust

UNDP - United Nations Development Programme

UNESCO - United Nations Educational, Scientific and Cultural Organization

The cultural and creative industries are today one of the fastest growing sectors of the economy, generating income and creating new jobs, often non-existent until then and for which the workers of this industry will have to have not only the artistic side, but also management and technical skills. They are also important as they allow a sustainable economic development, combining economic, cultural, social, and technological aspects.

Within the creative and cultural industries there are several areas, some considered more relevant than others. For this project work it is important to talk about museums, considered "other core cultural industries" and understand how these entities have adapted over the centuries of their existence and what measures those responsible for them have taken so that what were once static entities, remain relevant by integrating technological advancements and new forms of exposure to their benefit, such as Edutainment.

The International Council of Museums defines museums as being a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. They operate and communicate ethically, professionally and with the participation of communities, offering a variety of experiences for education, enjoyment, reflection, and knowledge sharing. Making use of the constant technological advances, museums start to connect the public to education and entertainment, creating immersive exhibitions allowing the audience to have a sensorial experience that brings a story to life.

This is the proposal of this project: to show how a museological entity using new technologies can create an immersive exhibition that educates and entertains the public, about the life of a real person. To import a Dutch concept of immersive exhibition and apply the model to the Portuguese reality, having as object of study a Portuguese painter: Amadeo de Souza-Cardoso.

The overall structure of the study takes the form of five chapters, including this introductory chapter and the conclusion. Chapter 1 begins by laying out the theoretical dimensions of the research and looks at the creative and cultural industries and what they entail and exploits the benefits that come from them. It is then important to know how museums, part of the creative and cultural industries, have evolved over time and what changes in the museological context have emerged for these institutions to remain relevant.

Edutainment is not a recent term; neither is it unknown to the public, albeit usually allied to museums and exhibitions dedicated to a young public. The aim here is to explain what Edutainment is, how it has evolved and been used by museological entities. Edutainment doesn't have to be only for children and, as a result, we intend to show how this, allied to immersive exhibitions, can be an added value to reach different publics.

The second chapter is concerned with the context of the project. It sets out to describe how to create an immersive Edutainment exhibition, drawing on a Dutch model, as its main objective to disclose the life of the Portuguese painter Amadeo de Souza-Cardoso. It is not intended to be a simple exhibition where we can see the paintings, but to immerse ourselves in his life. The purpose is to get to know the man behind the painter, his dreams, anguishes, and desires; to try to get inside his mind and the places he once visited. For such an endeavour and as a justification, a part of the painter's biography is presented. As mentioned, the proposal of an immersive exhibition is based on the Dutch model used for the Vincent van Gogh's immersive exhibition, created by the Van Gogh Museum. For this reason, a brief biography of the painter is included in the chapter. The aim is not to compare or contrast the artists or to show how one can be more profitable than the other when it comes to attracting the public to an exhibition, but to understand that, despite being different, both are worthy of being studied.

Once the objects of study are known, we describe the proposal in the third chapter. In this last part we intend to show the process of creating and assembling an immersive experience, by showing the necessary and typical polyvalency of creative and cultural industries. The proposal draws on the data retrieved from interviews to James Alexander, CEO of Event Communication, and Natascha Mansvelt, project leader of Meet Vincent van Gogh Experience. We then describe how it is possible to create an immersive exhibition, by a museum, about a Portuguese painter, that unfortunately remains unknown to many.

CHAPTER I – MUSEUMS AND CULTURAL AND CREATIVE INDUSTRIES

1 Introduction to Creative and Cultural Industries

Although there is no fully settled definition of 'cultural industries' and 'creative industries' (Throsby, 2008), to understand the industry museums belong to, it is important to start with the description of the same. We can say that the term *cultural industries* refers to industries which combine the creation, production and commercialization of creative contents which are intangible and cultural in nature. The contents are usually protected by copyright, and they can take the form of a good or a service. Cultural industries include printing, publishing and multimedia, audio-visual, photographic and cinematographic productions as well as crafts and design. On the other hand, the term *creative industries* encompasses a broader range of activities which include the cultural industries plus all cultural or artistic production, whether live or produced as an individual unit. The creative industries are those in which the product or service contains a substantial element of artistic or creative endeavour and include activities such as architecture and advertising (Creative Industries, between Creativity and Commerce, n.d.).

According to a United Nations Educational, Scientific and Cultural Organization (UNESCO) and United Nations Development Programme (UNDP) report, *Widening local development pathways[1]*, the creative economy is "not only one of the most rapidly growing sectors of the world economy, but also a highly transformative one in terms of income generation, job creation and export earnings". (2013, p. 28). The same report mentioned gives some concrete examples for the year of 2013: the cultural and creative industries in Argentina, for example, employed some 300,000 people and represented 3.5 per cent of the country's gross domestic product (GDP). In Morocco, publishing and printing employed 1.8 per cent of the labour force, with a turnover of more than US$ 370 million. In Bangkok, Thailand, there are over 20,000 businesses in the fashion industry alone, while across the region, young people are earning a living as small-scale designers. (UNESCO, 2013).

In practice, Creative and Cultural Industries (CCI) help preserve the history of areas, foster diversity in terms of culture, race, age and encourage social cohesion because their expressions tend to bring people together and build communities. The CCI are also

---

[1] http://www.unesco.org/culture/pdf/creative-economy-report-2013.pdf

inclusive, meaning that people from all social classes can participate in this economy as producers and consumers. This is also a sector that tends to favour the employment of youth and women compared with other sectors as *per* UNESCO (2015).

However, despite being an important contributor to the overall GDP growth, the gains from the CCI are not evenly distributed globally, and there is a gap between the North and the South. According to Thangavel Palanivel (2019), Deputy Director of the Human Development Report Office of UNDP, Asia and the Pacific, Europe and North America are seeing rapid and unprecedented growth in the creative economy. These regions account for 93% of the global CCI revenue and 85% of jobs. By contrast Africa, the Middle East, and Latin America and the Caribbean have not yet capitalised on their potential. Furthermore, the author states that this is an opportunity for policies that accelerate and sustain a dynamic creative economy that contributes to the human development progress (Palanivel, 2019). Growing a dynamic creative economy depends, in part, on how initiative-taking countries are in grasping opportunities and tackling challenges across many areas including technology, education, labour markets, macroeconomic policies, gender issues, urbanization, and migration.

Originally, creative industries included mainly commercially oriented sectors such as advertising, architecture, art and antiques, crafts, leisure software, design, film and video, music, the performing arts, publishing, radio, and TV. With time, it was broadened to incorporate less profit-oriented subsectors and activities - hence the inclusion of the heritage sector, comprising museums, archives, libraries, and heritage sites (Department for Digital, Culture, Media & Sport [DCMS], 2021). Ieva Moore (2014, pp. 743-744) claims that 'creative industries' are related to urban rejuvenation through the contributions of public art and the use of creative approaches considering architectural, urban art and community-oriented solutions with economic, social, environmental, and psychological impacts. They mark the broad wave of the digital era, encompassing a broader range of activities based on innovation, IT solutions, and original independent artistic productions.

As stated in the beginning of this chapter, for Throsby (2008) defining cultural or creative industries remains a matter of some debate, and no clear agreement exists yet as to exactly which industries should or should not be included in the cultural sector of the economy. According to the author, there are several ways of interpreting the structural characteristics of the cultural industries, and indeed, several different models have been

6

put forward to describe and classify them, as for example, the model of the DCMS that is used in the development of the United Kingdom creative industries policy strategy.

To look at how museums relate to the CCI, we decided to use Throsby's own concentric model that places museums in the category of "other core cultural industries". This model is based on the idea that it is the cultural value of cultural goods that gives these industries their most distinguishing characteristic - the more pronounced the cultural content of a particular good or service, the stronger is the claim for the inclusion of the industry producing it. The model asserts that creative ideas originate in the core creative arts in the form of sound, text, and image, and that these ideas and influences diffuse outwards through a series of layers or "concentric circles," (figure 1) with the proportion of cultural to commercial content decreasing as one moves further outwards from the centre (UNCTAD, 2010, p. 7).
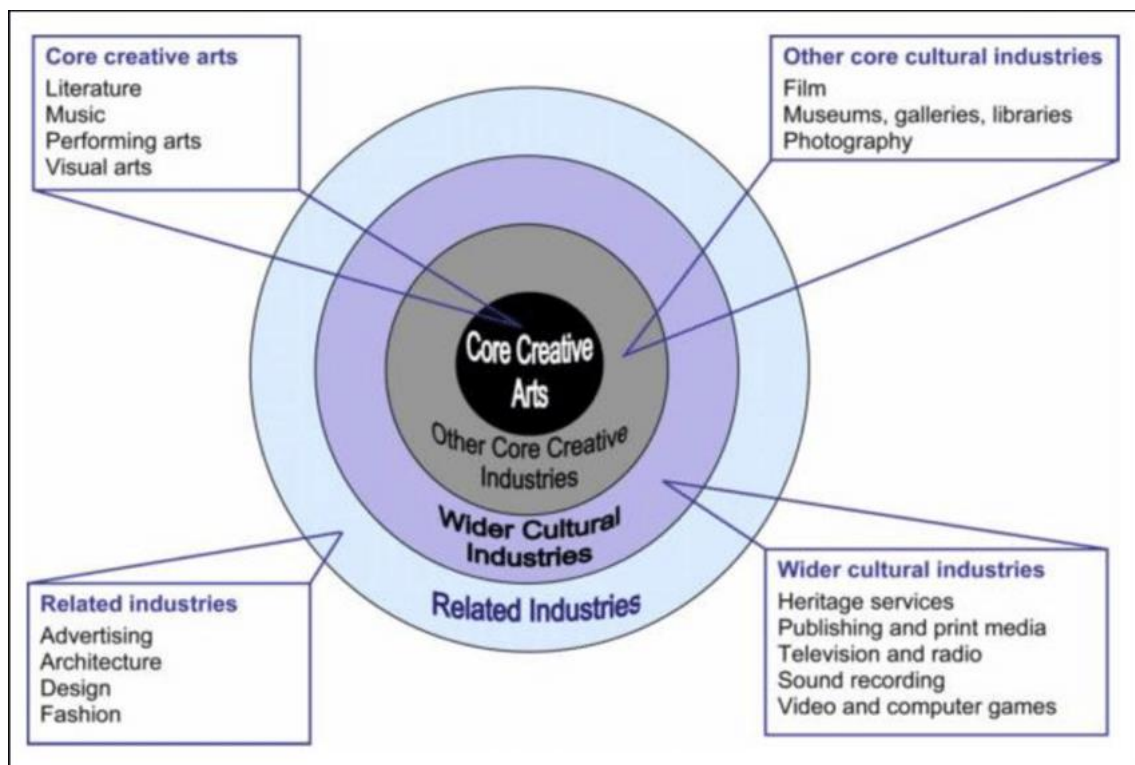
Figure 1. Throsby's concentric model (source: Throsby, 2008, p.150)

According to the author of the model:

> The concentric circles model is based initially on the proposition that cultural
>
> goods and services used in principle as a basis for defining cultural goods and
>
> services as a distinct commodity class, and indeed is a distinction that is common

to a variety of fields concerned with the value of cultural phenomena. […] Different goods have different degrees of cultural content relative to their commercial value; the model proposes that the more pronounced the cultural content of a particular good or service, the stronger is the claim of the industry producing it to be counted as a cultural industry. Thus are the concentric circles delineated: at the centre are core industries whose proportion of cultural to commercial content is judged according to given criteria to be highest, with layers extending outwards from the centre as the cultural content falls relative to the commercial value of the commodities or services produced. (Throsby, 2008, pp 147-164)

As described above, museums are now included in the most recent definitions of CCI and as museums are part of "other core cultural industries"; this means that policy makers have begun realizing their potential and including them in the agendas for innovation as a positive element in terms of the improvement of the overall impact of CCI (Dalle Nogare & Murzyn-Kupisz, 2021).

To close this section on museums and the creative and cultural industries, according to the Northern Ireland Museums Council (NIMC) there are benefits in fostering a stronger relationship between the CCI and museums. The NIMC provides a toolkit which includes six of these benefits, as explained on their website. These are[2]:

1. Increasing use of museum collections.
2. Increasing use of the building.
3. Increasing use of expertise.
4. Reaching new audiences.
5. Raising the profile of the museum.
6. Generating income.

Like NIMC states, museums have much to gain from fostering strong links with the creative industries. By providing knowledge and sharing their collection on a

---

[2] https://nimc.co.uk/what-we-do/guidance-and-information/museum-and-creative-industries-toolkit

documentary, for example, or by licensing their designs for commercial purposes, museums increase the use of their collections and ensure more people can enjoy them. The same happens with the use of the building: by allowing the museum to be the venue of performing arts or as the set for a TV show or a movie, it helps to show the museum as a local facility and some activities may even become income generators for the museum itself. The sharing of knowledge through workshops is a way of partnering with the CCI such as, for example, a Regency Jewellery design workshop. All these activities end up appealing to different audiences, which might see museums as unchanging and uninteresting institutions. Overall, this toolkit also helps raise the profiles of museums by the press created around the activities and generate more public interest and, in the end, generate income for the CCI involved.

The last forty decades have witnessed, on the one hand, an increased interest in the links between culture and creativity and, on the other hand, economic growth and development. That is what we intend to explore with our work: the integration of museums into CCI, fostering museums to prepare themselves to align with the rest of cultural heritage and propel them from static and teaching entities (in the mid-19th and 20th centuries) to actively assume a new role: to entertain.

One way that museum curatorial teams found to innovate and entertain, while maintaining the more educational side was through *Edutainment*. Thus, edutainment, one of the main themes of this thesis will be discussed in the following subchapter.

1.1 Edutainment

The International Council of Museums (ICOM) in their Statutes, adopted by the 26th General Conference in Prague, Czech Republic, on 24 August 2022, define museums as:

> A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection, and knowledge sharing. (International Council of Museums, 2022, para. 2)

For this work, there are two remarkably interesting key words in this definition: education and enjoyment. When museums in their classical sense, because as we shall see the idea of exhibiting artefacts is much older than these institutions, first began, they were rigid entities in which their purpose was to educate the learned and later the masses (Mendes, 2013, pp. 33-34) In this sub-chapter, we will understand how they come together to create what is called *edutainment* and how this articulates with what we know to be a 'classical museum'. Also, we will address how this applies to new programmatical matrixes, namely education and work.

Although formal museums emerged in the mid-18th century, there is archaeological evidence to show that collections of certain artefacts were already being made in classical and pre-classical civilisations. As José Mendes (2013, p. 33) observes, *"A instituição museu – «Templo das Musas» – tem já uma longa história, pois remonta à Antiguidade Clássica…"[3]*. One of the examples are the ruins of Nabonidus' palace[4], known as the world's oldest museum. The collection was discovered in 1925 by British archaeologist Leonard Woolley and belonged to ancient Babylonian, Princess Ennigaldi—the daughter of King Nabonidus, who ruled the Neo-Babylonian Empire in the sixth century BC, and

---

[3] The museological institution - "Temple of the Muses" - already has a long history since it goes back to Classical Antiquity. (Author's translation)
[4] Located in the city of Ur, modern southern Iraq.

who collected and curated Mesopotamian artifacts with origins spanning 1500 years (Richman-Abdou, 2018).

Moving forward in time, we arrive at the 16th century where wealthier families, members of the nobility and the church, developed a taste for the *Kunstkammer*[5] where they displayed the most varied objects, from religious artefacts to natural history specimens (Richman-Abdou, 2018; Koeppe, 2002). Interestingly, it was one of these private collections that originated one of the first public museums when, in 1683, Elias Ashmole, an English antiquarian, donated the contents of his *Kunstkammer* to the Oxford University, thus creating and forming the Museum Ashmolean. Ashmole passionately believed that "the knowledge of Nature is very necessary to human life and health", and with this belief he aimed to educate the masses through his unprecedented donation admitting members of the public from the outset, not limiting admissions to restricted groups within the University or the Court. (University of Oxford, n.d., *About us*).

Today more than ever, in a rapidly and constantly changing world, the role of museums is more crucial. Referring to ICOM's definition of a museum, these institutions acquire, conserve, research about, communicate and exhibit the tangible and intangible heritage of humanity and its environment. For many, it will be heritage, which is not necessarily to learn because it is something from the past or because they think they will only see what is consciously considered *old junk in cupboards*. For others, these are objects that recall moments of our history and, in fact, help us to learn and understand human evolution.

The truth is that we are in the 21st century, living in a digital era. Thus, besides the usual exhibitions, curatorial teams of museums all over the world have realised that there is the need to align themselves with technology. Quoting Kelly Richman-Abdou (2018):

> many museums are utilizing modern technologies to transform their public
>
> programs, digitize their collections, and share their research. With these

---

[5] German for cabinets of curiosities, originally described a room rather than a piece of furniture. These rooms stored and exhibited a wide variety of objects and artifacts, with a particular tendency towards the rare, eclectic, and esoteric. Through the selection of objects, they told a particular story about the world and its history. Retrieved from: https://artsandculture.google.com/theme/the-cabinet-of-curiosities/4QKSkqTAGnJ2LQ

modern methods, museums can engage audiences in new ways and extend their missions beyond their walls. (para. 6)

This is the next phase for museums, where immersive exhibitions that make use of Edutainment come in; creating a sensory experience that conveys a particular message and bring stories to life. For Bevin Savage-Yamazaki & Nina Murrell (2015), the next phase of engagement of audiences in museums already had to be reconsider. They believed museum-curated experiences would evolve to accommodate digital engagement (on- and off-site), self-directed entry experiences, and visitor curation with a greater focus on youth-oriented programming, becoming more welcoming and embracing the public. The researchers stated that:

> Museums are uniquely positioned to blend education and recreation. […] A key opportunity is to engage adults in more learning opportunities on-site while developing new strategies to meet younger constituents where they are. […] The importance of welcoming, contemplative spaces must be balanced with the pull of iconic architecture and activity-focused programming. To attract and retain audiences, museums must strengthen their presence in their communities. Lifestyle and retail activities compete for visitors' attention but can also play a synergistic role. Museums must define their target audience(s) and tailor programming, accordingly, including a comprehensive and often district-level approach to the visitor experience. (Savage-Yamazaki & Murrell, 2015, pp. 6-13)

Concluding, we are now in a time where museums are becoming more open, more welcoming, and flexible while bringing immersive technology and digitalization to improve themselves and their relationship with their community.

1.1.1 Origin Of Edutainment

There is some debate about the beginning and the coining of the term edutainment or *educational entertainment*. For some scholars, it is a term that has been used since the

1950's and coined by Walt Disney when his company started creating documentaries focused on educational entertainment, such as True-life Adventures (a series of fourteen full-length and short-subject documentary films), Education for Dead (wartime propaganda shorts) and The Blue Men of Morocco (coverage of "exotic people") (Riper, 2011). For other scholars, it is a term that should only be considered from the 1980s onwards, when this type of education started to be used in pedagogical games or learning software and even in museums. One of the examples of one of the first interactive museums in the world, and one of the first in the United States of America, is the Brooklyn Children's Museum which, in 1977, decided to change its philosophy and adopt a new perspective for its exhibitions and programmes. According to ESI Design, the design company responsible for the project, this philosophy adopted a:

> Learning Environment, a participatory experience that invited children to explore the fundamentals of nature - earth, air, fire, and water - in ways that ignited their natural curiosity and desire to participate. The first-hand exhibition was among the first of its kind: Instead of presenting information, it encouraged children to ask questions, learn by doing, and make their own connections (ESI Design, n.d, para. 2).

This creation allowed the museum to implement an interdisciplinary and inquiry-based learning experience, grounded on their collection and by encouraging children to explore their world from multiple perspectives: sensory learning through hands-on, appreciation of culture and community, with a focus on socio-emotional learning and interpersonal relationships, stimulating parent-child dialogue and providing family resources and empowering children to think of themselves as agents of community change and inspire responsible and civic engagement - values that are maintained to this day (Brooklyn Children's Museum, 2022, *About*)[6].

In Portugal, these types of immersive or participatory initiatives for children also exist, but they were created later in time: the *Centros Ciência Viva* project was created in July 1996 and currently comprehends twenty-two centres spread throughout the country[7]. Its

---

[6] https://www.brooklynkids.org/about/
[7] https://www.cienciaviva.pt/centroscv/rede/

purpose is to provide interactive spaces for the dissemination of science amongst the Portuguese population, but it is especially targeted towards students. *Ciência Viva* is involved in international networks, among them, for example, is the European of Science Centers and Museums and *Musa Iberoamericana* (Iberian network of Museums and science centers).

Even though Edutainment has been in use since the early 1980s, the official definition is much recent. Brianna Wyatt (2022) tells us that:

> Edutainment is an approach to producing educational entertainment or entertaining education. This can be experienced in classrooms, healthcare, tourism, events, film, television, media, gaming and other social interaction or user experiences. Edutainment aims to interpret information through entertaining activities and/ or media to enhance user experiences so that they are interesting, engaging, and memorable. While it is possible to define edutainment as simply the mixing of education and entertainment, more formal definitions address edutainment as a process, strategy, or tool for designing and improving user experiences to be more memorable. Edutainment can be defined as an interpretation approach that uses innovative and engaging methods to create memorable experiences that are both educational and entertaining. (Wyatt, 2022, p. 45)

Prior to achieving this official delimitation, several scholars defined Edutainment in their own words considering their academic background and academic research. Through the years there have been several definitions for the intersection of education and entertainment, depending on the subject area, making it interesting to understand how the concept of Edutainment has been changing and evolving.

- Edutainment is stated as a place comprised with mixture of many items (such as sound, animation, video, writing and picture) and a place where learners both have fun and learn (Druin and Solomon, 1996 in Nalan Aksakal, 2015).

- Edutainment is also defined as to provide experiencing and having a good time to the learners with the way of creating and to provide using resources and methods, regarding the meaning of life to learners, as a theory and an application which are combined with educational aims and measurements (Wang *et al.*, 2007, p. 5-8).

- Edutainment is applied to teach learners how they should use their own knowledge, analysing things that they learn, combining things that they perceive or evaluating things that they learn (Charsky, 2010).

- Edutainment is an application compounded with educational aims and measurements and providing learners with regarding the value of life, using resource and methods and having a good time with the way of creating and having experience. (Aksalal, 2015, p. 1232)

Rasha Moustafa (2020) also says that we can divide learning with play from edutainment, in that the former helps develop cognitive skills already mentioned and overall allows children to grow more self-confidently, while the latter "is using the education aspects while adding entertainment or amusement", concluding that "edutainment is the act of learning heavily through any of various media such as television programs, video games, films, music, multimedia, websites and computer software. Entertainment is the media, and education is the content" (p. 16). In his article *The role of edutainment in museums, learn through play*, the author talks about different types of edutainments organised in different groups:

- Location-based edutainment which can be divided into two categories: interactive & participatory (movie, science show, museums, and zoos).

- Edutainment by purpose and content (to give experiences, like simulations).

- Edutainment by target group includes motivation-oriented and age-oriented.

- Edutainment by type of media contains (comedic drama, historical drama, sketch comedy, skills and travel and computer edutainment games like adventure, quiz, role-play, strategy, simulation).

- Edutainment on Internet (tele-teaching and tele-learning systems, and web-based educational systems).

Although Edutainment is already a reality in schools - some scholars consider that, for example, field trips to an aquarium or a planetarium can be considered both educational and entertaining. (Johnson, 2022). Unfortunately, our perception is that many studies on

Edutainment are still very much focused on the use of computational skills. During this dissertation, we intend to direct the topic towards other parts of the creative industries, namely museums.

1.2   Museums and Edutainment Experience

ICOM provides a definition of museum (see 1.1) that proves the definition of a museum has evolved, in line with developments in society fostering inclusivity and accessibility. These developments of society have been strongly accompanied by the development of technologies, which are already used in museums, as we have stated throughout the text. For Aliki-Xeni Koutoura (2014) the ICOM definition indeed confirms the fact that the role a museum plays nowadays in society has drastically changed and goes into the concept of *New Museology*, a new philosophy around how museums function and the different relationship that has been established, in practice, between museums and their societies since the 1980's (Koutoura, 2014).

For Michela Addis (2002) by joining some of the most recent technologies and education, it is possible to create an *edutainment immersion experience*. This is a "particular sensation which results from the joint interaction of four elements [space/time/society contexts, consumer, new technologies and message (see Figure 2)] as the individual feels it when he is actively participating in the experience" (Addis, 2002, p. 8).
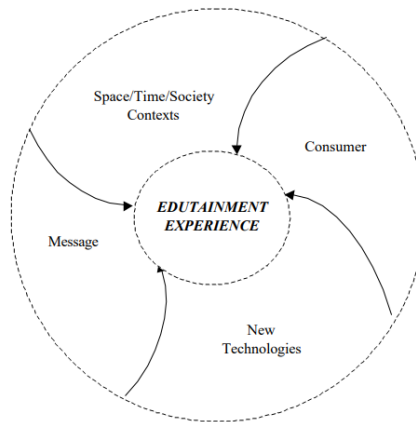
Figure 2.. The virtual edutainment experience (source: Addis, 2002, p.8)

There is a lot of literature on the role of museums in education and on Edutainment itself. The latter more closely linked to computer science and mathematics. There is also recent (2020, 2021) literature on Edutainment in museums that shows the interest this subject has and how much it is beginning to be studied, which helps to highlight the importance of further study of this topic.

1.2.1   Disneyfication – Downside to Edutainment

In 2007 Mathilde Pulh and Séverine Marteaux in their research paper *Museums, consumers, and on-site experiences* concluded that museums had some weaknesses when it came to building customer loyalty and attracting new visitors (p. 3). According to the same study, at that time new trends in cultural consumption were already on the rise, with museumgoers seeking experiences they could share with their families and friends, where they could interact with what was being presented to them thus, having a sensorial and emotional stimulation (Pulh & Marteaux, 2007). Fifteen years later this search for different cultural consumption continues, in addition to new ones such as virtual worlds (where the gaming industry stands out), democratisation of content creation as people are actively seeking inclusive stories and foreign – as in non-Anglophone – content[8], digital divide and creative renaissance (Bakhtiari, 2021).

For Balloffet and Lagier (2014) the reason heritage and museum institutions must shift to Edutainment is due to their budget. This is to say, the amount of funding the institutions get is directly related with the attendance levels, which puts them under tremendous pressure to maintain or increase the number of visitors. Therefore, like the authors comment and as it will be discussed in chapter two, museums strive to attract new audiences, young people by offering more entertaining and interactive displays. However, there is a downside known as *Disneyfication*.

Disneyfication, an obvious reference to the theme park created by Walt Disney, first appeared in 1959 and is described as "the transformation (as of something real or unsettling) into carefully controlled and safe entertainment or an environment with similar qualities"[9]. In the context of museums and Edutainment, Disneyfication is described by Claire Casedas (2011, p. 15) as a "prevailing trend towards capitalist-based mass tourism marked by globalization and profit maximization and grounded in consensual and stereotypical content". Some authors such as Serge Chaumier (2011), cited in Balloffet and Lagier, 2014, p. 6) go even further by sharing their concern about what is:

---

[8]At the time of the publication of this paper 오징어 게임 or Squid Game is the most watched popular television series not in the English language.
[9] https://www.merriam-webster.com/dictionary/Disneyfication

seen as a too rapid and excessive shift towards entertainment on the part of cultural institutions […] this trend distorts the primary function of cultural institutions, which is the rigorous, if not scientific, transmission of heritage. (Balloffet and Lagier, 2014, p. 6)

To put it simply, Disneyfication in the realm of this work, is the comparison between a museum and an amusement park; when the museum starts using Edutainment and new technologies and starts losing the focus – that of rigorously transmitting heritage. For Balloffet and Lagier (2014):

Whether it be museum or amusement park, culture can be transmitted in numerous ways, using a playful or educational approach, static or interactive mechanisms, and a more or less spectacular design. Experts in museography and science parks are suspicious of forms of cultural mediation that do not encourage visitors to ask questions beyond the basic sensorial experience they may have in a cultural venue, while promoters of cultural or commercial events no longer hesitate to mix educational ingredients into their entertainment offerings". (Ballofet and Lagier, 2014, p. 9)

1.3 New Programmatical Matrixes in education and professions

As explained in 1.2, Edutainment was initially used in museums dedicated to children and only in recent years has it started to be recognised as a tool that can be used in museums and exhibitions directed to a more adult audience, using themes dedicated to people at this stage of life. It is, therefore, believed that it is important to mention the New Programmatical Matrixes, *i.e.,* how certain areas benefit from edutainment. In this regard it was decided to mention only education and the changes in the labour sector: Education because it is believed to be important to mention, once again, that in its early days' edutainment was thought of only in terms of children's museums and the benefits it brought to them. The changes in the employment sector within museums because when we are talking about the use of technology, it is necessary to bring forth all these new skill sets that might not yet exist within a curatorial team.

1.3.1 Education

As we have seen in the previous pages, the concept of edutainment is not new, as the term is a combination of the word's entertainment and education, recalling Walt Disney and his short films during World War II. The question to be answered at this point is related to the benefits, which have been leveraged by many scholars, both in museums and in traditional educational systems. The scarceness of literature about this topic highlights that the implementation is still in a semi-primary state.

According to United Kingdom National Literacy Trust (NLT) (2017) play is vital for the development of children's communication skills. Among many other NLT references, it is important to highlight that just by the simple act of playing children learn to exercise problem-solving skills, show an ability to think flexibly, they practice processing their emotions, they face their fears and try new things without fear of mistake. Additionally, to Pathways (2022), a Chicago-USA based not-for-profit organization that provides child development information to empower parents and health workers, "play is a way for your child to familiarize themselves with the world while exploring and testing their own limits. At the same time, they are engaged in an activity that provides them enjoyment or amusement."

Despite the interest we decided to limit the information provided on education, since it is very extensive and out of the scope of what is intended in this project.

Recent events, such as the Covid-19 pandemic, have shown us how important the use of technology can be in education. The fact that students - especially children and teenagers - are increasingly connected and familiar with smart devices makes it easier to include technology in actions that have edutainment as a basis. However, for this approach to be successful it will be necessary to change the teaching paradigm, since one of the approaches of edutainment in relation to education is that there is a multilateral approach and construction, *i.e.*, "it is no longer enough to say that it is the teacher who transmits the knowledge, but that he/she is an intermediary in the conduction of this construction by the students" (Oliveira, 2022, section 4).

At a higher education level, Oksana V. Anikina and Elena V. Yakimenko (2015) state that "analysis of scientific literature and Internet sources shows that having a number of methodological advantages and prospects the technology Edutainment is less researched" (p. 477) but recognizing that it can be an effective tool for the development of foreign language communicative competence. They conclude by saying:

> With the help of technology Edutainment, it is difficult to obtain fundamental knowledge or a new profession, but the student can become more knowledgeable, may strengthen knowledge, and develop skills in many areas, especially in the field of foreign language, where there is a noticeable demand for technology Edutainment. (Anikina and Yakimenko, 2015, p. 477)

In conclusion, it will always be positive to combine entertainment and education in the sense that it can break the traditional moulds of the current state of education, and even achieve an intercultural approach because it will be easier to combine and bring together various higher education institutions, especially from the academic area. However, edutainment "should not be seen as a replacement for the contact between the tutor and student. […] Amongst the range of educational technologies that exist […], it should be viewed as another supplementary channel for supporting student learning combining education and entertainment". (*Ibid.*)

1.3.2 Professions or the employment sector

In 2010, Mencarelli, Marteaux, and Pulh concluded that museum professionals considered edutainment to be the most significant trend and the trend with the highest

potential in the future (Mencarelli *et al.,* 2010). The same conclusion was reached in 2019 by Komarac, Ozretic-Dosen and Skare. In the *Managing edutainment and perceived authenticity of museum visitor experience: insights from qualitative study,* the authors concluded from their interviews with museum workers that they are not against edutainment in museums. The subjects of the study considerer that edutainment was a positive approach in "changing the old image of museums as 'boring institutions'" (Komarac et al., 2019, p. 177).

Interviewees also concluded in majority that "museum management needs to understand museum visitors' expectations and to offer a high-quality museum service/product" (*Ibid*), with the authors of the study concluding that "while doing so, the technological advancement needs to be implemented into museum offer with the aim of increasing the perceived authenticity of the visitor experience". (I*bid*)

How one manages to increase the perceived authenticity of the visitor experience is by having an interdisciplinary and creative team working together to bring the best possible experience. Nowadays, with museums opting for edutainment, like immersive experiences, there is a need to bring to the museum the creative team professionals that might have never worked in a museological context or thought of it as possible.

Besides the classical role of curator, history, art, and anthropology professionals now there is a need for other workers such as Business Development Programmer or Developer, Creative Director, Producer or Project Manager, Project Leader, Designer or UX Designer, Sound Designer, Unity Technical Artist, Interactive Designer, Researcher, Writer, Art Director, Postproduction Editor, Graphic Designer, Unreal Technical Artist and Maya Technical Artist[10].

Here we see, once again, the interdisciplinarity between CCI because museums, to be able to create educational and entertainment exhibitions, need the help of other sectors such as that of the core creative industries and wider cultural industries as referred by Thorsby's Concentric Model (refer to section 1), creating a hybridity which requires workers to master a diverse array of skills and which will enable companies to respond flexibly to new demands.

---

[10] Information about Key roles for immersive experience production retrieved from the *Skills for Immersive Experience Creation* 2019 report (https://www.storyfutures.com/uploads/images/SFICC-Report-2019-20.2.20.pdf)

CHAPTER II – VINCENT VAN GOGH AND AMADEO DE SOUZA-CARDOSO

2   Justifying the theme

The initial idea for this project started with a visit, in May 2021, to the *Meet Vincent* immersive exhibition in Lisbon. When researching more about why an immersive and itinerant experience should be created, not least because of the large number that already existed pre-pandemic, a crucial question emerged: "could this model be transferred to the Portuguese reality?", "which painter could I choose for this project?".

Other visits to other museums that took place over the following months in order to participate in other exhibitions and with a particular appreciation of Amadeo de Souza-Cardoso's work and life story, cemented the initial plan of choosing a Portuguese painter for my project. Furthermore, the short geographical distance between the city of Porto and Amarante was also important, considering various factors such as the collection of information and personal visits to the Municipal Museum of Amarante and the chance to somehow bring a little more recognition to the city and museum through the project.

Above all, the main goal of this project will be to make Amadeo de Souza-Cardoso, one of the most fabulous (in my opinion) and often forgotten painters of modern times, known. The truth is that most Portuguese painters and sculptors are still internationally - and sometimes nationally – unknown, perhaps because Portugal has always been a peripheral country far from the main European artistic centres. It also might be considered that in Portugal, unfortunately there seems to be a lack in interest in participating in cultural activities. The study *Práticas culturais dos Portugueses* dated 2020, made by the Institute of Social Sciences, University of Lisbon, at the request of the Calouste Gulbenkian Foundation (CGF) shows that, at the time of the survey, "93% of the total number of respondents were in the 'low cultural consumption' category", of activities such as theatre, ballet, dance, opera, cinema, circus, concerts, festivals and local festivals (Instituto de Ciências Sociais, Universidade de Lisboa & Fundação Calouste Gulbenkian, 2020, p. 6 and Lusa & TSF, 2022). Hopefully, this will begin to change, both by the change of mentality of the population and by the change of governmental entities that are starting to see the cultural and creative industries as good investments. From painting exhibitions to literary cafés and even cultural magazines free of charge for the population, more and more people are investing in these kinds of cultural activities that take people from the municipalities to the street and favour the sharing of dialogue, creativity and

conviviality, which are also part of the core concepts of UNESCO's definition of intercultural dialogue.

Perhaps taken as criticism, nonetheless we consider that it is important to note that, despite all the changes in mentality that may be taking place and the focus on the cultural and creative industries, the portion allocated to the Culture sector by the Government and its state budget still only represents 0.25% of the total consolidated expenditure of the Central Administration, or around 365.4 million euros (Horta, 2022). As has already been discussed, culture is a fundamental vector to improve innovation, competitiveness and interculturalism:

> cultural and creative industries have a fundamental role in economic, social and personal development and some practices that assign to culture a transforming and innovative potential […] But, on the other, the support for culture in many countries is the first that ceases to be a priority (Fundació Catalunya Europa & European Parliament, 2015, p. 2)

We will briefly present the lives and works of Vincent van Gogh and Amadeo de Souza Cardoso and the work developed by their respective museums in Amsterdam and Amarante, whether it is curating and preserving the works or inventing new ways of showing the painters' art.

It is important to mention that throughout this project there is no intention to put one artist above the other, because this is the story of two different people, from different backgrounds and cultures, even separated by a totally different timeline. There is no way, nor would it be fair, to compare two artists considered by many to be brilliant. We only intend to take a concept of an exhibition and apply it to another painter - of course we can discuss if an immersive and itinerant exhibition dedicated to a painter from Manhufe who exhibited at the *Salon des Indépendants* (1911, 1912) and at the *X Salon d'Automne* (1912) in Paris[11], in 1913 in Berlin at the First Autumn Salon[12] and at the Armory Show in USA, before the First World War could have the same power of public attraction and profitability as the painter who is considered to be the second most recognised painter in the world, but this will be one of the questions discussed in the third chapter.

---

[11] https://gulbenkian.pt/noticias/amadeo-ja-tem-placa-em-paris/
[12] https://www.rem.routledge.com/articles/erster-deutscher-herbstsalon

2.1 Aesthetic and life attitudes towards their respective cultures: a projection of Intercultural Edutainment

As an introduction to this second chapter, we conceptualize Intercultural Edutainment. Therefore, we will use the example of Art History which intends to share knowledge and develop cultural awareness both in Portugal and the Netherlands. Such an intention will take Van Gogh and Amadeo as pivotal references of comparison, since, after all, these two artists have inspired the present work.

Let us highlight the will to endorse, *i.e.*, aspects concerning Religion and Everyday Life, Commercial transactions, or Displacement (migrations, discoveries) in these two cultures, conveyed by Painting. Let us emphasize that is impossible to think of Dutch painting without mentioning the Dutch Golden Age and the pictures painted at that time. We can specify that artists such as Rembrandt and Johannes Vermeer emerged at this time, thanks largely to the emergence of the Dutch school of painting in the early seventeenth century, considered "one of the most extraordinary phenomena in the history of the visual arts" (National Gallery, *Dutch Paintings of the Seventeenth Century*, n.d., para. 1). If we conceive that, although the period of the typical Dutch Golden age painting style happened on the same timeline as the Baroque style in the rest of Europe, the former is not as romanticised as Baroque, and is said to lack the splendour of the Baroque style (Muffet Jones, n.d., p. 867). Or that, contrary to Baroque, the Golden Age style of painting is notoriously known for the small number of religious paintings, as Dutch Calvinism forbade paintings of this subject in public[13].

---

[13] The Calvinism that occurred in the Netherlands resulted in a complete revolt against iconoclasm (social belief in the importance of the destruction of icons and other images or monuments, most frequently for religious or political reasons) in Dutch churches, meaning art no longer had a place in the church.

Figure 3. The Night Watch by Rembrandt van Rijn, 1642 (source: Rijksmuseum)

Other representations of this era that make up the catalogue of various painters from this period are history painting, including allegories and popular religious subjects, portrait painting, scenes of everyday life landscapes and still life (Jones, n.d., p. 867). During this period a new kind of patronage also emerged: "in addition to well-off merchants, […] bakers, cobblers, butchers, and blacksmith" were avid art collectors (Brenner et al., 2007, p. 33):

> Painting was no longer primarily the preserve of church or aristocracy or even the very wealthy. It was a change that would shape Dutch art—the types of pictures produced, the way they were made and sold, and their appearance. Political, economic, religious, and social circumstances created a unique and fruitful climate for the arts. (*Ibid)*

Perhaps because of the prosperous period in Holland, the result of skilled workers migrating to the Dutch Republic, such as the Sephardic Jews of Portuguese origin, the work ethic of the Protestants, based on Calvinist education and flourishing industries such as diamonds, the Dutch population was more in tune with the subtlety of art, supporting the schools of painting and their pupils. As can be seen from the quote above, in the 17th century, Hollandaise art (figures 3 and 4) belonged to all and was for all, it was democratic and accessible, not on a monetary level, but on a cultural level, focusing on particularities

of the lives of peasants and the wealthy and perhaps passing on a sense of comfort with landscapes recognised by some.

Figure 4. De Melkmeid by Johannes Vermeer, c. 1657–1658 (source: Rijksmuseum)

Like Holland, Portugal also had its Golden Age, although a little earlier in time. There are many examples of beautiful art in our country, but it was at one of the key points in Portugal's history, the Discoveries, that there was an exaltation of it. The encounter with other cultures allowed influences from other styles, giving rise, for example, to the Manueline style, an interpretation of the Gothic in terms of architectural structure and decoration. It is possible to identify a set of ornaments and a combination of symbols which can only be found in Portugal. Architecture is not the only example: we can mention textiles such as *Chita de Alcobaça* (figure 5) with its very colourful patterns of Indo-European influence and tiles (figure 6), already used by Muslims in the Middle Ages.

Figure 5. Chita de Alcobaça (source: Alcobaça City Council)

Although Portugal has had very successful periods, such as the Nuno Gonçalves school in the 15th century, and avantgarde and contemporary artists such as Amadeo himself and, more recently, Paula Rego, there is no record of a period in its history when the public has had easy access to art, making it truly democratic, as occurred in the Netherlands.

Perhaps this is because at the time of Amadeo, only wealthy families, like his own, had easy access to the world of art. While in the example given above, of the Dutch Golden Age, there was an end-of-war period with a monetary and social flow towards Holland that allowed several young people from a lower social stratum to be able to become artists with the help of their patrons, the same did not seem to happen in Portugal. Whereas in Holland a service society predominated, Portugal, in Amadeo's time, was profoundly rural, with few people having the opportunity to break out of poverty circles.

We also must consider that, as is still the case today, there were cultural centres in the country, such as Lisbon and Porto, where the elites met and did not give the rest of the country the opportunity to get to know their artists and did not give modern artists like Amadeo the opportunity to do so.

Currently, and according to data obtained in an interview with several gallerists in Portugal by *Jornal de Negócios* in 2017 in Portugal, there are no young consumers. And the collectors that do exist, are still a little conservative. Regarding the art purchase market, its value in Portugal is unknown. The data from the National Institute of Statistics do not allow us to understand the scale of the art trade done by galleries (Ledo, 2017).

2.2 Painting as a cultural illustration and of culture

As mentioned, painting is a means of recording moments in the life of a painter or the painter's object of study. When it is made, we can mark in time memories, landscapes, and milestones of bygone times. For this very reason, painting can also be a means of studying the illustration of a culture. In the following paragraphs we will try to show how both Amadeo, and Van Gogh were able, in their own style, to show us how they saw their environment.
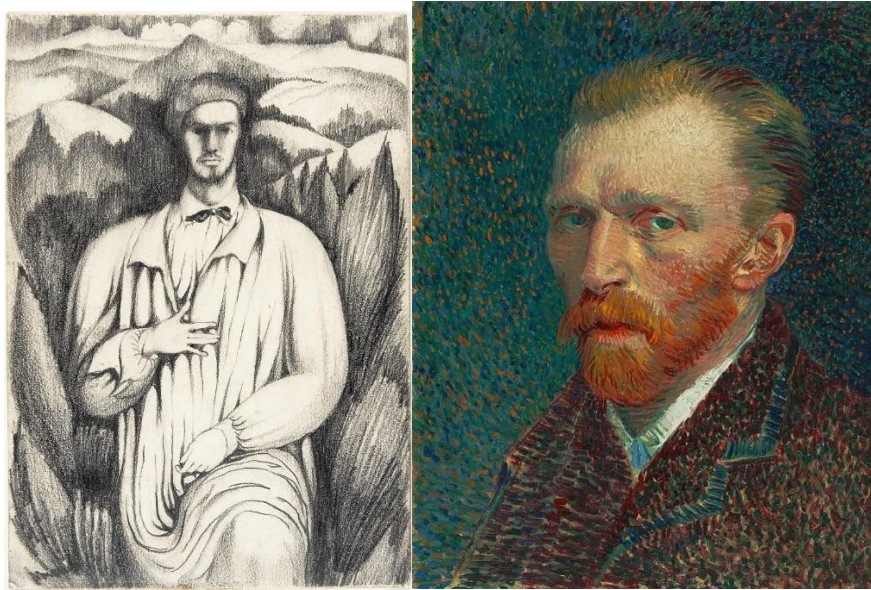
Figure 7. Amadeo (1913) and Van Gogh's (1887) self-portraits (source: Centro de Arte Moderna, CGF and Art Institute of Chicago)

In the two representations above (figure 7) we may observe how the painters saw themselves. In Amadeo's painting, on the left, we can see some hills; maybe it is a representation of the hills of his homeland or representing himself as a man of nature. In Van Gogh's work we see someone who, at first, seems little expressive but who manages to transmit several emotions. We also see the recurrent blue tone throughout the painting which can transmit coldness, monotony, and depression.

Figure 8. Cozinha da Casa de Manhufe by Amadeo de Souza-Cardoso, 1913 (source: Centro de Arte Moderna, CGF)
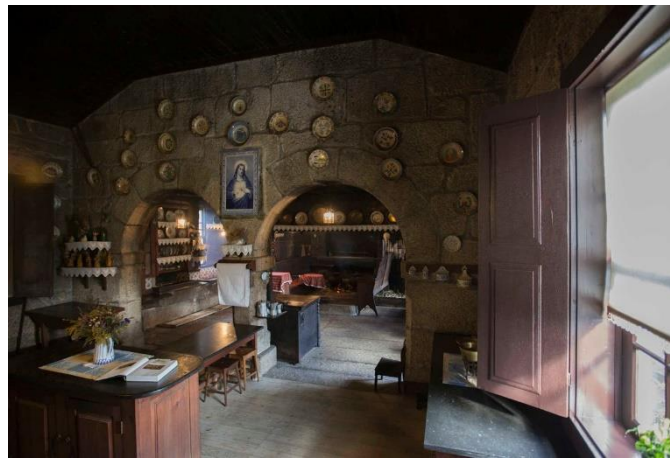
Figure 9. The real kitchen at Manhufe house (source: Rui Manuel Ferreira/ Global Imagens, 2007)

Figure 10. De Aardappeleters by Van Gogh, 1885 (source: Van Gogh Museum)

The two paintings (figures 8 and 10) show us a scene from everyday life a kitchen set. Through the illustration, colours used and even the photo of the kitchen for comparison

(figure 9), the works manage to show us how a bourgeoisie family from Amarante and a family of Dutch peasants (figure 10) painted by Van Gogh lived.

Figure 11. Seascape at Saintes-Maries by Van Gogh, 1888 (source: Van Gogh Museum)

Figure 12. LA TOURMENTE (Original drawing n. º 18 for the XX DESSINS album), 1912 (source: Centro de Arte Moderna, CGF)

In both works with nautical representations (figures 11 and 12), it is possible that the sea is a little rough. These works can be taken as a literal sense of bad weather or represent a stormy moment in the painters' lives.

These few examples enable the assumption that information can be induced by perceptive media, that appeal to an integral acquaintance of phenomena. Both meaning and senses are conveyed in an intermedial way and received by the observer's mind and kinaesthetic apparatus. Thus, a multidimensional acquisition of the material at stake is expressed.

2.3 Breaking with the established

2.3.1 Van Gogh, precursor of the first avantgarde movements

Although Van Gogh began as an Impressionist, at the end of the 19th century Van Gogh radically changed his style and became one of the forerunners of the avant-garde art movement; one of the most famous of all late-nineteenth-century painters. He is now remembered as much for his short, tragic life - the quintessential example of an avant-garde artists neglected during his lifetime and revered after his death - as for his remarkable body of work.

However, during his lifetime, he was just one of several artists who attempted to create empathetic and evocative landscapes and still lives by transcending the optical effects of Impressionism. Van Gogh's paintings eventually stood out because of their strong emotional impact and striking tonal range, as well as their highly stylized and ever-evolving brushwork. Van Gogh would have a significant impact on the rise of Abstract Expressionism and Neo-Expressionism in the middle of the 20th century, as well as German Expressionism, Fauvism and Japonisme in the early 20th century (Avant-Garde Art - Modern Art Terms and Concepts, n.d.). According to the Department of European Paintings of the Metropolitan Museum of Art:

> By the time of his death in 1890, Van Gogh's work had begun to attract critical attention. His paintings were featured at the *Salon des Indépendants* in Paris between 1888 and 1890 and with *Les XX* in Brussels in 1890. As Gauguin wrote to him, his recent works, on view at the *Indépendants* in Paris, were regarded by many artists as "the most remarkable" in the show; and one of his paintings sold from the 1890 exhibition in Brussels. In January 1890, the critic Albert Aurier published the first full-length article on Van Gogh, aligning his art with the nascent Symbolist movement and highlighting the originality and intensity of his artistic vision. By the outbreak of World War I, with the discovery of his genius by the Fauves and German Expressionists, Vincent van Gogh had already come

to be regarded as a vanguard figure in the history of modern art. (Department of European Paintings, 2010, para. 9)

2.3.2 Amadeo de Souza-Cardoso and the historical Avant-Garde of the early 20th century and its potential echoes in an immersive exhibition

Considered the most representative painter of Portuguese modernism in the early 20th century, Amadeo de Souza-Cardoso was born on 14 November 1887, in Amarante, and died on 25 October 1918, in Espinho, a victim of pneumonic fever. In his lifetime Souza-Cardoso was one of the most celebrated artists by his contemporaries. Always in search of new artistic forms, Amadeo Souza-Cardoso followed various trends: Cubism, Futurism, Dadaism and Expressionism, never sticking to any of them and never putting a label on himself and his art. All these styles are part of the modernist movement: codes, perspective and the concept of beauty are broken; modernist painting mixed the delicate and elegant forms of the Gothic with romantic symbolism. According to The Museum of Modern Art (MOMA, n.d.) the artists living in the rapidly modernizing world of late-19th-century Europe sought not only to depict modern life, but also to convey the emotional and psychological effects of navigating a world in rapid flux.

Cubism was one of the most influential styles of the twentieth century and opened an infinite number of new possibilities for visual reality in art. It was the starting point for many later abstract styles including constructivism and neo-plasticism (Tate, n.d.).

Figure 13. Procissão Corpus Christi by Amadeo de Souza-Cardoso, 1913 (source: Centro de Arte Moderna, CGF)

Futurism was an Italian art movement of the early twentieth century that aimed to capture in art the dynamism and energy of the modern world. It used elements of neo-impressionism and cubism to create compositions that expressed the idea of the dynamism, the energy and movement, of modern life (Tate, n.d., -b).

Dadaism was an avant-garde literary and artistic movement of the 20th Century, developed between the 1916 and 1922, as a revolutionary and critical rejection to the brutality of the First World War (Art in Context, 2022).

Figure 14. (left to right) Clown, Cavalo, Salamandra, 1911 and Cristal Partido Coração Diamante, 1913 by Amadeo de Souza-Cardoso (source: Centro de Arte Moderna, CGF)

Figure 15. Untitled work by Amadeo de Souza Cardoso, 1912 (source: Centro de Arte Moderna CGF)

As mentioned, Amadeo was visionary using jigsaw structures of interlocking pieces, with a vibrant and youthful colour palette drawn from the strong colour contrasts of nature, making use of various trends of the time.

With the input from Professor Clara Amaral (Appendix III), it is possible to conclude that Amadeo intensely uses of a youthful chromatic vitality and great contrast in tones with rhythmic and textural richness. Furthermore, Amadeo incorporates the elements of the rural and family world and the characteristic elements of the modern world in the same

dynamism and without explicit hierarchy (Fundação Calouste Gulbenkian, 2016). With the help of Professor Clara Amaral, a mapping was made of the paintings with images illustrating the immersive potential of Amadeo's work:

Figure 16. La Légende de Saint Julien l'Hospitalier by Amadeo de Souza- Cardoso, 1912 (source : SNP Cultura)

The works in black and white are suitable for collecting elements of elliptical curves of modernist stylization (horses, greyhounds, riders, female body, hares, eagles, vegetal elements). These elements allow simple animations by passing them over rhythmic textured backgrounds. Influence of African art, passive for the use of the rhythms of the various textures. Passive to amplify, for a brief time, the figurative elements to be highlighted, in the works very dependent of the complex interconnection of its elements. The successive amplification/highlighting of the elements allows the understanding of the semantics of the work, rescuing them from their merely ornamental presence.
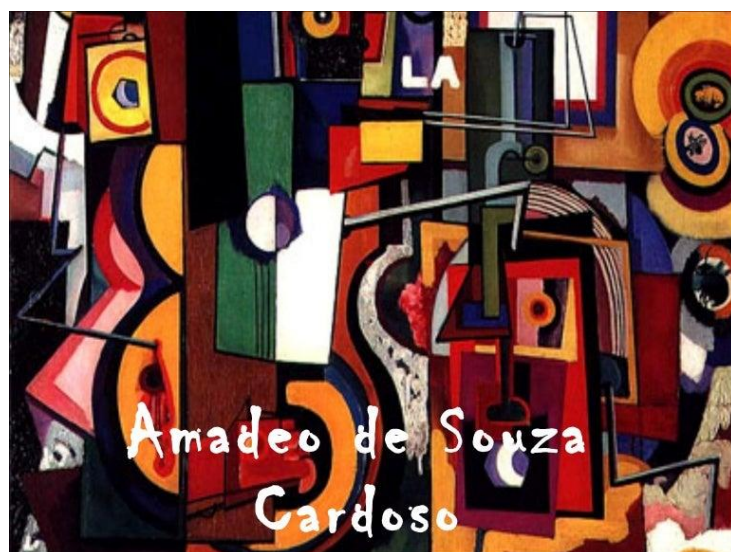
Figure 17. Title unknown (LA) by Amadeo de Souza-Cardoso, 1917 (source: Calouste Gulbenkian Foundation)

In the cubist works of great chromatic contrast, it will be easier to highlight iconography (musicals - string instruments; signs of night-time entertainment, gaming machines, playing cards, decorative objects, fragments of female bodies, letters, numbers, flowers, allusions to the cinema, spotlights, the press...).

These elements of different origins come together as stimulation and imagination of the artist. There are elements that repeat themselves in the atmospheres of urban rhythms. The painter takes the rhythmic and iconic stimulation from the urban environment and portrays it with the pure, vital, and contrasting colours of nature.

Figure 18. Untitled by Amadeo de Souza Cardoso, 1913 (source: Calouste Gulbenkian Foundation)

Isolating and cutting out graphic (abstract) or iconic (representative) elements of the works, to create psychedelic atmospheres in movement.

Amadeo was aware that he was an avant-garde Modernist, not only because of the subjects he portrayed, but also because of the techniques he used:

> *Esta sucessão de indícios de incorporação do mundo novo reforça a convicção de que Amadeo tem consciência ativa do que é ser "moderno", não apenas nos temas (exaltação da mecanização do natural e do humano), como também nos métodos e técnicas que usa para os tratar, ou ainda na vontade de dar-se a conhecer através da promoção de uma imagem pessoal (com o recurso à edição divulgadora dos XX Dessins ou das 12 Reproductions, ou do carimbo da sua própria assinatura).* (Fundação Calouste Gulbenkian, 2016, para. 13)[14]

---

[14] Translation by the author: "This succession of signs of incorporation of the new world reinforces the conviction that Amadeo is actively aware of what it is to be "modern", not only in the themes (exaltation of the mechanisation of the natural and the human), but also in the methods and techniques he uses to deal with them, or even in the desire to make himself known through the promotion of a personal image (resourcing to the publicised edition of the XX Dessins or the 12 Reproductions, or the stamp of his own signature)".

2.4 Artistic production and financial return in life vs. socio-economic return in posterity

Unfortunately, Van Gogh died without due recognition and in a precarious financial situation, also worried by the monetary difficulties that his brother, Theo, was experiencing. Only after his death was, he given due recognition (2.4.1.), essentially because his family, mainly his sister-in-law, continued to show Van Gogh's works by setting up exhibitions and making loans to museums (Darley & Suijver, 2019, pp. 145-169). This work continues to be done today by the Van Gogh Museum in Amsterdam, established by the painter's nephew – also named Vincent Van Gogh - and the Dutch state in 1973.

In his lifetime, perhaps Amadeo was a little luckier than Van Gogh. The Portuguese artist was recognised as one of the best among his contemporaries and had the opportunity to exhibit his work and have the commercial value of his works recognised.

In 20th-century Paris, Amadeo's geniality only grew, debuting at international events, exhibiting some of his works at the *XXVII Salon des Independents*, the annual art exhibition of the *Societe des Artistes Independants*, which has been held in Paris since 1884. The artist also participated in other important exhibitions of the Parisian avant-garde, such as the *X Salon d'Automne*, and in 1912 he published the album XX Dessins, which was fundamental in the following years for the international dissemination of his work. It was in New York that Amadeo enjoyed the greatest commercial and critical success of his career, presenting eight works at the celebrated International Exhibition of Modern Art, known as the Armory Show[15], which brought modern art to the USA. Almada Negreiros would even call him a few years later "the first Discovery of Portugal in 20th-century Europe" (Amarante Tourism, 2020).

Apart from New York, Amadeo also exhibited in Boston and Chicago, and the Art Institute of Chicago still has three of his works in its collection. His debut in the United States was an overwhelming success, with several mentions in the press, and he was one of the best-selling artists in the exhibition, alongside other renowned painters of the time. Amadeo's entry into the French, American and even German art circuits with his participation in the *Erster Deutscher Herbstsalon* (First German Autumn Salon, in 1913,

---

[15] The Armory show became an important event in the history of American art, introducing Americans, who were accustomed to realistic art, to the experimental styles of the European Avant Garde, including Fauvism and Cubism (https://www.nytimes.com/2012/10/28/arts/artsspecial/two-exhibitions-re-examine-the-1913-armory-show.html)

in Berlin[16]) seemed to be just the beginning of a long and well-rounded career until, in 1914, the assassination of Archduke Franz Ferdinand of Austria triggered an event that would stop Europe and change the course of this continent. This event is, of course, the First World War which began on 28 July 1914 and ended on 11 November 1918.

Amadeo is surprised by the start of the World War I, when in Barcelona in August 1914, where he would be to meet Antoni Gaudí. Aware of the danger and the winds of change that this war would bring to Europe, Amadeo decided to return to Portugal with Lucie Pecetto, his wife.

Despite successive attempts, he never returned to the French capital. At the end of 1916, Amadeo held his only solo exhibitions in Portugal, first in Porto at *Salão de Festas do Jardim Passos Manuel* and then in Lisbon at Liga Naval (Instituto dos Museus e da Conservação, n.d.). The show was a scandal for the traditional bourgeois of the time and Amadeo was even assaulted, requiring hospital treatment.

José-Augusto França (1986, pp. 125-131) states that after a period of isolation in his house where, almost maniacally, Amadeo continued to produce works, once again, a new tragedy would devastate the European continent: the influenza pandemic. Portugal was also hit by the Spanish Flu and between 60 and 120 thousand people died. Amadeo, unfortunately, was one of many, passing away on the morning of 25th October 1918. He was 30 years old.

2.4.1.1   The (tangible) monetary value of the respective works in posterity

It is often said that geniuses are recognised only after their death, and that seems to be the case with Van Gogh and Amadeo.

Van Gogh's works are currently among the most expensive in the world. For example, the painting *Meules de blé* (figure 19), which belonged to Vincent's brother Theo van Gogh, and which has not been seen in public for over 110 years, was sold at an auction on 11 November 2021 for USD 35,855,000[17].

---

[16] In Der Sturm Galleries, organized by Expressionist artist Herwarth Walden.
[17] https://www.christies.com/en/lot/lot-6341124

Figure 19. Meules de Blé by Van Gogh, 1888 (source: Christie's)

L'Allée des Alyscamps (figure 20) sold for $66.3 million in 2015, exceeding the estimated forty million[18].
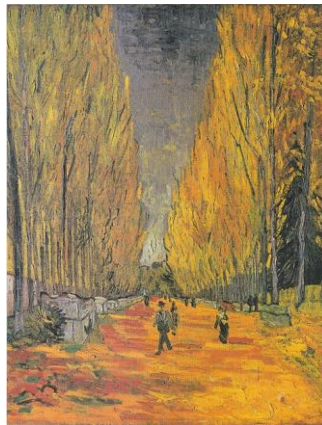
Figure 20. Les Alyscamps by Van Gogh, 1888 (source: Sotheby's)

These are just two examples of the many that exist of sales of Van Gogh paintings. It would take an analysis of an art merchant to help understand why this happens. How do we go from an artist dying in poverty to his paintings being sold for millions of dollars and what social phenomenon, if any, leads to this sometimes happening?

Two years after Amadeo's death, Lucie returned to Paris, where numerous works had remained and where she took those painted in Amadeo's last years. Dedicated to the defence of her husband's work, Lucie refused to disperse the collection and waited for recognition. She sold a painting to Pompidou Centre in 1958; five more to the CGF in 1965 and several others in the last years of her life, with the donation of the important documentary collection she had also kept (Pomar, 2008). Unfortunately, for the purposes of this research, it is impossible to find the values of the sales in 1965. More recently, the

---

[18] https://news.artnet.com/market/led-66m-van-gogh-sothebys-impressionist-modern-sale-robustly-kicks-off-season-294831

CGF bought a painting that was missing for more than one hundred years from an American private collection, yet the foundation refused to disclose the name of the collector, or the amount paid for the painting[19]. However, in 2014 at an auction of Modern and Contemporary Art by Veritas Art Auctioneers, *Musical Instrument*, an oil on wood by Amadeo de Souza Cardoso, which had a base value of €40,000, was auctioned for €55,000[20].

2.4.1.2 Cultural and fruition value (intangible value)

As has been mentioned throughout this paper, globalization, and the technological boom re-shaped patterns of cultural consumption in a world dominated by art, books, music, and live cultural events within a society. As of today, we are living in a highly connected world with the public increasingly wanting to be part of the experiences on offer to them on site or online. The creative economy is a strongly growing sector which stands out for its hybrid culture between economic and cultural exchanges, being able to generate, reinforce or transform cultural symbols of a society.

Van Gogh and the two works are a Dutch symbol. Amadeo was once a symbol of Portuguese Modernism, with the potential to be a modern symbol of the country with its history being discovered little by little. What these two artists have in common is that they are representative of their culture, that is, they are recognised as such by the communities, groups or individuals who create, maintain, and transmit their heritage (Comissão Nacional da UNESCO, n.d.).

Through their paintings, both manage to transmit the values of their societies, which have been passed down from generation to generation. The work currently being done by the caretakers of their estate also allows these values to continue to be shared.

---

[19] https://www.publico.pt/2006/10/29/jornal/quadro-de-amadeo-desaparecido-ha-100-anos-comprado-pela-gulbenkian-104556
[20] https://observador.pt/2014/07/23/obra-de-amadeo-de-souza-cardoso-vendida-por-55-mil-euros-num-leilao-em-lisboa/

CHAPTER III – TRANSFERRING THE DUTCH MODEL TO THE PORTUGUESE REALITY

3   Justifying an Immersive Experience

Immersion can be linked to museum exhibitions, where it is defined as a multisensory experience that 'transports' visitors to a different time, place or situation and makes them active participants in what they encounter (Gilbert, 2002, pp. 10-13). Immersive art exhibitions have grown in popularity in recent years, at a time when museums are becoming more corporate and facing pressure to diversify their collections and expand their audiences (Wiener, 2022).

In other words, immersive exhibitions, although now more popular, are not new – for example, Yayoi Kusama's Infinity Mirror installations have been popular since debuting in the 1960s. The difference is that these types of exhibitions are leaving the spaces dedicated to themselves, "immersive art spaces", and going back to museums and, in other cases, are becoming itinerant.

To explain the difference between one space and another, museums, and immersive art spaces, such as large pavilions or abandoned warehouses, Rae Witherspoon (2021) says:

> I say "immersive art spaces" because they do not operate in the same ways that galleries and museums do. The formation of these spaces revolves around not only changing the art viewing experience, but also the desire to explore ways to make art more accessible. […] The immersive art space flips the idea of art museums and galleries as temples. This is a phenomenon scholars discuss in museum history. Art museums and galleries create an environment like a temple. Guests cannot touch items, believe they should remain quiet and respectful, and are less likely to interact with others outside of their group. Looking at art then becomes akin to silent worship. Interactive art opens a more joyous and less serious environment. (para. 9-10)

Circling back to the question of commercial immersive experiences going to museums, a very recent example that can be given is the immersive exhibit *La Joconde: Exposition Immersif* that debuted in March 2022. A co-production by the *Grand Palais Immersif* (a subsidiary of the Rmn - Grand Palais) and the *Musée du Louvre*, it is a fully digital

multisensory experience that the organizers say it offers a "unique interactive and sensory experience."

Using an immersive exhibition aligned to Edutainment, this chapter proposes to transfer the model of the immersive and interactive Meet Vincent exhibition devised by the Van Gogh Museum in Amsterdam. In Portugal there are several immersive exhibitions on display, with special emphasis on the examples *Impressive Monet & Brilliant Klimt* by Ocubo and *Frida Kahlo, the Life of an Icon*, but this concept of immersive exhibition applied to a Portuguese artist does not exist yet.

The proposal, not least because the time and the means to move on to the action and reality of the project do not exist, arose in the hope of bringing the Dutch model to Portugal because it is different from so many other existing immersive exhibitions, focusing on the man first and the painter second.

3.1   The *Meet Vincent* experience

The model idealized by the Van Gogh Museum and designed by the English company Event Communication stands out for wanting to show the man, Vincent Van Gogh, behind the work. According to the words of James Alexander, CEO of Event Communication in the interview given to us in March 2022, people know Van Gogh's work, even people who may not be into art, recognise *The Starry Night* as a Van Gogh work and recognise the reference to the painter on the poster of the film Midnight in Paris[21]. But how many know the man beyond the story of the severed ear? The man behind the artworks?

That is the answer that the immersive exhibition tries to answer: the aim is to see Vincent Van Gogh as a person, which made him who he was and his troubles. The way found to honour Van Gogh was too deeply research his life, through the letters exchanged with his brother and sister-in-law, so that in the end everything was brought together in a very thoughtful way towards the memory of the artist.

For the proposal, which is expected to come true, of applying this model to Amadeo de Souza Cardoso, the fieldwork may be a little more arduous to achieve. Amadeo was one

---

[21] https://www.imdb.com/title/tt1605783/

of the great names of his time, having exhibited in Paris, Berlin, New York, Chicago, but and perhaps because of the First World War, which changed the course of Europe and led to other priorities, his name and art fell into oblivion.

3.2   Constituents of Creating an Exhibition

James Alexander, in our interview, said that the way the van Gogh exhibition works is like a "lego type" exhibition. That is, it was designed in such a way that it can also be itinerant as it is explained in the company websites: "Logistical challenges around shipping and installation were overcome through a completely demountable design that is both easy to reconstruct and flexible to suit different sites' infrastructure" (Event Communication, n.d.).

Marco Mason (2015, cited in Popoli & Derda, 2021, p. 388) says that:

> creating an exhibition is an interdisciplinary practice that encompasses a range of professionals contributes to the intertwinement of physical and virtual spaces, content and objects, visitors and information while maintaining the museum's purpose and attributes.

It soon becomes clear that partnerships will be necessary for the more technical part of the sets, sound, and lights to allow and create a three/four or five-dimensional world by distorting the feeling of time and place, all the while integrating visitors in the experience (Popoli & Derda, 2021).

Sue M. Davies (2010 cited in Popoli & Derda, 2021, p. 388) also identifies six non-linear functions (figure 21) behind the creation of an exhibition, which are: initial idea and development, management and administration, design, and production, understanding and attracting an audience, curatorial functions, and planning the associated programme.
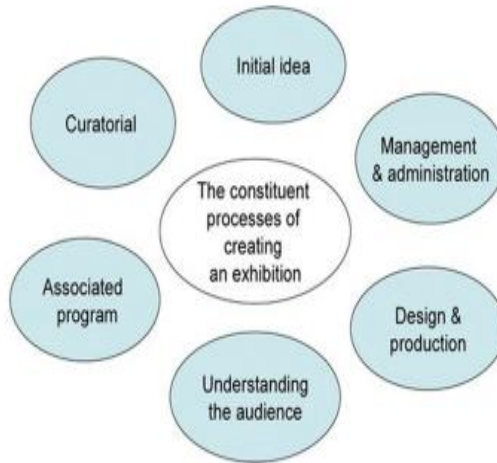
Figure 21. The key constituents of creating a traditional exhibition (Source: Davies, 2010, in Popoli and Derda, 2021, p. 390)

Zoi Popoli & Izabela Derda (2021, p. 391) take it a step forward by putting together five phases of twenty-five total steps that "constitute the process of designing and producing an immersive exhibition. The five phases: (1) initial, (2) concept, (3) design, (4) production and (5) opening (figure 22), provide a sequence of steps that clarify the activities of the creative process" (I*dib*). The phases began and were thus classified for a study that investigates the design and production process behind immersive exhibitions, "which requires the close collaboration of multidisciplinary experts" (I*bid*). The five phases of the process of creating an exhibition will be the starting point and basis for the creation of this project. Due to a lack of technical knowledge, only the first three phases will be addressed, exposing the brainstorming ideas that emerged during the conception of the idea Meet Amadeo.

Figure 22. Immersive exhibitions development process (Source: Popoli and Derda, 2021, p. 392)

3.2.1 Initial Idea

For the authors of the study (3.2) the development process is the start of every immersive exhibition originating amongst a museum team where the initial idea is created and developed. Usually, a curator or artistic director generates the idea, or it could be idealized throug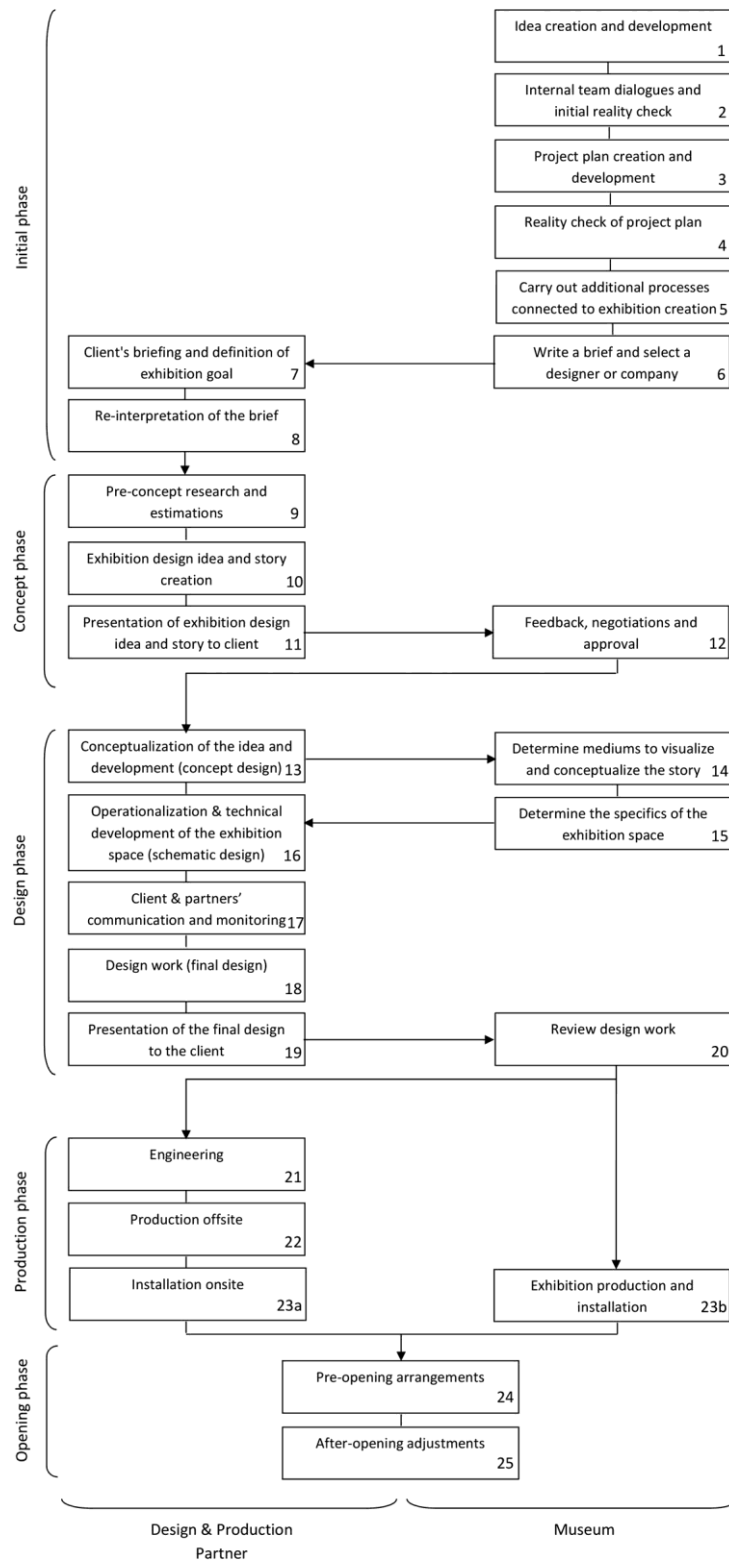h suggestions from third parties such as designers and/or experts. It is important to note that the initial idea is not a definitive one and there needs to be space to shape and reshaped ideas throughout the production process.

3.2.1.1 Defining stages of work

Before putting in motion any planning of the immersive exhibition project, it would be important to build a narrative. As James Alexander mentioned in our interview (Appendix I), for the case of Van Gogh, the letters exchanged between the painter and his brother Theo were used, which enabled a deeper understanding of what Van Gogh would be feeling during the different stages of his life - these letters allowed a greater knowledge, allowed readers to know the man: his dreams, his worries, his state of mind and his mental health.

Constructing Amadeo's life narrative in such detail is possible, although perhaps a bit arduous; there are a few authors and books that focus on the author's life, even though they are not as extensive as that on Van Gogh. Some of those selected for research for this thesis were:

- *Amadeo de Souza-Cardoso – Fotobiografia* by Catarina Alfaro, Helena Freitas and Leonor de Oliveira
- *Amadeo, Vida e Arte* by Luís Pimento de Castro Damásio
- Various Expresso newspaper articles from 1999 to 2006 by Alexandre Pomar
- *Amadeo e Almada*, José-Augusto França
- *Visita Guiada* TV show from RTP2: Episode 26: Amadeo de Souza-Cardoso. Originally showed on 24 October 2016[22]

Another good starting point for the study about his life to build the narrative is the estate of Amadeo de Souza Cardoso donated to the CGF in 1987 by Lucie de Souza Cardoso,

---

[22] https://www.rtp.pt/play/p2366/e256047/visita-guiada

Amadeo's widow. According to the foundation, it consists of manuscripts, press cuttings, photographs, personal belongings, books, and periodicals[23].

3.2.1.2 Management and administration

The original idea of this project always intended to be something presented to the *Museu Municipal Amadeo de Souza-Cardoso* and to have them as partners. Besides bringing relevance to the museum, it was thought that Amarante and its political forces, being already involved in various cultural and artistic projects[24], would have the necessary know-how to act. For certain reasons, it was not possible at the time of writing the present work to develop a relationship with the *Museu Municipal Amadeo de Souza-Cardoso*, so the CGF has emerged as a articulation reference, for the management and administration of the exhibition. Moreover, the support of an entity that already had the know-how of creating exhibitions comes out to an added value. They are also the publishers of most of the books about his life and works. Another point in CGF's favour is the 2006 exhibition *Amadeo de Souza Cardoso: Avant-garde dialogue* that presented Amadeo de Souza-Cardoso's work in interaction with the work of the Portuguese avantgarde scene, such as Almada Negreiros, Fernand Léger, Kasimir Malevitch, Marcel Duchamp, and Pablo Picasso. It was one of the most visited exhibitions ever in the Gulbenkian Foundation museums with more than 100 000 visitors (Agência Lusa, 2007).

3.2.1.3 Project plan development and creation

Partnerships are important for a project of this size, especially when we are dealing with technical matters such as lights and sound that we may not have the necessary knowledge about. As an example, for Meet van Gogh, Event Communication had three key partners. They were:

- Elbow Productions: they specialize in making films, site specific audio visuals and interactive games for Museums, Heritage, and Visitor Centres.
- International Asia Music Philharmonic Orchestra: provided a soundtrack of classical music.
- 7six7: provides audio visual consultancy services for museums, theme parks, designers, and retail interpreting each design to produce a complete audio-visual

---

[23]https://www.biblartepac.gulbenkian.pt/ipac20/ipac.jsp?session=1661466P003LO.4413175&profile=ba&uri=full=3100024~!179436~!0&menu=home&submenu=subtab11&source=~!fcgbga
[24] Amarante belongs to the UNESCO Creative Cities Network as a Creative City of Music.

specification (AV) including initial concept development, detailed design ready for tender and review of tender submissions.

On the Portuguese scene, there are already companies that specialise in the distribution of the same type of service. For this project, a market analysis was made of potential partners in Portugal to also support the domestic market. The companies with the most interest for the project are:

- Ocubo: a creative and highly skilled international studio that conceives corporate and artistic events using light and technology. With their know-how in immersive video mapping experiences, they produce effective and remarkable brand activation projects and acclaimed large scale cultural events[25]. They work namely with the Asian market and were involved with the Al Janoub Stadium Opening Ceremony in Qatar for the 2022 FIFA World Cup in Qatar. The company proposes with its work to invigorate locations or cities, turning them into interesting places to visit, which increases touristic income and positive communication of the brands involved. This, in turn, contributes to the cultural leverage of cities and locations and the location's national and international projection.
- Immersivus Gallery: the first gallery for immersive arts experiences in Portugal and a national artistic reference in the field. A space dedicated to developing a wide range of immersive experiences in which national and international artists are free to explore different themes through an eclectic use of arts and technology[26].
- 112 Studios: audio-visual space whose main activity is dubbing films, documentary and animated series for television, video-on-demand, translation/subtitling, audio production for advertising[27].
- Orquestra Clássica do P. PORTO: semi-professional musical structure, created and supported by the Presidency of the Polytechnic of Porto, whose members would have the opportunity to participate in a project that could become international[28].

---

[25] https://www.ocubo.com/about
[26] https://portugalagenda.com/o-que-e-portugal-agenda/
[27] http://www.112studios.pt/
[28] https://www.ipp.pt/comunidade/cultura/orquestra_classica

No less important than the partners needed to develop the project, there is the need to mention the partners who could take the project to the people. Natascha Mansvelt, project leader of Meet Vincent van Gogh Experience says in our interview (Appendix II) that the exhibition was:

> initially created to travel around the world and go to places where people live who possibly will not visit the Museum in Amsterdam easily. But after our first tour stop, we let go of this idea and travelled to places where a local promotor was enthusiastic to bring *Meet Vincent* to their country.

Local promotors are the partners that take the project to the people or, in this case, to their city or country. In the Portuguese case, it would be interesting to have a testimony from the promoter's side, to try to know more about how this immersive exhibition has come about. Questions such as: What was the main reason behind the decision to bring the exhibition to Portugal? What was the total number of visitors? Did it meet initial monetary expectations? What were the main difficulties in setting up the exhibition?. The opinion of professionals about whether they thought it would be possible to use the Dutch model and apply it to a Portuguese artist is of interest. Unfortunately, UAU – *Produção de Espetáculos, Lda.*, the promoter responsible for the exhibition in Portugal, had not yet answered at the time of the deadline for the submission of the project.

Nevertheless, and if the proposed immersive Edutainment exhibition were to have an attractive and monetarily viable exhibition, it would be possible to attract promoters in various parts of the world.

3.2.2 Concept Phase

The design phase begins with pre-concept research of budget estimates by the design and production partner. Most of the design and production experts research the subject and the relevance of the collection before developing a plan, especially when the client does not have a clear vision of what they want. All experts in design and production agree that the design idea of the exhibition and the creation of the story are central elements and crucial in the whole process.

Through this introduction to the design phase, we can understand how important the narrative created is, which must be solid enough to captivate the audience. Therefore, it is important to research the life, work and even other contemporaries of our painter. It is of the utmost importance to gather all the available details of his short life, especially when one of the objectives of the programme is to disseminate not only the work, but also the appealing life of a painter unknown to many, both in his country and worldwide. Ultimately museums want to create experiences that people want to engage in, because every exhibit has a story.

3.2.2.1   Exhibition Design and story creation

The author of this project is not a specialist in creating narratives, nor has she worked on or developed an exhibition. However, we wondered how the story could be developed. To facilitate the construction of the narrative and the construction of the exhibition, it was decided to divide Amadeo's life into four stages:

1- The beginning (1887 - 1906)

2- Paris (1906 - 1914)

3- Return (1914 - 1917)

4 - The end (1918)

The first stage will be called "The Beginning", referring to the beginning of Amadeo's life in Manhufe and his time in Lisbon, where he started his studies in architecture. How belonging to a family of rural bourgeoisies shaped him and his artistic endeavours (figure 23).

Figure 23. Amadeo as a child, seated in an armchair. Undated photograph. (Source: Art Library, CCF)

The second stage would be "Paris", the city where he moved when he was only 19 years old in 1906 and where he lived most of his short life. It was in this city that he became successful, being part of the most attractive art circuits in Europe, and in the United States, where he exhibited in New York and Chicago (figure 24).

Figure 24. Amadeo in the atelier at Cité Falguière, 14 (Paris, France). Approximate production date of the photograph: 1908-09. (Source: Art Library, CGF)

Return is the name of the third stage. This focuses on the third stage of the painter's life, who was in Barcelona when the First World War broke out and he was not allowed to return to Paris. However, these were years that did not prevent him from maintaining contact with his contemporaries or from working on his art. They were also the years that marked his debut in Portugal, which, as it turned out, did not go very well, and Amadeo even suffered physical violence in the cities of Porto and Lisbon.

Figure 25. Amadeo with his maternal grandmother and Lucie, his wife. Manhufe (Amarante, Portugal). Approximate date of the photograph: 1914-1915. (Source: Art Library, CGF)

1918, "the end", marks the end of the First World War, but also the end of the life of our object of study. Amadeo died in Espinho in October 1918, a victim of the pneumonic epidemic that broke out that year. He was only 30 years old. Rather than ending the exhibition on a sad note, the intention is to create a space for reflection on Amadeo and

his work and to try to understand what visitors feel as they participate in this immersive journey.
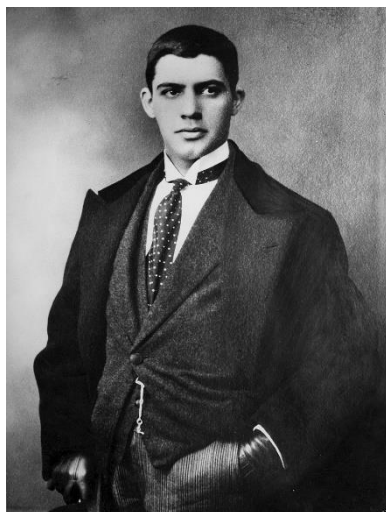
The official Event Communication isometric diagram (figure 27) is shown to leave an idea of how the definition of life stages and areas is conceived.

In the development shown above, the next step is the presentation of the exhibition design idea and the story for the approval of the museum team. Simultaneously, the museum

team provides regular feedback to their partners – already suggested above, negotiates with them, and gives the approval to move on to the next phase.

3.2.3 Design Phase

The third phase starts when both the museum and their production partner collaborate on different exhibition design aspects, summarized as the conceptualization of the idea and its development. Together with partners, the sketch design begins "transferring the story to a realistic concept and it is determined how exactly it will come to life" (Popoli & Derda, 2021, p. 394).

As an example, and with limited resources both of free online platforms and technical knowledge, a proposal of the exhibition design was tried. The life phase chosen was the second one, "Paris" and at one moment of the exhibition, in one of the "rooms" created – 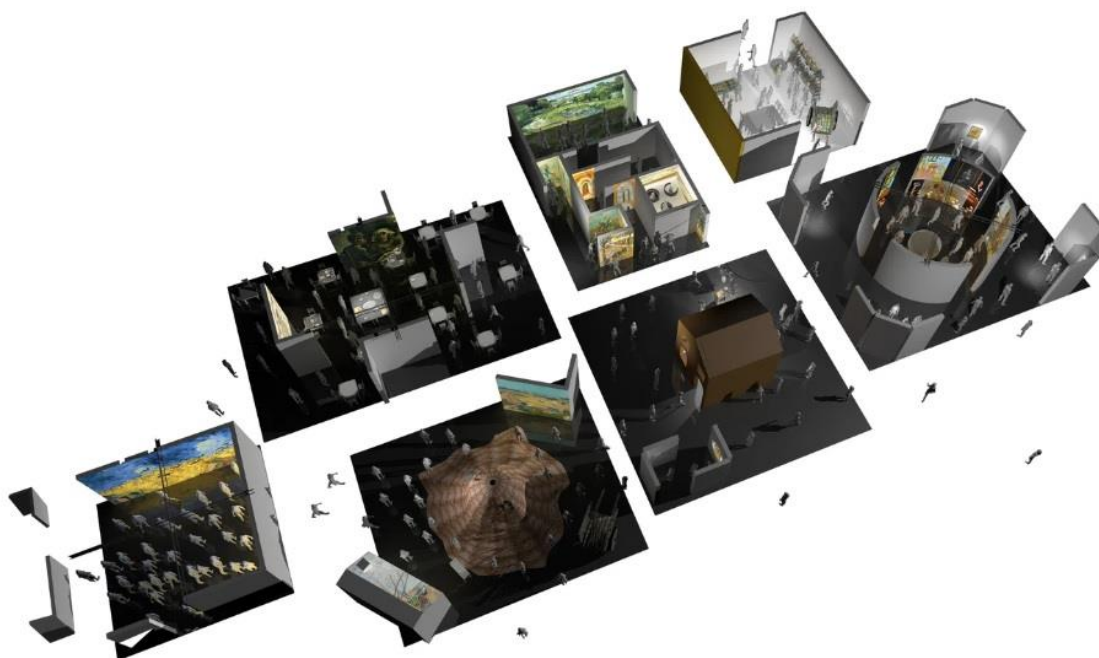Amadeo's Atelier -, we want the public visiting the exhibition to enter Amadeo's workplace, as is represented in the model below (figure 28). That is, it would be a replica, or an accurate copy of the studio and people could touch the objects, see, and feel the replicas of the paintings while listening, using a personal sound system with (or without) headphones, to some parts of Amadeo's biography, relevant to that period of his life.
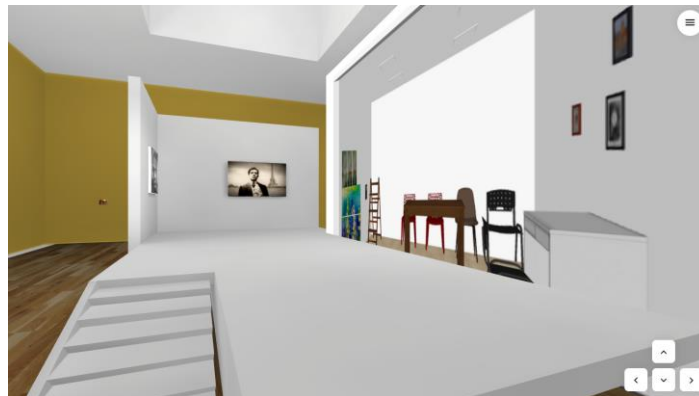

Figure 28. An attempt at creating the studio (source: Author's own creation on Kunstmatrix)

The tool used to create the proposal was Kunstmatrix – online platform that enables the creation of 3D exhibitions. The snippet of the exhibition created is online[29].

---

[29] https://artspaces.kunstmatrix.com/node/10370060. Details to access it: isbmeetamadeo@gmail.com | password: iscap2022

Figure 29. Amadeo's Studio in Paris, undated photo. (Source: Calouste Gulbenkian Fundation)

When this project was started, one of the greatest difficulties anticipated was to be able to create something concrete and real to pass on as a practical example. It is expected that with the help of the online platform mentioned above and with what has been explained throughout this work, it will be able to illustrate what is intended.

3.2.4 Production and Opening Phases

As previously stated, it was decided to address only the first three phases - initial, concept and design - leaving the last two - production and opening - open because there was not enough knowledge to address them. However, it is important to explain what they are about to have a broader understanding of the process of creating an immersive exhibition.

The production phase starts with the implementation of the design in the offsite production. In this phase, it is very important to collaborate with production specialists. As seen previously in the list of potential partners, these associates vary from production agencies, multimedia experts, light designers, and many other specialized partners. The final step of the production process is the onsite installation. Opening phase is last phase of the creative process of producing immersive exhibitions. Popoli and Derda (2021) make note that a museum team makes pre-opening arrangements members, sponsors, and employees of the museum for the opening night, amongst other considerations. In addition, both the museum team and their design collaborator prepare for the opening, put the final touches on the exhibition, and perform a 'rehearsal', to ensure that the exhibition

serves its purpose and functionality. Nevertheless, the work does not stop here as adjustments and efforts to optimize the exhibition are always needed.

3.3   The Costs and Funding of Exhibitions

Pop culture is one of the biggest steppingstones to new trends. These days, all it takes is an Instagram post or a viral Tik Tok or a scene from the series of the moment for whatever it is to become desired by the public (TEDx Talks, 2016). Take for example the *Meet Vincent* exhibition: a search online allows the person searching to realise that there are many other immersive exhibitions dedicated to Van Gogh, and that all of them are quite successful, but only one is the official one, created by the museum with access to the mythical correspondence between brothers.

As we have already seen, creating a root exhibition is not an easy task, especially when one of the goals is to educate the public about the object of study. It is therefore important that we have not only the intellectual capacity to achieve this, but also the monetary capacity.

In the two interviews conducted with Event Communication and with the Van Gogh Museum, we failed to question about the costs and the funding of such cultural entrepreneurship. Nonetheless, in the interview with James Alexander we discussed the fact that money always seem to be the problem and that often Museums do not want or cannot afford such a monetary burden. An attempt was then made to find the information online in the Van Gogh Museum annual reports, but only a few small notes were found, which are left below[30]:

- 2019 – (The first year of the experience) The Meet Vincent van Gogh Experience uses life-sized projections, detailed reproductions, multimedia interactives and quotes from Van Gogh's letters to introduce visitors to the story of the man behind the world-famous artist. In 2019, there were successful stops in Barcelona and Seoul. In Barcelona, the Experience welcomed 160,000 visitors, and in Seoul, it attracted 75,000 visitors.
- 2020 - This year, the Meet Vincent van Gogh Experience was in London and Lisbon, where the travelling, interactive and educational 3D exhibition welcomed

---

45,000 and 70,000 visitors, respectively. This presentation, focused on families and schools, is inspired by the Van Gogh Museum's unique collection, and tells Vincent's life story in his own words. The Experience was also forced to close for periods due to the coronavirus crisis, in line with the governmental guidelines in the country in question.

- 2021 - As of 1 January 2022, Van Gogh Museum Enterprises BV (VGME) and Meet Vincent van Gogh Experience BV became part of the Van Gogh Museum Foundation. [...] The Meet Vincent van Gogh Experience was developed to bring the story of Vincent van Gogh to those who are unable to travel to the museum in Amsterdam. Following successful editions in Barcelona, London, and Lisbon in 2020-2021, the Experience opened in Madrid on 30 September (open until 9 January 2022). This educational Van Gogh presentation welcomed more than 90,000 visitors and received positive press reviews. The Experience dovetails with the museum's mission to reach and inspire a diverse international audience with the life and work of Vincent van Gogh.

As Balloffet and Lagier (2014) said (1.2.1.) the amount of funding the institutions get is directly related with the attendance levels, that will keep some the exhibitions running. But are also other ways of funding museums and exhibitions. These can include public government funding, grants, university support and private funding from individuals or corporations. For example, the Van Gogh experience in Portugal had official sponsors and partners like Lisbon City Hall, as shown is figure 30.

Figure 30. Meet Vincent Partners in Lisbon (source: Meet Vincent Lisbon Website)

For the *Meet Amadeo* Proposal it would be worth considering, with the help of the promoters, to think about getting partners to contribute monetarily to the exhibition, already at an exhibition stage. So, the challenge would be getting this private and public investment as well as monetising the in-person experience through ticket sales, merchandise retail and special events such as the rental of the space for corporate events or even to be present at retails spaces like the mall, as the Meet Vincent Experience has done (Annex 1). Such a proposal involves *ab initio*, a conviction that the unity of diverse presences in articulation is the fundament of its materialization.

This master's thesis aimed to present a proposal to create an immersive exhibition to present to the public the life and work of the painter Amadeo de Souza-Cardoso, as well as his aesthetic and ontological dimensions, as a would-be tool for learning and sensing.

As mentioned, the public visiting museums, especially the younger ones, seek and demand today different experiences, which allow them to be active participants and not only passive visitors. Visitors look for new trends in cultural consumption, seeking experiences they can share with their families and friends, where they can interact with what was being presented to them thus, having a sensorial and emotional stimulation.

With museums wagering on immersive Edutainment exhibitions, we can have various categories of creative and cultural industries working in synergy, creating a hybridity which require workers to master a diverse array of skills and enable companies to respond flexibly to new demands, making the CCI truly inclusive and entrepreneurial with employers that are flexible and ready to work on various fields showing management and technical skills.

Edutainment is beneficial when used correctly, meaning that museums must maintain a certain level of educational purpose, so they don't fall in the Disneyfication trap, transforming themselves into a simplified commercial environment. After presenting the theoretical support that intends to show the benefits of Edutainment, we move on to the reasons why Meet Amadeo would be a valid proposal.

In human history we have many examples of people with very interesting experiences, whose stories deserve to be told like Van Gogh's. Amadeo de Souza-Cardoso is also one of them. Besides explaining what Edutainment is, or the process of setting up an immersive exhibition, we wanted to show that there are historical characters valid to have their life story told in an original and appealing way. As James Alexander said in the interview, this immersive exhibition model can be applied to various aspects such as a football club, a city, and so on. Why not to a Portuguese painter from Manhufe? Amadeo was, in his time, one of the most recognised painters among his contemporaries, managing to get where very few others have. However, his life and work have gradually been forgotten, and it is time that the public got to know the man, Amadeo. All the research work and interviews conducted serve to prove that the proposal presented for an exhibition can be fruitful, if it is worked on by competent entities with the necessary

know-how, as in the example given of the Modern Art Centre of the Calouste Gulbenkian Foundation.

Not having access to professionals in the technological areas and their input or the input of art galleries and show promoters was one of the difficulties of this project, but we believe that we have overcome this obstacle due to the extensive bibliography that exists on the topics of immersive Edutainment exhibitions. Not having a great knowledge about the theoretical aspect of art was also a difficulty that was overcome with the support of an art teacher, who helped us understand the potential of using Amadeo by interconnecting the works with his life.

To conclude, in a world of daily change, all the different areas of the creative and cultural industries need to differentiate themselves and often this happens with the use of technologies that allow us to fully immerse ourselves in an exhibition and achieve a level of sensory experience. In a world where its citizens are always in constant search of new trends and experiences, immersive exhibitions are often the resource of choice. Throughout the work several examples of success were presented, so it is believed that an exhibition about Amadeo de Souza Cardoso would not be just one more, but a credible proposal not only for the works of the artist, but also for his incredible life at the crest of the wave of the avant-garde movements. A Portuguese painter so celebrated in his time that certainly deserves more recognition, not only among his countrymen, but worldwide.

Addis, M. (2002). New Technologies and Cultural Consumption. Edutainment is Born!
SSRN Electronic Journal, *2*(76), 1–14. https://doi.org/10.2139/ssrn.319503

Agência Lusa. (2007, January 15). Exposição sobre Amadeo Souza-Cardoso recebeu
100.117 visitantes. *PÚBLICO*. Retrieved July 24, 2022, from
https://www.publico.pt/2007/01/15/culturaipsilon/noticia/exposicao-sobre-
amadeo-souzacardoso-recebeu-100117-visitantes-1282516

Aksakal, N. (2015). Theoretical view to the approach of the edutainment. *Procedia -
Social and Behavioral Sciences*, *186*, 1232–1239.
https://doi.org/10.1016/j.sbspro.2015.04.081

Amarante Tourism. (2020, October 12). Amadeo: O segredo mais bem guardado da arte
moderna. Retrieved July 24, 2022, from
https://amarantetourism.com/artigos/amadeo-o-segredo   mais-bem-guardado-
da-arte-modern/

Anikina, O. V., & Yakimenko, E. V. (2015). Edutainment as a modern technology of
education. *Procedia - Social and Behavioral Sciences*, *166*, 475–479.
https://doi.org/10.1016/j.sbspro.2014.12.558

Art in Context. (2022, March 3). *Dadaism – What Is the Meaning of the
Meaninglessness of Dada Art?* Retrieved October 23, 2022, from
https://artincontext.org/dadaism/

Avant-Garde Art - Modern Art Terms and Concepts. (n.d.). The Art Story. Retrieved
October 16, 2022, from https://www.theartstory.org/definition/avant-garde/

Bakhtiari, K. (2021, February 27). Cultural Trends That Will Shape Consumer Behavior
In *2021 And Beyond*. Forbes. Retrieved September 11, 2022, from
https://www.forbes.com/sites/kianbakhtiari/2021/02/26/cultural-trends-that-will-
shape-consumer-behavior-in-2021-and-beyond/?sh=7dd5ec786d9c

Balloffet, Pierre & François H., Courvoisier & Lagier, Joelle. (2014). From Museum to Amusement Park: The Opportunities and Risks of Edutainment. *International Journal of Arts Management*. 16.

Bevin Savage-Yamazaki & Nina Murrell (Eds.). (2015). Museum Futures: Exploring the current state of museums and what leaders see coming next. In *Gensler Research*. Gensler Research. Retrieved September 18, 2022, from https://www.gensler.com/gri/museum-futures

Brenner, C., Riddell, J., & Moore, B. (2007). Painting in the Dutch Golden Age: A Profile of the Seventeenth Century. National Gallery of Art. https://www.nga.gov/content/dam/ngaweb/Education/learning-resources/teaching packets/pdfs/dutch_painting.pdf

Brooklyn Children's Museum. (2022, January 30). *History & mission - Brooklyn children's museum*. Retrieved March 3, 2022, from https://www.brooklynkids.org/about/

Casedas, C. 2011. "La disneylandisation des musées : expression en vogue ou concept muséologique ?" Expoland. Ce que le parc fait au musée : ambivalence des formes de l'exposition, S. Chaumier, ed. (p. 41–63). Paris: Complicités.

Charsky, D. (2010). From edutainment to serious games: A change in the use of game characteristics. *Games and Culture*, *5*(2), 177–198. https://doi.org/10.1177/1555412009354727

Comissão Nacional da UNESCO. (n.d.). *Património Cultural Imaterial*. Comissão Nacional Da UNESCO. Retrieved October 23, 2022, from https://unescoportugal.mne.gov.pt/pt/temas/proteger-o-nosso-patrimonio-e-promover-a-criatividade/patrimonio-cultural-imaterial

Creative Industries, between creativity and commerce. (n.d.). Europa Regina. Retrieved December 6, 2021, from https://europaregina.eu/creative-industries/

Dalle Nogare, C., & Murzyn-Kupisz, M. (2021). Do museums foster innovation through engagement with the cultural and creative industries? *Journal of Cultural Economics*, *45*(4), 671–704. https://doi.org/10.1007/s10824-021-09418-3

Darley, E., & Suijver, R. (2019). Obras primas no Museo Van Gogh. Bohn Stafleu van Loghum.

Davies, S. M. (2010). The co-production of temporary museum exhibitions. Museum Management and Curatorship, 25(3), 305–321. https://doi.org/10.1080/09647775.2010.498988

Department for Digital, Culture, Media & Sport. (2021, August 24). *DCMS sector economic estimates methodology*. GOV.UK. Retrieved February 12, 2022, from https://www.gov.uk/government/publications/dcms-sectors-economic-estimates-methodology/dcms-sector-economic-estimates-methodology

Department of European Paintings. "Vincent van Gogh (1853–1890)." In Heilbrunn Timeline of Art History. New York: The Metropolitan Museum of Art, 2000–. http://www.metmuseum.org/toah/hd/gogh/hd_gogh.htm (originally published October 2004, last revised March 2010)

Disneyfication. (n.d.). In The Merriam-Webster.com Dictionary. Retrieved September 11, 2022, from https://www.merriam-webster.com/dictionary/Disneyfication

Druin, A., & Solomon, C. (1996). *Designing multimedia environments for children*. John Wiley & Sons, Inc.605 Third Ave. New York, United States.

Dutch Paintings of the Seventeenth Century. (n.d.). National Gallery of Art. Retrieved October 5, 2022, from https://www.nga.gov/research/online-editions/17th-century-dutch   paintings.html

ESI Design. (2019, October 8). *Brooklyn children's museum*. NBBJ | ESI Design. Retrieved March 3, 2022, from https://esidesign.nbbj.com/work/brooklyn-childrens-museum/

Event Communication. (n.d.). *Event — The van Gogh Museum*. Event Communication. Retrieved March 28, 2022, from https://eventcomm.com/projects/the-van-gogh-museum

França, J. (1986). *Amadeo & Almada*. Bertrand.

Fundação Calouste Gulbenkian. (2016, April 28). *O segredo mais bem guardado da arte moderna*. Retrieved October 23, 2022, from https://gulbenkian.pt/noticias/segredo-bem-guardado-da-arte-moderna/

Fundació Catalunya Europa & European Parliament. (2015). *Public spending on culture in Europe 2007–2015*. European Parliament.

Gilbert, H. (2002). Immersive exhibitions: What's the big deal. *Visitor Studies Today*, *5*(3), 10-13.

Horta, B. (2022, April 13). OE2022: Cultura com mais 45,5 milhões do que em 2021, mas menos 24,6 milhões do que na proposta de outubro. *Observador*. Retrieved April 17, 2022, from https://observador.pt/2022/04/13/oe2022-cultura-com-mais-455-milhoes-do-que-em-2021-mas-menos-246-milhoes-do-que-na-proposta-de-outubro/

Instituto de Ciências Sociais, Universidade de Lisboa & Fundação Calouste Gulbenkian. (2020). *Inquérito às práticas culturais dos portugueses 2020 síntese dos resultados*. ICS, Estudos e Relatórios.

Instituto dos Museus e da Conservação. (n.d.). MatrizNet. Matriznet. Retrieved July 24, 2022, from

http://www.matriznet.dgpc.pt/MatrizNet/Entidades/EntidadesConsultar.aspx?Id
Reg=68 102

International Council of Museums. (2022, August 24). *Museum definition*. Retrieved
October 20, 2022, from https://icom.museum/en/resources/standards-
guidelines/museum-definition/

Johnson, K. (2022, January 27). *Ways field trips strengthen your child's education*.
Haymarket Children's Academy. Retrieved April 4, 2022, from
https://haymarketca.com/benefits-of-field-trips/

Jones, M. (n.d.). Art History Timeline: Golden Age of Dutch Painting. In Introduction to
Art (pp. 866–892). Boise State University.
https://boisestate.pressbooks.pub/arthistory/chapter/the-golden-age-of-dutch-
painting/

Koeppe, W. (2002, October). *Collecting for the Kunstkammer*. The Metropolitan
Museum of Art. Retrieved February 21, 2022, from
https://www.metmuseum.org/toah/hd/kuns/hd_kuns.htm

Komarac, T., Ozretic-Dosen, D., & Skare, V. (2019). Managing edutainment and
perceived authenticity of museum visitor experience: Insights from qualitative
study. *Museum Management and Curatorship*, *35*(2), 160–181.
https://doi.org/10.1080/09647775.2019.1630850

Koutoura, A. (2014, December). *Edutainment in Museums: a Tool for Disseminating
Knowledge*. Maastricht University, Faculty of Arts and Social Sciences.

Ledo, W. (2017, May 13). Lisboa: O círculo alternativo das galerias de arte. *Weekend -
Jornal De Negócios*. Retrieved October 23, 2022, from
https://www.jornaldenegocios.pt/weekend/detalhe/lisboa-o-circulo-alternativo-
das-galerias-de-arte

Lusa & TSF. (2022, February 16). Nove em cada dez portugueses têm "baixo consumo cultural." *TSF Radio Noticias*. Retrieved June 12, 2022, from https://www.tsf.pt/portugal/cultura/nove-em-cada-dez-portugueses-tem-baixo-consumo-cultural-14593053.html

Mason, M. (2015). Prototyping practices supporting interdisciplinary collaboration in digital media design for museums. *Museum Management and Curatorship*, *30*(5), 394–426. https://doi.org/10.1080/09647775.2015.1086667

Mencarelli, R., Marteaux, S., & Pulh, M. (2010, May 11) [2007]. Museums, consumers, and on-site experiences. Marketing Intelligence &Amp; Planning, 28(3), 330–348. https://doi.org/10.1108/02634501011041453

Mendes, J. A. (2013). *Estudos do património: museus e educação (Estudos Humanidades)* (2nd ed.). Imprensa da Universidade de Coimbra. https://doi.org/10.14195/978-989-26-0619-4

MoMA. (n.d.). *Moma learning*. Retrieved October 23, 2022, from https://www.moma.org/learn/moma_learning/themes/what-is-modern-art/painting-modern-life/

Moore, I. (2014). Cultural and Creative Industries Concept – A Historical Perspective. *Procedia - Social and Behavioral Sciences*, *110*, 738–746. https://doi.org/10.1016/j.sbspro.2013.12.918

Moustafa, R. H. E. (2020). The role of edutainment in museums, learn through play. *International Journal of Multidisciplinary Studies in Heritage Research*, *3*(1), 15–19. https://doi.org/10.21608/ijmshr.2020.180080

Nothern Ireland Museums Council. (n.d.). *Museum and creative industries toolkit sheet 2 getting started for museums*. Retrieved February 20, 2022, from

https://nimc.co.uk/what-we-do/guidance-and-information/museum-and-creative-industries-toolkit

Oliveira, A. (2022, March 25). *Edutainment: Como usar a metodologia que é parte do futuro da educação*. MindMiners Blog. Retrieved April 4, 2022, from https://mindminers.com/blog/edutainment-metodologia-e-futuro-da-educacao/

Palanivel, T. (2019, January 23). *How cultural and creative industries can power human development in the 21st Century*. United Nations Development Programme. Retrieved December 6, 2021, from http://hdr.undp.org/en/content/how-cultural-and-creative-industries-can-power-human-development-21st-century

Pathways. (2022, March 1). *What is playtime so important? | child development resources*. Pathways.Org. Retrieved March 27, 2022, from https://pathways.org/why-is-play-important/

Pomar, A. (2008, September 1). Amadeo e Lucie. Alexandre Pomar. Retrieved July 24, 2022, from https://alexandrepomar.typepad.com/alexandre_pomar/2008/01/amadeo-e-lucie.html

Popoli, Z., & Derda, I. (2021). Developing experiences: Creative process behind the design and production of immersive exhibitions. *Museum Management and Curatorship*, *36*(4), 384–402. https://doi.org/10.1080/09647775.2021.1909491

Richman-Abdou, K. (2018, March 31). *How museums evolved over time from private collections to modern institutions*. My Modern Met. Retrieved February 21, 2022, from https://mymodernmet.com/history-of-museums/

Riper, A. B. (2011). *Learning from Mickey, Donald, and Walt*. McFarland & Company.

Sobre nós - fabrica (By Universidade de Aveiro). (n.d.). Universidade De Aveiro. Retrieved September 18, 2022, from https://www.ua.pt/pt/fabrica/page/22057

Tate. (n.d.-a). *Cubism*. Retrieved October 23, 2022, from

https://www.tate.org.uk/art/art-terms/c/cubism

Tate. (n.d.-b). *Futurism*. Retrieved October 23, 2022, from

https://www.tate.org.uk/art/art-terms/f/futurism

TEDx Talks. (2016, March 2). *Art in the Age of Instagram | Jia Jia Fei |*

TEDxMarthasVineyard [Video]. YouTube. Retrieved October 23, 2022, from

https://www.youtube.com/watch?v=8DLNFDQt8Pc&feature=youtu.be

Throsby, D. (2008). The concentric circles model of the cultural industries. *Cultural*

Trends, *17*(3), 147–164. https://doi.org/10.1080/09548960802361951

UNCTAD. (2010). *Creative economy: A feasible development option*.

https://unctad.org/system/files/official-document/ditctab20103_en.pdf

UNESCO & UNDP. (2013). *Widening local development pathways*. United Nations.

UNESCO. (2013, November 14). *Creative industries boost economies and development,*

shows UN report. http://www.unesco.org/new/en/media-services/in-focus-

articles/creative-industries-boost-economies-and-development-shows-un-report/

UNESCO. (2015, December). *The first global map of cultural and creative industries*.

https://en.unesco.org/creativity/sites/creativity/files/cultural_times._the_first_glo

bal_map_of_cultural_and_creative_industries.pdf

United Kingdom National Literacy Trust. (2017, August 18). *10 reasons why play is*

important. National Literacy Trust. Retrieved March 27, 2022, from

https://literacytrust.org.uk/resources/10-reasons-why-play-important/

University of Oxford. (n.d.). *History of the Ashmolean*. Ashmolean Museum. Retrieved

February 21, 2022, from https://www.ashmolean.org/history-ashmolean

Wang, Y., Zuo, M. Z., & Li, X. Y. (2007, October). Edutainment technology - a new

starting point for educational development of China. In J. D. Cocozza (Ed.), *IEEE*

2007 37th annual frontiers in education conference - global engineering: knowledge without borders, opportunities without passports (pp. 5–8). https://doi.org/10.1109/fie.2007.4417994

Wiener, A. (2022, February 10). The Rise of "Immersive" Art. *The New Yorker*. Retrieved August 14, 20221993, from https://www.newyorker.com/news/letter-from-silicon-valley/the-rise-and-rise-of-immersive-art

Witherspoon, R. (2021, April 1). *Art trends: The surge of immersive art experiences*. Creative Resources. Retrieved August 21, 2022, from https://creativeresources.threadless.com/art-trends-the-surge-of-immersive-art-experiences/

Wyatt, B. (2022, July 28). Edutainment. *Encyclopedia of Tourism Management and Marketing*, 45–48. https://doi.org/10.4337/9781800377486.edutainment

Appendix I – Interview with James Alexander

Conversation with James Alexander[31] on the 4th of March 2022 - the interview took place via the Teams platform and was not recorded: the answers and notes were written down as the conversation went on.

Please note J marks James's answer. L marks the question made by the author of the dissertation.

The conversation started with the presentation of the project idea and the theoretical support theme, Edutainment. James said this was not a term he was very comfortable with because we run the risk of undermining the education process. The initial objective of the immersive experience was to inspire people around the world because many times the works of artists are not available to travel or are part of private collections. The exhibition is meant to be enjoyed and to increase the reach to a certain audience, which in James' opinion is different from edutainment. The aim was to see Vincent Van Gogh as a person, which made him who he was and his troubles. Remember or recall his work. That is why the decision was made for the audio to be based on the letters exchanged with his brother and sister-in-law, so that we can learn from his own words the real man. James also mentioned that everything was brought in a very thoughtful way towards the memory of Van Gogh. Care was taken to carry out a very deep and serious research on his life, either through letters or through contact with the Van Gogh Museum. So, he, James, would like not to waste so much time talking about Edutainment and Disneyfication of museums, or

---

[31] James Alexander's as spent 14 years as Event Communication Chief Executive. James's expertise lies in the commercial side of attractions. After qualifying as a chartered surveyor, he worked as a management consultant before founding Locum Destination Consulting. James grew Locum into Europe's leading advisor to the destination sector, working at the interface between planning and visitor attractions and advising on strategic and economic models.

parks like Disney that are also Edutainment because this immersive experience is supposed to transcend that.

L: How would you rate the importance of the use of technologies in or by museums? Namely edutainment.

J: Technology is important in museums and in life because it allows to explore life and it allows to do important things like celebrate a moment in time engaging the audience with the narrative. It allows to create an environment where we can see what people made and used in ancient times. It makes us incredible close to a 2000-year-old piece of Roman glass for example. We can understand what that piece of glass was for, and we can see that things in certain aspects have not changed that much. What makes museums special around the world is that they allow a geographically located story to be told anywhere. So, technology is important but not in a sense of only the technology but what it brings together and the result.

L: What was the initial objective of the experience?

J: As told initially, to share the life of Van Gogh around the globe. The men and its troubles through his own words. Initially there was planned three copies of the experience and they would tour at the same time. It did not go through. It was too expensive for the museum, not sure if what they wanted was achieved.

L: Do you feel that it was fulfilled (the initial objective)?

J: Not completely.

L: Is there any kind of cultural adaptation prepared for the different cities where the experience is presented?

J: Language, besides that no other big changed were made. For children there are special adaptations with different soundtracks and a simpler narrative/text to make it more accessible.

L: Can you tell me a bit about how you prepare an exhibition of this size? How do you decide the narrative, the storytelling, how do you coordinate a team with different skills? What are the main difficulties in preparing a project of this scale?

J: First it starts with a client with an ambition. Van Gogh Museum wanted an exhibition that could travel, with one thousand m^2, they had a budget around £1m. The museum invited different companies. Event Communication received and read the brief and a pitch to the museum followed. Only after we were chosen did we start to build the narrative, the story, the design of the set with our team. We also started to look for partners who could take care of the construction of the set – here our main concern was to have a completely dismountable structure so that we could put it in boxes and ship it in a container to China for example. The lighting and narration were also very important to create the desired atmosphere, so we also looked for partner companies that could help us.

Regarding the process, we were given space to think of the story in chapters, following moments in Van Gogh's life. Usually stories and exhibitions are linear; if we followed his life from beginning to end, we would have an ending where he would shoot himself. Everybody knows that… everybody knows how Van Gogh died …. he had a psychotic break, cut off his ear and killed himself. We wanted to tell the story of his life, in his own words and in the words of the people who knew him. That is why we used the correspondence exchanged between him and his brother, his own words for the narrative. That is also why we decided to start at the end of his life. I am sure you remember at the

very beginning of your visit hearing the gunshot and seeing the black birds flying on the screen.

L: Yes, I remember.

J: The death at the beginning, to show that he was more than the painter who killed himself. He was a normal guy like us, who had his mental problems, like many of us do. The story is a celebration of his life, and of course we also can show reproductions of his most iconic works. His works are treasures, which unfortunately are too fragile to be transported around the world and too valuable. Who knows, someone will be interested and go to Amsterdam to see the originals?

We start by bringing that to life, create a real place to show its art in a relevant place with narrative. A life with ups and downs, a troubled individual – the scene in the asylum in France. Build the relationship between the artist and the audience. For the design: we contact lighting specialists to create the frames plus the colours of the space. The technical teams built the set and the sound. It is a whole combination of different disciplines and types of people. Talking to your client and making sure that everything its according to their liking is also important. To make sure what they wanted initially is being respected.

L: How was the relationship with the Van Gogh Museum during the whole process?

J: Good. The money is always the problem. Sometimes we have amazing ideas that the clients do not go after. Or we have a set of ideas but the client, they can only pay half.

L: Do you think it is possible to use the model you have developed and apply it to other artists and cultures?

J: Of course. To any artist really. Or a football club, a city… imagine Wien for example. Building an experience where you go from Opera House to Opera House, and you listen

to classic music and composers in between. But you also must ask who would pay to do that. Some companies invest in this type of project. Our place (at Event Communication) is not to invest, is to design. We are the architects, the contributors of contained theatrical environment. Our goal is to put someone somewhere and with the help of music and chatter to take them to a certain place. In short yes, you can apply the model to anything. You just need to find someone that thinks that that is a good idea and wants to pay for it.

L: Have you ever heard of Amadeo de Souza Cardoso or are you familiar with his work?

J: (James did not know the painter and did a quick search) Wow amazing paintings, of the

start you could easily do something about is work but I would say though…. reading by his Wikipedia page - wow amazing paintings - straight answer you can do the project with his work, but you must think very carefully who you are doing this project for and how you are going to get the funding. Take the example of the Van Gogh Museum: it is a painter with a higher profile who is extremely marketable, but the money was a problem. Not that it is impossible to do it with a lesser-known artist, but the more the painter has a higher profile the more economically and commercially profitable the experience becomes. My advice would be to go more in the way of his life: who touched is life, cotemporaneous, artists that Amadeo studied with and crossed paths within his life, other artists to raise the commercial value. Again, we are the designers, and the big question is usually always money and how much companies and museums are willing to invest. For example, look at most museums and exhibitions and you will see that most of them are publicly funded because by themselves these entities couldn't be self-sustainable. You go to the V&A (Victoria & Albert Museum) or even the British Museum and sometimes you see galleries that only have one or two visitors because they are not marketable or interesting to a general audience.

L: These were all the prepared questions. James, thank you for taking the time to help me with this project.

J: When do you have to submit your dissertation?

L: Beginning of July.

J: July's a bit far away. Tell you what, if you need and if you have any more questions how to do the exhibition project you can email me, and I will answer any questions you have.

L: Wow James that is super nice of you, I'll be in touch again.

This was followed by goodbyes and the meeting came to an end.

Appendix II – Interview with Natascha Mansvelt

Contact for the interview with the van Gogh Museum was made on 2 March 2022. On the 14th of the same month confirmation was received that they would agree to do the interview by email, and a set of questions were sent. The answers to the questions arrived on 23 March and were answered by Natascha Mansvelt[32], project lead of Meet Vincent van Gogh Experience.

1. What is the purpose of the Van Gogh Museum?

This is a question for the Museum, I will respond to the questions that apply to the Experience.

2. What is the average number of annual visitors? Is it possible to know the number of foreign visitors?

Question for the Museum.

3. Can you tell me a bit about the initial process of this project? How did you come up with the idea and how did you develop it?

This project was initial created to travel around the world and go to places where people live who will not visit the Museum in Amsterdam easily. But after our first tour stop, we let go of this idea, and travelled to places where a local promotor was enthusiastic to bring Meet Visit to their country. A special Meet Vincent team was created and together with

---

[32] With over 20 years of experience at the Van Gogh Museum, Natascha has a long history of bringing he Museum's innovative projects to life. Natascha began her career with the Museum as Shop Manager of the original Van Gogh Museum merchandise store on Museumplein. Over the years, Natascha has worked on a vast range of Van Gogh Museum Enterprises projects, and this spirit of ingenuity translates into her work on Meet Vincent van Gogh.
The role of Project Coordinator is incredibly varied and multifaceted. For example, in the early stages of the Experience's development, one of Natascha's responsibilities was coordinating the external suppliers of the interactive stations at the core of the Experience. Now, Natascha is not only behind the scenes coordinating local partners, but she has also discovered a newfound love for the production process.

other departments of the Museum we created the 2000m^2 project about the life of the man behind the famous Sunflower painting.

4. What was the reason for the creation of the Meet Vincent immersive experience? Why did you choose Event Communication to develop the project?

Event communication is a leading company in the world of creating successful traveling Experiences.

5. Why did you decide to choose an immersive exhibition rather than a more traditional exhibition without the support of new technologies?

For a traditional exhibition visitors can come to the Museum in Amsterdam, but because the artworks are too fragile to travel the world, we created the Meet Vincent Experience.

6. What was the initial objective of the experience? Do you feel that this was fulfilled?

To invite visitors into the world of Vincent. The Museum owns a large collection of Vincent's letters, so we almost know his day-to-day state of mind. We tell his story by his own letters, told by Vincent himself, his brother Theo, his sister-in-law Jo Bonger, and friend Paul Gauguin. And we have Van Gogh family members active in the Museum. Our initial objective was fulfilled.

7. Can you share the total number of visitors to the exhibition and the number of cities that have hosted it?

Meet Vincent was hosted in Beijing, Barcelona, Seoul, Lisbon, Madrid, and will travel to Chile in July.

8. Is there any cultural adaptation for the different cities where the experience

was presented?

No, no special adaption in the different cities. We do have the audio guides (Adult/Child) in all the local languages available.

9. What are the biggest challenges in preparing a project of this scale?

Finding a suitable venue is challenging, building the set under different conditions.

10. Do you think it is possible to use the model you have developed and apply it to other artists and cultures?

That would be possible, of course I don't think there are Museums that have this much information about an artist, cause of all the letters we have, possibly a Picasso Museum who also are in contact with family.

Appendix III – Conversation with Professor Clara Amaral

This casual conversation about the work of Amadeo de Souza-Cardoso with Professor Clara Amaral, with the participation of tutor Manuela Veloso and Professor Sandra Ribeiro, took place on 5 October 2022.

The audio is available at: https://anchor.fm/isb5.

The relevant minutes for the conversation about Amadeo's art are from 0:25 to 6:50 and 9:10 to 17:00.

Appendix IV - Exhibitions in which Amadeo de Souza Cardoso participated

Amadeo began exhibiting his works five years after his arrival in Paris, in November 1906.

1911   - He exhibited at the XXVII *Salon des Indépendants*, Paris

1912   - Exhibited at the XXVIII *Salon des Indépendants* and at the X *Salon d'Automne* in Paris

1913   - Exhibits at the Armory Show in New York (repeated exhibitions in Chicago and Boston)

          - Collective exhibition at the *Erster Deutscher Herbstsalon* (First German Autumn Salon) at the Der Sturm Gallery, Berlin
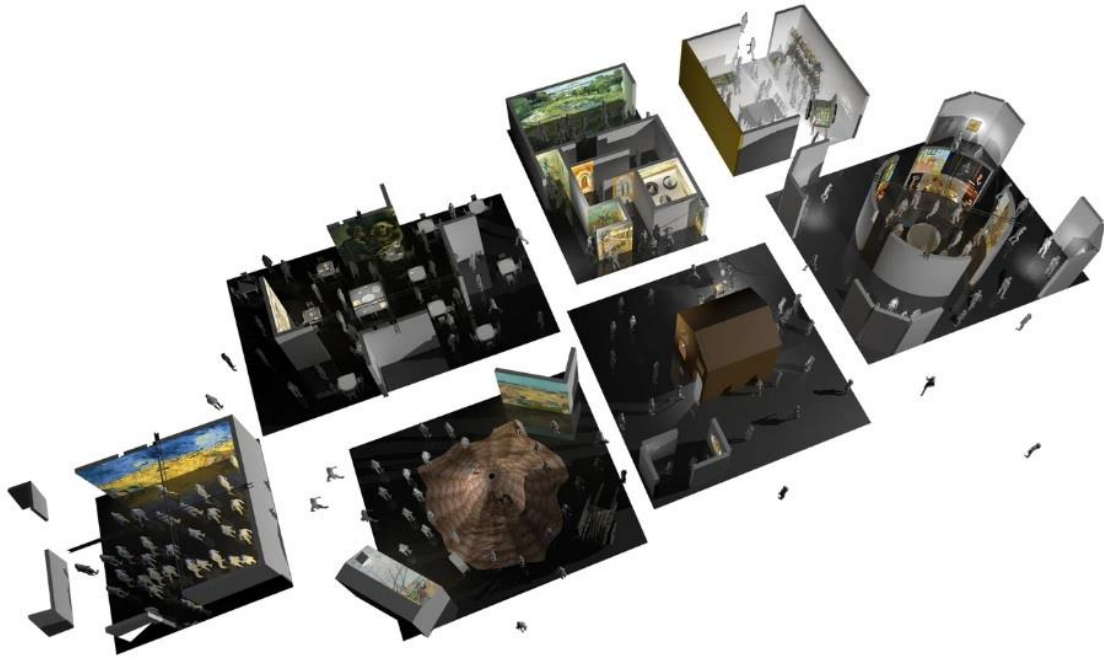
1914   - Exhibited at the XXX *Salon des Indépendants*, Paris

          - Possible participation in exhibitions in Cologne and Hamburg

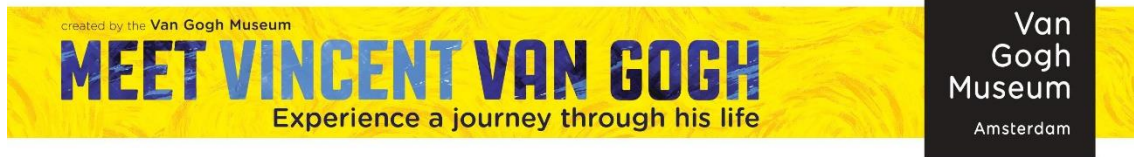1916   - Exhibits in Porto, at the Passos Manuel Garden Hall

          - He exhibits in Lisbon, at the Liga Naval

Annex I – Meet Vincent Experience overview

Source: *Event Communication — The van Gogh Museum.*

Annex II - Van Gogh Museum Retailtainment Experiences

created by the Van Gogh Museum

MEET VINCENT VAN GOGH
Experience a journey through his life

Van Gogh Museum
Amsterdam

Van Gogh Museum Retailtainment Experiences

Find the best fit for your venue.

For large retail real estate, the award-winning blockbuster Meet Vincent van Gogh Experience.
Turnkey exhibition set of 1200 – 1500m2

For retailers in small-midsize areas, the highlights edition, Discover Van Gogh.
Turnkey exhibition set of 400 – 600m2

For shopping malls everywhere, the Van Gogh Museum Edition Pop-Up.
Unique retailtainment pop-up in 100 – 200m2

For the exclusive opportunity to encounter a Van Gogh masterpiece at close range, the Van Gogh Museum Editions Showcase.

Meet Vincent Promoter's Book

Interested in hosting Van Gogh Museum experience and joining in the success? Register here as a promoter/venue for a free copy of the Meet Vincent van Gogh promoter's book to learn the answers to all your questions.

Van Gogh Retail Pop-Up Tours the United States' Top Retail Destinations

In 2018, the Van Gogh Museum Retail Pop-Up began touring America's most prestigious retail and leisure destinations. The Pop-Up can be expected at the American Dream Mall in 2020.

Meet Vincent van Gogh World Premiere at Asia's Largest Shopping Mall

In 2016, Meet Vincent van Gogh premiered at Beijing's Golden Resources Shopping Mall, the largest shopping mall in Asia.

Diversifying the Retail Industry

· The retail and leisure industry is changing rapidly.
Customers aren't interested in products- they want memorable experiences that engage them in a personal way.

· This demand leaves us with an opportunity-sized gap in the market.
The solution?

Van Gogh Museum: Iconic Story, Global Brand

· We are the world's leading authority on Van Gogh, with the largest collection of Van Gogh works.

· 50 years of experience building the official Van Gogh brand.

· Our mission is to share Vincent's inspiring life story with people around the world.

· But, our visitors also want immersive and interactive experiences.

Official Van Gogh Museum Retailtainment

We add cultural value to your retail space by:

· Engaging consumers with an entertaining journey through art, science and retail.

· Aligning your space with the iconic Van Gogh Museum brand.

· Creating a multi-experience destination where your customers can enjoy retail and cultural pursuits at the same time.

This ultimately increases repetitive visits, footfall, traffic and visitor times.

Together, we can combine the strengths of museums and malls to create the truly authentic experience your customers want.

THEA AWARD 2017

THEA AWARD FOR OUTSTANDING ACHIEVEMENT
★ *IMMERSIVE TOURING MUSEUM EXHIBIT* ★

Source: Van Gogh Museum