



Smallepad 5  
3811 MG Amersfoort  
P.O. box 1600  
3800 BP Amersfoort  
The Netherlands  
[www.cultureelerfgoed.nl](http://www.cultureelerfgoed.nl)

**Contactpersoon**  
Jinna Smit

T +31650251773  
[j.smit@cultureelerfgoed.nl](mailto:j.smit@cultureelerfgoed.nl)

Date 18 April 2019  
Subject Call for Candidates 'Training Sharing Stories on Contested Histories'

Dear Madam, Sir,

The Netherlands Government attaches great importance to the past we share with other countries and what its traces can teach us about ourselves and our connections with these countries. This shared past is both rich as well as complex and its aftermaths are still discernible in our present-day societies. To increase the awareness and visibility of this shared past and to contribute to the sustainable preservation of its tangible and intangible traces, the Netherlands Government has initiated the Shared Cultural Heritage Programme. Through this programme, the Netherlands works together with Australia, Brazil, India, Indonesia, Japan, Russia, South Africa, Sri Lanka, Suriname and the United States of America.

When it comes to presenting shared pasts, heritage institutions in the Netherlands have become more and more aware of the need to become more polyvocal, engaging, diverse, (self)reflective and participatory. Inclusive, representative and participatory modes of sharing cultural heritage and the therewith linked histories add relevance to our institutions and society at large. In the Netherlands, this awareness has resulted in an ethical rethink and change on working practices on collecting, designing exhibitions and setting up learning programmes. It is a work in progress, however, which will highly benefit from exchanges of expertise with other countries.

Within this context, the Cultural Heritage Agency of the Netherlands, part of the Netherlands Ministry of Education, Culture and Science, invites emerging museum professionals and academics from Australia, Brazil, India, Indonesia, Japan, Russia, South Africa, Sri Lanka, Suriname, the United States of America and the Netherlands to join the second edition of the international training 'Sharing Stories on Contested Histories'. This training aims to bring together professionals and academics to reflect on the engagement with and presentation of shared cultural heritage topics that might be considered as being 'contested'.

#### **Training and selection details**

The Cultural Heritage Agency offers this training in close collaboration with the Reinwardt Academy, a faculty of the Amsterdam University of the Arts. It will take

place in the Netherlands, from 1-13 December 2019. It is recommended that the candidates arrive the day before the training (30 November) to ensure attendance. During the training, which will be case oriented and practical in approach, the trainees will also work with professionals from several museums in the Netherlands.

The group of trainees will consist of two participants of the above mentioned partner countries plus two trainees from the Netherlands. Per country, there is a maximum of two participants, of which one emerging museum professional and one emerging academic from (vocational) universities. Selection is done by the Cultural Heritage Agency and the Reinwardt Academy on the basis of the following:

- The candidate works in the heritage or academic field in one of these countries: Australia, Brazil, India, Indonesia, Japan, Russia, South Africa, Sri Lanka, Suriname, the United States of America and the Netherlands.
- The candidate has to be proficient in the English language, both in written and spoken form.
- The candidate falls within the age range 25 - 35.
- The candidate has a bachelor, specialist or master degree.
- The candidate has at least three years' experience in the heritage or the academic field.
- The candidate can commit to the training period: 1-13 December 2019. It is recommended that the candidate arrives the day before the training (30 November) to ensure attendance.
- The motivation letter of the candidate (500 words) and a resume have to be submitted before 15 June 2019, 8 AM.

The resume should include the following details:

- First name
- Surname
- Address
- Email address
- Gender
- Date of birth
- Education
- Employer organisation
- Position in the organisation
- Level of English [Reading]
- Level of English [Speaking]
- Level of English [Understanding]
- Work experience

The results of the selection will be communicated before 15 July 2019.

Tuition fees for the training, costs for accommodation (selected by the Cultural Heritage Agency) during the training and excursions as part of the training will be covered by the Shared Cultural Heritage Programme of the Cultural Heritage Agency of the Netherlands. In addition, the Agency also covers travel expenses in

the Netherlands to commute between accommodation and training location.  
Please note: costs for travel to and from the Netherlands, valid travel documents, visa and travel insurance will have to be covered by the participants or his or her organization.

For more information about the Cultural Heritage Agency, our Shared Cultural Heritage Programme and mentioned training, including set up and learning objectives, please see Appendix I. In case of any questions, do not hesitate to contact Ms. Iris Volkers: [i.volkers@cultureelerfgoed.nl](mailto:i.volkers@cultureelerfgoed.nl), Training Coordinator.

I truly hope that this letter has piqued your interest and that you will take this training opportunity into consideration.

Sincerely,

A handwritten signature in blue ink, consisting of several overlapping loops and a long horizontal stroke, likely belonging to Jinna Smit.

The Cultural Heritage Agency  
Jinna Smit  
Programme Director Shared Cultural Heritage

## Appendix I

### **Shared Cultural Heritage**

The Netherlands has a rich history in which connections with other countries have played an important role. As a maritime trading nation, colonial ruler and a land of migrants and internationally renowned artists and architects, the Netherlands has left its traces all over the world. In a similar vein, other nations and cultures have also left their marks in the Netherlands. These traces can be identified as shared cultural heritage.

The Netherlands Government supports the sustainable preservation of shared cultural heritage through collaboration with partner countries within the framework of its International Cultural Policy, 2017-2020. The Cultural Heritage Agency of the Netherlands (Rijksdienst voor het Cultureel Erfgoed or RCE) is one of the executing parties of this policy, alongside the Netherlands Embassies in our partner countries and other Dutch organizations.

### **The Cultural Heritage Agency**

The Cultural Heritage Agency of the Netherlands is closely involved in listing, preserving, sustainably developing and providing access to the most valuable heritage in our country. The Agency is the link between policymakers, academics and practitioners, providing advice, knowledge and information, and performing certain statutory duties.

Through its Shared Cultural Heritage Programme, the Cultural Heritage Agency of the Netherlands works towards a sustainable future for the shared past. The Agency achieves this by means of international collaborations and knowledge exchange by which it endeavors to create favorable conditions for the sustainable conservation of shared heritage in an ever-changing society.

The Shared Cultural Heritage Programme of the Cultural Heritage Agency of the Netherlands relates to ten partner countries: Australia, Brazil, India, Indonesia, Japan, Russia, Sri Lanka, Surinam, United States of America and South Africa. In these countries, the Cultural Heritage Agency offers and seeks expertise within the themes: Collections, Built Environment and Maritime Archaeology. Capacity building and knowledge exchange takes place through training, advice and tools like road maps, manuals, guidelines and catalogues.

Within the theme Collections, the Cultural Heritage Agency of the Netherlands is offering the training 'Sharing Stories on Contested Histories'.

### **Collections**

The Netherlands has a wealth of expertise in the field of museum collection management and conservation. The Cultural Heritage Agency looks after the State art collection and conducts research and disseminates knowledge of the movable heritage. The Agency offers practical solutions and instruments for daily use, which are based on real-life issues and experience. In the projects as part of the Shared Cultural Heritage Programme, the Cultural Heritage Agency seeks intensive cooperation with collection managers, universities and other partners both within and outside the Netherlands.

In its international collaborations, the Cultural Heritage Agency usually pairs up with other Dutch institutions. This widens the areas of expertise the Agency can offer to the partner countries and it also enhances its capacity. Within the theme Collections, the Agency works with, among others, the Reinwardt Academy. The Training 'Sharing Stories on Contested Histories' has been developed by the Reinwardt Academy in close cooperation with the Cultural Heritage Agency.

### **Reinwardt Academy**

The Reinwardt Academy positions itself as the knowledge-, research-, and training centre in cultural heritage. This higher vocational college (in Dutch: HBO) is located in Amsterdam and offers the only Bachelor programme on Cultural Heritage available in the Netherlands, as well as a Masters programme on Museology. Additionally, the Reinwardt Academy is well-known for its contributions to the Dutch and international heritage field due to its role as a platform for (inter)national heritage professionals to exchange knowledge and experience.

### **Training 'Sharing Stories on Contested Histories'**

Most museums have long-established roots in traditional museum learning (education) and exhibiting (presentation), which is offered in a well-designed environment (aesthetics). Yet, too often this leads to a single voiced grand narrative way of storytelling. However, museums have developed rapidly in the last few decades to stay relevant by becoming more inclusive, representative and participatory towards their public. These fashions of sharing cultural heritage and the therewith linked histories have been successfully tested but are not yet a common practice. The deconstruction of underlying institutionalised power structures and working fashions is needed and a new and active working mode needs to be found. This development has its roots in 'New Museology' and strongly focuses on society, reflected in a maximum societal involvement in what museums collect and the way they present it. New Museology revolves around three key questions: representation, access and participation. The key concept here is user-generated content: it is the users that, as participants in a specific community of interest, deliver content. This is also significant when topics related to contested heritage are considered. As these discussions are often heated and difficult, museums and heritage institutions can play a socially relevant role by offering safe places for societal and social development. Places where a in a nontoxic and open way discussions and debates can take place: 'contact zones'. These concepts also apply to the subject matter of shared cultural heritage. In many cases these are disputed histories which require a dialogical and polyphonic approach. This training programme therefore focuses on researching polyphonic storytelling and communicating heritage through multiple interpretation.

### **Set up**

The training programme proposes to set up an international working community of young and upcoming heritage professionals from the ten partner countries and the Netherlands. Using a case study from a Dutch museum, the participants of this course will try to come to new strategies of storytelling, where multiple points

of view are offered on problematic or contaminated histories and cultural heritage.

The training is very much case oriented and as such practical in approach. Basic literature will be provided in advance. The programme consists of: practice-based lectures, discussions and talks, fieldtrips to museums, workshops and training sessions, self-study based on selected literature. In short:

- Various lectures will offer both theoretical reflection as well as case-studies.
- Practical and immersive workshops will lead to deeper insight.
- Museum visits will offer exploration and reality checks.
- Individual presentations will offer opportunities of sharing ideas and opinions.
- Teamwork will offer a strong sense of co-creation.
- Literature will be provided for orientation and self-study.
- Questions addressed in this course are for example: How do visitors perceive museums and museum collections in exhibitions in relationship to contested histories/coloniality? How can we put visitors with a wide variety of culturally diverse backgrounds and their needs at the heart of our museum work? Which fresh methods of constructivist and empathic interpretation can we use to engage visitors in the multi perspective stories of museum collections?

### **Goals and objectives**

The programme focuses on three main learning goals:

1. Both from a practical as well as a theoretical point of view, participants are going to explore the relevancy of nowadays museums. As a strategy to overcome grid-locked discussions and polarised bubbles, constructivist and empathic multivocal storytelling will be explored. Tolerance and an open mind are needed during dialogues where mutual understanding is at stake, especially when it is concerning contested cultural heritage and connected histories.
2. Through activity-oriented assignments and workshops participants will experience the various concepts of exhibiting, storytelling, tour-guiding and educational programmes and as such will get a new and immersed understanding of this way of exploring museum collections and their stories.
3. Because we will be working as professionals amongst professionals there will be a constant flux of exchanging knowledge, ideas and concepts. As such a community of practice for peer-learning and co-creation will arise that is influential, beneficial for all involved and through the use of new media interconnected and sustainable.

### **Results/Outcomes**

The training programme is explorative in its nature, setting front-edge methods to get:

- a better understanding of exhibiting/storytelling with an emotional impact;
- a good understanding of constructivist learning and as such be able to offer open and multiple interpretation;

- a good understanding of concepts of empathy as a means to come to open-minded sharing ideas;
- a better idea of methods that enhance mutual tolerance through emotion networks;
- insight on how to develop multi-vocal exhibiting and storytelling.

### **Requirements of participants**

The capacity of this training is limited to 11 upcoming museum professionals and 11 academics from (vocational) universities. The aim is to include 2 participants from each shared cultural heritage partner country, including the Netherlands. Participants of this workshop-based training are required to actively participate and work in teams to elaborate, share, criticise and develop various ideas, concepts and products. It is specifically meant for high-potentials and (pre) midcareer middle managers in museums who are actively working in the line of Education, Exhibition Development and Audience Development.

The programme is also aiming for the participation of some practice-based academics in the professional and academic field. By connecting field practitioners with practical academics from the various partner countries, the training will offer a working model where the produced knowledge and gained insights will be embedded in a more sustainable manner. All academics in this programme are required to be in an open-minded learning mode themselves.

The course will be conducted in English, attendees do need to have a good working understanding of the English language. A selection procedure will be part of this specific training programme. See the letter for details.

### **Key-lecturers**

Lecturers and guest-lecturers form the Reinwardt Academy, staff from the Cultural Heritage Agency, and staff from selected museums will be engaged into offering the programme as well as the invited academics from the various partner countries. Museums with relevant collections and specific stories to tell will be part of the programme.

### **Time investment**

The course will take up to 10 working days, starting on Sunday 1 December and ending Friday 13 December. It is recommended that the candidate arrives November 30 to ensure attendance. The expected total workload of this two weeks training programme will be 90+ hours. Each day will have at least two day-parts (morning and afternoon). Some days might have (both informal and formal) evening sessions as well. All in all, participants must take into account that during this training some evenings need to be used to study and also to work together as a team on the assignment.





## Recap: Sharing Stories on Contested Histories (2018)

How do you tell the stories of shared cultural heritage? What should be the role of museums in facilitating a dialogical and polyphonic approach towards disputed histories? And how can that be achieved? For the first time, an international training on approaching and presenting contested heritage was organised in the Netherlands last year.

The first edition of the *Sharing Stories on Contested Histories* training programme, which took place from the 2<sup>nd</sup> of December until the 14<sup>th</sup> of December 2018, focussed on storytelling and communicating heritage through a multi-perspective and inclusive approach. The group of 18 participants, selected from the 10 partner countries of the Shared Cultural Heritage Programme of the Netherlands, consisted of young heritage professionals and academics in museum and heritage studies.

*I liked having the opportunity to explore Dutch heritage sites alongside Dutch people and place my own work in conversation with new practices, concerns, and approaches.*  
– Participant

The goal of the training is to exchange approaches with the partner countries on how to create an environment for multiperspectivity in relation to the presentation and the handling of shared heritage. By looking at several examples of shared cultural heritage that could be considered as contested, the participants research how heritage professionals can accommodate different perspectives on heritage.

In this first edition of the training, the Amsterdam Museum functioned as 'client'. In this role, the museum offered several rooms within its exhibition space to be reconsidered by the trainees. Working side by side with curators of the museum, the participants critically reflected on the presentation and representation in the exhibition rooms and evaluated the attention for multiperspectivity, biased narratives, and inclusivity. Annemarie de Wildt, curator of the Amsterdam Museum, shared her experiences as 'client' in her blog <https://hart.amsterdam/nl/page/695773/sharing-stories?sfn=mo>.

The evaluation of the training showed that this first edition was successful and memorable for the participants and the institutions partnering the training. Highlights mentioned were the multilateral learning

environment which increased the awareness of biases and stereotypes and the need for a multi-perspective and inclusive approach. The theoretical lectures and site visits added to the development of skills to create open spaces for discussion. The open and curious attitudes of the participants and the museums and heritage institutes involved enabled everybody to engage in fruitful discussions about the content and the future of exhibitions concerning shared cultural heritage.

*I would like to apply the experience I have gained at this workshop to adjust my team's conceptual discussion and decision making framework since the results of our work should provide a medium facilitating the expression of different voices and perspectives.*  
– Participant

Participating in this training programme has resulted in new partnerships between trainees and the partner institutes. They continue to work together and exchange expertise within our international alumni network. The organisers of the training, the Cultural Heritage Agency of the Netherlands and the Reinwardt Academy, consider it very important that the training keeps resonating with the participants and that the network remains an active platform to exchange knowledge and expertise on how to share stories on contested histories.



In December 2019, we hope to welcome a new group of participants to Amsterdam to further investigate the complexity of presenting contested heritage.

For more information about *Sharing Stories on Contested Histories*, please contact Arjen Kok (a.kok@cultureelerfgoed.nl) or Ruben Smit (ruben.smit@ahk.nl), project leaders of the training programme.





Cultural Heritage Agency  
Ministry of Education, Culture and Science



## Sharing Stories on Contested Histories

Training programme in the Netherlands  
for international museum professionals  
2 - 14 December 2018

## Colophon

### **Sharing Stories on Contested Histories:**

A two-week training programme in the Netherlands for international museum professionals

2 - 14 December 2018

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Arjen Kok and Ruben Smit

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c. 1640 - c. 1660  
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t 4.2cm × d 5cm  
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Cultural Heritage Agency  
*Ministry of Education, Culture and Science*

**SHARED  
CULTURAL  
HERITAGE**



**Reinwardt Academy**  
*Amsterdam University of the Arts*

# Table of contents

1. Word of welcome	04
2. Introduction, goals and mission statement of programme	06
3. Day to Day Programme – <i>Sharing Stories on Contested Histories</i> – 2-14 December 2018	09
4. Mini-bios of lecturers and coaches	24
5. Important logistical information	30




## *Word of welcome*

Dear fellow heritage professionals,

Welcome to the Netherlands and welcome to Amsterdam during our fresh and windy autumn!

We are very happy to welcome you to our exciting training programme. We hope that this programme will bring us together on a mutual journey of discovery and learning with and from each other. Mutuality is the keyword here. This training course – which was initiated by the Cultural Heritage Agency of the Netherlands – takes part within the framework of the International Cultural Policy of the Netherlands initiated by the Minister of Education, Culture and Science and the Minister of Foreign Affairs. From this framework follows the Shared Cultural Heritage Programme, a national programme executed by the Cultural Heritage Agency of the Netherlands, the National Archives, DutchCulture, and the Netherlands embassies in close collaboration with various organisations in the Netherlands and in Australia, Brazil, India, Indonesia, Japan, Russia, Suriname, Sri Lanka, the United States and South Africa.

A shared history offers a shared future. How does the history of the Netherlands as a world nation continue to influence Dutch society and our international relations? The language we speak, the food we eat, the buildings that surround us and the stories we pass on bear many traces of a history shared with other countries. Shared Cultural Heritage can be both a pleasure and a burden. It is a pleasure because such a shared past binds us together, with curiosity and wonder, in the study of our common history. However, it can be burdensome too, for much of that shared heritage is rooted in troubled and painful histories. Too often, inequality dictated the outcomes of written history and cultural history. Up to the present-day, interactions are in many cases determined by a multi-layered texture of coloniality. Hence, there is a need to find new ways to discuss this shared past. In this training, we will explore multiperspectivity, new ways of storytelling and empathy. Together we will search for opportunities to create practices that enable us to share our responsibilities for cultural heritage on a just and respectful basis.



We are honoured and pleased with our partners: Amsterdam Museum, Black Heritage Tours, Imagine IC, the Mauritshuis, the National Archives, the Rijksmuseum, the Tropenmuseum and West Den Haag. Without them, this programme would not be able to achieve the required depth nor enable the necessary connection to reality.

We are really looking forward to working together on this programme.

**Arjen Kok** (Senior Researcher at the Cultural Heritage Agency) and  
**Ruben Smit** (Senior Lecturer Interpretation and Learning at the Reinwardt Academy)  
– Project Leaders of the training programme



## *Introduction, goals and mission statement of programme*

### **Case studies offer a sense of reality**

The training programme Sharing Stories on Contested Histories uses difficult and often neglected aspects of heritage as a starting point. The Amsterdam Museum will act as a client in this programme. Two permanent exhibitions - Amsterdam DNA and World – City - will constitute the training ground where we will set out our learning expedition. More specifically, we will examine, discuss and rethink specific case studies selected within these exhibitions. We will set up four mixed teams and with these teams we will investigate the case studies. Lectures will offer frames for and modes of looking at the issue of difficult heritage. Workshops will enable an exploration and an active sharing of ideas. Fieldtrips to museums with behind-the-scenes discussions will introduce new insights and concepts for working and dealing with sensitive topics within heritage. Together we will hopefully be able to discover new paths. We see this programme as the first step towards a long-lasting relationship of working together and trying to find new ways of interpretation and storytelling.

### **Multivocality and mutuality**

When it comes to presenting shared pasts, heritage institutions in the Netherlands and elsewhere in the world have become increasingly aware of the need to become more polyvocal, engaging, diverse, (self-)reflective and participatory. Inclusive, representative and participatory modes of sharing cultural heritage and related histories add relevance to our institutions and society at large. This awareness is resulting in an ethical reconsideration and changes regarding working practices of collecting, designing exhibitions and setting-up learning programmes. It is, however, a work in progress, which will highly benefit from exchanges between experts on an international level. Therefore, if we want diverse, multivocal perspectives, if we want a new way of storytelling which allows for multi-perspectivism, we should create the means to do so. Therefore, this is not a traditional one-way training programme but rather a study trajectory based on mutuality and reciprocity. It is a trip where we will all walk together and work in an atmosphere of fraternal intervision.

### **Problem statement**

Originating from the Era of Enlightenment, most museums have long-established roots in traditional top-down museum learning (education) strategies and one-way exhibiting (presentation) practices. Too often this leads to a single voiced, Grand Narrative way of storytelling. However, museums have developed rapidly in the last few decades. Current societal developments in this ever-changing world demand that museums become more polyvocal, more engaging, more diverse, more (self-)reflective, more participatory and more empathetic in order to remain relevant. Inclusive, representative and participatory ways of sharing cultural heritage and related histories have been successfully tested but are not yet a common practice. The inertia of institutionalised structures and working methods is often hidden. To subtly deconstruct underlying power structures is sometimes needed. Can new concepts of storytelling and communicating about cultural heritage be found? Is there an open and multi-perspective manner to bring about the story? Multi-perspectivism seems necessary to do justice to complex disputed histories. Can museums and heritage institutions take a socially relevant role in this? Can we – in this polarising world – become the needed safe places? Places where discussions and debates can take place in an open and non-toxic way? In other words, can we become essential 'contact zones'?

### **Mission: Respect and open-mindedness as the basis for working together**

The nature of the subject matter of this training programme is sensitive and, in most occasions, disputed and contested. In such cases, fresh interpretation strategies are needed. There is no simple recipe for creating the right solutions. This programme is therefore a joint effort to work together and to find new ways and strategies for such possible solutions. Hence, this training needs to be based on mutuality. During these two weeks, we will become a Community of Practice. This means per definition that we will all be simultaneously students and teachers, that we will share knowledge with each other, and that we need to operate on a level playing field. To be really successful we need to work with trust and mutuality. Real learning only occurs when one feels trusted, respected and understood.

Sharing reflections on and knowledge of contested histories in an inclusive and open-minded way might lead to new transnational dialogues and new perspectives. Therefore, we must set some basic rules that we will apply in the coming weeks. This we will do together before we actually start our training programme.



## About the two organisations:

### **Cultural Heritage Agency of the Netherlands**

The Cultural Heritage Agency of the Netherlands helps other parties get the best out of our heritage. It is closely involved in listing, preserving, sustainable development and providing access to the most valuable heritage in the Netherlands. The Cultural Heritage Agency is the link between policymakers, academics and practitioners. They provide advice, knowledge and information, and perform certain statutory duties that have been assigned to them.

The Cultural Heritage Agency is at the heart of heritage management in the Netherlands. On an international level the Agency is endeavouring to create favourable conditions for the sustainable conservation of shared heritage in ever-changing societies. The Shared Cultural Heritage Programme promotes international cooperation and the exchange of knowledge.

### **Reinwardt Academy**

The Reinwardt Academy, faculty of the Amsterdam University of the Arts, is the sole school in the Netherlands offering a Bachelor's programme in Cultural Heritage. The Academy also offers an International Master of Museology. This course is intended for those who aspire to a policy function and to working in an international environment in the field of cultural heritage and museums. Museology is more than just museum studies. Our Master's programme provides graduates with broad theoretical knowledge and helps them develop an academic approach to museology combined with useful professional skills. It gives students the depth of knowledge they need, to play a leading role in formulating out-of-the-box policies based on sound ethics. The Master of Museology offers the opportunity to reflect deeply on and experiment with new visions of heritage and its role in society. It focuses heavily on future developments and new approaches, and it places collections and museums in the wider heritage and socio-political context.

# *Day to Day Programme*

2-14 December

## Sharing Stories on Contested Histories

**Legend:** JB = Joke Bosch, TM = Theo Meereboer, DK = Daniëlle Kuijten, AK = Arjen Kok, RS = Ruben Smit, IV = Iris Volkers, RW = Rianne Walet

**NB:** addresses of all training locations can be found under 'Addresses training locations' on page 34

place	time	programme	Staff
<b>Sat 1/12</b>			
Airport		Arrival of trainees, pick up by Reinwardt Academy representatives	Reinwardt Academy representatives
<b>Sun 2/12</b>			
Airport		Arrival of trainees, pick up by Reinwardt Academy representatives	Reinwardt Academy representatives
<b>Hotel</b>		Check in at the <b>Student Hotel Amsterdam City</b> (Wibautstraat 129, 1091 GL, Amsterdam <a href="https://www.thestudenthotel.com/amsterdam-city/">https://www.thestudenthotel.com/amsterdam-city/</a> ) and rest	
Meeting room 2 in Hotel	16.00	Registration	JB/AK/DK/TM/RS/IV
	16.30	Meet and greet, Ice-breakers and setting up teams and team building session	
	19.00	Dinner at nearby Moroccan Restaurant	
	20.30	End	
<b>Mon 3/12</b>			
Hotel	7.30	Breakfast	
	9.00	Pick-up from hotel	JB
<b>Reinwardt Academy, Reinwardt Café</b>	9.30	Coffee/tea welcome by Nel van Dijk (Director Reinwardt Academy <a href="https://www.reinwardt.ahk.nl/en/">https://www.reinwardt.ahk.nl/en/</a> ) and Susan Lammers (General Director Cultural Heritage Agency <a href="https://culturalheritageagency.nl/en">https://culturalheritageagency.nl/en</a> )	RW/ IV JB/AK/DK/TM/RS
<b>Reinwardt Academy room 3.05</b>	10.00	Start-up of programme 'setting the stage' and meeting coaches	

place	time	programme	Staff
<b>Mon 3/12</b>			
	11.15	Break	
	11.30	<p>Presentation of acting client <b>Amsterdam Museum</b>  <a href="https://www.amsterdammuseum.nl/en">https://www.amsterdammuseum.nl/en</a>. Senior staff members Annemarie de Wildt (Curator Amsterdam Museum) and Mirjam Sneeuwloper (Educator Amsterdam Museum) will offer some real dilemmas based on two of the Amsterdam Museum permanent exhibitions:</p> <p><b>Amsterdam DNA</b>  <a href="https://www.amsterdammuseum.nl/en/exhibitions/amsterdam-dna">https://www.amsterdammuseum.nl/en/exhibitions/amsterdam-dna</a>            In the space of an hour, the Amsterdam DNA tour gives an overview of the history of Amsterdam. Based on the four core values of entrepreneurship, free thinking, citizenship and creativity, and divided into seven periods, you will learn all about this city's fascinating story.</p> <p><b>World –City</b>  <a href="https://www.amsterdammuseum.nl/en/exhibitions/world-city-o">https://www.amsterdammuseum.nl/en/exhibitions/world-city-o</a></p> <p>This exhibition examines the interaction between Amsterdam and the world. How has Amsterdam gained such a prominent place on the world map? Who comes here? Who leaves? What was Amsterdam's position in the world? What is it today? Tolerant, rapacious, religious, indifferent? A bit of everything, perhaps, or does that depend? World - City offers answers and it poses questions. How do – and the world see each other? How did they see each other? And what do you think? These exhibitions will be our starting point for this two-week training programme. Four mixed teams will visit, think, revisit and rethink a selection of displays with relevant cases from the exhibitions and will (try to) come up with new multivocal interpretations.</p>	
	12.10	Checking clients brief with Q&A	
<b>Reinwardt Academy, Reinwardt Café</b>	12.30	Lunch	
Tram/Walk	13.30	Walk or take tram to <b>Amsterdam Museum</b>	
<b>Amsterdam Museum</b>	14.00	<p>Visit the Amsterdam Museum galleries Amsterdam DNA  <a href="https://www.amsterdammuseum.nl/en/exhibitions/amsterdam-dna">https://www.amsterdammuseum.nl/en/exhibitions/amsterdam-dna</a> and Amsterdam World City <a href="https://www.amsterdammuseum.nl/en/exhibitions/world-city-o">https://www.amsterdammuseum.nl/en/exhibitions/world-city-o</a>            In four teams, we will be exploring the client's dilemmas</p>	
	16.00	Summing up and checking with clients Mirjam Sneeuwloper and Annemarie de Wildt	
	17.00	End	
	18.00	Arrival at hotel and dinner on your own	

place	time	programme	Staff
<b>Tue 4/12</b>			
Hotel	7.30	Breakfast and bring good walking shoes	
<b>Reinwardt Academy</b> room 3.05	9.30	Walk in with coffee/tea	RW/ IV JB/AK/DK/ TM/RS
	10.00	Outline of the day	
	10.15	1st round of poster presentations offering dilemmas in market of ideas	
	11.15	Break	
	11.30	<p>Lecture by Paul Ariele (Senior Lecturer Exhibition Development)</p> <p><b>Narrative storytelling in exhibitions</b></p> <p>We will explore exhibition strategies that respond to the call for meaningful museum experiences. The focus will be on developing and designing narrative spaces. Traditionally, the story is considered an effective way to make sense of the complex world around us. In a narrative exhibition, story is turned into space and space becomes filled with meaning (ideas, facts, emotions). The narrative approach requires an understanding of storytelling techniques and theatrical principles; exhibition scenography involves all senses and deals with notions such as metaphors and tension curves. In this context, multimedia techniques allow for a layering of information, the inclusion of multiple voices and perspectives, and enable fully immersive experiences. Curators and designers should cooperate closely, anticipating every aspect of the visitor experience.</p> <p>Meanwhile visitors take on an active role themselves in the processes of interpretation and meaning making.</p> <p>In exploring the inherent complexities of narrative exhibitions, the lecture will combine creative thinking and critical reflection.</p> <p>Please read:</p> <ul style="list-style-type: none"> <li>• Hourston Hanks, L., Hale, J., MacLeod, S., 'Introduction: Museum making: the place of narrative', in: Suzanne MacLeod et.al. (eds.), Museum Making – Narratives, Architectures, Exhibitions. Oxford: Routledge, 2012, xix-xxiii</li> </ul>	
	12.15	Q&A	
<b>Reinwardt Academy,</b> Reinwardt Café	12.30	Lunch	
Tram	13.30	Create two teams for Black Heritage Tours <a href="http://www.black-heritagetours.com/tour-amsterdam.html">http://www.black-heritagetours.com/tour-amsterdam.html</a> and leave	
<b>Dam Square National Monument</b>	14.00	<p><b>The Black Heritage Tour</b></p> <p>Start walking tour and canal-boat-trip including visit to Black Archives Visiting Amsterdam from the canals is the best way to experience this historic city. The tour begins in the heart of Amsterdam at the National WWII Monument in the Dam &gt;&gt;&gt;</p>	

place	time	programme	Staff
Tue 4/12			
		<p>nificant landmarks, while exploring the African legacies of the past and different aspects of Dutch culture. After a brief introduction, the tour begins with a walk around the Dam Square area before boarding our boat. During the tour, you will learn about 'Black communities' of men, women and children that lived in Amsterdam as early as the 16th century, alongside the history of the wealthiest merchants who were directors of the WIC (West India Company) or the VOC (United Dutch East India Company), shareholders or owners of plantations in the Dutch colonies. Near the end, we will also visit The Black Archives <a href="http://www.theblackarchives.nl/home.html">http://www.theblackarchives.nl/home.html</a>.</p> <p>The Black Archives is a unique historical archive for inspiring conversations, activities and literature from Black and other perspectives that are often overlooked elsewhere.</p> <p>Managed by the New Urban Collective, it documents the history of black emancipation movements and individuals in the Netherlands.</p> <p>The Black Archives consists of unique book collections, archives and artefacts that constitute the legacy of Black Dutch writers and scientists. The approximately 3000 books in the collections focus on topics such as racism and race issues, slavery and (the) colonisation, gender and feminism, social sciences and development, Suriname, the Netherlands Antilles, South America, Africa and more.</p> <p>As a result, the Black Archives provides book collections and literature which have been little (or not) discussed in schools and universities. The collections are intended as a starting point, which can further grow through gifts and collaborations with others. In this way, Black literature, knowledge and information is made accessible for research.</p>	
<b>Dutch Culture</b>		<p>Ending at DutchCulture <a href="https://dutchculture.nl/en">https://dutchculture.nl/en</a></p> <p>DutchCulture is the network and knowledge organisation in the Netherlands for international cultural cooperation. It is the point of contact for the cultural sector in the Netherlands and Dutch diplomatic posts abroad. DutchCulture wants to help all those who harbour international ambitions, from individual artists to renowned organisations, and who work in the cultural field, so that they can get at least one step closer to the international stage.</p>	
		Reception with Cees de Graaff (Director – DutchCulture) and Anouk Fienieg (Head of International Cultural Policy & Coordination – DutchCulture)	
	18.00	Light dinner	
	20.30	Arrival at hotel	

place	time	programme	Staff
Wed 5/12			
Hotel	7.30	Breakfast	
Tram	9.30 9.55	Tram to <b>Tropenmuseum</b> <a href="https://www.tropenmuseum.nl/en">https://www.tropenmuseum.nl/en</a> Ready to enter the museum	(RW) JB/AK/ TM/RS
<b>Tropen- museum</b>		<p>The Tropenmuseum is a museum of world cultures, housed in one of the most impressive museum buildings in the Netherlands. The extensive permanent display and regularly changing exhibitions feature objects that have a story to tell about humankind. These are stories about universal human themes like mourning, celebration, ornamentation, prayer, conflict. Visit the Tropenmuseum and discover that, despite cultural differences, we are all essentially the same.</p> <p>We will visit the museum for their semi-permanent exhibition <b>Afterlives of Slavery</b>. In Afterlives of Slavery visitors are confronted with today's legacies of slavery and colonialism in the Netherlands. To initiate a sometimes difficult but productive dialogue, the Tropenmuseum has sought out personal stories from past and present that bring the history of slavery and its current-day legacies up close. The objects on display from the Tropenmuseum's collection – tangible relics of the history of slavery – serve to intensify the experience. In collaboration with scientists, activists and artists, Afterlives of slavery developed a history of slavery: an exhibition with a discussion platform that places the stories of the enslaved and their descendants centre stage.</p>	
	10.00	<p>The programme at the Tropenmuseum will start with a word of welcome and introduction to the museum, by Prof. Dr. Wayne Modest (Head of the Research Centre for Material Culture of the National Museums of World Cultures). This introduction will include a brief retrospection (what was this museum originally about?) and a reflection on the present and future (what is the current and new course the museum is setting?).</p> <p>Two other staff members will join too: Richard Kofi (Exhibition Maker National Museums of World Cultures) and Lisa Kleeven (Senior Educator National Museums of World Cultures) will provide an introduction to the museum's current course of renewal.</p>	
	10.45	Visiting the exhibition Afterlives of Slavery <a href="https://www.tropenmuseum.nl/en/whats-on/exhibitions/afterlives-slavery">https://www.tropenmuseum.nl/en/whats-on/exhibitions/afterlives-slavery</a> with Richard Kofi and Lisa Kleeven and representatives of the Decolonize the Museum Collective.	
	12.15	Rounding up	
Tram	12.30	Tram to Reinwardt Academy	

place	time	programme	Staff
<b>Wed 5/12</b>			
<b>Reinwardt Academy,</b> Reinwardt Café	12.45	Lunch	
<b>Reinwardt Academy</b> room 3.05	13.45	2nd round of poster presentations offering dilemmas in market of ideas	
	14.45	Short break	
	15.00	<p>Lecture by Ruben Smit – Senior Lecturer Interpretation &amp; Learning</p> <p><b>Educational purpose and social action of museums</b></p> <p>Education and learning are at the heart of the museum. However, museums are not neutral; amongst many other factors, they are tied to their own founding history and are embedded in a cultural, social, economic and political landscape with various stakeholders. Yet, museums too, have for long been seen as trustworthy places and safe havens where people can meet, openly discuss and exchange ideas. George Hein - the longstanding American museologist – offers, through his model, various routes to bring about the museum's narrative.</p> <p>In this lecture, we will explore the open minded, reflective and self-directed learning mode of constructivism as a tool for interpretation. Moreover, there is the moral claim that museum education should be used for cultural and social action. Which paths are already laid-out and which new ways can be explored?</p> <p>Please read: George E. Hein, 'The Role of Museums in Society: Education and Social Action' in: Curator - The Museum Journal, (Wiley Online Library, 15-1-2010) p. 357-363</p>	
	16.00	Rounding up	
	16.30	Arrival at hotel and dinner on your own	
<b>Thu 6/12</b>			
Hotel	7.30	Breakfast	
Tram	8.30	<p>Leaving for <b>Rijksmuseum</b></p> <p><a href="https://www.rijksmuseum.nl/en">https://www.rijksmuseum.nl/en</a></p> <p>Located at the heart of Amsterdam's Museum Square, the Rijksmuseum - which is the National Museum of the Netherlands - is one of the world's most renowned art and history museums and a true must-see. The museum has the following mission:</p> <p>'At the Rijksmuseum, art and history take on new meaning for a broad-based, contemporary national and international audience. As a national institute, the Rijksmuseum offers a &gt;&gt;&gt;</p>	RS



place	time	programme	Staff
Thu 6/12			
		<p>representative overview of Dutch art and history from the Middle Ages onwards, and of major aspects of European and Asian art. The Rijksmuseum keeps, manages, conserves, restores, researches, prepares, collects, publishes, and presents artistic and historical objects, both on its own premises and elsewhere.'</p> <p>The curatorial team of the Department of History is currently preparing <b>Slavery, an exhibition</b> (25-09 2020 to 17-01-2021). This exhibition testifies to the fact that slavery is an integral part of Dutch history, and not a dark page that can simply be turned and forgotten about. And that history is more recent than many people realize: going back just four or five generations you will find enslaved people and their enslavers. For the very first time, in 2020 the Rijksmuseum will hold an exhibition devoted entirely to this subject. Slavery is found in many cultures, places and times, but this exhibition focuses on slavery during the Dutch colonial period, spanning from the 17th to the 19th centuries. See: <a href="https://www.rijksmuseum.nl/en/slavery-an-exhibition">https://www.rijksmuseum.nl/en/slavery-an-exhibition</a></p>	
<b>Rijks- museum</b>	9.00	Entering <b>Rijksmuseum</b> and quick tour of the Gallery of Honour	(RW) / IV JB/AK/DK/ TM/RS
	09.30	Welcome and start visit of two specific exhibitions where we will look at and discuss certain displays within the context of the Dutch colonial past with Martine Gosselink (Head of the Department of History) and Eveline Sint Nicolaas (Curator of History and head of the curatorial team of the 2020 exhibition on the legacy of slavery). We will split into two groups. We will visit two permanent exhibitions.	
	09.35	Martine Gosselink with group 1 to the exhibition on 17th Century Netherlands Overseas and Eveline Sint Nicolaas with group 2 to the exhibition on 19th Century Surinam.	
	10.15	Martine Gosselink with group 2 to the exhibition on 17th Century Netherlands Overseas and Eveline Sint Nicolaas with group 1 to the exhibition on 19th Century Surinam.	
	10.55	End	
	11.00	Recap and discussion about the Rijksmuseum's future projects, such as the exhibition on the legacy of slavery with Eveline Sint Nicolaas and dr. Valika Smeulders (Curator of History Rijksmuseum and KITLV Researcher).	
	11.45	Continue visiting and discussing key exhibitions in relation to the subject matter, while Also making use of the Rijksmuseum Multimedia Tour on the Colonial Past. Please pre- >>>	

place	time	programme	Staff
<b>Thu 6/12</b>			
		download this tour on your device: GooglePlay: <a href="https://play.google.com/store/apps/details?id=nl.rijksmuseum.mmt&amp;hl=en">https://play.google.com/store/apps/details?id=nl.rijksmuseum.mmt&amp;hl=en</a> App Store: <a href="https://itunes.apple.com/gb/app/rijksmuseum/id621307961">https://itunes.apple.com/gb/app/rijksmuseum/id621307961</a>	
Tram	12.45	Programme ends	
<b>Reinwardt Academy,</b> Reinwardt Café	13.15	Lunch	
<b>Reinwardt Academy</b> room 3.05	14.15	Lecture by Marjelle van Hoorn - Lecturer Audience Development <b>Empathy and Affect in the Museum</b> The concept of empathy is more often addressed in connection with visiting museums and reading literature. What does it mean when you become deeply involved with other people by reading or learning about their lives? Is this a way to achieve a deeper understanding of the world around you and to make different choices? There is even an Empathy Museum, developed by Roman Krznaric. This is a small example of the types of civically-engaged, human-centred practices that have been instituted in an effort to expand the role that museums serve in building empathy and human connection within our communities.  Please read: • Roman Krznaric, Empathy - Why it Matters and how to get it, (Riderbooks, 2015), 'Introduction' p.IX-XXX and 'The Future of Empathy' p. 203-214	
	15.00	Q&A	
	15.15	Break	
	15.30	3rd round of poster presentations offering dilemmas in market of ideas	
	16.30	Rounding up	
	17.00	End	
	17.30	Arrival at hotel and dinner on your own	
<b>Fri 7/12</b>			
Hotel	7.30	Breakfast	
<b>Reinwardt Academy</b> room 3.05	9.30	Walk in with coffee/tea	AK/(TM)/RS
	10.00	Looking back at yesterday and outline of the day	
	10.15	4th round of poster presentations offering dilemmas in market of ideas	

place	time	programme	Staff
<b>Fri 7/12</b>			
	11.15	Break	
	11.30	<p>Lecture by Mirjam Shatanawi – Lecturer Cultural Heritage and Museology</p> <p><b>Representing The Other – the Politics of Display</b></p> <p>Global political events have pushed Islam to the centre stage in European museums. Since 9/11 there has been a substantial increase in exhibitions featuring Islamic art, the Muslim world and the Middle East. For museums in Western Europe, the presentation of Islam-related topics is closely related to the domestic issues of migration and multiculturalism, prompting museums to redefine their social role. Since the question of Muslim migration lies at the heart of Europe's identity crisis, museums aspiring to engage a subject as complex and contested as 'Islam', enter, by definition, a conflict-ridden terrain. This lecture will investigate the complex relationships between audience, communities and public debate as well as the relevance of a community-based approach for museums intending to reflect the cultural diversity of European societies.</p> <p>Please read:</p> <ul style="list-style-type: none"> <li>• Mirjam Shatanawi, 'Engaging Islam: working with Muslim communities in a multicultural society.' Curator. The museum journal, 55 (1), 2012. P. 65-79</li> <li>• Sumaya Kassim, 'The Museum Will not be Decolonised' a Blog in Media Diversified (15 November 2017) see: <a href="https://mediadiversified.org/2017/11/15/the-museum-will-not-be-decolonised/">https://mediadiversified.org/2017/11/15/the-museum-will-not-be-decolonised/</a></li> </ul>	
	12.15	Q&A	
<b>Reinwardt Academy, Reinwardt Café</b>	12.30	Lunch	
Tram	13.30	Leaving for Amsterdam Museum, revisiting the exhibition and sharing ideas for reinterpretation	
<b>Amsterdam Museum</b>	14.00	In teams, meet museum staff again	
	16.30	Rounding up of the week, looking forward to the weekend and next week	
Tram	17.00	Arrival at hotel and dinner on your own	
<b>Sat 8/12</b>			
<b>Sun 9/12</b>			
<b>Mon 10/12</b>			
Hotel	7.30	Breakfast	
Metro	8.30	Leaving for <b>Imagine IC</b> <a href="http://www.imagineic.nl/english">http://www.imagineic.nl/english</a> and short neighbourhood walk through this new part of Amsterdam. Imagine IC documents, presents and discusses everyday life in the neighbourhood and in the city, with the >>>	JB, RS

place	time	programme	Staff
Mon 10/12			
		intention to complement the heritage of the city and the country. In today's Amsterdam, there is a growing number of people who seem to live in their own bubbles. What was obvious yesterday may no longer be obvious today. Living together inevitably leads to friction. At the same time, a new daily life arises offline and online. By means of participatory heritage work, Imagine IC aims to document and improve today's social relations. This is done by enabling negotiations between people with highly divergent backgrounds, who through identifying and discussing the heritage of their time, gain insight into other people's positions and ambitions (empathy).	
Imagine IC	9.30	Reception and welcome by Marlous Willemsen (Director Imagine IC) and team, and Hester Dibbits (Course Director International Master of Museology and endowed professor Historical Culture and Education at the Erasmus School of History, Culture and Education).	RW/ IV JB/AK/ TM/ RS
	10.00	Workshop Emotion Networking by Daniele Kuijten (Co-Curator) and Eline Minnaar-Kuyper (Educator)	
	12.00	Q&A	
	12.15	Lunch	
	13.15	<p>Lecture by Prof. Dr. Hester Dibbits - Professor of Cultural Heritage at the Reinwardt Academy</p> <p><b>Emotions, networks and the making of heritage</b></p> <p>Emotion networking introduces a new view of heritage as an act of negotiation between people, i.e. between individuals with varying interests and feelings regarding the things that are of crucial importance in their lives and in the lives of other people. This lecture offers the theoretical context for this approach. We will discuss the relationship between emotions and heritage, and we will discuss how the idea of the network can be helpful not only for acknowledging different and shifting positions towards an item of heritage, but also for foregrounding connectivity and interdependency. Envisaging heritage as a networking exercise invites participants to better recognize different positions and kinds of relationships (including our own, as 'professionals'). It encourages heritage workers to involve, or get involved in, ever new nodes and to discover and produce multiple ties.</p> <p>Please read:</p> <ul style="list-style-type: none"> <li>• Cajune Calmez, 'Emotion networking - what, how and why. An interview with the conceivers, Marlous Willemsen and Hester Dibbits' <a href="http://www.imagineic.nl/sites/default/files/files/IIC_">http://www.imagineic.nl/sites/default/files/files/IIC_</a></li> <li>• Jasmijn Rana, M. Willemsen &amp; H. C. Dibbits, 'Moved by the tears of others: emotion networking in the heritage sphere', International Journal of Heritage Studies (2017)</li> </ul>	
	14.00	Reflection and Q&A	
Tram	14.15	Leaving for Amsterdam Museum	

place	time	programme	Staff
<b>Mon 10/12</b>			
<b>Amsterdam Museum</b>	15.00	Revisiting the World - City exhibition in the Amsterdam Museum	
	16.45	Wrapping up	
	17.00	End	
	17.30	Arrival at hotel and dinner on your own	
<b>Tue 11/12</b>			
Hotel	7.30	Breakfast	
<b>Central Station Amsterdam Platform 2</b>	8.30	meeting on platform 2 Leaving (departure train = 8.49 AM) for The Hague Central Station	Femke/IV
	9.42	Arrival at The Hague Central Station	
<b>National Archives</b>	10.00	<b>National Archives</b> Reception and welcome by staff of National Archives <a href="https://www.nationaalarchief.nl/en">https://www.nationaalarchief.nl/en</a> From their website: 'We are the National Archives. Here, you find the answers to questions about your own life, our history and our society. You can gain insight into how events of the near and distant past influence our lives today. We help you to gain new insights by keeping stories alive. By giving you eternal access to our national memory. Because we believe that everyone should be able to find out what has been said and done. The whole story. That is why we inspire and encourage the government to collect and manage their data in a smart and sustainable manner. We use specialist knowledge and inventive technology to integrate all data into the National Archives. Not only today, but also tomorrow and in the distant future. The rich collection of the National Archives of the Netherlands consists of 137 km of documents, 15 million photographs and nearly 300,000 historical maps and drawings and 800 terabyte of digital files. The National Archives are accessible to everyone who wants to do research. We organize exhibitions, educational programs and a cultural programme.'	RW/AK/ IV
	10.00	Visiting and discussion on strategies and future plans	
	12.00	Q&A and reflection	
	12.30	Lunch at the Royal Academy of Art	
<b>The Mauritshuis</b>	13.30	Walk to Parliament and the <b>Mauritshuis</b> <a href="https://www.mauritshuis.nl/en/">https://www.mauritshuis.nl/en/</a> The Mauritshuis is home to some the finest Dutch paintings from the Golden Age. The compact, yet world-renowned collection, is situated in the heart of The Hague. Masterpieces such as Vermeer's Girl with a Pearl Earring, The Anatomy Lesson of Dr. Nicolaes Tulp by Rembrandt, The Goldfinch by Fabritius and The Bull by Potter are on permanent display in the intimate museum rooms of this 17th century monument. Mauritshuis Tour: <a href="https://itunes.apple.com/us/app/mauritshuis/id888268387">https://itunes.apple.com/us/app/mauritshuis/id888268387</a> >>>	

place	time	programme	Staff
<b>Tue 11/12</b>			
		Or <a href="https://play.google.com/store/apps/details?id=air.nl.kissthefrog.MauritshuisMMT&amp;hl=en_EN">https://play.google.com/store/apps/details?id=air.nl.kissthefrog.MauritshuisMMT&amp;hl=en_EN</a>	
	14.00	The Mauritshuis's curators Quentin Buvelot and Lea van der Vinde and intern Carolina Pereira de Queiroz Monteiro will present and discuss multi-perspectivism at the Mauritshuis. Quentin Buvelot, Senior Curator, Mauritshuis: Shifting Image: Highlights from the Mauritshuis Collection. Lea van der Vinde, Curator, Mauritshuis: Shifting Image: In Search of Johan Maurits. Carolina Pereira de Queiroz Monteiro, Intern, Mauritshuis: The Mythification of Johan Maurits and Dutch Brazil (see <a href="https://www.mauritshuis.nl/en/discover/exhibitions/upcoming/">https://www.mauritshuis.nl/en/discover/exhibitions/upcoming/</a> and <a href="https://www.mauritshuis.nl/en/discover/mauritshuis/sla very/">https://www.mauritshuis.nl/en/discover/mauritshuis/sla very/</a> for general background information on the topic )	RW/AK
	15.00	Visit the permanent display of the Mauritshuis. Quentin Buvelot, Lea van der Vinde and Carolina Pereira de Queiroz Monteiro will be available for questions.	
<b>West Den Haag</b>		Walk to West – Huis Huguetaan <a href="http://www.westdenhaag.nl">http://www.westdenhaag.nl</a> Visit exhibition <b>All Power to the People</b> . <a href="http://www.westdenhaag.nl/exhibitions/18_09_Black_Panther">http://www.westdenhaag.nl/exhibitions/18_09_Black_Panther</a> Welcome and discussion with director Marie-José Sondeijker  As the Minister of Culture for the Black Panther Party, Emory Douglas became responsible for all the graphic and visual design. His iconic works are a symbol of the Afro-American situation during the 60s and 70s in the United States, and the struggle for change. The party was fully aware of the fact that visual culture is of major importance for the transmission of political messages. Their battle cry 'All power to the People!' did not lose its strength and is actually still in full force.	
Train	17.47	Train to Amsterdam from The Hague Central Station at platform 9	
Metro	19.00	Arrival at hotel and dinner on your own	
<b>Wed 12/12</b>			
Hotel	7.30	Breakfast	
<b>Reinwardt Academy room 3.05</b>	9.30	Walk in with coffee/tea	JB/AK/ TM/RS
	10.00	Lecture by Arjen Kok <b>'We are what we keep'</b> Collections are often thought to be an objective and neutral result of the passing of time, a residue of society that remains after all hypes and other follies have blown over. They are >>>	

place	time	programme	Staff
<b>Wed 12/12</b>			
		<p>not. Collections are the product of a personal selection process and reflect the perspective of the collector, whether private or public. In most cases, that is the ruling elite. Even though public collections are presented as the national treasure, they are created by a highly subjective and one-sided approach to reality. In many cases, they are the expression of the powers that glorify their ideas and actions. It means that museums have a major responsibility towards the people they represent, to show them who and what is missing from the collections, how oblique the view is that they offer, and that some serious repair work may need to be done.</p> <p>Please read:</p> <ul style="list-style-type: none"> <li>• Terry Cook, 'We are what we keep; we keep what we are': archival appraisal in past present and future. <i>Journal of the Society of Archivists</i>, 32:2, 173-189</li> </ul>	
Q&A	10.45	Q&A	
	11.00	Short break	
	11.15	Looking forward by Looking Back – Lessons learned by the four teams (brainstorm session and mind map)	
<b>Reinwardt Academy,</b> Reinwardt Café	12.30	Lunch	(RW) JB/TM/RS / IV
<b>Reinwardt Academy</b> room 3.05	13.30	Teams start working on final assignment	
	16.30	Introduction to the International Reinwardt Academy's Master of Museology by Menno Welling MA (Course Coordinator)	
	17.00	MA students share their stories	
<b>Reinwardt Academy,</b> Reinwardt Café	17.30	Drinks with MA students and participants	
	18.30	End	
Hotel	19.00	Arrival at hotel and dinner on your own	
<b>Thurs 13/12</b>			
Hotel	7.30	Breakfast	
<b>Reinwardt Academy</b> room 3.05	9.30	Walk in with coffee/tea	JB/AK/TM/ RS/ IV
	10.00	Looking back at yesterday and outline of the day	
	10.15	Teams continue working on final assignment	
<b>Reinwardt Academy,</b> Reinwardt Café	12.30	Lunch	

place	time	programme	Staff
<b>Thurs 13/12</b>			
	13.30	Carrousel of ideas and tips from fellow lecturers / trainers Teams can present their initial ideas and plans	(RW)/JB/ AK/TM/ RS
	15.00	Teams continue working on final assignment	RW/ JB/AK/ TM/RS
	17.30	Wrapping up	
	18.15	Arrival at hotel and dinner on your own	
<b>Fri 14/12</b>			
Hotel	7.30	Breakfast	
<b>Amsterdam Museum</b>	9.00	<b>Service door</b> Amsterdam Museum (Nieuwezijds Voorburgwal 359)	RW/TM/RS
	09.15	Teams prepare their presentations	TM/RS
	10.00	Teams present their presentations to client and invitees 10.00 team 1 10.30 team 2 11.00 team 3 11.30 team 4 The teams can present their ideas in the museum's auditorium or in the exhibition spaces. Please bear in mind that when offering the presentation in the museum's galleries, the presentation must also be accessible to visitors!	RW/TM/ RS/ selec- ted invi- tees from inside
	12.00	Concluding remarks, Certificates & Congratulations	
Tram	12.30		
<b>Atelier Building -Cultural Heritage Agency</b>	13.00	Lunch at the cafeteria of the <b>Atelier Building</b> , which is a centre for restoration and conservation, scholarly endeavour, research and training. The Atelier Building is the setting in which the Rijksmuseum, the Cultural Heritage Agency of the Netherlands and the University of Amsterdam combine their expertise in the field of the restoration and conservation of art objects.	
	14.30	Tea, Registration of invitees	
	15.00	Formal Welcome	RW/TM/RS
	15.30	Reflections on the full training programme and feedback loops from representatives of the four teams to invited partners and stakeholders.	and invi- tees from outside
	16.30	Q&A with the invitees	
	17.00	Drinks	
Tram	18.00		
<b>Restaurant</b>	18.30- 20.00	Informal dinner and farewells!	
	+/- 20.30	End and return to your hotel	
<b>Sat 15/12</b>			
Hotel	7.30 Later	Breakfast Checking out and departure to Schiphol Airport	

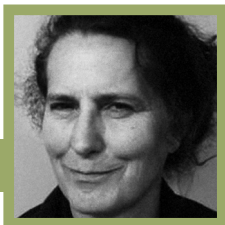


## *Mini-bios of lecturers and coaches*



### **Paul Arieze**

Paul Arieze ([paul.ariese@ahk.nl](mailto:paul.ariese@ahk.nl)) is Senior Lecturer of Exhibition Development at the Reinwardt Academy. He is also the founder of Museum Mind ([www.museummind.nl](http://www.museummind.nl)). Arieze has extensive experience in museum and exhibition development processes, as well as interpretive planning. He is a graduate of the University of Leicester's School of Museum Studies and was also trained as architectural and graphic designer. Since 1997, Arieze has worked on numerous projects for museums, visitor centres and heritage institutions all over the Netherlands, alongside museum projects and capacity building programs in Africa and Asia.



### **Joke Bosch**

Joke Bosch (joke.bosch@ahk.nl) works in and for museums and in the field of cultural heritage. For the last 12 years, she has also worked as a lecturer at the Reinwardt Academy (Amsterdam University of the Arts). Trained as a historian, she became involved with museums and has held several managerial functions in museums varying from marketing to audience development and education (among other museum, the Amsterdam Museum, the Amsterdam Resistance Museum and the Dutch Museum Association). Audience research, inclusion and innovation are of keen interest to her. As co-founder of the Museum Night Amsterdam, she was and continues to search for ways to increase (and retain) audiences and people's interest in the field of heritage.

Phone: +31(0)615015241



### **Hester Dibbits**

Prof. Dr. Hester Dibbits (hester.dibbits@ahk.nl) (MA Modern and Theoretical History 1989; Ph.D. 1998) is a lecturer of Cultural Heritage at the Reinwardt Academy, endowed professor of Historical Culture and Education at the Erasmus School of History, Culture and Communication (Erasmus University Rotterdam) and the director of the international Master of Museology at the Reinwardt Academy. Dibbits is a member of the National Research Council for Cultural Heritage and figurehead of the Route Levend Verleden (Living History) of the Dutch National Research Agenda (NWA). Dibbits uses a historical-ethnological perspective when focusing on heritage making in the context of everyday life. Dibbits has a long track record in the field of research on the culture of everyday life (16th-21st century), migration and material culture.



### **Marjelle van Hoorn**

Marjelle van Hoorn (1969) (marjelle.vanhoorn@ahk.nl) is a lecturer at the Reinwardt Academy. She is committed to deepening the relevance of museums and heritage organisations. The relations with the community and the choices that organisations make to develop participatory practices are her key subject of interest. She worked in various museums (Het Dolhuys, Van Gogh Museum, Mauritshuis) as a museum advisor and as the director of the VSC, a network of 33 science museums, whose mission is to develop scientific literacy through museums. Besides teaching in Amsterdam, she has also trained museum professionals in China and Russia.



### **Arjen Kok**

Arjen Kok (a.kok@cultureelerfgoed.nl) is an art historian and museologist. The main focus of his research and projects is the development and management of value and significance in museum collections. He is involved in community museums, transport heritage, intangible heritage and contemporary collecting. The dynamics of collection practices and policies guide his approach. He works as collections specialist for the museum sector at the Cultural Heritage Agency of the Netherlands and is a lecturer at the Master's Programme of the Reinwardt Academy.

Phone: +31(0)654675119



### ***Daniëlle Kuijten***

Daniëlle Kuijten (Danielle@imagineic.nl) works as a co-curator at Imagine IC and as a freelancer at Heritage Concepting. Daniëlle's extensive experience consists of consultancy collection strategies, participative collecting, significance projects, co-curation, organising cultural exchange programs, workshops and guest lectures on contemporary collecting, participation and revisiting collections. Her motto: connect, tell, share, see.



### ***Theo Meereboer***

Theo Meereboer (theo.meereboer@ahk.nl) is an idea and concept developer, especially for museums and cultural heritage institutions. He is experienced in engagement and participation concepts, he facilitates various training modules and lectures relevant to the heritage field, and works as a museum maker and heritage internist: "I support museums and other heritage institutions to be themselves (or to become who they wish to be). Together with all stakeholders involved, we go from identity and idea, through core values, ambitions and socially responsible undertakings, towards a socially engaged and empathetic approach. This field of work is all about social interaction, and restoring or building relationships."

Phone: +31(0)648777421

**Ruben Smit**

Ruben Smit (ruben.smit@ahk.nl) is Senior Lecturer of Interpretation and Learning and Coordinator of International Programmes. Originally trained as a teacher in History and Geography, he obtained his post-graduate degree in Museum Studies at Leicester University (UK). He has been lecturing for the last 14 years at the Reinwardt Academy and previously has held many (managerial) functions in the museum sector. In his capacity as senior trainer, he has a long-standing experience in working in countries like China, Indonesia and Russia. His main professional interest is audience development and learning.

Phone: +31(0)623902711

**Mirjam Shatanawi**

Mirjam Shatanawi (mirjam.shatanawi@ahk.nl) is a lecturer of Cultural Heritage and Museology. Between 2001 and 2018, she worked as a curator at the Tropenmuseum in Amsterdam and the Museum of Ethnology in Leiden. She has curated exhibitions on topics as wide-ranging as contemporary art from Iran, the global Sixties and the artistic encounter of the Dutch artist M.C. Escher with Islamic art. Her book *Islam at the Tropenmuseum* (2013) is a critical analysis of the history of the Tropenmuseum's Islamic collections.

***Iris Volkers***

Iris Volkers (iris-volkers@hotmail.com) is doing her MA in Memory and Heritage Studies at the University of Amsterdam and is currently carrying out an internship at the Cultural Heritage Agency of the Netherlands.

Phone: +31(0)616650097

***Rianne Walet***

Rianne Walet (r.walet@hotmail.com) works as a freelance heritage professional. During her studies at the Reinwardt Academy (BA, 2014) and Utrecht University (MA, 2018) she specialised in education, participation, and in colonial and slavery history. She has worked with several organisations which engage with contested and shared cultural heritage, including the Municipality of Amsterdam and the Cultural Heritage Agency of the Netherlands.

Phone: +31(0)634223600

## *Important logistical information*

### **Exchange of data**

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- Facebook group name: Training Sharing Contested Histories 2018  
The FB group is meant for exchanging documents and (personal) information.
- WhatsApp group name: Training Sharing Contested Histories  
The WhatsApp group is meant to be used in case of emergencies or to exchange logistical information during the training.

### **Important addresses and websites:**

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#### **The Student Hotel Amsterdam City**

Address: Wibautstraat 129, 1091 GL Amsterdam

Phone: +31(0)204228669

Website: <https://www.thestudenthotel.com/amsterdam-city/>

Check-in: 1 December 2018 from 3 PM

Check-out: 15 December 2018 before 12 PM (noon)

Wi-Fi is available in the entire hotel, free of charge. Select the “TSH Guest” network and register.

#### **Reinwardt Academy**

Address: Hortusplantsoen 1-3, 1018 TZ Amsterdam

Phone: +31(0)205277100

Website: <https://www.reinwardt.ahk.nl/en/>

Log into Wi-Fi:

User: rwa-gastdocent@ahk.nl

PW: GastRWAdocent

## Public transport

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*OV-chipkaart symbol.*

Please note: the symbol can look different depending on the means of transport. The colour pink usually refers to a check-in and check-out point.

### OV-chipkaart

The OV-chipkaart is the ticket for public transport in the Netherlands, including trams, busses, metro and trains. You must always use the card to check-in at the start and to check-out at the end of every journey. To do so, hold the card against the card reader which often has a pink OV-chipkaart symbol (see above). Every time you check-out, the card reader will show you how much your trip has cost. Do not forget to check-out as you will lose credit! Should you run out of credit, you can find a service point in various metro (e.g. Waterlooplein) and all train stations. All machines have English-language manuals to help you top-up your card. The Albert Heijn Supermarket on Wibautstraat 80 is the service point closest to the hotel.

OV-chipkaart explanation: <https://www.ov-chipkaart.nl/everything-about-travelling/how-does-travelling-work-1.htm>

OV-chipkaart service points: <https://www.ov-chipkaart.nl/service-and-contact/service-points-finder.htm>

## Travel planner

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### 9292 OV

Website: <https://9292.nl/en/>

App: you can download the 9292 app on your phone  
(also available in English)

### Trams, metro and busses in Amsterdam (travel planner and info) - GVB

Website: <https://en.gvb.nl/>

### Trains Dutch Railways (travel planner and info) – NS

Website: <https://www.ns.nl/en>



## Important public transport connections

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### To the Student Hotel Amsterdam City (from Amsterdam CS and vice versa):

1. Amsterdam Central Station (CS)
2. Exit via main entrance/exit on Stationsplein
3. Go to the metro station on the right (Metrostation Centraal Station)
4. Take one of the following metro lines:
  - 51 (direction Westwijk)
  - 53 (direction Gaasperplas)
  - 54 (direction Gein)
5. Get off at metro station stop 'Wibautstraat', exit by following the signs to Platanenstraat. The hotel is situated next to the metro station.

### To the Reinwardt Academy:

Walk: The Reinwardt Academy is located within a 15-minute walk from the Student Hotel Amsterdam City.

Metro: The Academy can be reached by metro lines 51, 53, 54. Get off at metro station stop 'Waterlooplein' and exit by following the signs to Hortusplantsoen.

Trams: Use trams 9 and 14 to get to the Academy, get off at stop 'Mr. Visserplein'. It is a short walk to the Academy from here.

## Emergency services – phone numbers

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For emergencies (ambulance, police and fire departments): 112

Central GP doctor (out-of-hours emergencies in Amsterdam region): +31(0)880030600

Amsterdam Police (non-urgent cases): 0900-8844, ask to be connected to Amsterdam Police Department.

## Addresses training locations In Amsterdam:

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### Amsterdam Museum

Address: Kalverstraat 92, 1012 PH Amsterdam

Phone: +31(0)205231822

Website: <https://www.amsterdammuseum.nl/en>

### Black Heritage Tours

Address meeting point: Dam Square National Monument, Amsterdam

Phone: +31(0)621322299

Website: <http://www.blackheritagetours.com/>

### Imagine IC

Address: Bijlmerplein 393, 1102 DK Amsterdam

Phone: +31(0)204894866

Website: <http://www.imagineic.nl/english>

### Rijksmuseum

Address: Museumstraat 1, 1071 XX Amsterdam

Phone: +31(0)206747000

Website: <https://www.rijksmuseum.nl/en>

The Rijksmuseum offers free Wi-Fi.

### Tropenmuseum

Address: Linnaeusstraat 2, 1092 CK Amsterdam

Phone: +31(0)880042800

Website: <https://www.tropenmuseum.nl/en>

### DutchCulture

Address: Herengracht 474, 1017 CA Amsterdam

Phone: +31(0)206164225

Website: <https://dutchculture.nl/en>

### **Atelier Building - Cultural Heritage Agency**

Address: Hobbemastraat 22, 1071 ZC Amsterdam

Phone (secretary): +31(0)203054771

### **Addresses training locations in the Hague:**

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#### **The Mauritshuis**

Address: Plein 29, 2511 CS The Hague

Phone: +31(0)703023456

Website: <https://www.mauritshuis.nl/en/>

#### **The National Archives**

Address: Prins Willem-Alexanderhof 20, 2595 BE The Hague

Phone: +31(0)703315400

Website: <https://www.nationaalarchief.nl/en>

#### **West Den Haag - Huis Huguetaan**

Address: Lange Voorhout 34, 2514 EE Den Haag

Phone: +31(0)703925359

### **Places of worship**

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Should you like to visit a place of worship, the IAMsterdam website provides information. It also includes lists of churches and synagogues that offer English-language services and active mosques in Amsterdam.

<https://www.iamsterdam.com/en/living/about-living-in-amsterdam/people-culture/religion-spirituality>

### **Other useful addresses**

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#### **Amsterdam Airport Schiphol**

Address: Evert van de Beekstraat 202, 1118 CP Schiphol

There are regular train connections to the Airport from Amsterdam Central Station and vice versa.

## Lunch and Dinner in Amsterdam

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Close to the Student Hotel Amsterdam City

There are many restaurants located on and close to Wibautstraat. These are some suggestions:

### **The Commons – Wibautstraat 131**

Next to the Student Hotel you can find the hotel's restaurant which serves (vegetarian) lunch and dinner.

<https://www.thecommonsrestaurant.com/>

### **Stek Amsterdam – Wibautstraat 95**

Breakfast and lunch made with (mostly) homemade ingredients. Also has vegetarian options and free Wi-Fi.

<https://www.stek-amsterdam.com/>

### **Bagels & Beans – Ruyschstraat 52**

A well-known bagel food chain which also has free Wi-Fi.

<https://www.bagelsbeans.nl/nl/storelocator?address=amsterdam>

### **India Roti Room – Eerste Oosterparkstraat 67-71**

This restaurant serves traditional Indian meals (halal), late lunch and dinner.

<http://indiarotiroom.nl/>

### **Beter & Leuk – Eerste Oosterparkstraat 91**

Organic breakfast, lunch and take-away dinner restaurant with vegan and gluten-free options.

<https://beterenleuk.nl/>

### **Loulou Pizzabar – Weesperzijde 42A**

Traditional Italian pizzas with gluten-free options, dinner only.

<https://louloupizzabar.nl/>

Sharing Stories on Contested Histories is a two-week Shared Cultural Heritage training programme. The training is organized by the Cultural Heritage Agency of the Netherlands in collaboration with the Reinwardt Academy. The training focusses on multiperspectivity and mutuality in the presentation of museum collections with a transnational and transcultural background. The aim is to develop a more inclusive approach that supports a shared responsibility for cultural heritage.