



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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Reinwardt Academy and Cultural Heritage Agency of the Netherlands
Arjen Kok and Ruben Smit

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National Slavery Monument,

Erwin de Vries, 2002

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<https://commons.wikimedia.org/w/index.php?curid=3267983>

VOC Senior Merchant, Aelbert Cuyp,

c. 1640 - c. 1660

oil on canvas, h 138cm × w 208cm ×

t 4.2cm × d 5cm

(Collection Rijksmuseum, Rijksstudio)

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Cultural Heritage Agency
Ministry of Education, Culture and Science

**SHARED
CULTURAL
HERITAGE**



Reinwardt Academy
Amsterdam University of the Arts

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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
Sat 1/12			
Airport		Arrival of trainees, pick up by Reinwardt Academy representatives	Reinwardt Academy representatives
Sun 2/12			
Airport		Arrival of trainees, pick up by Reinwardt Academy representatives	Reinwardt Academy representatives
Hotel		Check in at the Student Hotel Amsterdam City (Wibautstraat 129, 1091 GL, Amsterdam https://www.thestudenthotel.com/amsterdam-city/) 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	
Mon 3/12			
Hotel	7.30	Breakfast	
	9.00	Pick-up from hotel	JB
Reinwardt Academy, Reinwardt Café	9.30	Coffee/tea welcome by Nel van Dijk (Director Reinwardt Academy https://www.reinwardt.ahk.nl/en/) and Susan Lammers (General Director Cultural Heritage Agency) https://culturalheritageagency.nl/en)	RW/ IV JB/AK/DK/TM/RS
Reinwardt Academy room 3.05	10.00	Start-up of programme ‘setting the stage’ and meeting coaches	

place	time	programme	Staff
Mon 3/12			
	11.15	Break	
	11.30	<p>Presentation of acting client Amsterdam Museum https://www.amsterdammuseum.nl/en. 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>Amsterdam DNA https://www.amsterdammuseum.nl/en/exhibitions/amsterdam-dna 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>World –City https://www.amsterdammuseum.nl/en/exhibitions/world-city-o.</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	
Reinwardt Academy, Reinwardt Café	12.30	Lunch	
Tram/Walk	13.30	Walk or take tram to Amsterdam Museum	
Amsterdam Museum	14.00	<p>Visit the Amsterdam Museum galleries Amsterdam DNA https://www.amsterdammuseum.nl/en/exhibitions/amsterdam-dna and Amsterdam World City https://www.amsterdammuseum.nl/en/exhibitions/world-city-o 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
Tue 4/12			
Hotel	7.30	Breakfast and bring good walking shoes	
Reinwardt Academy 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	Lecture by Paul Arieze (Senior Lecturer Exhibition Development) Narrative storytelling in exhibitions 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. Meanwhile visitors take on an active role themselves in the processes of interpretation and meaning making. In exploring the inherent complexities of narrative exhibitions, the lecture will combine creative thinking and critical reflection. Please read: <ul style="list-style-type: none"> • 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 	
	12.15	Q&A	
Reinwardt Academy, Reinwardt Café	12.30	Lunch	
Tram	13.30	Create two teams for Black Heritage Tours http://www.black-heritagetours.com/tour-amsterdam.html and leave	
Dam Square National Monument	14.00	The Black Heritage Tour 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 >>>	

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 http://www.theblackarchives.nl/home.html.</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. 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>	
Dutch Culture		<p>Ending at DutchCulture https://dutchculture.nl/en</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 Tropenmuseum https://www.tropenmuseum.nl/en Ready to enter the museum	(RW) JB/AK/ TM/RS
Tropen- museum	10.00	<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 Afterlives of Slavery. 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> <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 https://www.tropenmuseum.nl/en/whats-on/exhibitions/afterlives-slavery 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
Wed 5/12			
Reinwardt Academy, Reinwardt Café	12.45	Lunch	
Reinwardt Academy 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 & Learning</p> <p>Educational purpose and social action of museums</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	
Thu 6/12			
Hotel	7.30	Breakfast	
Tram	8.30	<p>Leaving for Rijksmuseum</p> <p>https://www.rijksmuseum.nl/en</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 >>></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 Slavery, an exhibition (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: https://www.rijksmuseum.nl/en/slavery-an-exhibition</p>	
Rijks- museum	9.00	Entering Rijksmuseum and quick tour of the Gallery of Honour	(RW) / IV JB/AK/DK/ TM/RS
	09.30	<p>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).</p> <p>We will split into two groups. We will visit two permanent exhibitions.</p>	
	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
Thu 6/12			
		download this tour on your device: GooglePlay: https://play.google.com/store/apps/details?id=nl.rijksmuseum.mmt&hl=en App Store: https://itunes.apple.com/gb/app/rijksmuseum/id621307961	
Tram	12.45	Programme ends	
Reinwardt Academy, Reinwardt Café	13.15	Lunch	
Reinwardt Academy room 3.05	14.15	Lecture by Marjelle van Hoorn - Lecturer Audience Development Empathy and Affect in the Museum 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: <ul style="list-style-type: none"> • Roman Krznaric, <i>Empathy - Why it Matters and how to get it</i>, (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	
Fri 7/12			
Hotel	7.30	Breakfast	
Reinwardt Academy 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
Fri 7/12			
	11.15	Break	
	11.30	<p>Lecture by Mirjam Shatanawi – Lecturer Cultural Heritage and Museology</p> <p>Representing The Other – the Politics of Display</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"> • Mirjam Shatanawi, ‘Engaging Islam: working with Muslim communities in a multicultural society.’ Curator. The museum journal, 55 (1), 2012. P. 65-79 • Sumaya Kassim, ‘The Museum Will not be Decolonised’ a Blog in Media Diversified (15 November 2017) see: https://mediadiversified.org/2017/11/15/the-museum-will-not-be-decolonised/ 	
	12.15	Q&A	
Reinwardt Academy, Reinwardt Café	12.30	Lunch	
Tram	13.30	Leaving for Amsterdam Museum, revisiting the exhibition and sharing ideas for reinterpretation	
Amsterdam Museum	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	
Sat 8/12			
Sun 9/12			
Mon 10/12			
Hotel	7.30	Breakfast	
Metro	8.30	Leaving for Imagine IC http://www.imagineic.nl/english 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	Lecture by Prof. Dr. Hester Dibbits - Professor of Cultural Heritage at the Reinwardt Academy Emotions, networks and the making of heritage 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. Please read: <ul style="list-style-type: none"> • Cajune Calmez, 'Emotion networking - what, how and why. An interview with the conceivers, Marlous Willemsen and Hester Dibbits' http://www.imagineic.nl/sites/default/files/files/IIC_ • Jasmijn Rana, M. Willemsen & H. C. Dibbits, 'Moved by the tears of others: emotion networking in the heritage sphere', <i>International Journal of Heritage Studies</i> (2017) 	
	14.00	Reflection and Q&A	
Tram	14.15	Leaving for Amsterdam Museum	

place	time	programme	Staff
Mon 10/12			
Amsterdam Museum	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	
Tue 11/12			
Hotel	7.30	Breakfast	
Central Station Amsterdam Platform 2	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	
National Archives	10.00	National Archives Reception and welcome by staff of National Archives https://www.nationaalarchief.nl/en 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	
The Mauritshuis	13.30	Walk to Parliament and the Mauritshuis https://www.mauritshuis.nl/en/ 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: https://itunes.apple.com/us/app/mauritshuis/id888268387 >>>	

place	time	programme	Staff
Tue 11/12			
		Or https://play.google.com/store/apps/details?id=air.nl.kissthefrog.MauritshuisMMT&hl=en_EN	
	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 https://www.mauritshuis.nl/en/discover/exhibitions/upcoming/ and https://www.mauritshuis.nl/en/discover/mauritshuis/slavery/ 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.	
West Den Haag		Walk to West – Huis Huguetaan http://www.westdenhaag.nl Visit exhibition All Power to the People . http://www.westdenhaag.nl/exhibitions/18_09_Black_Panther Welcome and discussion with director Marie-José Sondejker 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	
Wed 12/12			
Hotel	7.30	Breakfast	
Reinwardt Academy room 3.05	9.30	Walk in with coffee/tea	JB/AK/ TM/RS
	10.00	Lecture by Arjen Kok 'We are what we keep' 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
Wed 12/12			
		<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"> • 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 	
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)	
Reinwardt Academy, Reinwardt Café	12.30	Lunch	(RW) JB/TM/RS / IV
Reinwardt Academy 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	
Reinwardt Academy, Reinwardt Café	17.30	Drinks with MA students and participants	
	18.30	End	
Hotel	19.00	Arrival at hotel and dinner on your own	
Thurs 13/12			
Hotel	7.30	Breakfast	
Reinwardt Academy 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	
Reinwardt Academy, Reinwardt Café	12.30	Lunch	

place	time	programme	Staff
Thurs 13/12			
	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	
Fri 14/12			
Hotel	7.30	Breakfast	
Amsterdam Museum	9.00	Service door 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		
Atelier Building -Cultural Heritage Agency	13.00	Lunch at the cafeteria of the Atelier Building, 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		
Restaurant	18.30- 20.00	Informal dinner and farewells!	
	+/- 20.30	End and return to your hotel	
Sat 15/12			
Hotel	7.30 Later	Breakfast Checking out and departure to Schiphol Airport	

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.