Identity Matters
Conference proceedings

Enriching heritage to meet a new era

Amsterdam, 14 & 15 April 2016

RICHES
RENEWAL, INNOVATION AND CHANGE:
HERITAGE AND EUROPEAN SOCIETY

■ *Colophon*

RICHES - Renewal, Innovation and Change: Heritage and European Society

From 2013-2016, the RICHES consortium, consisting of ten partners from six European Union countries and Turkey, have carried out research focused on bringing cultural heritage and people together. They have found new ways to engage people in a digital world. More on the project, the partners and the deliverables can be found at the project website.

Contents

Identity Matters Conference proceedings

■ *Prologue*

These are the proceedings of Identity Matters, the closing conference of the RICHES project. The conference took place in Amsterdam, 14 and 15 April 2016. About 200 people registered to take part in conference, coming from all over Europe. The conference was a great eclectic mix of disciplines and ideas. The speakers shared their work, gave the audience new insights and shared their questions. Resulting in an open atmosphere where people felt free to participate and engage in dialogue. Not only onsite but through social media as well. We highly appreciate everyone's contribution, as in a conference the interaction between participants might be the greatest value.

The conference addressed a number of urgent topics. Identity is an important issue central to the context of change that the RICHES project has been researching. Cultural heritage Is a dynamic, and has enormous potential, but is not always used in its full potential (yet) in terms of its contribution to quality of life, understanding the past, assisting social cohesion, driving economic growth, opening up employment opportunities and supporting wider developments such as improvements in education and in artistic careers.

We invited this group of speakers because they are a constructive and positive force in this dynamic. They utilise heritage and the arts to build, to help, to include, to reflect, to innovate. But we did not only talk during these two days. We also visited the change makers of Amsterdam.

In these proceedings you will find short reports on the presentations and activities of the conference. Photos can be found here:

www.flickr.com/photos/waagsociety/sets/72157667025585472

We would like to thank everyone involved for their contribution to the success of this event.

Dick van Dijk
Waag Society

#IAMRICHES

riches-project.eu

The Identity Matters program consisted of speakers in the mornings at the Volkshotel and urban safaris into Amsterdam in the afternoons.

Exciting keynote speakers reflected on our central questions. How can we enrich heritage and heritage practices to meet the challenges of a new era? How can heritage professionals create meaning for young people? For newcomers? How can technology help us?
On Thursday morning the keynotes aimed to give an overview of the topics of identity, heritage, technological advancements and co-creation. On Friday morning the keynotes gave a dynamic insight into the work of architects, designers, cultural professionals and others dealing with questions of representation and identity building in their work.

Together with the programming committee that consisted of representatives from the RICHES consortium partners, the ambition was formulated to make the conference as dynamic and hands-on as possible. Through Urban Safaris that were schedules in the afternoons, we were able to visit inspiring Amsterdam based organizations and learn more about their work. Workshops, tours, visits to exhibitions and presentations were part of the Urban Safari program. Many research results that came from the RICHES projects were paired with Amsterdams organizations. These researchers therefore gave their presentations on their work in RICHES in botanical and urban gardens, anatomical theatres, ethnographical museum exhibitions and FabLabs, finding a connection between the research and the practical work that is being done in the field of heritage.

■ *The RICHES project*

The RICHES project has been an exciting 30 month research endeavour. RICHES has aimed to take a broad perspective on change and heritage, revolving around the question of how to recalibrate relationships between heritage institutions and audiences. In Turkey, Germany, Italy, Spain, Denmark, the UK and the Netherlands researchers, designers and heritage professionals have collaborated to identify challenges and opportunities related to this topic.

Project Objectives

Though enormously rich, Europe's cultural heritage (CH) is often locked away. But this is changing. As digital technologies now permeate all of society, compelling us to rethink how we do everything, we ask questions: how can CH institutions renew and remake themselves? How should an increasingly diverse society use our CH? How may the move from analogue to digital represent a shift from traditional hierarchies of CH to more fluid, decentred practices? How, then, can the European citizen, alone or as part of a community, play a vital co-creative role? What are the limitations of new technologies in representing and promoting CH? How can CH become closer to its audiences of innovators, skilled makers, curators, artists, economic actors? How can CH be a force in the new European economy?

Resources

The RICHES Consortium launched in November 2015 a new website dedicated to the RICHES resources, where all the main outcomes of the project (reports, publications, toolkits and links, etc.) are made available for any interested users.

resources.riches-project.eu
riches-project.eu

Partners

Coventry University – Coventry, United Kingdom (Project Coordinator)
Hansestadt Rostock – Rostock, Germany
Stichting Rijksmuseum voor Volkenkunde – Leiden, The Netherlands
Stichting Waag Society – Amsterdam, The Netherlands
The University of Exeter – Exeter, United Kingdom
Promoter Srl – Peccioli (Pisa), Italy
Fundacio' I2CAT – Barcelona, Spain
Syddansk Universitet – Odense, Denmark
Stiftung Preussischer Kulturbesitz – Berlin, Germany
Turkiye Cumhuriyeti Kultur ve Turizm Bakanligi – Ankara, Turkey

Conference programme

Thursday 14th April 2016
Morning programme 10:00 - 13:00
Location: Houten Zaal, Volkshotel

9:30 - 10:00 Doors open and registration

10:00 - 10:10	**Welcome** Robin van Westen & Dick van Dijk
10:10 - 10:30	**1. Identity and Cultural Heritage:** **The role of historical approaches** Neil Forbes
10:30 - 11:00	**2. Focus on Inclusiveness: Our Lord in the Attic and the** **Amsterdam Museum** Judikje Kiers
11:00 - 11:30	**3. Creating a Digital Identity for Cultural Heritage in Stockholm:** **How we used social media to create positive social impact** Abhay Adhikari

11:30 - 11:45 Coffee break

11:45 - 12:00	**4. Heritage between Future and Past** Kees Vuyk
12:00 - 12:15	**5. How 'identity' became another word for transaction** Marleen Stikker
12:15 - 12:30	**6. My Future Heritage** Emma Waslander & Ilias Zian
12:30 - 12:45	**7. Deconstructing the White Man's View of the World** Tarik Yousif
12:45 - 13:00	**Logistics of the afternoon programme** Robin van Westen & Dick van Dijk

Thursday 14th April 2016
Afternoon programme 13:00 - 17:00h

13:00 - 14:00 Lunch at Werkplaats, Volkshotel

14:00 - 14:30   Travel time to the location of the afternoon programme

14:30 - 16:30	**Urban Safari#1** **Identity and Locality** Mediamatic, Dijkspark 6, 1019 BS Amsterdam
14:30 - 16:30	**Urban Safari#2** **New Performativity** Waag Society, Nieuwmarkt 4, 1012 CR Amsterdam
14:30 - 16:30	**Urban Safari#3** **World Cultures** Tropenmuseum, Linnaeusstraat 2,1092 CK Amsterdam
14:30 - 16:30	**Urban Safari#4** **New Narratives** Hortus Botanicus Amsterdam, Plantage Middenlaan 2a, 1018 DD Amsterdam

16:30 - 17:00   Travel time from the location to the Waag

17:00	**Drinks@Waag** Getting to know each other & exchanging experiences Waag Society, Nieuwmarkt 4, 1012 CR Amsterdam

Friday 15th April 2016
Morning programme 10:00 - 13:00
Location: Houten Zaal, Volkshotel

9:30 - 10:00 Door opens and registration

10:00 - 10:10	**Welcome back and introduction** Robin van Westen & Dick van Dijk
10:10 - 10:30	**8. Man-made & Custom-tailored** Pnina Avidar
10:30 - 10:50	**9. The Politics of Design** Ruben Pater
10:50 - 11:10	**10. Multaka: Meeting Point Museum -** **Refugees as Guides in Berlin Museums** Razan Nassreddine & Robert Winkler
11:10 - 11:30	**11. A Flowery Creation of Cohesion** Janine Prins

11:30 - 11:45 Coffee break

11:45 - 12:05	**12. The Identity of the Innovator** Trilce Navarrete
12:05 - 12:25	**13. Festival Industrie Cultuur: Celebrating industrial heritage** Ellen Holleman
12:25 - 12:45	**14. Seeing Europe - Design for the Interior of the European Council** XML / David Mulder van der Vegt
12:45 - 12:55	**The RICHES Legacy and the Highlights of the Project** Neil Forbes, Antonella Fresa & Tim Hammerton.
12:55 - 13:00	**Logistics of the afternoon programme** Robin van Westen & Dick van Dijk

Friday 15th April 2016
Afternoon programme 13:00 - 17:00

13:00 - 14:00 Lunch at Werkplaats, Volkshotel

14:00 - 14:30   Travel time to the location of the afternoon programme

14:30 - 16:30	**Urban Safari#5** **New Approaches to Digitization** Amsterdam City Archives, Vijzelstraat 32, 1017 HL Amsterdam
14:30 - 16:30	**Urban Safari#6** **Urban Cultures** Imagine IC, Frankemaheerd 2, 1102 AN Amsterdam-Zuidoost
14:30 - 16:30	**Urban Safari#7** **Making the Exhibition** De Appel arts centre, Prins Hendrikkade 142, 1011 AT Amsterdam De Oude Kerk, Oudekerksplein 23, 1012 GX Amsterdam
14:30 - 16:30	**Urban Safari#8** **Do-It-Yourself** Waag Society, Nieuwmarkt 4, 1012 CR Amsterdam

16:30   End of the programme

Identity Matters   Conference proceedings

Keynotes

Thursday 14th April 2016, 10:10 - 10:30

■ *Neil Forbes*

Identity and Cultural Heritage: the role of historical approaches

Professor Neil Forbes started his presentation with a brief overview of the RICHES project, focussing on the main findings of the project and the key recommendations that emerged as a result of the research. One of the key questions that has guided project work is what 'identity' means in contemporary Europe, and what its relationship is with cultural heritage. The research areas are broad and do not pin down cultural heritage, they rather unravel historical stories and their impacts in the contemporary.

Using an example of his own research, Forbes focussed on the First World War centenary commemorations. He reflected critically on how forces and influences that help shape identity shift and change with the passage of time and through historical revisionism. He considered 'identity matters' related to memorialisation, collective memory, and the role of the state. According to Forbes historians have an obsession with anniversaries. The anniversary of a painful event like the First World War is a sensitive topic. Hundreds years of history in terms of collective memory has a problematic relationship with identity. The commemoration of such an historical event can be manipulated and the framework often is not inclusive.

Forbes explained that forgetting is in no case desirable for an historian. Forbes showed historical images of the Easter Rising, the armed insurrection in Ireland during Easter Week, April 1916. The Rising was launched by Irish republicans to end British rule in Ireland and establish an independent Irish Republic while the United Kingdom was heavily engaged in World War I. Almost 500 people were killed in the Easter Rising. The Irish state itself did not recognise the deaths of this revolution until 2006. And not for a hundred years a British Royal had visited Ireland until the visit of Queen Elizabeth II in 2011. Is this an example of historical amnesia on both sides?

During the anniversary of the Easter rising in 2016 both commemoration and celebration are very consciously used. Ireland's President Michael Higgins has laid a wreath at the spot where 15 rebels were executed for their part in the 1916 Easter Rising with the text "on behalf of the people of Ireland in honour of all those who died". The language suggests a more inclusive approach encompassing all views. The collective memory opened up and expanded, representing more than one political viewpoint.

Biography

Neil Forbes is professor of international history at Coventry University, in the UK, and coordinator of the EU's FP7 RICHES project. His research interests and publications lie in cultural heritage, especially conflict heritage and the memorialisation of war, and in the history of international political, economic and business relations from the nineteenth century, specialising in the study of the interwar years. He has led a number of EU and UK research projects, including a large digitisation project in association with BT plc and The National Archives. Formerly director of research at Coventry University, he sits on a number of advisory boards, peer review panels and national and international bodies.

riches-project.eu

Thursday 14th April 2016, 10:30 - 11:00

Judikje Kiers

Focus on Inclusiveness: Our Lord in the Attic and the Amsterdam Museum

Judikje Kiers presented how inclusiveness can be central to the work of heritage institutions. The examples are drawn from her experiences as director of two exemplary museums: Our Lord in the Attic and the Amsterdam Museum.

Our Lord in the Attic is a hidden Catholic church in a canal house, built in the Protestant 17th century. It is a unique example of tolerance during that time, since you were free to believe what you wanted in your own private atmosphere. This is the only hidden church in Amsterdam that survived until today. After restoration and expansion, Queen Màxima agreed to re-open the museum in September 2015 because of the involvement of school children of different cultural backgrounds in the ceremony. The children had a conversation with the Queen on how the religious tolerance of the 17th century relates to their lives today. They spoke about religious freedom, freedom of speech and terrorism. "The children had felt included and taken seriously. This empowered them", Kiers explained.

Another example of inclusivity is the co-visit-tour, which has been developed through co-creation and allows mobile visitors to share their experience with visitors that are unable to climb the tiny stairs to the hidden church, through screens and mobile technologies. "The oldest participant was a lady of 97 years old, she gave instructions from her chair in the new building." The person that stays in the new building has different information than the person walking around with the audiotour. Through their dialogue they have a shared experience and they discover something about their own identity related to this monument.

Inclusivity through heritage is also a central theme in the Amsterdam Museum. An example is the project Transmission, which has been developed through co-creation with the transgender community in Amsterdam. They co-organized the exhibition with photos by Koos Breukel, discussions and tours and they involved new visitors to the museum. "To feel inclusiveness is the involvement.", Kiers stated. After a discussion on inclusiveness in museums, new all gender restrooms were installed. "I can talk of many other examples of including people in the identity of our city and monuments. Most important is to talk, drink and eat together and have an open conversation on this topic."

As the city of Amsterdam is home to 180 nationalities, the museum as a representative of that population naturally has a multicultural and conjunctive character. Kiers sees diversity as her biggest challenge to take on as director of the Amsterdam Museum. To speak to all Amsterdam people, the organisation needs to become more diverse: "One of the goals is to create diversity in the board of the museum."

Biography

Judikje Kiers studied Art History and Architectural history at the Free University Amsterdam. She started her career at the Frans Hals Museum and then worked at the Rijksmuseum and at the Rietveld Academy and Reinwardt Academy. Since 2001 she has been the director of the Museum Our Lord in the Attic, which has recently finished a large-scale renewal. Since 2009 she has combined this function with the directorship at the Biblical Museum Cromhouthuis, Amsterdam. Since March 2016 she is the director of the Amsterdam Museum and the Museum Willet-Holthuysen. The Amsterdam Museum describes itself as a meeting place for anyone who wants to learn more about the city.

amsterdammuseum.nl/en
opsolder.nl/en/museum-ons-lieve-heer-op-solder

Thursday 14th April 2016, 11:00 - 11:30

■ *Abhay Adhikari*

Creating a Digital Identity for Cultural Heritage in Stockholm: How we used social media to create positive social impact

Abhay Adhikari, "Digital + (Insert buzzword here)", stated that the heritage sector has an important role to play in the chaotic digital landscape. Especially to create value driven ecosystems that offer people the opportunity to discuss, debate and critically engage with issues that affect our day-to-day lives. Adhikari explained that such an ecosystem cannot be achieved by joining the 'white noise' of social media. So what should the Digital Identity of a heritage organisation be?

Adhikari set out to answer this question in a 1-year development programme in Stockholm in 2015. His team worked with 4 national organisations to use social and digital media to raise awareness on issues such as climate change and gender equality. They used different participatory models to create positive social impact in collaboration with national audiences. This presentation highlighted their lessons learned.

Museums naturally want to bring people in, most however keep digital audiences at arms length. For organisations that are driven by reflection social media is noisy and complex. Adhikari distinguishes two purposes of social media: engagement and participation. Engagement is mostly short term, not very committed and quantifiable in # or likes. Participation is more committed, more impactful, but also more difficult to measure. So how do we create social impact bridging offline to online?

According to Adhikari the bright side is that it is already happening all over in campaigning, advocacy and actions. Adhikari illustrated this with one of his case studies: a curator from Stockholm launched one photo a day about change on Instagram during her commute. She collected 7000 followers in 10 months. By handing the topic over to the community the step was made from engagement to participation. The project let to an urban garden project in Stockholm that involved 60 000 people and a big garden organization. "Participation can come from anywhere. Do not just look in the cultural field."

With a case example of The Swedish History Museum on the topic of representation of women in history Adhikari illustrated how to be prepared for "the angry mob that always shows up". He advises to have a friendly conversation about the worse case scenarios, so you won't be surprised. Open the discussion up in an early stage. "You can set the agenda, but be prepared to improvise." By flipping the question to the community, growth can come organically. According to Adhikari the role of the museum is to be the broker in the relationship. Create groups around themes, take a step back and introduce them to each other in a later stage. "As your confidence grows, let go of the control".

Biography

Abhay is interested in the context and values that define our Digital Identities. He works globally with organisations to design digital engagement projects. His development workshops have been hosted by The Guardian (UK), Van Abbemuseum (The Netherlands), Nordiska Museet (Sweden) and Asian Paints (India). Abhay is currently leading the Sustainable Development Lab for the city of Leeds (UK) to create citizen driven products and services for vulnerable residents. Some of these are now being scaled to 100,000 users. Abhay has a research background in biofeedback gaming.

digitalidentities.info
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Thursday 14th April 2016, 11:45 - 12:00

■ *Kees Vuyk*

Heritage between Future and Past

Associate Professor Kees Vuyk stated that identity has become problematic in our society. Traditionally, identity is inherited from family and the community in which you were born. In western countries this has changed, but in the biggest part of the world it is still like this. Many people feel that their identity is threatened in a radically changing world. We know more about other parts of the world than ever before and people and things aren't fixed to a specific place. People travel. People that don't, see a change in their environment, such as the arrival of 'new neighbours'. On a political level, these feelings of threat give rise to new populist and radicalist movements.

Political leaders feel that they have to manage these identity shifts. There is a general feeling that culture and arts can be used to shape identity. The attention for heritage in this dynamic is still quite young. It dates back to the nineteenth century. Many great heritage institutions – at least in the western world – were founded in that century. Their task was to give the diverse populations that inhabited the territory of the nation a common orientation that lied beyond their traditional communities. They had to provide people with answers to the question: where are we going to? The national story had to be retold and implanted into their hearts. Heritage and educational institutions were formed in a national language to tell this story.

At the same time another process was going on, also caused by modernisation: the great migration that moved people from the country to the cities to become factory workers instead of farm labourers. These people abandoned the traditional life of their parents and grandparents. Traditional identities were lost. People had to find new identities. The building stones for that identity came from politics, that told the story of the nation in terms of prosperity, power and status. Obligatory military service provided young men with a sense of national belonging. It did matter which nation you represented. Fascism and Communism embarked on these ambitions. With the fall of the Berlin wall the crisis of identity started. Globalisation undermines the national identity and political and economical power.

Both distinct motives shape the tension in which heritage institutions have to operate today. Is there a role for heritage institutions in this power relation combat? Vuyk dares to doubt that new ideas for the revaluation of national heritage institutions are the right answers to the identity crisis. "Their origin lies in the 19th century thinking. The past is never the solution. Their main task was to prepare people to their future. Only from the future the past can be told in a meaningful way."

Biography

Dr. Kees Vuyk studied psychology and philosophy. He was a.o. the director of a school of art and design and of the Dutch Theatre Institute (which included the Dutch Theatre Museum). Currently he is Associate Professor of Cultural Policy at Utrecht University. His research circles around the topic of the (social) value of art.

uu.nl/medewerkers/CMVuyk

Thursday 14th April 2016, 12:00 - 12:15

■ *Marleen Stikker*

How 'Identity' Became Another Word for Transaction

Marleen Stikker, Director of Waag Society, stated that with digitization our identity is being reduced into transactions. Since we add digital to our culture, there is a distinction made between identity and digital identity. Culturally we can play around with different identities, but digitally our identity is reduced to an agent, a token. Broad meandering cultural phenomena are reduced to data, algorithms and platforms. Platforms that we have to trust, although we have no insight in their internal working.

Stikker explained that digital identity is now big business and dominated and managed by engineers and ICT companies. "I don't want Vodafone and Bol.com to connect to my digital identity, but by clicking ok to confirm, I allow these connections to be made." Stikker wondered how we can co-create in designing models for digital identities that meet our real needs. Waag Society invited the people who are developing Idensys, the next ID-model commissioned by the Dutch government, for a co-creation session. They explored this question together with game designers, philosophers and hackers, among others, and co-created a new ideal model. According to their conclusion, this is what we want: polymorph pseudo identities with attributes. A model of different identities that only provides the (minimum) necessary information. "It is not there yet and this is not how the market wants it to go.", Stikker added.

The distributed nature of Internet encourages people to join and IT creates new relations that enable horizontal, democratized, disruptive innovation and development. Facebook, Airbnb and Uber make use of this, but they are not open. They are centralized and we give them power. "We give Mark Zuckerberg everything." According to Stikker we have to become more aware of the fact that technologies aren't neutral forces. "Most people in our field are afraid of technology. We have to come up with an other plan." Stikker suggested looking at technology as a man-made cultural artefact. Identity as a topic of debate and reflection has historically been the domain of the humanities. But now "…the cultural world is lagging behind in this discussion, we must step in."

Makers and users have to study this discussion and open it up. "As we need to open everything, we also need to open identity." Stikker referred to the statement of the maker movement: if you can't open it, you don't own it. The relationship to our things has changed. Companies own the software that runs the Internet of things. We buy a license to use the product and our guarantee is invalidated when we open up the product ourselves. "When we can't open up and change our (digital) identity, we don't own identities anymore.", Stikker stated. "Let's reclaim our identity and create polymorph pseudo identities with attributes."

Biography

Marleen Stikker is the director of Waag Society. She founded De Digitale Stad (The Digital City), the first virtual community introducing free public access to the internet in 1994. She is founder of Waag Society, a research institute for creative technologies and social innovation. Marleen Stikker strongly adheres to the Maker's Bill of Rights motto "If You Can't Open It, You Don't Own It". Waag Society is actively involved in the Open Design and Commons movement and believes that society needs open technologies to meet societal challenges.

waag.org/en
huffingtonpost.com/marleen-stikker/

Thursday 14th April 2016, 12:15 - 12:30

■ *Emma Waslander & Ilias Zian*

My Future Heritage

Emma Waslander and Ilias Zian presented their video of a conversation between four young adults aged 17 to 21 years old, about the meaning of identity and how this relates to cultural heritage. Through questions and statements the young people discussed the future of our heritage.

Biography

Emma Waslander is a freelance projectmanager and programme developer for cultural institutions. Currently working on projects for young adults such as Museumnacht, Stedelijk X and Friday Nights at Stedelijk Museum Amsterdam.

Ilias Zian is heritage specialist and cultural advisor, focussing on education, communication and diversity. As part of the RICHES project Zian works as a researcher at the National Museum of World cultures. Zian is also museum educator at the Tropenmuseum.

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#1 | Heritage is part of who you are or want to be.

I think that music, or art, or whatever that is created on a creative level, is part of who you are.

#5 | What would you collect from the present?

Whatever happens, even in this museum, everything will end up on the Internet.

#2 | Museums are so not 2016

But, really it is about how it is presented.
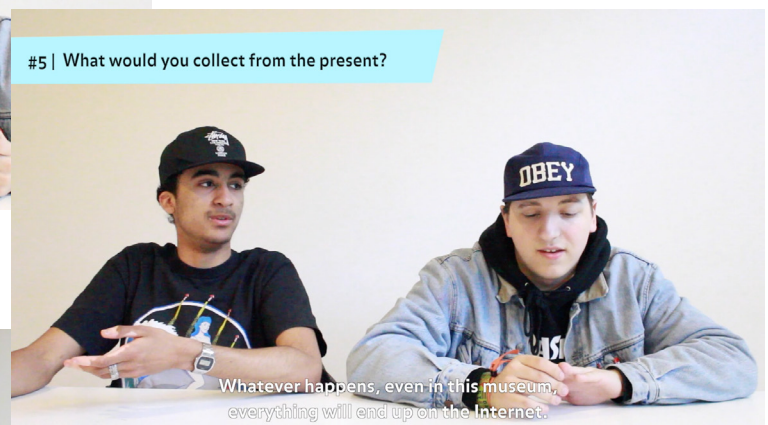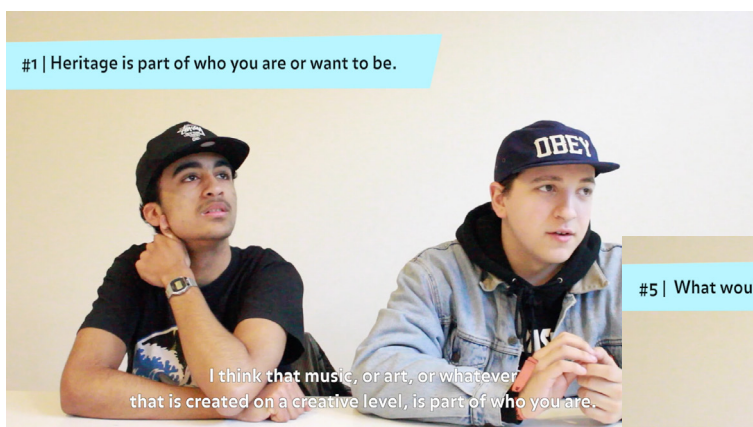
Thursday 14th April 2016, 12:30 - 12:45

■ *Tarik Yousif*

Deconstructing the White Man's View of the World

Tarik Yousif started his presentation with the statement: "I am the white man", and raised the question what makes identity. According to Yousif the best answer comes from the American philosopher Richard Rorty, saying that we are a closely bound group asking how we define ourselves. In a 'closed group' a common view on heritage is crucial for the sustainability of that heritage. In a diverse multi-cultural demographic locally and in urbanization on a global level common appreciation for heritage of heritage is not necessarily secured for the future. Is there space to redefine and perhaps even re-imagine our cultural heritage from a multicultural perspective?

What opportunities are there when we look from a new perspective? Yousif referred to the thoughts of Aristotle on things and changes. If a house is painted it is still a house. If the house burns down it has changed to ashes. Yousif argued that museums adapt to 'changes' by painting their house. "Or should we really change them and burn them down?" What can a new (national) museum be in the context of globalism? He argued that we couldn't think about the present without imagining our future and our past. "My view, your view, our view. What is the view of the new we?"

Yousif stated that the new 'we' implies a 'new orientalism' and gave two examples. His first example was the artwork Halalluja (hallajuha and hallal combined) of Aad Kruiswijk (AAT) that is placed at the Bos en Lommerplein in Amsterdam. Bos en Lommer is a neighbourhood in development, with 'old' and 'new' residents. This artwork aims to promote contact between people and invites them to discuss the freedom of religion and speech. Aad Kruiswijk framed his artwork within a religious perspective. Yousif's second example was the Islam-boat at the canal parade of the Gay Pride Amsterdam demonstrating for equal rights for homosexuals in the Islamic community. Yousif explained how the Islam-boat is a brilliantly eclectic image. The image shows a combination of Ottoman Fez hats and Galabija worn by Berbers from Atlas, while views on homosexuality from North and South Berbers are very different. The boat itself was called Piet Heyn, a Dutch VOC-captain responsible for the killing of hundreds in Indonesia in 17th century.

What are the new images we are creating for the future and who is responsible to create these new images? Yousif stated that he believes in this new search and that we have to collaborate in the EMEA region (Europe, the Middle East and Africa) to influence the views in the cultural heritage discussions. "Be aware of who the view master is. Be aware of my new oriental view as a partly white man." Looking from an educational perspective, Yousif concluded: "Let us tell the true story of inclusiveness."

Biography

Tarik Yousif is a multitasker in every sense of the word. He is advisor to various enterprises and NGO's. He is a speaker on entrepreneurship and he is a frequent chairman of conferences and debates in which he is a gentle yet disruptive force. Since 1998 Tarik is a journalist presenter working for the Dutch public broadcaster NTR. He was creative director of Creative Urbans, a multidisciplinary architectural institute. He was also managing director of NG, a conceptual development agency on the intersection of arts and technology. Finally, he is the head coach of his son's hockey team and the trainer of his daughter's team, to which he dedicates a mere 10 hours per week.

tarikyousif.nl

Friday 15th April 2016, 10:10 - 10:30

■ *Pnina Avidar*

Man-made & Custom-tailored

Architect Pnina Avidar spoke about the DNA of the Dutch Landscape. An immigrant herself, Avidar is from Israel, she tried to understand Dutch culture by looking at its landscape. She explained that, as a newcomer, you have to look for a new identity. Both in a theoretical and in a physical way - you have to mould in. Avidar showed us her favourite image of the Netherlands. According to her, if there is one image that should be on the cover of all Dutch tourist brochures, then it should be the Dutch deserts at Kootwijkerzand, in the middle of the country. For two reasons: It shows the fifty shades of grey air, and it shows the way the Dutch cultured their country. Avidar explains that the Dutch landscape is very interesting because is it constructed.

When it comes to the Dutch landscape, nothing is what it seems to be. Paradoxically enough, with no mountain in sight, moving mountains is a common practice in the Netherlands. For centuries the Dutch land, rivers and shores have been drained, reclaimed, raised, dug up, put under water, dried out, shored up, channeled and parceled. The Dutch landscape is a collective art, telling us stories of survival, domestication and inventiveness; a unique story of a land that is to a great extend man-made. It is the matrix, the terra firma of Dutch culture and traditions, and the key to understanding the people and their land.

The Dutch made the land and the Land made the Dutch.

What did the Dutch do with their land? Dutch culture is a culture encrypted in the ground. How do we understand the landscape of the Netherlands? How do we understand their identity? In her research Avidar tried to look at the landscape as if we have never saw it before. Through the eyes of a tourist, you can understand the Dutch landscape by looking at its painters. The horizons, the air reflecting on water, the Dutch deserts (dunes). Another way to look at the landscape is through words. The third method to look at it is through comparison.

The Dutch landscape looks like it has always been there, but that is not true. Avidar refers to its landscape as a time machine. It reflects what the Dutch needed in different periods of time. Because it functions like this, as a system, it is resilient. God created the world and the Dutch created the Netherlands.

Biography

Ir. Pnina Avidar is engaged in architectural research & design - 12PM -Architecture in Amsterdam (owner), architecture education (Head of the Architecture Department at MA&U Tilburg), architectural writing (articles in various media and past editor of OASE), cultural initiatives relating to space (FAVA - spatial solutions and social empowerment and NLroute - Dutch landscape and tourism). Pnina is... an ephemeral condition.

nlroute.nl

Friday 15th April 2016, 10:30 - 10:50

■ *Ruben Pater*

The Politics of Design

Designer Ruben Pater spoke about his new book: The Politics of Design. The book explores the cultural and political context of the typography, colours, photography, symbols, and information graphics that we use every day. It raises the question: Are creative professionals really aware of the political meaning and impact of design in today's network society? Pater argues that all design is political and that most designers are not aware of this. Not yet. While it is essential to realize that all designers are cultural biased. They design the world as they see it. Not necessarily as it is. Designs are projections. What is interesting is that design either serves or subverts the status quo of the political system. A designer can take a stand.

With this talk Pater examined cultural contexts and stereotypes with visual examples from around the world. He demonstrated that communication tools are never neutral, and encourages its users to rethink global cultural understanding. Additional works by contemporary artists and designers show that political awareness does not limit creativity, but opens up new explorations for a critical visual culture.

Pater showed some examples of cultural biased icons and international signs. Designers play with that as well. He states that we can learn a lot from game design. Game designers understand that you always have to go back the end user, to check if there is a mutual understanding of your design. With another example he showed how corporates communicate diversity by imaging the diversity of their employees. We have to acknowledge our cultural biases; especially since we all share information over the internet.

The Politics of Design is critical in the way we talk about cultural heritage. Pater pointed out that we have to understand that the same cultural biases play a role here. Museums and places of cultural heritage have a responsibility to share their collection with a wide variety of people, but these collections often have a problematic history in terms of gender, colonialism and power structures. Institutions can learn from visual communication as a way of addressing the complexities of artworks and the context of art history as a history of power.

Biography

Under the name Untold Stories, designer Ruben Pater creates visual narratives about geopolitical issues. He initiates projects in which research is followed by visual ways of storytelling for a wide audience, creating new relations between journalism and design. His 'Drone Survival Guide' (2013), received attention worldwide as an educational tool against military drones. A research into disaster communication resulted in the 'First Dutch Flood Manual' (2011). 'Double Standards' (2012) was an installation and publication about the controversial role of maritime trade in Somali piracy. He teaches at the Royal Academy of Art in The Hague and the Design Academy in Eindhoven.

untold-stories.net

Friday 15th April 2016, 10:50 - 11:10

■ *Razan Nassreddine and Robert Winkler*

Multaka: Museum as Meeting Point - Refugees as Guides in Berlin Museums

Razan Nassreddine and Robert Winkler from Berlin initiated the project "Multaka: Museum as Meeting Point – Refugees as Guides in Berlin Museums". As part of the project Syrian and Iraqi refugees are being trained as museum guides so that they can give free, guided museum tours for Syrian and Iraqi refugees in their native language. The idea was born in a brainstorm session with refugees from the Middle East. The project aims to change the image of refugees, by giving them another role.

Multaka (Arabic for "meeting point") started out working together with the Museum of Islamic art. In December 2015 the first tour guides made their debut here. It didn't take long for other museums to get enthusiastic too. Quite interesting, considering that the museums from the Berlin Museum Island are not known for their strong collaborations. The Multaka project managed to evoke collaboration between the institutions. Now, the tours take place at the Museum of Islamic Art, the Museum of Ancient Middle Eastern Art, the Museum of Byzantine Art and Sculpture Collection and the German Historical Museum. The refugees showed around over 3000 visitors already.

Nassreddine and Winkler made a selection from the refugees that were interested in joining the project and took them for a trip through the Berlin museums. The selected people do not all have an art history background. Among them are also economist, architects and more. This was a chance to add another approach to the museum collections. The tour guides selected their own objects and narratives from the museum of their preference. They chose objects and works that made sense for them, from their history and cultural background. This way they were involved in developing their own guided tours. The approach is not so much to learn the catalogue by heart, but much more to start a dialogue during the tours.

Multaka aims to facilitate the interchange of diverse cultural and historical experiences. The guided tours transfer questions about historical objects to contemporary debates, in order to establish a connection between past and present. The tours focus on historical and cultural connections between Germany, Syria and Iraq. Nassreddine and Winkler connected the two by thinking of some key narratives (e.g. common threats, identity, migration). Through the depiction of such commonalities, museums have the opportunity to function as a connecting link between the refugees' countries of origin and their new host country, in order to create a context of meaning for their lives in Germany.

Biography

Razan Nassreddine is contributing her experience in curating contemporary art projects. She is a curator and holds an M.A. in cultural management and contemporary art theory, focusing on contemporary Syrian Artists. For Multaka she is responsible for the intercultural communications, concept development and workshops.
Robert Winkler is a German art historian and cultural manager. He has worked in the contemporary art market and gathered various experience in cultural education programmes. For Multaka he is responsible for background organization, concept development, financing and press.

smb.museum/en/museums-and-institutions/museum-fuer-islamische-kunst/research/multaka.html
freunde-islamische-kunst-pergamonmuseum.de/index.php?presse-echo-multaka

Friday 15th April 2016, 11:10 - 11:30

■ *Janine Prins*

A Flowery Creation of Cohesion

 Visual anthropologist Janine Prins was involved in the RICHES project, researching amongst other things structures for community and territorial cohesion. This specific research is based on case studies of urban and rural heritage festivals which, in different ways, exploit heritage resources. She took the stage to share her studies into a typical Dutch community-building event: the Corso flower parade in Zundert. Zindert is a float-building town in the south of the Netherlands, known for its flower parade. Prins was interested in the way they built a community around the yearly event and the role of cultural tradition in creating cohesion among people. Social cohesion can have many guises, in policy, social theory and practice. Prins explored how grass roots conscious creation of social cohesion can work out in practice.

The parade in Zundert is - like other parades - a time consuming event. People work months for a one-day parade. Prins was wondering why these people invest so much time in growing and cultivating flowers and how inclusive the parades are. Zundert has significant Polish and Moroccan minority groups. Are these people also involved? Because of the cultural diversity Zundert made an interesting case study. The tradition in Zundert started in 1936 as a policy measure for the community. Now it is used as a tool for social cohesion. The community works on the parade throughout the year. It is actually not about the parade itself (in contrary to what is visible to the visitors) but much more about the process of working together before and after the day of the parade.

Prins was specifically interested in what kind of cohesion is created. Her observations were that the division of labour is kind of traditional. Only during the picking of the flowers the whole family is involved and kids learn how to work on their own parade at school. The cohesion however did not bring together different minorities in Zundert. No Polish or Moroccan people were engaged. "Superdiversity, multicultural ideology and inclusivity are not interpreted the same by all."

Biography

Drs. Janine Prins is visual anthropologist, affiliated with Leiden University since 2009, and independent documentary filmmaker since 1994. She is currently also affiliated with Waag Society as researcher-in-residence for RICHES, supervising and executing ethnographic research.

resources.riches-project.eu/documents/

Friday 15th April 2016, 11:45 - 12:05

■ *Trilce Navarrete*

The Identity of the Innovator

Trilce Navarrete, a Postdoc researcher at the University of Southern Denmark involved in the RICHES project, presented her research into the identity of the innovator. She talked about the conditions that both induce and inhibit the process of innovation. She shared the results from her research on innovation in European heritage organizations and proposed a quintessential identity for an innovator. How is innovation stimulated? Where does Cultural Heritage fit in the innovation process? What is the role of Cultural Heritage creators and managers in the innovation process of a society? How can an innovative environment be nurtured?

Key to Navarrete's research was the question what we coin as innovation. Innovation has been identified to fuel the economy and to improve wellbeing and is therefore highly desirable. Understanding innovation has taken many decades of empirical research in several scientific fields. Studies have analyzed the drivers that make up the innovation process, on one hand, and the process of creating and adopting innovations on the other hand. Drawn from her research, Navarrete states that innovation is the process of turning something new into something deemed. Innovation is fuelled by the exchange of creative ideas. And technology has an interesting role to play, since it can introduce novelty. Cultural heritage is a gold mine of (past) creative ideas.

She then raised one of her most essential research questions: What do we need in EU heritage institutions in order to innovate? Navarrete looked at a huge sample of 3000 institutions and found that 17.3% is digitized, but only 7% offers its digitized heritage online. Other interesting findings: the bigger the institute, the less digitized. The key indicator of digitization turned out to be the presence of a formal policy. In terms of the use of the collections, Navarrete concluded: online is better used, institutions that value the creative reuse of collections digitize more, mainly because they understand the principle behind innovation.

Her findings on the identity for an innovator were that innovators first of all are well networked and used to sharing. Besides that they are mostly tech savvy, and they tend to have a clear vision and well defined plans. Navarrete concluded her talk stating that: innovators have slack, enough resources and a bit more (to try new things); innovators have goals (policy) and share their ideas (part of online network); innovators have technical know-how and high internet access.

Biography

Dr. Trilce Navarrete is Postdoc researcher at the University of Southern Denmark. She specializes in the economic and historic aspects of digital heritage. She has contributed to the creation of the European statistics for digital heritage (ENUMERATE) and has served as advisor for the creation and evaluation of (national) digital infrastructures. Her research has been driven by an interest to understand the processes involved in the (re)use of heritage materials and their role in the transfer of knowledge across time.

resources.riches-project.eu/documents/
dx.doi.org/10.1080/10438599.2016.1164488

Friday 15th April 2016, 12:05 - 12:25

■ *Ellen Holleman*

Festival Industrie Cultuur: celebrating industrial heritage

Co-founder of Festival Industrie Cultuur Ellen Holleman told how she started celebrating the industrial heritage of the Zaanstreek, the area north of Amsterdam. In 2015 she initiated the Festival Industrie Cultuur, a cultural programme on industrial heritage. This festival celebrates the rich industrial past in the Noordzeekanaalgebied (North Sea Canal area) and the Zaanstreek, and allows a broad audience to (re)discover and experience the industrial heritage and present manufacturing industries.

Holleman was interested in how the region transformed from a swamp into what it is today. She showed a map and pointed out that Zaanstreek is a manmade landscape. She explains how the polder was created and how the people from Zaanstreek applied technical innovation in the invention of the soil mills. The guilts in Amsterdam were afraid of the invention of the soil mills, while in Zaanstreek there were no guilts at all. Due to the lack of specialized guilts they embraced their invention that made them very successful. Their independence from Amsterdam proved to be a huge boost for their economic development.

Today the region of Zaanstreek is a crazy mixture of old-style small buildings and factories. It is quite a difficult place to understand. It is hard to read the industrial heritage and how the city evolved. That is why Holleman came up with the Festival Industrie Cultuur. She wanted to tell the history of industrialisation. As part of the festival they organized a Zaansafari, focussing on storytelling and experiencing. People visited factories and met with contemporary creatives and craftsmen. They also captured oral histories of both old and new millers.

The first edition of the festival took place in 2015; the European year of industrial heritage. The 2nd edition in September 2016 continues to initiate and organize activities in special locations, which allow visitors to experience the identity of the region. The ambition of the festival is to develop into a leading cultural tourism programme in the coming years.

The Festival Industrie Cultuur addresses a topic that for decades has been seen as problematic, namely the presence of industry in a densely urbanized area. The festival shows how strongly industry defined the present culture and identity in this region and examines what the presence of contemporary industries can mean for the future.

Biography

Ellen Holleman was trained as a visual artist at the Academy of Fine Arts, Utrecht. Shortly after her graduation she started working in urban planning. Over the years she managed to combine her background in arts with a broad experience in concept development, process management and urban planning. Since 2007 she is partner at Islant urban design studio. She is co-author of the books 'Balkan in the Polder' (Mondriaanfonds, 2012) and 'Hembrugterrein, verleden, heden, toekomst' (Uitgeverij Noord-Holland, 2004). She is co-founder of Festival Industrie Cultuur and organizer of the first edition in 2015. Ellen currently lives and works in Zaanstad.

festivalindustriecultuur.nl

Friday 15th April 2016, 12:25 - 12:45

■ *David Mulder van der Vegt*

Seeing Europe - Design for Interior of European Council

Architect David Mulder van der Vegt, partner of the Amsterdam based office XML architects, talked about the new design for the interior of the European council. XML architects focus on research driven design. The design of XML and Bey for the European Council building stimulates the exchange of ideas through the design of the presidential chambers. The exchange of ideas is at the heart of politics. The architecture in which this exchange takes place has a powerful impact on the type of conversation.

The design research he presented was about the spaces of political debate. He compared the interior design of different state structures. He compared for example the way the Dutch and British parliaments were housed. He concluded that the architecture itself has a lot to say about the way the form of government was executed. XML architects looked at different assembly halls in different countries with different forms of politics. In Russia they have a classroom setting. The Dutch formation is like a television studio. In the UK they sit opposite to each other, and in Botswana they have a small community centre where you can actually change chairs.

Mulder van der Vegt concluded that there are five different forms: opposing benches, semicircle, horseshoe, circle and classroom (authoritarian). What he found shocking was the total lack of innovation of the interior designs of the assembly halls. These elementary forms were developed a long time ago. While societies evolved big time, the ways their halls were designed did not.

The current building of the European council is the most technocratic building possible. Mulder van der Vegt redesigned the meeting room for EU leaders. The idea was to combine two European traditions in the design of assembly halls: the semicircle and the opposing benches format. XML architects came up with a design made out of 28 pieces that offers multiple seating arrangements combined into a single space. Government leaders can change positions between group settings or bilateral talks, and can choose sides on opposing benches or have a dialogue in a more informal setting.

Biography

XML is an Amsterdam based architecture office and is led by two partners, Max Cohen de Lara and David Mulder van der Vegt who founded the office in 2008. The work of XML is fuelled by a research-driven approach that turns a careful analysis of a project's core challenges into the driving force of design. Projects include a design for a new UN headquarters in Bonn, an arts pavilion in Hong Kong, a store in the historical centre of Amsterdam, and the recently completed new interior for the European Council building in Brussels. Alongside their architectural practice, both partners are founders and directors of the two-year research programme 'Designing Democracy' at the Sandberg Institute in Amsterdam.

x-m-l.org

Urban Safaris

Thursday 14th April 2016, 14:30 - 16:30

Location: Mediamatic

■ *Theme: Identity and Locality*

Director Willem Velthoven arranged a tour through Mediamatics new location, near Amsterdam Central Station. Since 1983 Mediamatic has been active as a cultural institution; interested in cultural developments and new technologies that spur these cultural developments. They organize exhibitions, workshops, lectures, performances and all kind of activities. The locations Mediamatic inhabited over the last years can be characterized as run down industrial areas, empty warehouses or yards. Mediamatic engages a lot of creatives and new media people. "Actually, this is the new Internet", Willem stated.

Willem Velthoven talked about the activities Mediamatic organized over the years and the impact that had on the areas they inhabited. He describes Mediamatic as 'pragmatic nomads', they move from place to place, taking advantage of cheap rental costs and at the same time creating local value and revitalizing and transforming the identity of these areas, by organizing cultural events and building 'campsites' for creatives. A great example is the old barn that they rebuild and in which Mediamatic develops a beer-brewing machine that at the same time creates mushroom isolation material, which is applied to actually isolate that same barn. In doing so, they combine revitalizing heritage and cultural spaces, social events and research on local sustainable forms of food production methodologies.

Other eye catchers at the Mediamatic site are the urinals outside of the building. Willem explained that in fact it is an artistic installation and 'piss' is a research theme for their cultural events. By collecting the urine in a container and using it for fertilising plants, the artist shows that it is valuable instead of a problematic issue at public events. Another example is the research on the aquaponics installation, demonstrating a system that combines conventional aquaculture (in this case raising fish) with hydroponics (cultivating plants in water) in a symbiotic environment. It is in fact a simple system in which microorganisms turn the waste of the aquaculture into food for the plants. This system is especially interesting for places without a lot of water. There is for instance a lot of interest in this system from Egypt.

mediamatic.net

Local Foods

The presentation by Moya Kneafsey of Coventry University on the RICHES research on European local food movements, provided context and reflection on the type of projects that Mediamatic just demonstrated and are popping up all over Europe. Kneafsey researched many of these European initiatives and introduced many of the trends on this topic. Some projects, for example, seek to re-skill citizens in food production and preparation or use food as a 'bridge' for building connections between people of diverse cultural backgrounds. Others seek to connect urban citizens to regional food producers by building local economies around traditional farming and artisan foods and resisting the standardizing and globalizing tendencies of contemporary food systems.

In many European cities and regions, local food movements aim to recover the 'true' meaning of food, restoring it to a more central role in the social and cultural lives of people and communities. In the context of rapid urbanization and the emergence of convenience culture, many local food movements have a strong commitment to reviving or defending traditional food cultures.

resources.riches-project.eu/documents

Thursday 14th April 2016, 14:30 - 16:30

Location: Waag Society

■ *Theme: New Performativity*

The world of theatre is becoming more and more inventive in finding ways to engage new audiences. By developing new ways of storytelling, creating multidisciplinary programmes, using new technologies or by literally crossing borders, theatre makers are creating a place for dialogue and engagement in their theatres.

Urban Myth and the Salon program

Jörgen Tjon A Fong is artistic director of theatre company Urban Myth and programmer at the municipal theatre of Amsterdam (Stadsschouwburg Amsterdam). The home of Urban Myth is within the Amsterdam municipal theatre. Tjon A Fong describes the kind of theatre Urban Myth brings as 'theatrical archeology'. He uncovers unknown stories in shared Dutch history, that give another insight in the role of the cultural minorities who have been weaved into Dutch national history through colonization. Urban Myth creates new Dutch repertoire that has social relevance, reflects on society, includes forgotten stories and other voices, and addresses political issues.

Quite naturally Tjon A Fong became involved in the programming of the Amsterdam municipal theatre, and he is passionate about attracting a more culturally diverse audience. He observes that targeting very specific ethnic target groups for different performances has thus far been most successful in terms of ticket sales. Tjon A Fong strives to be able to let go of these separated target groups sooner, rather than later.

Maarten Bul, business manager of the Salon programme in the Stadsschouwburg, was asked to bring a younger audience to the theatre. Together with a bunch of young creatives he created SSBA Salon in 2010. The Salon programme brings initiatives that are happening in Amsterdam into the foyers and staircases of the theatre. Their approach is explicitly bottom up: supporting the seeds that are planted in the city by others and connecting to their communities, rather than programming artists and trying to attract an audience. Their audience exists of 22- 35 year olds, mainly categorized as cultural intermediaries, students, yuppies and hipsters.

waag.org

Distributed performance

Marc Aguilar of i2cat in Barcelona and Professor Sarah Whatley of the Dance Research Centre, Coventry University, presented their RICHES research on the possibilities of distributed performance. Distributed refers to the fact that one performance took place in two geographically remote venues. This very unique dance performance was created and executed between Barcelona and Coventry. They collaborated in the creation of this one time performance of the unique show Ultraorbism, by Marcel Antúnez Roca. The result of this project is not so much the show itself, or its registration, but the research questions emerging from the work, regarding the co-creation process with different disciplines involved in the creation of this type of new performative work.

They created not only a digital version of a live performance, but a hybrid performance form that has many more opportunities for exploration. While collaborating, the need for a common language between theatre makers and technological makers became necessary. Finding that common ground and giving each discipline space in the creation of the work, without losing a central director-role was a challenge. The distribution, geographically, demanded to take the different backgrounds and frames of reference of the audiences into consideration. For example Marcel Antúnez Roca is well known in Spain, but the United Kingdom audience was mainly unfamiliar with his work and reputation, which meant that the audience experience in the two locations was quite different (though in both cases valuable).

digitalmeetsculture.net/article/the-distributed-performance-ultraorbism-bring-performing-arts-a-step-forward/

Thursday 14th April 2016, 14:30 - 16:30

Location: Tropenmuseum

■ *Theme: World Cultures*

Entering the central hall of the Tropenmuseum our group's response was a unanimous "wow". Wayne Modest, Head of the Curatorial Department, drew our attention to the impressive architecture of the building. For example, the freezes tell the story of the first discovery travels in Asia. "We can't escape the colonial. It's marked in the architecture and the collection." The history of the institution evolved from using the exhibition framework as a context for businessmen interested in the colonies to the National Museum of World Cultures "collecting the world". During a museum tour Modest initiated a dialogue on what it means to represent a colonial past today.

Modest raised the question how the museum can position itself as a multicultural space in Amsterdam. A city that says of itself that it is the most multicultural city of the world. The visitor numbers of the museum do not reflect the national public: the group of non-white Dutch visitors is not more than 5%. Through its programming the museum is trying to change towards a broader public. "We learned to work with communities far away, but we don't know our neighbours."

The frequently heard criticism towards the museum is that they do not take a position towards colonialism. The museum leaves it up to the visitor to decide. Modest wants to focus on a different dialogue with the visitors. He doesn't want some visitors to find themselves in a painful void to make other visitors feel good. "I suggest a battle with the archive, consisting of artefacts often seen as neutral facts. They are not." Working with the people of #Decolonizethemuseum it became clear that the represented colonial history is painful and still political for them. "We learned that we don't know what it is to work with activists. It is always on our terms." According to Modest participation is too passive, the question is how do you give them a part of the structure of authority.

tropenmuseum.nl

#Decolonizethemuseum

After the tour our group gathered in the Reinwardt Academie to talk to Simone Zeefuik, Hodan Warsame and Tirza Balk, "activists in antiracist movements", who have developed #Decolonizethemuseum as one of the interventions of the RICHES project, which aims to confront the colonial ideas and practices present in ethnographic museums up until this day.

The intervention in the Tropenmuseum critiques the language, imagery and accessibility of its current exhibitions. It intents to expose the violence perpetuated by ethnographic museums by critiquing its Euro centrism, white supremacy, its assumed neutrality and its excuses of "only having so much time/space". They base this critique on their own museum experience and that of friends whose heritage is studied and analysed, but who are seldom the target group. How to challenge the organizations so that neo-liberal conceptions of 'diversity' do not become the limit of change for these institutions?

They stated that the diversity discussion does not go far enough. "Positioning yourself within a white colonial institution is a tricky thing." We invited friends and other people to write twenty alternative exhibition wall texts to hang next to the original wall texts. The texts can be recognized by the #Decolonizethemuseum. The intervention will be placed in the museum until the end of this year.

"You must never feel like the battle is lost beforehand. Then you change nothing."

#decolonizethemuseum

Thursday 14th April 2016, 14:30 - 16:30

Location: Hortus Botanicus Amsterdam

■ *Theme: New Narratives*

New media and related ways of working allow institutions to tell stories in new ways. The Dutch botanical gardens and Waag Society work together to develop new connections between the gardens and (new) audiences. Before going into the presentations, the group was treated to a walking tour through the Hortus Botanicus Amsterdam, one of the oldest botanical gardens in the world. In the midst of the city the Hortus offers an oasis of tranquillity with a unique collection of plants and historical green houses.

Co-creation & New Forms of Storytelling

Waag Society's creative director Dick van Dijk demonstrated the toolkit for co-creation that was developed within the RICHES project. It is aimed especially at heritage professionals and allows them to strategize a co-creation project in terms of stakeholders, aims and long term planning, before diving into the project headfirst. The toolkit is based, amongst others on Waag Society's experience of a large-scale co-creative trajectory with the Dutch Botanic gardens. The 24 very different gardens needed to find new societal urgency for their activities. The co-creation labs helped them to generate a broad range of possibilities by experimenting with new technologies and new narratives, but also stimulated their collaboration on a group level rather than the individual garden level.

What matters most in co-creation is to have an open attitude. In running these types of projects, Waag Society found out that the preparatory stage of a co-creation process is very important, to exchange world views of all people involved early on in the process, to talk about the impact you aim for, to realize the consequences of what your getting into and to be realistic about the skills you need. Waag Society translated their co-creation approach into a toolkit consisting of: game master instructions; a table mat to 'lay out' the conversation; collaborative exercise cards; canvasses for visualisation and co-creation method cards. During the conference Waag Society's co-creation website went live. It offers more information on co-creation, the toolkit and an overview of interesting case studies from heritage institutions such as Chester Beatty Library and FOAM.

dehortus.nl

Planting the Future

Joke 't Hart, project leader of Planting the Future, a project of the Dutch Botanical gardens, shared her experiences in collaborating with 24 botanic gardens. Through co-creation the very diverse gardens have worked on a shared understanding of their audiences and a strategy for outreach to new target groups. But first of all they needed a full understanding of each other to work on shared goals.

't Hart talked about finding a new balance between plant-focus and people-focus. The gardens constitute important Dutch heritage sites, with a living collection. The central concept of the botanic garden, stemming from the encyclopaedic tradition of the Renaissance, is that all knowledge is collectible, as well as the form of a beautiful and lush garden, and that both natural and cultured collections of species are a representation of historic and contemporary society. The gardens are very diverse, some are academic, some are connected to large park areas, and some are connected to zoos. Main focus of the Planting the Future project is on creating new collaborative structures between the gardens and on developing new public programming through co-creation with both existing and potential new visitors based on the knowledge of the plants. The five-year project is now half way. As a result of the work so far the gardens have begun to work more closely together, inside and outside the project. Many learning's relate to changing the manner in which the gardens have worked together and the need to be more externally focused whilst at the same time trying to maintain the essence that lies at the heart of being a botanic garden.

co-creation.waag.org
botanischetuinen.nl/en/planting-future

Friday 15th April 2016, 14:30 - 16:30

Location: Amsterdam City Archives

■ *Theme: New approaches to digitization*

Many heritage institutions are digitizing their collections, often being long term, large scale processes. More recently institutions are developing new approaches to deal with customer demands and digitization processes.

Geotagging in Crowdsourced Heritage Projects

The Amsterdam City Archives functions as the memory of the city, with around 50 kilometres of archival material. The archive organizes exhibitions and events in its public location at the Vijzelstraat, but is also a very active player in the field of digitization. The Amsterdam City Archives houses in a huge Art-Deco building, which was in use as headquarters of one of the main Financial Institutions in the Netherlands. The urban safari started with a short tour through the richly decorated old vault (including huge and thick iron doors) which is in use as an impressive exhibition space.

After the tour two presentations were given: Nelleke van Zeeland and Marc Holtman, both project leaders for digitization projects of the City Archives, presented the Archives' demand driven digitization policy. They gave extensive and detailed insight in the Archives' demand driven digitization project Vele Handen (literally: ManyHands), which involves the audience in adding metadata to digitized collections. This project has lead to impressive results. The project started with a simple calculation: the average time of digitizing a document times the 50 kilometre length of the archive. The realisations that digitizing everything would take hundreds of years made it clear the public had to be involved: both in prioritizing (only scan and digitize what somebody wants) and in collaborating.

Any individual can express interest in the digitization of an object and ask the organization via an online system to digitize this object. Any heritage institution can initiate projects on the platform and invite the crowd to help improve the accessibility of their collections online. Recently, the City Archives added a new geotagging functionality to enrich historical maps with a geographical location. Within a week the crowd had geo-referenced all 5.000 digital maps.

stadsarchief.amsterdam.nl

Linked Open Data for Heritage Websites

The Rijksmuseum Twenthe has a different approach to the digitization and presentation of collections. Gemma Boon, Project Officer at The Rijksmuseum Twenthe presented the Semantic Web approach the museum has chosen whilst building their new website. This collection website will connect a large number of data from different archives through Linked Open Data (expected launch second half of 2016).

The 'semantic web' is seen as a bit of the holy grail of internet technology for a couple of years and Rijksmuseum Twenthe is one of, if not the, first museum in the world to make it's whole website and catalogue available according to Linked Data principles. This allows visitors, researchers and web surfers to browse, discover and research all objects of the museum with direct links to additional content from other sources, such as Wikipedia, Europeana, RKD Artists, catalogues of other museums and much more. A search on the enriched collection website of Rijksmuseum Twenthe opens the door to art databases from all over the world.

velehanden.nl
rijksmuseumtwenthe.nl
website.rkd.nl/rkdenglish/Databases/databases-old/RKDartists?set_language=en

Friday 15th April 2016, 14:30 - 16:30

Location: Imagine IC

■ *Theme: Urban Cultures*

During the afternoon programme in Amsterdam Zuid Oost, Amy Abdou received the group for a walking tour through the Bijlmer. The Bijlmermeer neighbourhood, which today houses almost 100,000 people of over 150 nationalities, was designed as a single project. The original neighbourhood was designed as a series of nearly identical high-rise buildings laid out in a hexagonal grid. The Bijlmer has always been host to many different ethnicities simultaneously.

Amy Abdou is an American living in the Netherlands, who teaches at Nyenrode University about transformative change and organizes projects and tours in her former neighbourhood: the Bijlmer. Abdou shared the story of how the Bijlmer evolved through the years into the cultural melting pot that it is today. From the sixties on it has been inhabited by mainly people from the Surinam community, who moved to the Netherlands following the decolonization of Surinam. Over time inhabitants from many different backgrounds came to live in the area as well. In the eighties the unemployment rate was very high, resulting in degradation of the area and high crime rates. To this day the area struggles with this reputation, even though it has gone through major changes since. Visiting the Nelson Mandela Park, the artist enclave funded by the housing association, the market square, the sport facilities and the shopping area Abdou showed our group a lively and fun neighbourhood, nothing like the reputation of the area would lead you to believe.

imagineic.nl

Exhibition: Leip!

Abdou ended her tour at Imagine IC, a heritage institution that is located in the Bijlmer library. Project leader Danielle Kuijten and educator Robin Vermeulen presented the mission and projects of Imagine IC. Storytellers of all backgrounds are invited by Imagine IC to describe their lives, their neighbourhoods, their city and their country. Imagine IC collects and presents these contemporary stories as future heritage at exhibitions and other events. Imagine IC is thereby adding to the enrichment of the concept, the sources and content of Dutch heritage, and is also making a sustainable contribution to an inclusive view of the Netherlands' history, identity and future.

The group visited the exhibition Leip!, which was created together with young people from Amsterdam and is all about the use of language in Amsterdam's youth culture. Teenagers created their own collections of words they use in everyday life. Going through the sound installations is fun, trying to recognize words you use yourself, sometimes having to guess the meaning of words, and adding your own language to the collection. Another exhibition, located in the front of the library, is presented as a window display for the Bijlmer neighbourhood. In co-creation with residents' important artefacts, stories and images have been collected. From the Bijlmer plane crash in 1992 to the sweater worn by a Zwarte Piet activist. The exhibition tells the collective story of the people of the Bijlmer.

The entire afternoon programme emphasized how the Bijlmer consists of very diverse people (of all ages and cultural backgrounds) who together form a strong community, partly through the support of the municipality and cultural organizations like Imagine IC and enthusiastic (former) residents like Amy.

imagineic.nl/cases/leip-alles-over-stadse-babbels

Friday 15th April 2016, 14:30 - 16:30

Locations: De Appel arts centre and De Oude Kerk

■ *Theme: Making the Exhibition*

Dissecting the making of an exhibition

De Appel arts centre is an international institution for contemporary art, fulfilling a key role in the arts in Amsterdam and the Netherlands. Since 1994 De Appel arts centre organizes a Curatorial Program, providing young curators with opportunities to develop their expertise and curatorial thinking. Coordinator of the programme Saskia van der Kroef and three of the participants, Kateryna Filyuk (Ukraine), Alessandra Troncone (Italy) and Jussi Koitela (Finland), gave the group a 'sneak-preview' of their exhibition Untitled – two takes on crisis (April 23rd – June 12th 2016) and talked about the process of making an exhibition.

Former director Saskia Bos created the Curatorial Programme to bridge the gap between what was taught in academies and the curatorial field in practice. The main principles of practical work and collaborative approach still stand today. The programme has become very important for the identity of De Appel. Internationally it is often better known than the institute itself, since its alumni participants are from all over the world and often end up in key positions at art institutions.

The exhibition theme 'two takes on crisis' seems to tie in well with a topic that came up in the Identity Matters conference: the challenge of heritage institutions to adapt to changing contexts and various cultural backgrounds. Filyuk explains: "we try to show the potential 'aftermath' of a crisis and formulate possible solutions. This end-work tries to approach and give ways to deal with a problematic situation; maybe crisis is too strong a word. In the best case scenario, the audience will see different ideas of crisis and what follows reflected."

deappel.nl
oudekerk.nl

Linking old & new culture to urban youth culture

The oldest building in the city (1306) is a meeting place, which embraces people from across the globe. De Oude Kerk (literally: Old Church) has cultural memory and (immaterial) heritage as starting points for her programme of contemporary art, which aims to encourage reflection and identification in a rapidly changing, pluralistic society. After an extensive restoration between 1955 and 2013, de Oude Kerk presents itself therefore as historical monument with contemporary art. It seems like a simple transition, however, the combination of (religious) heritage and heritage of the future often leads to public debates.

Our group discussed this set course with Jacqueline Grandjean, Director and Curator of de Oude Kerk. Grandjean usually commissions artists to create work especially for the church, with respect to its historical layers and significance. "The church is not a 'white cube' exhibition space, and never will be if you ask her." Grandjean strives to create the connection between past and present: the historical cultural meaning of the building and the contemporary. "Oude Kerk is part of our new history, we make new heritage. Therefore we carefully archive the recent programmes, and we are working on ways to make this collection publically accessible."

Grandjean had just been in the local news for displaying Number 16, The Present Moment by Guido van der Werve. It was a controversial choice, because the video work shows naked people making love. According to Grandjean the controversy around representation of the naked body in the church is questionable, "naked bodies have been displayed here since medieval times." She firmly believes in her curatorial choices. "To create a good programme, one should not avoid the debate."

Friday 15th April 2016, 14:30 - 16:30

Location: Waag Society

■ *Theme: Do-It-Yourself*

With technology becoming smaller and easier to handle, and with audiences expected some sort of interactivity as part of the heritage experience, digital technology is becoming more and more used within heritage institutions. Nonetheless, a lot of institutions don't really know where to start and have some sort of fear of dealing with technology themselves. The current DIY trend that is surfacing in all sorts of domains of society, might be an interesting way forward.

waag.org

Material encounters with heritage

Merel van der Vaart (Allard Pierson Museum) and Hub Kockelkorn (Museon) presented case studies of Museon and Allard Pierson Museum, in which smart objects were introduced in exhibitions, building a link between real objects and the digital world. Various interactive exhibitions were created using the meSch approach, which is grounded on principles of co-design: the participation of designers, developers and stake-holders into the process of creation and evaluation as equal partners, and on a Do-It-Yourself philosophy of making and experimenting.

There is a notable need for museums and cultural heritage sites to engage visitors in new ways. The meSch project wants to put the physical experience back in the centre of cultural heritage experiences. Several tools have been developed for this purpose, most notably an online editing platform and starter toolkit. Through these tools the project aims to empower cultural heritage professionals to create their own interactive, smart and tangible exhibits. The meSch platform and starter kit facilitate a step-by-step design process through the use of 'recipes'. The recipes use cultural artefacts, state of the art technology and visitor actions to activate a contextualized presentation of that content. To facilitate adoption, we encourage the reuse of existing recipes and the design of new ones.

Using smart objects in exhibitions

Mark Marshall (Sheffield Hallam University) demonstrated the use of the meSch starter kit that connects to the online authoring platform with various recipes for interactive exhibits. An interactive exhibition allows visitors to experience multiple perspectives on a single object, which creates a better understanding and enables visitors to identify themselves with a story or viewpoint during the exhibition. This also raises a number of questions, like how do you create these multiple layers? What kind of experiences do we want to give the visitor? How should the story be designed? In addition the group actively explored new scenarios for the use of smart objects in the Allard Pierson Museum and Museon with these questions in mind. Dick van Dijk (Waag Society) facilitated the discussions.

Both groups started off with some very interesting discussions. For instance, when you design an exhibition you shouldn't only take into account the technology, but also some very practical issues, like crowds and group visits. Most interactive exhibitions are designed for an individual experience, but how can you design something that depends on group dynamics? An example could be the number of people in a room, or a quest where you need to combine your perspective with the perspective of another visitor. From the meSch point of view, the design of this kind of interactions might be more challenging but at the same time very valuable to investigate further.

mesch-project.eu
mesch-project.eu/urban-safari-with-mesch/REFLECTION

A reflection on the event

The fascinating array of presentations by a range of different conference speakers provided a powerful and illuminating insight into issues around the question of identity. Furthermore, the excursions arranged to visit people, places and institutions across Amsterdam provided opportunities to explore the extent to which the ideas, policy recommendations and theoretical understandings emerging from the research by RICHES on Cultural Heritage are or may be put into practice in real-life situations.

Above all, the conference demonstrated in a revealing, passionate and brilliant way that 'identity' is an important and expansive concept in a Europe which is undergoing considerable societal change: identity is a complex and multi-faceted component of what constitutes cultural heritage, whether for an individual, group, community, region or country. As such, manifestations of identity should be viewed as aspects of heritage to be preserved, practiced and even celebrated. At the same time, the conference showed how identity frequently involves challenging questions of ideology, religion, ethnicity, sexuality and gender. This requires sophisticated and nuanced policy responses to ensure that, where necessary, a sensitive and appropriate balance is maintained in order to reconcile potentially conflicting interests.

Neil Forbes
RICHES Project Coordinator
Coventry University

riches-project.eu

Image of Europe

Running through the conference was an attempt to choose an image that would represent Europe: we talk a lot about what Europe is or should be, but how does it look? This is of course a very difficult question to answer; capturing such a diverse and dynamic concept in one image may seem impossible. But by collecting as many images as possible, we tried to create a patchwork of literal and conceptual meanings of Europe.

How do you see Europe?

We all consciously or unconsciously have an idea of what Europe means to us. Conference participants could submit and vote on visuals that for them represent Europe. Together we chose the iconic image that for us will be the symbol of Europe.

How did it work?

Conference participants were invited to submit their image of Europe via a website that Waag Society created for the conference: im.waag.org.

During the conference, people were shown a collection of images. They chose the ones that fit best to their own subjective idea of what makes Europe.

On an interactive map of Europe you can click on a country or on personal submissions to see (aggregated) top ranked images:

im.waag.org/results/europe

Conference participants uploaded and voted for pictures that in some way represented Europe (for them), ranging from refugees sleeping under a bridge, to big crowds at the London Underground, and simply a map. The winning photo of the massive tourist invasions in Venice, the city being overshadowed by a huge cruise boat, was awarded a cake.

◼ *The conference in the social media*

A lot of visitors shared their experience on Twitter, Facebook and Instagram with the hashtag #IAMRICHES. Some examples:

fontapao
Amsterdam, Netherl...
Follow

20 likes   4w

fontapao Happy Amsterdam and an inspiring conference about the concept of heritage and identity #iamriches #identitymatters #worldheritagestudies #amsterdam #weareoneworld #iloveworldheritage

Add a comment...

waagsociety
Tropenmuseum

olabimakerspace, laura_roemburg, suppomi, jimenagabriella, nicolaiprojects, teylersmuseum, gablagustini, thirty5ive.ams, dr_konc and tropenmuseum like this

waagsociety #IAMRICHES / the Identity Matters conference visitors are getting a tour through the @tropenmuseum. #amsterdam #heritage #museum #citysafari

Add a comment...

Abhay Adhikari @gopaldass · 14 apr.
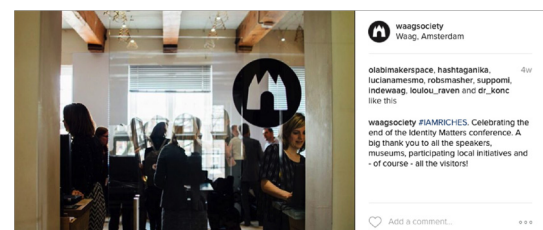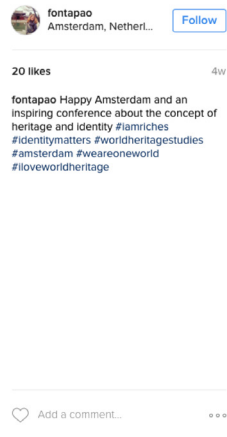People are infinitely mobile but everyone wants to know where they come from. That's why identity can be problematic. Kees Vuyk #IamRiches

↩   ⟲ 2   ♥ 2   ⋯

Merel van der Vaart @MerelVaart · 15 apr.
#iamriches workshop reimagening theme of cultural diversity in the Roman Empire of @AllardPiersonMu @meschproject

Alyea Sandovar @alyeasandovar · 14 apr.
Technologies r not neutral, as cultural artifacts created-need to rethink dependencies @marleenstikker #IAMRICHES

technology is not neutral: code = culture

↩   ⟲ 1   ♥ 3   ⋯

Amalia Sabiescu @asabiescu · 14 apr.
Urban safari @ Hortus Botanicus Amsterdam with @waag #Iamriches

daretodefine
Follow

26 likes   4w

daretodefine A great experience that challenged me to try and grasp what the meaning/role of heritage is in relation to identity in the context of our changing (digital) society and more... a lot more. #identityMatters #conference @waagsociety thank you for having me! ‖ DAREtoDefine ‖ #DAREtoDefineIdentity #IamRiches #DiversityMatters #Amsterdam #GramtheDam

sasalang lit
mediasavvygirls #checkmeout 👏
carolinegeys Very cool :)
darrenmillar Nice shot, check out my gallery maybe?

Add a comment...

waagsociety
Waag, Amsterdam

olabimakerspace, hashtaganika, lucianamesmo, robsmasher, suppomi, indewaag, loulou_raven and dr_konc like this

waagsociety #IAMRICHES. Celebrating the end of the Identity Matters conference. A big thank you to all the speakers, museums, participating local initiatives and - of course - all the visitors!

Add a comment...

■ *Interview*

In conversation with participant Paola Fontanella

Paola Fontanella Pisa is one of the MA students in world heritage at the Technische Brandenburgische Universität in Berlin who came especially to Amsterdam to attend the RICHES conference.

"We follow the events happening in heritage scene very closely, this seemed a great opportunity and it has proven to be. I have gained a lot of new insights into how institutions deal with the theme identity. I was so excited by Kees Vuyks' talk. It is interesting to get a short overview of how identity is constructed, a good reminder. I come from a small town in the North of Italy, and even though all Italians identify as Italian the cultural differences between my town and the neighbours' town is enormous. I see how Italy is struggling to be inclusive to refugees and other immigrants from North Africa and the Middle East.

I believe that Italians take time to really accept the changes that Italy, or rather Europe, is facing. The world is changing faster than people. I am positive, thinking that one day the immigrants will be accepted as Italians, or as Europeans, and in order to keep on going in this direction we should all be positive and try our best to adapt. The people in Lampedusa, for example, have been confronted with thousands of refugees who are literally washing up on their shores. They have tried to alarm the rest of Europe years ago already, addressing that integration of immigrants takes time and effort. Now we have reached a crisis situation, which takes us all even further off adaptation and assimilation.

I think positive attitude is what we need. Not to ignore problems, but to show ourselves that we can do more than what others may think we are capable of."

Four world heritage students from Berlijn in Amsterdam. Paola Fontanella from Pisa is the most left person. Photo made by a bypasser.

■ *Photo impression*

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