Inspiring Community: Getting Connected!

A project plan for the AHM shop Javastraat
by
Reinwardt students 2010-2011 'Going East'

Project team 'Going East'

The plan has been written in assignment from the Amsterdam Historical Museum – represented by Samir ter Luun, educational officer – and the lecturers of the master's programme at the Reinwardt Academie: Jorna Kniese, Joke Bosch and Paula dos Santos.

The project team 'Going East' is made up of nine students. Barbara Capel served as the project manager. In appendix C a short biography of every project member can be found.

Names	E-mail	Phone
Annemieke Berckenkamp	annemiekeberckenkamp@gmail.com	06-10173307
Claire Bown	claire.bown@ferventsoftware.com	06-39779039
Lise den Brok	llyse@hotmail.com	06-57057295
Barbara Capel	barbara.capel@planet.nl	06-41892427
William Gamboa Sierra	wgamboasierra@yahoo.es	06-43762253
Guido Gerrichhauzen	guido_gerrichhauzen@hotmail.com	06-41549172
Simone Henning	s.bosma@kit.nl	06-11390938
Mariana Kospa	maryana.kospa@gmail.com	06-31670557
Manassawee Natthapisut	n.manass@gmail.com	06-26604055

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1.1   Introduction

This is the project plan of the Reinwardt master's students for the programming of the 'neighbourhood shop' of the Amsterdam Historical Museum (AHM). Our assignment was to provide a theoretical framework on sustainability from which preconditions for success could be determined. Based on these preconditions we developed a programme of events for the AHM shop in the Javastraat during the exhibition 'Buurtwinkels' and some advice on how to sustain this project for the neighbourhood afterwards.

The plan consists of six chapters: a general introduction to the project Buurtwinkels, its aims and context; a short overview of the content, stakeholders, boundaries; the research and programming which forms the core chapter of this plan; a risk analysis; a conclusion; and the method of working in our project team. Attached you will also find references, and appendices with a calendar, an evaluation form and biographies of the project members.

We hope this project plan will provide a theoretical background for the museum's initiative, some new ideas for activities and useful advice. Working on it was a enjoyable learning experience set in a practical arena.

1.2   Bidder and involved parties

The bidder of the project is the Amsterdam Historisch Museum, represented by Samir ter Luun, educational officer and project manager of the project Buurtwinkels outside the museum.

Other involved parties are:
- Shopkeepers and their association
- Ymere housing cooperation
- Local council (stadsdeel Oost/Watergraafsmeer)
- Volunteers from different neighbourhoods
- ABN AMRO Foundation
- Students from the Reinwardt Academie, the University of Amsterdam and the Hogeschool van Amsterdam

The funding for the project Buurtwinkels comes from:
- Amsterdam Historisch Museum
- Ymere housing cooperation
- Bankgiroloterij
- Fonds voor Cultuurparticipatie
- Mondriaanstiching
- Stichting Innovatie Alliantie
- Erfgoed Nederland

1.3   Project motive

The Amsterdam Historisch Museum is striving to bring the museum out into the greater Amsterdam community. In 2011 the museum will be re-named 'Amsterdam Museum'.

The aims of the AHM with this project are:
- to become inclusive for the whole Amsterdam community, not only for tourists, and thus become larger in scope;
- to bring the museum to the people and let them experience the city of Amsterdam and (their own) cultural heritage through the subject of Buurtwinkels (neighbourhood shops);
- to become more visible in the city by participating in the social-cultural process of the community;
- to improve multicultural cohesion, to boost a sense of identity and pride in the neighbourhood;
- to make the project sustainable for the community of the Javastraat.

1.4   Definition of project

The AHM aims to bring to light the history, present and future of neighbourhood shops with the storytelling project Buurtwinkels.
- At present it is an online project, where anyone can leave their stories about favourite neighbourhood shops past and present.
- In 2011 an exhibition is planned around this theme at the museum in the centre of Amsterdam. This will run from March to August.
- At the same time there will be two locations for temporary AHM shops in East and North Amsterdam.

1.5   Context of project

The project Buurtwinkels is the launch project of the new strategy of the AHM as Amsterdam Museum, and at the same time part of a larger long-term social-cultural initiative focused on the collaboration of the AHM with local communities.
The project runs on three platforms: the existing online project, the exhibition in the museum and the neighbourhood shops.
The project plan of 'Going East' (Reinwardt students preparing the project plan for the Javastraat shop) is part of the larger project and will have links with the exhibition, the AHM site Buurtwinkels and other potential activities such as a smartphone tour, bike and/or walking tours of the neighbourhoods, etc.

figure 1

The project plan from the Reinwardt students for the Van der Pekbuurt (Amsterdam North) has the same objective, so may come up with similar research and ideas. Ideally, the ideas from both groups will complement each other and could be used in the different neighbourhoods.

2   Content of project: basics

2.1   Project mission

With this project plan 'Going East' delivers a sustainable programme of events for the period of March - August 2011 at the AHM shop in the Javastraat. That will be organised in cooperation with neighbourhood organisations, retailers, customers and locals of the Javastraat and its surrounding streets.
Based on our research into the theory of the sustainability of community projects, we have identified preconditions that have been applied to our events programme in order to achieve long-term sustainability.

2.2   Stakeholders

We have identified the stakeholders to be as follows:

- Amsterdam Historical Museum
- Javastraat retailers (including bars and restaurants)
- People living in the area, divided into the following groups:
    o Families
    o Teenagers
    o Students
    o Young Professionals
    o Retirees
- Ymere Housing Corporation
- City council: stadsdeel Amsterdam Oost-Watergraafsmeer
- Shopkeepers' association for the Javastraat
- Local primary schools
- ABN Amro Foundation
- Reinwardt Academie

Notes:
- Here we have identified as stakeholders those who have a vested interest in the project.
- We have decided to base our stakeholders on demographics rather than ethnographics as a way of ensuring our project is as inclusive as possible. We feel that approaching the different categories of stakeholders from a minority perspective could lead to some groups being left out.

2.3   Content

We undertook literature research on the subject of sustainability in general and tried to focus on social sustainability in particular. Also we looked at the role of museums in these kind of projects and examples from around the world. Based on the research we developed a set of preconditions for the project Buurtwinkels to succeed, and a programme of activities that take those preconditions into account.
The core content of this plan can be found in chapter 3.

2.4   Boundaries of project

We have identified the following boundaries:

- As defined by the bidder in the project brief, we are to use the AHM shop as a platform for the events to be hosted.

- The programme of events will run from March to August 2011.
- We are providing a plan of programming based on theoretical research on sustainability and not executing the project.
- The AHM shop in the Javastraat will be sharing a location with a coffee house. The two will be separated (probably by a wall) but AHM shop may use the bar of the coffee house.
- We will not contact organisations in the neighbourhood or partners of the AHM, unless explicitly allowed by the bidder, so as not to interfere with the on-going project by AHM themselves.
- We are not restricted by any boundaries regarding content other than common-sense and cost-effectiveness (Q&A session with the bidder, 03 November 2010).

2.5   Budget

The budget for the AHM shops in East and North together will be € 100K, but the bidder has asked us not to be restricted by this. Therefore, we have not included any costings for the project and the programming, despite the realisation that this is, of course, an important part of project management. So in this case, not all the main parameters of any project – time, quality and money – were taken into consideration.

2.6   SWOT

When deciding on the direction for the project for the Javastraat, we looked at the different aspects that will play a role in it and how these aspects can strengthen or weaken the end result. The strengths and weaknesses are internal factors, while the opportunities and threats are external ones.

	Strengths *what does this project have that others might not?*	**Weaknesses** *what could be better in the project?*
Internal	- Willingness of museum to connect with community - Fixed location on Javastraat - Initial budget	- Top-down initiative from AHM - No budget for sustainability - Possible boundary issues in the organisation of the AHM (inside / outside museum) - Time constraints
	Opportunities *what is our USP (unique selling point)?*	**Threats** *where can it go wrong?*
External	- Everyone can participate - Chance to develop Javastraat further into an attractive shopping and living area - Cultural diversity - Connection possibilities between AHM shop and museum itself	- Indifference of the locals - Expectations of the community not met - AHM shop is located in a traditional male environment - Changes in political situation of the Netherlands may influence the project

3   Project content

The AHM wants the project Buurtwinkels in the neighbourhoods to be sustainable. To give this project a theoretical basis we have carried out literature research into sustainability. On the basis of the research we have decided on preconditions for sustainability and the programming for the shop.
In this chapter we provide a summary of the research, give some examples of other participation projects and formulate our preconditions and programming.

3.1   Theoretical framework

3.1.1 General sustainability

Sustainability is a difficult term to define. There are as many definitions as there are groups trying to define it. The website www.sustainablemeasures.com states that all the definitions have to do with living within the limits, understanding the interconnections between economy, society and environment and the equitable distribution of resources and opportunities.[1] Sustainability can be roughly divided into three categories: eco-sustainability, social sustainability and economic sustainability.[2] This can be visualised in a model like figure 2:
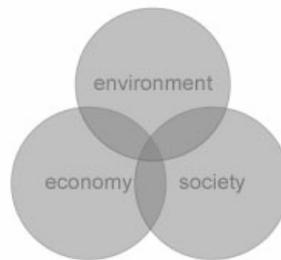

figure 2

But rather than just interlinking, the parts should be even more integrated: all economy requires interaction amongst people and is thus part of society, and society for its part exists within the environment because society shapes our environment through the effect our lives have on our surroundings.[3] This is illustrated in figure 3.
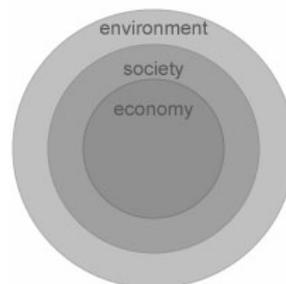

figure 3

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[1] Hart, M., 'Definitions of Sustainability', *Sustainable Measures* 1998-2010
<http://www.sustainablemeasures.com/node/35> 16-11-2010.
[2] Jozsa, A. and D. Brown, *Neighborhood Sustainability Indicators. Report on a Best Practice Workshop.*
Workshop hosted by the School of Urban Planning, McGill University and SodecM in Montreal, June 10-11 2006.
[3] Hart, M., 'Definitions of Sustainability', *Sustainable Measures* 1998-2010
<http://www.sustainablemeasures.com/node/35> 16-11-2010.

Ecological sustainability is the oldest form of sustainability and therefore also the field where the term 'sustainability' was first used in its current meaning. Since the 1980's it has been used to indicate the way in which human beings use the earth's natural resources and the notion that these are not infinite. The most quoted definition of sustainability in this field is the one the United Nations coined in 1987: 'sustainable development is development that meets the needs of the present without compromising the ability of future generations to meet their own needs.'[4]

Social sustainability, sometimes also called community sustainability, overlaps with ecological sustainability in some ways, for instance in that the community can provide its resources for itself and through itself. But, apart from the ecological perspective, there is also a social perspective. Like the Northwest Policy Institute states: 'Sustainable communities foster commitment to place, promote vitality, build resilience to stress, act as stewards and forge connections beyond the community.'[5]
Equity is another vital part of sustainability. Equity here means the 'opportunity for full participation in all activities, benefits and decision-making of a society.'[6] This means that all participants should have the same opportunities and that the wealth and resources should be equally distributed.

Economic sustainability, or sustainable business and production, focuses on the use of resources and the durability of production processes. Goods and services should be created using processes and systems that are 'non-polluting, conserving of energy and natural resources, economically efficient, safe and healthy for workers, communities and consumers and socially and creatively rewarding for all working people.'[7] There is a focus on locally produced goods, creating objects which are durable and the changing of consumers' attitudes through education.[8]

Increasingly, global awareness of sustainability causes it to become an important aspect in planning of all kinds of activities and projects. Sustainability needs to be considered at all levels of decision making – local, regional, national and global – but can most successfully be implemented at a local level. By local is meant the area in which people live, work and shop. The most successful local sustainability projects have three characteristics in common:
- the community has to create a vision of its future that balances economic, environmental and social needs;
- this vision has to incorporate the views of a wide cross-section of the community and the community can keep track of its progress in reaching that vision;
- following from this, it can be said that a sustainable community needs to be developed by the people who make up the community.[9]

3.1.2 Social sustainability
If we look at the project Buurtwinkels, social sustainability is the most important of the three kinds of sustainability mentioned earlier. While a project which is implemented in the neighbourhood should never affect any of the three E's (environment, economy and social

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[4] United Nations General Assembly, *Report of the World Commission on Environment and Development: Our Common Future*, 1987 <http://www.un-documents.net/wced-ocf.htm> 16-11-2010.

[5] Hart, M., 'Definitions of sustainable community and society', *Sustainable Measures* 1998-2010 < http://www.sustainablemeasures.com/node/37> 16-11-2010.

[6] Idem.

[7] Hart, M., 'Definitions of sustainable business and production', *Sustainable Measures* 1998-2010 <http://www.sustainablemeasures.com/node/38> 16-11-2010.

[8] Idem.

[9] Hart, M., 'How to get started', *Sustainable Measures* 1998-2010 <http://www.sustainablemeasures.com/node/40> 16-11-2010.

equity) for the worse, it always has a focus on improving or influencing one of the three E's the most.

Generally, urban development and the upgrading of neighbourhoods in cities has focused on the buildings and infrastructure of a community. Clean streets, economically viable shops and working electrical, water and gas utilities add to the sustainability of a neighbourhood and of its community. Recently, there has also been a concern about the environmental sustainability of neighbourhoods. This is shown in recycling projects and ecological management of sewage.

But a community is much more than just its physical form. A community is composed of the people that live there as much as it is composed of physical spaces. It is as much a social environment as it is also a physical environment. Therefore, to make a community sustainable, attention should be paid to the social layer of this community.[10]

Commonly accepted ingredients of social sustainability include the meeting of basic needs, the overcoming of disadvantage attributable to personal disability, the fostering of personal responsibility, paying attention to the equitable distribution of opportunities, acknowledging cultural and community diversity and empowering people to influence choices and decision making. [11]

3.1.3 Project sustainability

The most common way of reaching economical, social and ecological sustainability is through the implementation of projects that have as a goal the improvement of the neighbourhood. To make sure these projects have enough impact and achieve the desired result, they should also be made sustainable, so they can continue once the initiator of the project has moved on or cannot, for some reason or other, continue to support the project. Sustainability is not only a goal of these projects, it is also a vital characteristic they possess.

Many authors have written on the ways a project can be made sustainable in relation to social sustainability. Some thoughts on project sustainability come from environmental sustainability. This area of expertise has the longest history in sustainability theory and is certainly inspirational. For instance, Laura Moningka comes from the area of waste management and thinks about community participation and making waste management projects sustainable. She argues that there are a number of ways to do this.
First, community participation throughout the whole project, from project design to implementation to evaluation, ensures the reflection of community priorities and needs in the activities of the project and motivates communities into maintaining and operating project activities after the project is completed. Secondly, transferring the project management to a local group or agency increases the level of ownership of the project by local people, which is an important factor in maintaining the project once the original initiators are gone.[12]

The Crossroads Resource Centre has published a guidebook for neighbourhood sustainability in which they give simple advice: there has to be a clear indication of what you want to do and where you want to go with the project.[13] An author who shares this opinion is M. Adil Khan, a senior advisor on the planning and monitoring of project sustainability. He

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[10] Hancock, T., 'Social sustainability: the soft infrastructure of a healthy community', *New City Institute,* <http://newcity.ca/Pages/social_sustainability.html> 25-11-2010.

[11] Colantonio, A., 'Social sustainability: An exploratory analysis of its definition, assessment methods, metrics and tools', Measuring Social Sustainability: Best Practice from Urban Renewal in the EU (2007).

[12] Moningka, L. 'Community Participation in Solid Waste Management. Factors Favouring the Sustainability of Community Participation, a Literature Review' (2000)

[13] Crossroads Resource Center, The Neighborhood Sustainability Indicators Guidebook (1999) 6.

argues that sustainability should be incorporated into the project as early as the design stage.[14]

Adil Khan also states that different external dimensions are able to influence a project's sustainability, like logistics, economy, community, equity, institutions and the environment. These dimensions should at all times be kept in mind when designing and executing a sustainable project.[15] Added to that, there are also some internal dimensions that have to be monitored before and during the project planning, like relevancy, acceptability, economic or financial viability, environmental sustainability, implementation and monitoring strategy, post-implementation operation and maintenance of the project.[16]

Nkansa and Chapman, who are from the University of Minnesota and have done field work on sustainable projects in Ghana and other countries, agree on these statements and add that 'the sustainability of a project is affected by both management components and socio-cultural components.'[17] Management components are planning (together with the community), transparency, resources, leadership and community participation. Socio-cultural components include social cohesion, community skills and the valuing of the project goal. These are all instances of checkpoints where the sustainability, and therefore the success, of a project can be measured.

A last guideline from the Urban Governance, Social Inclusion and Sustainability research project tells us that sustainability should never be a sole goal of the project. By giving the project sustainability so much emphasis, it could cause a programme or way of working that only sustains the status quo and doesn't allow room for change or error. Sustainability is not the only goal of a project, it is but one, albeit very important, criterion among others.[18]

3.1.4 *The role of the museum in the community*
When working on a project like Buurtwinkels, it is important not only to look at the impact it has on the target audience of the project, but also to examine the impact it has on the initiator. In this case, it is vital to investigate which role the AHM wants to play in de Javastraat neighbourhood community.
The museum puts a strong emphasis on the sustainability of both the project and the community. This way of working, however, does not only ask for sustainability from the side of the neighbourhood, but also from the museum itself, as explained by the sustainable museum method proposed by Georgina di Carli, the director of the Latin American Institute for Museums.[19] To give some depth to our research on sustainability and to link it to the museum practice, we analysed texts of the aforementioned Di Carli and of Peter van Mensch, lecturer at the Reinwardt Academy, about sustainable museums and community participation.

Every museum that calls itself a cultural heritage organisation will develop its programmes and activities according to three basic functions: preservation (the physical and administrative care of heritage), research (curatorship and academic use of collections) and

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[14] Adil Khan, M., Planning for and monitoring of project sustainability: a guideline on concepts, issues and tools (2000) 2

[15] Adil Khan, M., Planning for and monitoring of project sustainability: a guideline on concepts, issues and tools (2000) 5

[16] Adil Khan, M., Planning for and monitoring of project sustainability: a guideline on concepts, issues and tools (2000) 6-7

[17] Nkansa, G. A. and D.W. Chapman, 'Sustaining community participation: what remains after the money ends', *Review of Education 52* (2006) 509-532, 513.

[18] Vranken, J., 'No Social Cohesion without Social Exclusion?' *Urban Governance, Social Inclusion and Sustainability Research Programme* (Antwerp, 2002) 40-41

[19] De Carli, Georgina. Un Museo sostenible, museo y la comunidad en la presentación active de su patrimonio. Universidad Nacional de Costa Rica (EUNA) – UNESCO. 2005

communication (all the ways used to transmit information to the audience). When placed together in a model, these three functions are known as the PRC-model (see figure 4).

figure 4

Peter van Mensch explains that each of these three functions can be seen as a process of entrance, transformation and exit. [20] What he means by this is that an object or a piece of knowledge can enter the heritage institution through any of the three functions, be transformed into something else and then exit the institution again. Because the process is circular, it is also possible that the exit of an object from one function can mean its entrance into another.

The drawback and perhaps danger of this system, however, is that it can easily become closed and autonomous, functioning only within itself and with the help of trained heritage professionals. Van Mensch argues that, when this is the case, it is possible to break open this system using 'socialisation', a process which opens up the heritage institution and allows wider society a say in the processes of choosing and adding value. For this, Van Mensch re-introduces the concept of an integral museum, which was proposed in 1972 at Mesa de Santiago. This concept proposes the physical reintegration of the museum with its environment and the total democratisation of the museological functions. This means that the museum has to open up to its surroundings and has to be able to empower individuals and communities through giving them access to museological tools. The term you could use for this is 'reactivation'.

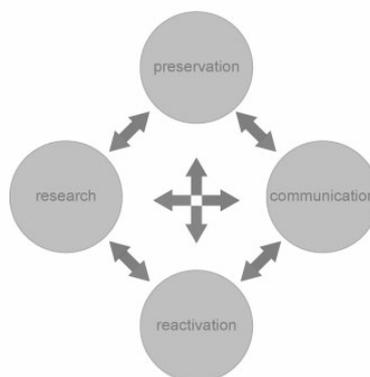If we add this to the model, the result might look like this:

figure 5

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[20] Mensch, Peter van. *Towards a methodology of museology.* PhD thesis, University of Zagreb, 1992

As seen in figure 5, all the functions of the heritage institution still react and respond to each other, but in order not to become a closed system again, there has to be a constant and strong relationship to the environment outside of the institution (see figure 6).

To have a functional and stable museum, the four main functions should be balanced. There also has to be permanent feedback between the different functions, to ensure this balance. The museum has to establish fluent modes of interaction with the environment, and has to be able to monitor the needs, wants and possibilities that flow from this interaction. This will have the highest chance of succeeding if the museum works with the community as a partner and ally, instead of as a obligation or a nuisance.
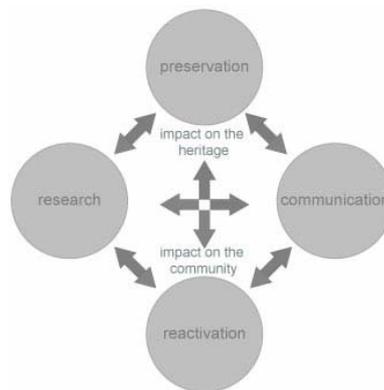
figure 6 Sustainable Museum Model

This way of working with communities in museums has been implemented in several Latin-American countries, where it has met a positive response from the public. By working with the community instead of for (or even against) them, the Latin-American museums managed to accomplish sustainability in economic, social, touristic and environmental aspects. These examples of good practice can be very inspiring to study and can certainly be useful in the case of the AHM.

3.2 Examples of participation projects

Following on the theory of sustainability and community museums, we researched projects around the world that can serve as illustrations and from which the AHM could learn in some aspects.

3.2.1 Museu da Maré, Rio de Janeiro (Brazil)

In this museum in one of the *favelas* (shanty towns) in Rio de Janeiro, the culture of the favela is celebrated. Memories, identities, cultural heritage and cultural assets are collected. The aim is not to preserve but rather to promote the social life of the community and the communication process within and outside the favela. It contributes to an increase in respect for these areas, which are usually only associated with poverty, violence and other misery. On the other hand, this initiative challenges the prejudices that people in the community might have about museums as elitist institutions.[21]

In her paper on UNESCO's tangible-intangible politics in a favela museum, Nadezhda Savova provides a larger context to the favela museum when speaking of the aim of Rio de Janeiro to build an open-air tourist trail as a 'living museum' in the favelas. This gives tourists and locals an opportunity to learn about these communities that are such an important part of Rio's heritage.

Savova argues for a kinaesthetic approach to exploring local heritage, which means using physical activities rather than only listening or watching a demonstration. More tactile learning can deliver more results. 'The five main *heritage kinaesthetics* approaches that residents and visitors of Providencia's Museum apply to mix tangible and intangible heritage for development include: *visual* (photographing*; seeing*), *ambulatory* (walking around as exploration), *performative* (enacting intangible cultural heritage such as samba, capoeira, football, and music; tour guides' performances), *oral* (telling stories/imagining history), and *acoustic* (creating and listening to place-specific sounds).' [22]

figure 7 Museu de Maré (photo by Gilson Camargo)

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[21] Chagas, Mario and Regina Abreu, *Un museo en la Favela de la Maré: memorias y narrativas en favor de la dignidad social.* In: Museos.es, Revista de la Subdirección de Museos estatales. 2008

[22] Savova, Nadezda Dimitrova. 2009. *Heritage Kinaesthetics: Local Constructivism of UNESCO's Intangible-Tangible Politics at a Favela Museum*. Princeton University, Working Paper series.

3.2.2 The Urban Typhoon Workshop, Mumbai (India) [23]

In this workshop from 2008 with contributors from all over Asia, it was explored how the traditional communities of Koliwada-Dharavi (shanty town of Mumbai) and their grassroots organisations could produce creative solutions for the future of the neighbourhood. Dharavi's Koliwada is a traditional community which has existed for around 400 years in Mumbai. It is still very much a village, with many old self-standing houses and small patios. The feel of Koliwada is rather unique in Dharavi and doesn't correspond to any preconceived idea of what a slum is supposed to look like. After having problems with insufficient support from the government for generations, residents have now requested the right to develop their neighbourhood in their own way.

The workshop's philosophy was based on the idea that communities should be allowed to determine their own future and that everyone, no matter what age, language or qualification should be allowed to participate in the process. The participants considered the cultural identity of Koliwada in the local, national, and global context and created a multimedia and multidisciplinary approach to present this area. It led to the wiki-site www.dharavi.org to which anyone can contribute. You can find the latest news on development, activities such as do-it-yourself street architecture, blogs etc. The think-tank URBZ (user-generated cities) also organises a (physical, actual) user-generated space in the area where art exhibitions, film screenings, food parties etc. are held.
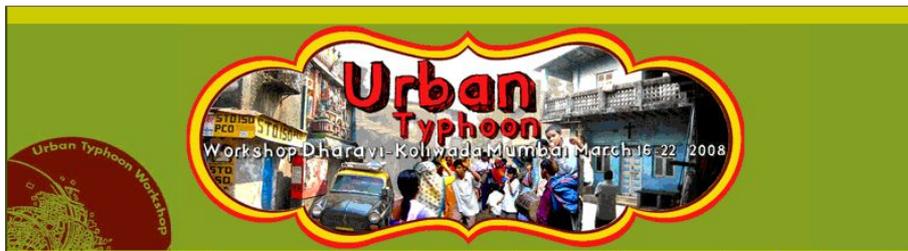

figure 8 Urban Typhoon workshop

3.2.3 Joo Chiat, Singapore

This area is a residential middle-class neighbourhood with an Eurasian heritage and a multi-cultural and multi-religious community. It now also attracts young artists and creative entrepreneurs. Its charm is the old heritage of the kampung (the village), which the community wants to revitalize with different activities. This 'living heritage destination' is displayed in the website www.myjoochiat.com which is the go-to website for residents and visitors about activities in the neighbourhood.

The revitalization plan was developed by residents in association with the council, churches, the Singapore heritage society and other associations and government institutions.

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[23] http://www.urbantyphoon.com/ and http://www.dharavi.org/

figure 9 website Joo Chiat

3.2.4 Stedelijk Museum, Amsterdam (Netherlands)

When the Stedelijk didn't have a (temporary) building to show their collection in 2009, it still wanted to be visible in the city with the project 'Stedelijk in de stad'. The project in the west of Amsterdam was called 'De kok, de kweker, zijn vrouw en hun buurman' (The cook, the farmer, his wife and their neighbour'). It connected art and social architecture and was carried out by a Slovenian artist Marjetica Potrč and Wilde Westen, a group of young designers, architects and cultural producers.

They wanted to show the heritage of Nieuw West as a 'garden city' and re-use public green spaces through the active participation of locals. In the project they grew fruit and vegetables, had workshops in for example cooking and recycling, and exhibited art. The area also served as a meeting place for the neighbourhood.

The project, which lasted six months, was well received by the locals, who participated enthusiastically. It was also part of the project Droomstad set up by broadcasting cooperation VPRO, which searched for creative solutions to city problems and ideas to create liveable 'dream cities'.[24]

After the project ended, the local council and housing corporations, together with the locals, made a plan for future activities with The Stedelijk acting as an advisor. It is not clear from our research how this worked out, but (with or without the museum) there is a vibrant community in Nieuw West with places for young artists and even a new museum about the architect of the area (Het Van Eesterenmuseum). All these activities combine city development and culture.

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[24] http://eeuwvandestad.nl/archives/category/droomstad

figure 10 Stedelijk in de stad

3.2.5 Gemeentemuseum, Den Haag (Netherlands)

This year the Gemeentemuseum in Den Haag has started a project in which they transport people from neighbourhoods throughout Den Haag to the museum – to give them an idea of what is exhibited in the museum and how great an institution it can be. And it is not only that: to prepare for this project the museum first went and talked to people in the area to find out what they would find interesting. This is because they do not want to offer a one-off experience, but rather to attract returning visitors with subjects they find interesting or can contribute to.[25]
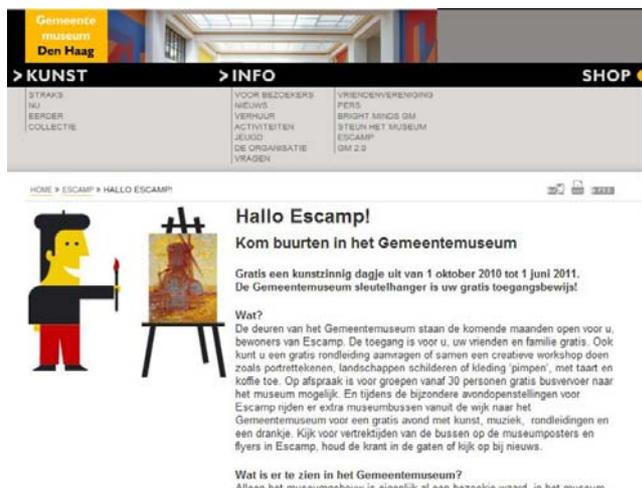

figure 11 Gemeentemuseum Den Haag

3.2.6 The secret life of Smithdown Road, Liverpool (UK)

This project is connected to the European project of Entrepreneurial cultures in European cities (www.eciec.eu) of which Buurtwinkels is also part. It is a community history project, which explores how local shop-keepers and shops have helped shape the Smithdown Road area. This street links different areas and has changed considerably over time, and continues to change today. The population is varied, includes a lot of students, and is similar to the population around the Javastraat in Amsterdam.
Like the AHM shop, it has a central meeting place at the Oomoo café in the area.

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[25] Breemer, A. van den., 'Normaal gaan we niet zo gauw', *de Volkskrant* 20 november 2010.

The project is part of the new Museum of Liverpool (to open in 2011), which will preserve and exhibit the city's history while tackling social, historical and contemporary issues.
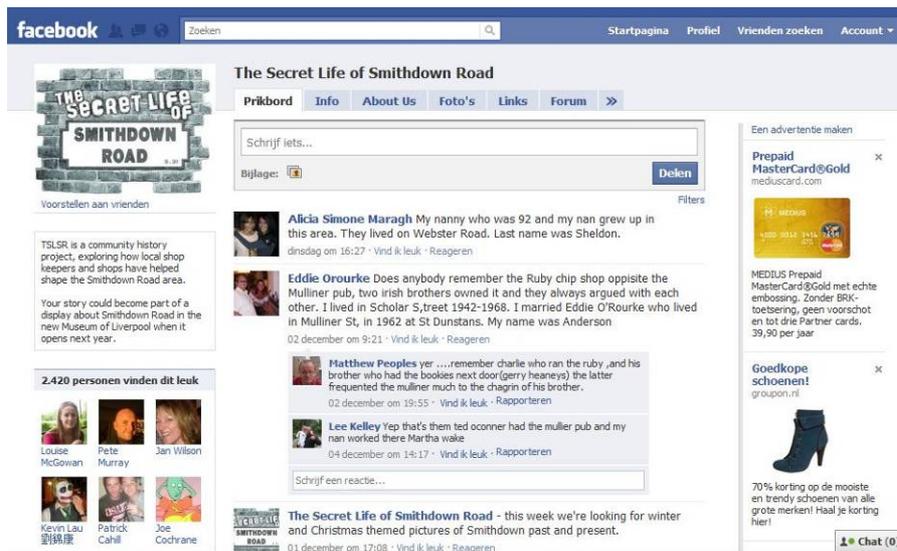

figure 12 Facebook page Smithdown Road

3.2.7   What can the AHM learn from these projects?
All of the projects mentioned above – a small selection of the ones we have read about – can give inspiration to the AHM shop and its programming. What we have taken into account in developing our preconditions and programming are the following:
- Let the museum be a catalyst for new initiatives and development in the area: use its agency not only as preserver, researcher and communicator, but also as 'revitaliser'.
- Make the locals proud of their heritage, like in the favela in Rio and the slum in Mumbai.
- Get the community itself involved and have the people commit to an ongoing project – for instance made visible in websites like www.myjoochiat.com or www.dharavi.org. Of course, there are already sites such as www.samenindischebuurt.nl but there should be some connection to the new AHM initiative.
- Use activities that make people move around the area actively, instead of just listening. This kinaesthetic approach has delivered better results in learning and the involvement of people.
- Use of Facebook and other social media. Smithdown Road for instance, does this very well.[26] Of course, Buurtwinkels already has its own website which is used to gather stories – and which will be maintained after the closing of the exhibition – but Facebook is an accessible social medium that could attract a new audience to the project. Also, it can go on developing and living when the Buurtwinkels site will not accept any new stories. Of course, it does mean that a moderator should be appointed to keep the page up-to-date and connect the stories, organisations and suggestions to each other.

Some advice for the future:
- Following the initiatives of the different projects connected by the ECIEC.
- Find out how the Stedelijk Museum works as an advisor to the community project it set up in Amsterdam-West. They can also advise on successes and pitfalls.

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[26] www.facebook.com/smithdownroad

3.3   Preconditions for sustainability

Below is a list of preconditions that we have identified through our research and discussions, These preconditions are the framework against which all our programming and activities are measured to ensure the durability of the project within and for the community of Javastraat. They are based on a number of key texts for which references are included at the end of the project plan.

In formulating our preconditions we aimed to be relevant, understandable, reliable and accessible.

A sub-condition common across all components is:
The programme and its activities will be high quality, well-designed and maintained, safe, accessible, adaptable, environmentally and cost-effectively produced.

1   The project and its activities promote a sense of community identity, belonging and pride in the Javastraat neighbourhood. Ideally, they should contribute to a sense of place.[27]

2   The project and its activities are engaging to residents and other diverse stakeholders and encourage active and effective participation. The diversity of the neighbourhood should be accurately reflected and a diverse cross-section should be strongly involved.

3   The project and its activities support a diverse range of local shops and other services and offers the chance to diversify and increase the number of visitors/customers[28], thereby contributing to the economic prosperity of individual businesses and the neighbourhood in general.

4   The project and its activities should involve and develop strong links with local education providers. In this way the project becomes 'institutionalised' and as such has more chance of being sustainable. The project should also aim to share the retailers' knowledge and experience so that they can teach others.[29]

5   The project and its activities ensure the timely transfer of the project management to a local group, organisation or agency. This can be an existing group or a new one formed by community members as a direct result of the project. The activities must therefore involve and activate existing organisations and initiatives in the neighbourhood at all times.

6   The activities should be flexible and adaptable to any surrounding or location. The project should not be solely dependent on the museum space for the execution of its programming. The same activities should also be easily deployed in another location.[30]

7   In order to spread interest in the project and its activities beyond the boundaries of the Javastraat neighbourhood, the project should encourage participation by the media, charities, municipal government and city-wide organisations.[31]

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[27] By sense of place, we mean a place with a positive 'feeling' for people, and local distinctiveness.
[28] The project aims for a fair involvement for everyone in order to fully benefit the development of the neighbourhood.
[29] This also has the potential to make children and young people more interested and involved in their neighbourhood.
[30] This ensures the sustainability of the project once the AHM stops renting the coffee house on Javastraat. Of course, there is a chance that the space will continue to be used by the AHM or the local community in some format other, but we cannot rely on this.

8   The project and its activities must be aware of the financial cost of the programme and how this will impact on the future sustainability of the project. By this we mean ensuring our programme is cost-effective and that we use resources effectively.[32] The cost of volunteers, time, energy and expertise should also be taken into account with any decision on activities.

9   The project and its activities are subject to a constant evaluation of its goals and results by the project initiators as well as by the community. Continuous improvement through effective delivery, monitoring and feedback at all levels from the start of the project up until the end.[33]

10 The role of the Amsterdams Historisch Museum should be that of a facilitator and advisor. The museum should provide access and encourage the empowerment of the community themselves and in this way ensure the ongoing sustainability of the project.

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[31] This is in addition to the involvement of the key stakeholders – the local community, its shopkeepers and their customers.

[32] Expensive activities should not be considered without the funding of an extra party. The AHM has a limited budget for the programming of the shop and we must bear in mind that this budget will not be available as far as we are aware after August 2011.

[33] It's important to clarify that this process should guide the whole project: change activities, enrol new people or add activities. The results of this process should be visible to people, either in the shop, the website or the museum.

3.4   Programming

3.4.1   Introduction
Taking into account the scope of this project and the goal of sustainability in the neighbourhood, we carried out research on location, population statistics and local (network) organisations in the Amsterdam Oost area, in which the Javastraat (Indische buurt) is situated. From this research, we singled out important stakeholders who would have a key involvement in the programming of events for the shop.

One important stakeholder is the housing corporation Ymere. They aim to create liveable neighbourhoods throughout Amsterdam, and the Indische Buurt is one of those. They are also an important financial partner to the AHM in this project. To create these liveable areas, Ymere wants to work with different stakeholders – one of these is the local community.[34] According to Ymere it is important to involve the local community and let them participate to create a sustainable and liveable neighbourhood. When looking at the development of neighbourhoods, you could say that by pursuing enlightened self-interest, maintaining relationships between the housing corporation and all stakeholders, and by pursuing maximal value for the stakeholders, great societal wealth can be achieved.[35] [36]

Of course, the shopkeepers and the shopkeepers' organisation are also important to the sustainability of the project. Because the main topic of the project is Buurtwinkels, these shops need to be targeted and treated as places of inspiration and importance.

Furthermore, it is important to identify 'engine organisations': those who are willing and engaged to keep the project going after the initial 6 month period. When creating the programming for the shop in the Javastraat, we have chosen to include organisations that are actively involved in the area and the community. Which organisations that will be, can also be something for the community itself to explore.[37]

Our brief was to provide ideas for organisations to start or host the activities. By making the choices for the activities we therefore have taken into account:
- Location, stakeholders, active organisations, time of year
- Our preconditions of sustainability

3.4.2   Learning from retail
Because the basis of this project are the neighbourhood shops, we also carried out some research on retailing. The following is taken from an online blog by Nina Simon 'Getting People in the Door: Design Tips from the Retail World'.[38] She writes about how museums and cultural institutions can learn from retailers how to attract and encourage people to enter in the first place. The following tips are especially useful in the context of the Buurtwinkels project.

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[34] De Alliantie, Eigen Haard, De Key, Rochdale, Stadgenoot and Ymere, *Resultaatgericht samenwerken in de wijken van Oost: gezamenlijk aanbod aan het nieuwe stadsdeel Amsterdam Oost, periode 2010-2014,* 26-10-2009, <http://www.kei-centrum.nl/websites/kei/files/KEI2003/documentatie/ResultaatgerichtsamenwerkenindewijkenvanOost_zesAdamsecorpos_okt2009.pdf> 2-10-2010.

[35] Hazeu, C.A., N.G.J. Boonstra, M. Jager-Vreugdenhil and P. Winsemius. *Buurtinitiatieven en buurtbeleid in Nederland anno 2004. Analyse van een veldonderzoek van 28 casussen.* WRR (Den Haag, 2005)

[36] SEV, Bod op woonvisie, Rotterdam, 2009

[37] Brown, A.K. and L. Peers. *Museums and source communities* (London, 2003)

[38] Simon, N. 'Are museum visitors "customers"? Are library patrons "shopping"? ' 18/10/2010 Museum 2.0 available online at http://museumtwo.blogspot.com/2010/10/getting-people-in-door-design-tips-from.html

- **It takes eight seconds to walk by a typical storefront.** Once someone is two seconds past the door, they will not turn around. You have to grab them in the first four seconds while they are approaching.
- **Within two seconds of entering a store, 70% of people know whether they will buy something.** Shops use simple window displays and a "front and centre" table to show hot products, and most train a staff member to welcome customers immediately upon entry.
- **An open door generates 35% more business than a closed door.**
- **Have lots of clear sight lines from one storefront to another.** People like to be able to see the fronts of other stores and are more likely to browse a high volume of stores if they can see store windows from multiple locations.
- **People like to walk in a loop.** They avoid 'cul de sacs' that they can see are dead-ends, people like to travel counter clockwise.
- **People really care about the cleanliness of doors and windows, especially at entrance.**
- **Stores should be open when people want to shop.**
- **Retailers treat potential customers as imminently smart and worthy.** Retailers use all kinds of tricks used to get people to buy and buy more, to boost their confidence and positive feeling about shopping.
- **Retail stores are good at dealing with potential customers.** Their design and staff approach focuses on attracting people in the door and making them feel confident and happy once inside.

3.4.3 The AHM shop

First of all it is important to repeat that the AHM is providing a platform upon which other organisations can perform. Therefore, the participation of target groups, retailers and residents of the neighbourhood is a necessity.

We have presented the programme of activities in a table (see below) with a description of each suggested event and the proposed organisation that could 'stage' the activity. Activities have been selected for their ability to adhere to at least 3 of the 10 preconditions.

Besides those activities, the AHM shop will serve as a hub of the community where also a grand opening and closing could be organised.

Shop as a meeting place, hub of community:
- starting point for tours
- general meeting place for local community; 'open door' policy
- permanent computer for story collection with webcam connection to AHM
- space for display cases/exhibition space
- comment box for suggestions about the project (in line with the importance of evaluating the project)
- community notice board for announcements

Suggestions for the 'Grand Opening' and 'Grand Finale'
It is important to have an inspirational start and a symbolic conclusion to the project.

Launch of 'Inspiring Community: Getting Connected' and opening of AHM shop:
- The launch could be on a weekend and could coincide with a street fair in the Javastraat. All stakeholders are invited to be part of the launch, to enrich their own commitment and to 'get connected' with the project.
- AHM shop should be opened by a renowned person/celebrity, preferably someone with connections to Amsterdam-Oost or the Javastraat.

- Launch of 'Javastraat Shopping Directory' at the same time. A glossy booklet with all the shops in the street included, produced together with an update on the website www.javastraat.nl.

Closing activity 'Handing over the key'
For a sustainable project continuous inspiration within the community is of high importance which can be symbolised by giving the community 'the key' to their sustainability!
- At the end of the 6 months, there should be a happy event, like a street party or a performance of an artist, which gives the project a spectacular ending.
- During the Grand Finale, the museum can symbolically hand over the 'key of sustainability' to the community. This takes the practical shape of a key (of the Turkish coffeehouse, if this space can still be used) which is handed over to a neighbourhood organisation that has expressed interest in taking over the overseeing of the project.
- The AHM, together with representatives of Ymere and local retailers, and the owner of the Turkish coffeehouse should discuss this throughout the project.

3.4.4 Table of activities

All activities correspond to at least three of our preconditions. The numbers and symbols of the activities can be found in the calendar in appendix A.

Stakeholder	Activities	Content and relevance for project	Organisations involved
A. Amsterdam Historical Museum	1. Historical (guided) tours a) MOBILE LEARNING: historical tour through the Javastraat. The focus of this tour is the shops and their shopkeepers. After the tour, a visit to the museum exhibition is possible. **Symbol: OO** b) GUIDED TOURS: by volunteers who live or have lived in the Javastraat and know the area well. **Symbol: O - ? - △** c) REMINISCENCE KITS for 55 +. Reminiscence kits are interactive, focused collections of memorabilia, specifically selected to engage the user in guided reminiscence. **Symbol: OO**	Increasing the visibility of Javastraat for tourists, Amsterdammers and especially locals from the area. Guides : enthusiastic historian/out-of-work actor, or 'famous people' who've lived on the Javastraat. The inhabitants of the Javastraat can also reveal the 'hidden treasures' of their neighbourhood by showing interested visitors around.	- AHM outreach team and marketing department - volunteers who have specific historical knowledge about the area - University of Amsterdam history department - Stadsarchief Amsterdam - Zorggroep Amsterdam - Oost - Primary schools: JP Coenschool, Insulindeschool - Montessori College Oost
	2. DISCOUNT TICKETS for locals **Symbol: O - △**	Increasing visitor numbers to the AHM. Creates a connection between the community and the museum.	- AHM marketing & communication department - Javastraat retailers, who can hand out the tickets

	3. MUSEUM BICYCLES People can bike to the AHM shop for an activity or vice versa. **AND / OR** TAXIS from museum to AHM shop. Transport could be branded with the AHM logo and/or products or symbols from the Javastraat. **Symbol: O - $\triangle$**	Will make the AHM and the project Buurtwinkels more visible around Amsterdam	- AHM marketing & communication department - Orangebike, Macbike, Stars Bike rental etc. - Tuk Tuk company - Mobiele FietsFee
B. Retailers	4a. TASTE OF JAVASTRAAT 4b. RECIPE OF THE WEEK **Symbol: OO**	4a. What specialty food is available in the Javastraat? Where does it come from and how is it made? Go to several shops with a ticket during the weekends in the Javastraat and taste, smell and experience. 4b. Collecting recipes from inhabitants of the Javastraat and sharing them with others. Main ingredients are products sold by Javastraat retailers.	- Retailers who are interested join together and make a Javastraat taste experience. - Atelier Kunst & Koken - Dynamo (organisation for welfare and social services) - Civic Zeeburg (welfare, youth work etc.)
	5. SHOP OF THE MONTH **Symbol: OO**	Retailers and consumers can, through postcards, vote for a certain shop throughout the month. The winner is given a display space in the AHM shop window. This will increase local pride in their retailers, attract more customers and heighten the appeal of the Javastraat.	- ROC retail, economics students - Reinwardt Academie - Local retailers

	6. PRODUCT OF THE WEEK Displayed as a museological object in a gold frame and with a description where it is sold. This can also be done in the educational corner of the AHM exhibition itself during the project period. **Symbol: O - △**	Good promotion for the retailers in Javastraat and a nice educational tool for children in the exhibition in the AHM. Provides connections between Javastraat shop and AHM exhibition. Increase knowledge of diverse products available in local area. Every retailer chooses a special item from their shop or import a product. This will be the PRODUCT OF THE WEEK!	- Retailers - When needed the AHM or Reinwardt bachelor students can support them with the museological aspect.
C. Local community, divided in five groups: families, teenagers, students, young professionals and retirees			
Families	7.STORYTELLING **Symbol: OO - △**	Stories are rich resources for transferring knowledge, or just for fun. Families are invited by the AHM to come on fixed days to meet, share stories and network for new meetings (to continue this themselves).	- Stichting Assadaaka (for participation, integration and social cohesion) - De VoorleesExpress
	8. SPORTS for parents and children; can be historical or modern (old and new playground games for instance) **Symbol: O - △**	Making people aware of healthy activity can result in clean playgrounds, healthy surroundings and gives a link with daily life in the past. Other stakeholders can also participate, e.g. yoga classes for retirees.	- BE InterACTive, sports / running for women - Ouder/kind sport (Stadsdeel Oost) - Mirror Centre, health and wellness

	9. Join community campaign to IMPROVE THE ENVIRONMENT through actions on package waste, energy. **Symbol: O**	Awareness of environmental issues Children in particular and families in general will be aware of surroundings and of the effect their actions have on the environment.	- Stadsdeelhuis Oost - Kringloopbedrijf De Lokatie - Civic Zeeburg - Bewonersinitatief
Teenagers	10. DJ REMIX, combination between modern and traditional music **Symbol: OO - Δ**	This can engender awareness of different music backgrounds in the neighbourhood. The teenagers can talk about their favourite music beforehand on their local website. A professional DJ can be asked to work as a mediator and to give access to his equipment and the teenagers can try it for themselves.	- Stichting Assadaaka - Nowhere Amsterdam, workshops in art, music, fashion etc. -Civic Zeeburg
	11. SHORT FILM: a competition. Teenagers can make a short film with their mobile phone, for example, of their impressions of living in and around Javastraat today. A similar contest can be organised for the design of a new logo for Javastraat. **Symbol: OO**	This activity fosters awareness of living in a certain environment and activates the teenagers to search for their favourite spots in their neighbourhood.	- Amsterdamse Hogeschool voor de Kunsten - Nowhere Amsterdam - Centrum Beeldende Kunst
Students	12. ARTS: make your own artwork that relates to the neighbourhood **Symbol: OO**	Through arts you can touch and connect people. By allowing the students to make sculptures, paintings or other forms of art (like theatre) they can feel more connected to their 'new' neighbourhood.	- Amsterdamse Hogeschool voor de Kunsten - Nowhere Amsterdam - Centrum Beeldende Kunst - Muiderpoorttheater and Pleintheater

			- Galerie Haak In
			- Reinwardt Academie
			- Ivko A'dam Oost,
			- ROC
	13. SPOTLIGHTS (knowing the shops with discounts) **Symbol: O**	Getting to know the community; knowing what is going on and where good-value produce can be bought. A map with discount places is a good tool to encourage students to explore the neighbourhood.	- Shopkeepers' association - Student organisations of ROC, RWA, HVA, UvA
	14. BOOK EVENTS **Symbol: O - △**	The bookshop in the Javastraat can encourage reading and discussion. It is also getting to know one other. Students can pick their favourite book and discuss on the website of the Javastraat. Other stakeholders can participate too e.g. young professionals.	- Java Bookshop - students, young professionals, retirees
Young professionals	15. PERSONAL DEVELOPMENT **Symbol: O - △ - ?**	Young professionals can mentor teenagers and other people in school, study, language, finding jobs. At the same time this will give the young professionals the opportunity to contribute to their neighbourhood.	- BOOT - School's cool, Goal! (mentoring projects for school children) - Dynamo - VONK, buddy projects - Stichting Assadaaka

Retirees	16. Bringing OLD PHOTOS of the neighbourhood for scanning/printing . **Symbol: OO - ∆**	Scanning historical photos of neighbourhood brought by locals to AHM shop. As an incentive, they geta free ticket to the AHM. A notice can be published in the local newspaper to let people know when the photo's can be brought. Having the old photo's digitalised ensures their preservation and lets people relive moments and stories portrayed on these photographs.	- staff of AHM shop - Cybersoek, organisation for computer learning - students from AHK or ROC to help - Stadsarchief Amsterdam - Zorggroep Amsterdam - Oost
	17. LOCAL COLLECTORS **Symbol: OO - ∆ - ?**	A regular event when retirees can come to AHM shop and talk about their own personal collections, e.g.teaspoons and stamps. The collections can be brought along, photographed and displayed on-line. A small exhibition could also take place in the shop.	- Zorggroep Amsterdam - Oost - Dynamo - Cybersoek, organisation for computer learning
	18a. Tasting of FORGOTTEN VEGETABLES and unfamiliar food from local shops. 18b. Series of TALKS devoted to food and Amsterdam (food in Dutch art, culinary debates, healthy food for 55+) **Symbol: O - ∆**	To keep alive the memory of 'forgotten' vegetables and to promote the shops where they are still sold. To show the diverse product range available in Javastraat. To encourage pride and enthusiasm for the range of local shops. To stimulate debate and connections between people.	- Dynamo - Atelier Kunst & Koken - Zorggroep Amsterdam - Oost - University of Amsterdam (a lecturer can give some talks)

D. Ymere housing cooperation	19. Information about HOUSING in and around Javastraat (new plans, healthy liveable environment, energy saving in the house etc.) **Symbol: O - △**	The AHM shop is a monthly stage for Ymere housing corporation for questions and answers about living in the neighbourhood, upcoming housing plans etc.	- Ymere housing corporation and its staff - Civic Zeeburg - Stichting Interculturele Participatie en Integratie (SIPI) - Amsterdams Steunpunt Wonen - Cliënten Informatiepunt (mental health)
E. City council Oost-Watergraafsmeer Stadsdeelhuis Oost	20. City Council HIGHLIGHTS the news and announcements of Buurtwinkels project in local newspaper. **Symbol: B**	The city council can share general information about social issues relevant for Oost Amsterdam residents in the AHM shop. Promotion of the project in free newspaper.	- Stadsdeelhuis Oost
F. Shopkeepers' association	21. TRADE FAIR - Together with the street manager of Stadsdeel Oost and all the shops on the Javastraat (late spring /summer) **Symbol: OO**	The trade fair can be used to highlight the diversity of shops in the street, to attract new customers, to foster awareness and understanding between the different shopkeepers.	- Shopkeepers' association - street manager of the Javastraat
	22. WORKSHOPS in the AHM shop How to set up, run a business. Sharing experiences amongst (new) retailers. Information on certain aspects of retail: microcredit, IT (mentoring). **Symbol: O - ? - △**	Empowerment of the community. Encouraging good business practice. Maintaining survival of shops in difficult economic conditions	- Shopkeepers' association - Ondernemershuis Oost - BOOT - ROC - ABN AMRO foundation

G. Local primary schools and their pupils	23. GET CONNECTED to the neighbourhood: mobile learning (www.mobielleren.nl) **Symbol: OO - ?**	Get to know your neighbourhood! Local history in the spotlight: In school, children can make drawings of different vegetables from Javastraat, can organise a trip to visit the local shops and discuss what they sell. Food can also be the theme of a school trip to the museum shop on the Javastraat, where the children get a recipe and then go and find the ingredients shops on the Javastraat. They can cook the recipe afterwards, thus becoming acquainted with both new shops and new food.	- JP Coenschool, Insulindeschool - Montessori College Oost - Retailers - Waag Society - Digital playground (not located in Amsterdam though)
	24. The JP Coenschool 100 year ANNIVERSARY in 2011 **Symbol: OO**	The AHM shop can be used as an extra platform in the100 years celebration of JP Coenschool.	- JP Coenschool
H. ABN AMRO Foundation (mvo: employees do volunteer work)	25. volunteering as staff for AHM shop **Symbol: O - ?**	The new mission statement of ABN AMRO focuses on volunteer work (part of a relatively new phenomenon, called 'maatschappelijk verantwoord ondernemen'). Volunteer leave for ABN-AMRO employees of one week per year. The AHM shop could be staffed by these volunteers.	- ABN AMRO - SIPI - SagEnn (consultancy for work, social participation, cohesion etc.)
I. Reinwardt Academie	26. Teachers and students design a LOGO for the Javastraat and propose the winning one to AHM. Also, the RWA can function in an advisory role on the whole project. **Symbol: O**	Design exercise.	- Teachers/students at Reinwardt; - Atelier Kunst & Koken; - ROC

3.4.5 Opening hours and staffing

We advise the AHM shop to have the following opening hours:
- Monday - Saturday from 11 AM until 5 PM
- One Sunday a month from 12 AM until 4 PM
- Once a month late night on Thursday, until 9 PM

In order to attract a diverse selection of the public, it is important to mirror the opening hours of the shops in the neighbourhood. For the retailers themselves – who are of course working during normal shopping hours – there is an extra Sunday opening once a month. Furthermore these hours of business connect to the opening hours of the AHM itself which will prove useful when making links between the events, educational programmes and webcam activities.

Of course, our programme of activities is not limited by the shop hours as the majority of activities take place in other locations. In order to use the shop as a meeting place for local people and as a space to contribute stories or objects for the museum, we think it is best to open during the day.
The opening hours of the Turkish coffee house with which the space is shared, are different – often late night. Therefore, the AHM shop should be a separate and lockable space.

The staffing could be provided by:
- Interns from the AHM, the Hogeschool van Amsterdam, the University of Amsterdam, the Reinwardt Academie etc.
- Local volunteers, preferably from the participating organisations
- Volunteers from the ABN AMRO bank

The responsibility for the planning of staffing requirements before and during the project lies primarily with the AHM.

3.4.6 Calendar

For the planning of the activities we have designed a calendar for the period that the AHM shop is open. This calendar can be found in appendix A of the project plan.

We have used the following key in the table:
X = Opening day of the project
O = A low maintenance activity
OO = A high maintenance activity
Δ = Returning event that contributes to a theme
? = Event on request (for example for schools)

Of course, before the shop opens at the end of March 2011, there will be a preparation and planning phase. We envisage the planning phase as similar to the following:
- Dec 2010 – January 2011
    - Making connections with the stakeholders in the Javastraat and area around
    - Informing the direct participants (shop owners + Ymere + Wijkmanager)
    - Informing the stakeholders about the opening of the project and the activities that are organised. This is crucial for their planning to participate or join activities.
    - Preparations for some activities.
- February 2011
    - Communication towards the media

- March 2011
  - o   Furnishing of the AHM shop
  - o   Invites for opening

3.5   Communication plan

Communication is a vital part of a project like this. Without the proper use of different media platforms to inform your target audiences (and the general public as well) of what you are doing, the project has much less chance of being successful and sustainable.

To increase participation and enthusiasm amongst the community and stakeholders and to keep them regularly informed about the project, we will focus on traditional media as well as Web 2.0 media. Certain types of media like the website **buurtwinkels.ahm.nl** and printed leaflets can also be used for the evaluation that is discussed in paragraph 3.7.

The media and communication channels that can be used are:
- **City Council newspaper**, which is distributed regularly in the neighbourhood. An excellent medium for: description of the project, programme announcements, interviews with the shopkeepers, neighbours and other stakeholders.
- **AT5 local TV channel** and their website www.at5.nl would highlight the news from the Javastraat and the most interesting programming activities. This medium is very important because it focuses on all people who live in Amsterdam. Thus more people will be made aware of the initiative of the AHM in the Javastraat.
- **Informational leaflets**: should be distributed amongst the people who live in Javastraat to announce the programming and schedule of the AHM shop. Leaflets should be also used during the evaluation of the project. A sponsor for the printing (local printing shop or other retailer) could be found.
- **www.javastraat.nl**: the website of the shopkeepers' association. A forum and a separate page devoted exclusively to the project would be a good addition.
- **E-magazine**: a newsletter which people would receive by e-mail (once every 4 weeks, for instance). Together with announcement of activities, you could put in lots of photos of shopkeepers and neighbours. This will make the e-zine popular amongst the people.
- **Facebook**: create a Facebook page devoted to the Buurtwinkels project. In this way we'll make a younger audience more actively involved. Photos of the Javastraat can be added (there is a photographer who already has a collection of historical photos of Javastraat), stories, discussions on how the project is running, whether people like it or not.
- **buurtwinkels.ahm.nl**: the existing website of the project itself. It could be more interactive by putting a forum on it to make it more lively. The assessment and evaluation of the project will also take place on the website.
- **A calendar for 2012**: after the project is over, a calendar is presented to the people who live in the Javastraat. It would give an overview of the project in pictures, comments and short stories.

We advise that the Marketing and Communication department of AHM is in charge of the overall supervision and control of the communication plan, because it is the museum's brand that is being used. Leaving it to organisations in the neighbourhood might lead to a loss of a uniform style. However, certain responsibilities such as editing of the e-zines or moderating

the Facebook page, could be delegated to enthusiastic locals or interns. Students or young professionals (both part of the stakeholders identified) could play a role in this.

3.6   Connections between shop, museum and website

The different parts of the project Buurtwinkels – the exhibition, the website and two shops in different neighbourhoods of Amsterdam – will be in constant contact and can therefore enrich and inform each other. In the planning of our programme for the AHM shop in the Javastraat, we have kept in mind the different relations and juxtapositions imaginable between these.

There are some points on which the exhibition in the museum and the shop at the Javastreet connect and overlap:
- There is a webcam connection between the shop and the museum, thus making the link between the two visible.
- Another physical connection is expressed through the museum bike/taxi service, running from the museum to the neighbourhood and vice versa.
- In the exhibition in the museum a large photo on the wall depicts the Javastraat
- There will be guided tours from the museum to the Javastraat and back again. These are also available for school groups.
- In the exhibition there will be a flexible space in which there is room for more connections with the Javastraat, such as the Product of the Week display.

There are also some connections between the shop on the Javastraat and the website of the project Buurtwinkels:
- The website will function as the archive for all the stories people from the Javastraat contribute in the AHM shop.
- With said stories, a small exhibition can be made in the shop.
- The Product of the Week can be put onto the website to put it even more in the spotlight.
- Upcoming activities and such can be posted on the website to keep everyone up to date.

Of course there are also connections between the exhibition in the museum and the website:
- In the exhibition there is room for the reactions and opinions of visitors, these can be published on the website.
- In the museum a place can be reserved for a computer terminal on which the visitors can see the things that are going on in the neighbourhood shops.

Some connections can also be made between the shop in the Javastraat and the van der Pekbuurt, in which the Amsterdam Historisch Museum also has a location:
- Some of the activities that have been developed for the Javastraat can easily be used in the van der Pekbuurt and vice versa.
- A couple of activities can even be joint activities, like a poetry slam or a rap battle.
- There is also opportunity to broadcast footage from the Javastraat shop to the van der Pekbuurt shop and the other way around.
- The different communities can learn from each other, especially if one area has a more committed community than the other. It can be used as a tool to inspire.

All in all it is clear that there are various ways to connect the different aspects of the project Buurtwinkels. These connections are important for the unity and branding of the project. It is also important for the acceptability of the activities in the Javastraat shop that the inhabitants of the neighbourhood see they are part of a larger and well organised whole.

3.7 Evaluation process

In order to achieve success and sustainability in the project and programming, it is important to develop a continuous assessment process. It will provide the museum with the means for measuring the success and failure of actions, and will show if they are on the right track. It is therefore important in the planning process that all involved agree how they will assess the success or failure of these objectives. For this clear parameters should be established and these should be expressed quantitatively, rather than qualitatively (while descriptive terms can be useful, they are difficult to measure).[39]

For the programming of the project Buurtwinkels we propose to start the assessment soon after the opening of the shop. This is a useful measurement of the engagement, interest and approval within the community for the forthcoming activities. If necessary, a change in programming can be made on the basis of this assessment.

The people consulted should steer the evaluation process, which in turn will increase chances of social sustainability. Without this involvement, there may be a feeling of disappointment that the museum is disinterested in negotiating and fulfilling the community needs.
In addition to measuring progress whilst running the project, it is imperative to conduct a general evaluation of performance and of the impact on social and heritage issues.

The methodology to implement this process could be as follows:
- Evaluate in two phases: the first one during the first three months to assess the programming, and the second in the last two months, assessing the project in general.
- The assessment should be overseen by the museum, but it could be run by volunteers or students/interns.
- Using a form with specific and closed questions focused on information the museum wants to get. This form needs to be changed during the two phases of the assessment. An example of an evaluation form can be found in appendix B. For the purposes of this project plan the form is written in English.
- The assessment will take place at the shop and online at the website http://buurtwinkels.ahm.nl/ using the proposed form.
- Monthly tabulation of the information collected and information passed on to AHM and Buurtwinkels project manager.

A selection of comments will be displayed in the AHM shop and in the final publication about the project.

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[39] De Carli, G., *Un Museo sostenible, museo y la comunidad en la presentación activa de su patrimonio.* Universidad Nacional de Costa Rica (EUNA) – UNESCO. 2005

4   Risk analysis

From the SWOT-analysis of the AHM project in paragraph 2.6 we have taken the issues that we consider a weakness or a threat. In the table below we have ranked the issues on a scale of probability and impact (both running from 1, low, to 3, high). The score determines the level of risk for the project.
Based on the risk analysis we have provided some ideas on actions that could be taken to avoid the risks.

Risk log					
Nr.	**Description of risk**	**Actions**	**Proba bility (scale 1-3)**	**Impact (scale 1-3)**	**Score**
1	Top-down initiative from AHM	- get 'gatekeepers' involved - approach the project at a grassroots level - make sure the locals feel appreciated and that their ideas are valued	3	3	9
2	Locals are indifferent to the initiative	- find out what locals want from this initiative - get 'gatekeepers' involved	3	3	9
3	No budget for sustainability	- get sponsors / funding before the project starts to ensure ongoing effects after August 2011 - incorporate sustainability into the plan from the beginning - review the situation in the AHM shop every two months and try to approach new sponsors based on the success of the project so far	2	3	6
4	Expectations of the community not met	- find out what locals want from the initiative - manage expectations of neighbourhood: what does and doesn't the AHM shop offer	2	3	6
5	Possible boundary issues in the organisation of the AHM (inside / outside museum)	- talk through the activities and interlinking of the museum and shops with the whole project team: take care to involve people in other people's project (inside / outside museum too)	2	2	4
6	Changes in political situation in Netherlands (e.g. budget cuts to the arts, multicultural tension)	- keep this in mind when programming activities and asking for finance - scale down plans if affected by budgetary restraints - analyse on an event-by-event basis if it's really required	1	2	2
7	Time constraints	- prioritise the most important / possibly most successful activities and give them most attention	1	1	1
8	Location of AHM shop in Javastraat is traditionally male environment	- learn from successful retailing (e.g. inviting shop windows etc.) - when programming, make sure the activities engage a balanced amount of men and women	1	1	1

5   Conclusion

The exhibition Buurtwinkels and certainly the addition of the two shop spaces in Amsterdam-North and -East during the same period, signifies a new direction for the AHM. The museum wants to become an institute that speaks to and for all the people of Amsterdam and not only to tourists. The imminent name change to Amsterdam Museum is also indicative of this new direction.

Last year, masters students at the Reinwardt Academie researched for the museum the possibilities of community activities in the Dapperbuurt in Amsterdam East. Building on that experience, the museum decided to hire the shop spaces for Buurtwinkels in 2011.
This year, the Reinwardt students were assigned the task of researching how such an initiative and the consequent programme of activities could be sustainable for and in the neighbourhood. In this conclusion we would like to give a short summary of the most important points of our research, and some reflection on the possible roles of museums – particularly the AHM – in the 21st century.

Regarding sustainability the most important factors to take into account are:
- The stakeholders should share a vision and certain optimism about the project.
- People from the neighbourhood should be involved from the very start of the project.
- Make sure the project adds to the quality of life in the neighbourhood, in the present and future.
- Think of the project as an on-going initiative, not a short-term project.
- Make sure the project has a steering group that is committed to the idea and that originates from the community itself.

In developing the ideas for the activities we kept the following in mind:
- The wishes and needs of the local people are the most important, more so than the wishes of the museum.
- Existing organisations should be used / implemented in the programming.
- The ideas should fit different groups of people (i.e. families, shopkeepers etc.).
- The activities should involve common sense (i.e. things that apply best to the circumstances and wishes of the locals).

Building on these, you could argue that the AHM shops (and programming) are a success when:
- retailers contribute actively to the programming of the AHM shops;
- the AHM shops have visitors that have never visited the Javastraat and/or Van der Pekdistrict before;
- the AHM shops have visitors that have never visited the Amsterdam Historisch Museum and are now visiting the museum via the AHM shop;
- the AHM shops stimulate cultural participation through activities with people from the neighbourhood (retailers, residents, existing initiatives/organisations, schools etc.).

With our plan we have aimed to contribute to a possible new direction of the AHM. It can be argued that there is currently a shift in attitude towards museums. Museums are no longer valued solely by their internal possessions (collections, staff and facilities) but also by the external benefits that the museum provides to the individuals and communities it seeks to serve.
For many museums (particularly in the UK), extra funding resources are now dependent on museums providing measurable and demonstrable benefits to their public. Museums should

also reflect the concerns of the society of which they are a part. The relationship with the communities they serve is subject to constant renegotiation and re-evaluation as time passes and conditions within society change.

The AHM is responding to these societal changes by initiating projects like Buurtwinkels. Instead of taking the people to the museum, the AHM wants to show how it is part of the city and how the communities of Amsterdam and their heritage are part of the museum. This makes the connections between the exhibition, the neighbourhood shops and the website of the project very important.

However, museums also have to be aware of the difficulties of seeking to change the balance of power between themselves and the community they serve. Communities can feel that museums are not relevant to them if they do not find within them a sense of their own history, belonging and identity or because they have not been invited to contribute to the collecting and exhibiting process.

When museums work in communities, they are often seeking to increase power-sharing and make themselves more relevant to a local area. Most importantly, museums need to be aware that any such power-sharing involves negotiating. Usually, the museum retains some or all of the control and is still the medium delivering the message, for example in exhibition display and content.

Furthermore, when museums work with communities and in particular with certain groups within that neighbourhood, this can lead to the privileging of one group in a community over another. If other groups then feel disempowered by this process, it can also lead to disappointment in the community if they have the feeling not enough has been achieved for them at the end of the project.

Finally, projects between museums and communities need a great deal of management from the museum to coordinate everything and to strike the correct balance between community involvement and museum control.

To conclude: the role a museum can play is diverse. Is it there to preserve objects, to educate visitors, to provide a place of research, to stimulate debate, or to instil pride in people's heritage, either international, national or local?

With the project Buurtwinkels, the AHM is aiming for the last objective. Our opinion is that this is a step in the right direction, especially at a time when connecting with the audience is of the utmost importance for justification of existence and future survival. However, working with a community takes time and patience. If the AHM takes on board the thoughts on sustainability and is prepared to recognise that there is no immediate reward for working with communities, and very often, the relationship is built up over a much longer period than that of a short-term project, then their current project mission has every chance of having successful outcomes for everyone involved.

6   Working in the project team

6.1   Quality

Although for us students this project was a learning exercise, the AHM is very real and concrete in its objectives for the project Buurtwinkels and its general strategy. Our contributions therefore needed to be trustworthy and useful, so we approached the project professionally in our research, communication with the bidder, development of ideas and the writing of the plan.

In the SWOT-analysis below we have made an inventory of the aspects of working in our project team:

	Strengths	**Weaknesses**
Internal	• International background of the group • Good and efficient teamwork • Knowledge and expertise from different backgrounds	• Limitations in connecting with the stakeholders • Connection between the stakeholders is unclear • Language barrier within the team
	Opportunities	**Threats**
External	• Out of the box thinking • We consider no boundaries and limitations (like budget for instance) • Connecting theory with practice (exercising New Museology principles)	• Communication gaps (irregular feedback) • Making assumptions on wishes of the neighbourhood rather than basing it on facts • Time restrictions vs. quality

With this SWOT in mind we were more aware of the possible success factors and pitfalls while working on the project plan.

6.2   Organisation

We divided the tasks between the group members as follows. In different phases people had different tasks and responsibilities.

Who	Responsibilities
All	- research on sustainability and community projects - developing ideas on programming of AHM shop - SWOT and Risk analysis - contributing to meetings and presentations, taking minutes
Barbara	- project manager - writing project brief and supplement - writing / collating initiative plan - writing / collating final plan - editing and proof-reading of documents - presenting plan
Claire	- deputy project manager - research on sustainability (literature, theory) - writing / collating initiative plan

	- writing / collating final plan - editing and proof-reading of documents - presenting plans
Annemieke	- research on sustainability (neighbourhood organisations, literature, theory) - creating and designing power points for presentations, - design of graphics and content for project plans - designing extended planning for AHM shop
Guido	- research on participation projects and neighbourhood organisations - writing programming content for AHM shop - making extended planning for AHM shop - presenting plan
Lise	- research on sustainability (literature, theory) - writing part of theoretical framework - writing plan for connections between museum, site and shop - editing and proof-reading of documents - presenting plans
Manassawee	- research on participation projects - writing programming content for AHM shop - preparing final presentation
Maryana	- research on participation projects - writing programming content for AHM shop - writing communication plan for project plan - making power points for presentations
Simone	- research on participation projects and neighbourhood organisations - writing programming content for AHM shop - preparing final presentation
William	- research on participation projects - writing part of theoretical framework - writing evaluation plan - preparing final presentation

6.3   Planning of project team

At the beginning of the project the project manager made a planning for the different tasks, which you can see on the next page.

For the communication within the team and file exchange we set up a group on Blackboard. Here we exchanged files, put up minutes of the meetings, research and links, and discussed aspects of the project. Apart from the online group we had meetings at least once a week.

PROJECT GOING EAST

	wk 41	wk 42	wk 43	wk 44	wk 45	wk 46	wk 47	wk 48	wk 49	wk 50
Group meetings		2x		2x	�	2x	▬	▬	▬	▬
Meetings with bidder	▬	▬		▬		▬				▬
Brainstorming ideas + questions bidder	▬	▬	▬							
Collating information for proj definition		▬								
Writing project definition			▬							
Writing supplement			▬							
Milestone 1: hand in 1 November 2010				▬						
Research sustainability + neighbourhood org		▬	▬	▬	▬					
Brainstorming programming ideas				▬	▬	▬	▬			
SWOT and Risk analysis						▬			▬	
Writing initiative project plan (milestone 2)						▬				
Milestone 2: hand in 22 November 2010							▬			
Presentation to bidder 24 November							▬			
Collating / summarizing research							▬	▬		
Decisions on programming							▬			
Fine-tuning content of project plan							▬	▬		
Writing def project plan (milestone 3)									▬	
Brainstorming def presentation							▬	▬		
Preparing presentation									▬	▬
Milestone 3: hand in 13 December 2010										▬
Presentation to bidder 15 December										▬
Celebration end of project 15 December										▬

key to colours

Class
Meetings
Actions for all
Action for project leader / deputy / editor
Deadlines

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APPENDIX A   Calendar for the AHM shop Javastraat

See 'Calendar programming AHM shop'

APPENDIX B   Proposal for evaluation form

Evaluation activities AHM shop Javastraat (during the project)

Date: _____

What is your overall opinion about the activities organised by the project Buurtwinkels and the AHM shop? Fill with an X.
POSITIVE ( ) NEUTRAL ( ) BAD ( )
Why?
_____
_____
_____
_____

Do you have a suggestion or complaint? Fill with an X.
PROJECT ( ) SHOP ( ) ACTIVITIES( )
_____
_____
_____
_____

How did you find the service provided? Fill with an X.
Activities / project   Very good ( ) Good ( ) Fair ( ) Poor ( )
Shop   Very good ( ) Good ( ) Fair ( ) Poor ( )
Why?
_____
_____
_____
_____

If you want to keep up to date with our activities, you can receive a monthly e-mail. Please provide your address below if you do.

Email:
_____
_

THANKS FOR COOPERATING!
YOUR COMMENTS ARE IMPORTANT TO IMPROVE THE QUALITY OF OUR WORK

APPENDIX C   Biographies of team members

Annemieke Berckenkamp has a bachelor's degree in Industrial Design Engineering from the University of Applied Sciences in The Hague. In 2005-2006 she lived in Johannesburg, South Africa. Her interests lay in developing exhibitions and educational programs.

Claire Bown has a degree in European Studies and Modern Languages from the University of Bath, UK. She has worked for two major educational tour operators in the fields of Educational Programme Coordinator and Contracts Manager. She developed, researched and implemented a new range of study tours closely linked to GNVQ and A-Level Business studies, contracted and negotiated rates for hotels, restaurants and services within many European countries and researched specialist and deluxe itineraries. More recently she has worked for two charitable trusts in the UK – the Hawk and Owl Trust and the Hestercombe Gardens Trust – as Membership Officer and Project Administrator.

Lise den Brok has a master's degree in Cultural Heritage and a bachelor's degree in Language and Culture Studies. She graduated from the University of Utrecht and is interested in culture, cultural heritage and the way society deals with history. Her passion is education, in schools as well as in museums, and she hopes to become a museum educator in the near future.

Barbara Capel has a master's degree in American Studies from the University of Utrecht and has worked in educational publishing with EPN/Noordhoff Uitgevers from 1997 until 2010. During those years she went from editorial assistant to being publisher for the History curriculum (secondary school level). In that role she developed a new series of textbooks, working with a team of authors, editors, designers, marketeers and account managers. By doing part of the master's degree in museology she wants to broaden her knowledge and outlook to maybe pursue a career in the heritage field.

William Gamboa Sierra has a bachelor's degree in Conservation and Restoration of Cultural Heritage from the Universidad Externado de Colombia. He was awarded with a Fellowship in Conservation at the Museo Nacional Centro de Arte Reina Sofia (2005-2006).
Since 1999 he has been working in two museums in Bogotá (Casa Museo Quinta de Bolívar and Museo de la Independencia) that are funded by the Ministry of Culture of Colombia. He has worked in different areas and from 2003 onwards has been in charge of collection management (documentation, research and conservation).
Since 2008 he has been working for the Faculty of Cultural Heritage studies in the Universidad Externado de Colombia as a lecturer of 'History and Theory of Conservation'.

Guido Gerrichhauzen has a bachelor's degree in German Language from the Radboud University, Nijmegen. After that he did a master's degree in German Studies at the same university and the Westfälische-Wilhelms Universität in Münster. To get more political theory for his master's thesis he started studying political science in the bachelor year.
Guido has been working for the National Liberation Museum in Groesbeek for almost two years. He is responsible for PR & Education, but has a wide range of tasks (exhibition, events) due to the small staff. He is also a member of the European Movement Netherlands and the political party D66. He has written articles and organised some events for both organisations.

Simone Henning has a master's degree in Environmental Anthropology and Sociology of Non Western societies from the Rijksuniversiteit Leiden. She has carried out several research projects and recently did research on climate change and sustainable development.
Apart from her job at the Royal Tropical Institute (KIT) she does voluntary work at the Red Cross climate centre. Her professional focus is on heritage, culture and sustainable development, indigenous communities and environmental issues. She is also interested in how today's developments, globalisations and newest developments in museology give opportunities to intertwine and encourage museum development, good governance, environmental sustainability, and sustainable development in non-western societies.

Mariana Kospa has a bachelor's degree in Economics from the National University Kyiv-Mohyla Academy in Kiev, Ukraine. She has worked as project manager at Adam Smith Advertising agency from 2003 till 2008, and as account director at Young&Rubicam advertising agency from 2008 till 2009. She is a career-switcher who would like to contribute her experience and gain new skills and knowledge in heritage field.

Manassawee Natthapisut has a bachelor's degree in Art history from Silpakorn University , Thailand and a master's degree in Archaeology from Deccan College, India. She has worked on the editorial staff at Watana Phanit Printing & Publishing Company (educational publishing) in Thailand from 2007 until 2009. She has worked a lot with artefacts and would like to communicate more with people in museological organisations and become a conservator.