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A postcolonial museum?

Legacies of colonial histories in museum exhibitions in Europe, Africa, North America, and the Caribbean

van Slooten, S.

Publication date
2023

[Link to publication](#)

Citation for published version (APA):

van Slooten, S. (2023). *A postcolonial museum? Legacies of colonial histories in museum exhibitions in Europe, Africa, North America, and the Caribbean*. [Thesis, externally prepared, Universiteit van Amsterdam].

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APPENDIX 1

Overview of Experts

Name ⁵²²	Position	Date of Interview	Chapter	Informed Consent
Interviewee 1	Conservator of History at Rijksmuseum	June 2017	1 and 4	Agreed, 2 June 2017 during the interview
Interviewee 2	(former) Head of Exhibitions at Rijksmuseum	June 2017	1	Agreed, 16 June 2017 during the interview
Interviewee 3	Head of history at Rijksmuseum	Based on interviews from NPO Radio1 on 4 December 2019, De Volkskrant on 2 July 2020, University of Leiden on 17 September 2020, Historisch Nieuwsblad on 27 January 2021 Het Parool on 6 February 2021.	1 and 4	Agreed that I can use existing interviews from various media, 6 April 2021
Interviewee 4	Head of Exhibitions at Tropenmuseum	June 2017	1	Agreed, 20 June 2017 during the interview
Interviewee 5	Museum and Site Director at Cape Coast Castle	May 2018	2	Agreed, 3 May 2018 during the interview

⁵²² The names of the experts can be provided on request.

Interviewee 6	Curator at International Slavery Museum	April 2018	2	Agreed, 13 April 2018 during the interview
Interviewee 7	Deputy Director of National Museum of African-American History and Culture	October 2018	3	Agreed, 10 October 2018 during the interview
Interviewee 8	Curator at National Museum of African-American History and Culture	October 2018	3	Agreed, 10 October 2018 during the interview
Interviewee 9	Former Museum Director of Kura Hulanda Museum	February 2021	4	Agreed, 24 February 2021 during the interview
Interviewee 10	Historian, Educator and Tour Guide in relation to Kura Hulanda Museum and Curaçao	April 2021	4	Agreed, 8 April 2021 during the interview
Interviewee 11	Historian, Educator and Director of Museum Kas Di Pal'i Maishi and Agente de Luz, Curaçao	May 2021	4	Agreed, 7 May 2021 during the interview

APPENDIX 2

Qualitative Survey with Visitors

RIJKSMUSEUM AND TROPENMUSEUM

1. Welk verhaal wordt er volgens u verteld door de collectie?
2. Hoe zou u de collectie willen omschrijven in 3 woorden?
3. Had u bepaalde gedachtes of emoties bij specifieke objecten/schilderijen van de collectie?
 - a. Welke objecten/schilderijen en welke gedachtes of emoties?
 - b. Waar kan dit vandaan komen?
4. Zijn er aspecten (bijvoorbeeld bepaalde schilderijen of objecten) van de collectie extra belangrijk of interessant om het verhaal te vertellen, volgens u?
 - a. Zo ja, welke en waarom?
5. Zijn er aspecten (bijvoorbeeld bepaalde schilderijen of objecten) van de collectie minder belangrijk of interessant om het verhaal te vertellen, volgens u?
 - a. Zo ja, welke en waarom?
6. Zijn er aspecten van de collectie waar u het niet mee eens bent/was?
 - a. Zo ja, welke en waarom?
7. Welke specifieke objecten/schilderijen van de collectie hebben u het meest geraakt of zijn u het meest bijgebleven?
8. Zou u kort willen omschrijven wat, volgens u, de kerneigenschappen zijn van de Nederlandse identiteit?
9. Hoe belangrijk is deze collectie voor u als Nederlander?
10. Speelt deze collectie een belangrijke rol bij het vertegenwoordigen van de Nederlandse identiteit in het algemeen, volgens u?
 - a. Zo ja, waarom en op welke manier?
 - b. Zijn er aspecten over- of onderbelicht volgens u?
11. Op welke manieren denkt u, kan de collectie door mensen van niet-Nederlandse nationaliteit worden geïnterpreteerd?

12. Is er iets wat u mistte in de collectie waarmee de verhalen die werden verteld nog beter verteld of laten zien hadden kunnen worden?

INTERNATIONAL SLAVERY MUSEUM AND CAPE COAST CASTLE

1. Could you describe what is presented in the museum, the story of the exhibition, according to you?
2. How would you describe the exhibition of the museum in 3 words (i.e.: interesting, provocative, educative, etc.)?
3. What aspects of the exhibition were particularly important or less important for the story presented, according to you? (i.e.: certain objects or information, educational methods, approach, style, etc.).
4. How has the museum stimulated your understanding about the subject of the narrative? (i.e.: created more awareness/ understanding/respect, recommending the museum to others, repeat visits, purchase in the shop, etc.)
5. Is there anything you learned that you did not know before you visited? If yes, what? Are there particular objects that supported this learning?
6. How was your overall experience of the museum? What did you like and what did you miss?
7. What objects in the museum struck you? Why? (i.e.: size of the object, meaning of the object, particular emotions or thoughts, information, personal connection).
8. Are there objects you think play a significant role to the story and the exhibition? Which ones and why?
9. Do you think there is something missing in the exhibition that could have presented the story better? If yes, what?

NATIONAL MUSEUM OF AFRICAN-AMERICAN HISTORY AND CULTURE

1. Could you describe what is presented in the museum, the story of the exhibition, according to you?
2. Did you miss anything that would have told this story better? (i.e.: certain objects, information, perspectives, etc.) Is yes, what?

3. How important is the NMAAHC to you the current (African-) American visitor, according to you? Why?
4. What objects contribute significantly to the current identity of the (African)American citizen, according to you?
5. Do you think there is something missing in the exhibition that could have presented the current (African-) American identity better? If yes, what?
6. How do you remember African-American history and culture/ America's colonial history?
7. What significance does the exhibition of the NMAAHC have to the current world, in your opinion?
8. What did you expect from the NMAAHC before you visited? (Image of the museum)
9. How was your overall experience of the museum? What did you like/did not like?

MUSEUM OF LONDON

1. Could you shortly describe the story that is told?
2. How would you describe the collection/exhibition?
Which 3-5 words come up?
3. Did you have certain thoughts or feelings with specific objects or painting of the collection/exhibition?
4. Are there particular aspects (i.e., painting, object) of the collection/exhibition extra significant or interesting to narrate the story?
5. If yes, which and why?
6. Are there particular aspects (i.e., painting, object) of the collection/exhibition less significant or interesting to narrate the story?
7. If yes, which and why?
8. Are there particular aspects of the story of collection/exhibition to which you do not agree?
9. If yes, which and why?
10. Could you shortly describe what the British identity stand for, what it means to you?

11. How important is this collection/exhibition to you of white-British/coloured-British background?
12. Does this collection/exhibition play an important role in the representation of the British identity, according to you?
13. Are there differences in in this role between white-background and coloured-background Brits?
14. Do you think that the museum succeeded in representing the collection/exhibition from multiple perspectives?
15. If yes, could you give an example why?
16. If no, could you give an example why?
17. Is there something missing in the collection/exhibition that could have narrated the stories better or stronger?
18. Additional remarks.

APPENDIX 3

Interview Script with the Curator/Director

RIJKSMUSEUM – INTERVIEWEE 1 & 2

Vragen 1 t/m 4 zijn gericht op het Rijksmuseum en de permanente Nederlandse kunstcollectie

1. Zou u kort de missie en visie van het Rijksmuseum kunnen toelichten?
 - a. Hoe onderscheidt dit museum zich van andere musea?
2. Hoe zou u de permanente Nederlandse kunstcollectie (tentoonstelling) willen omschrijven?
 - a. Hoe en waarom is de tentoonstelling tot stand gekomen?
 - b. Welk verhaal wordt verteld?
 - c. Wat is het doel van tentoonstelling?
 - d. Voor wie is de tentoonstelling bedoeld?
 - e. Wat 'belooft' de tentoonstelling de bezoeker?
 - f. Welke 3-5 woorden omschrijven de tentoonstelling het beste?
3. Op welke manier(en) wordt het doel van de tentoonstelling volgens u nagestreefd?
 - a. Wat is de materiele vertegenwoordiging in de tentoonstelling van het behalen van dit doel. Hoe is dit zichtbaar?
 - b. Wat is de immateriële vertegenwoordiging in de tentoonstelling van het behalen van dit doel. Hoe is dit voelbaar?
4. Zou u het proces kunnen toelichten bij het selecteren van de objecten welke worden laten zien en de verhalen welke worden verteld in de tentoonstelling?

Vragen 5 t/m 8 gaan over de rol van de tentoonstelling bij identiteitsvorming en interpretatie.

5. Hoe zou u de collectieve huidige Nederlandse identiteit omschrijven?

6. Welke rol speelt deze tentoonstelling, denkt u, bij de vertegenwoordiging van de huidige Nederlandse identiteit?
7. Hoe zou de Nederlandse bezoeker de tentoonstelling kunnen interpreteren?
8. Hoe zou de niet-Nederlandse bezoeker de tentoonstelling kunnen interpreteren?

Vragen 9 t/m 11 gaan over de processen, keuzes en beslissingen bij het creëren van de tentoonstelling.

9. In welk(e) opzicht(en) is er bij het ontwikkelen van de tentoonstelling rekening gehouden met meerdere perspectieven op het koloniale verleden?
10. Zijn er specifieke keuzes gemaakt in het vertegenwoordigen van meerdere perspectieven op het Nederlands koloniaal verleden? Hoe is dit zichtbaar in de tentoonstelling?
11. Zijn er bepaalde beslissingen gemaakt over hoe het museum dit verhaal wil vertellen? Hoe is dit zichtbaar in de tentoonstelling?

Vraag 12 gaat over de mate waarin de tentoonstelling als 'inclusive' kan worden beschouwd.

12. Er wordt gesuggereerd vanuit de academische wereld evenals de museumwereld dat tentoonstellingen geen eenzijdig perspectief van een controversiële geschiedenis (zoals het kolonialisme en imperialisme) meer kunnen laten. Helemaal wanneer het gaat om musea in sterke multiculturele samenlevingen (zoals Nederland). In welk opzicht draagt deze tentoonstelling bij aan een veelzijdige representatie:
 - a. De Nederlandse koloniale geschiedenis
 - b. De huidige Nederlandse collectieve identiteit
 - i. Hoe is dit zichtbaar in de tentoonstelling?
 - ii. Wat zou er aangepast kunnen worden om dit sterker na te streven?

TROPENMUSEUM – WITH THE HEAD OF EXHIBITIONS

Vragen 1 t/m 4 zijn gericht op het Tropenmuseum en de tentoonstelling 'Netherlands East Indies'.

1. Zou u kort de missie en visie van het Tropenmuseum kunnen toelichten? (Stories of humankind and cultural differences)
 - a. Hoe onderscheidt dit museum zich van andere musea?
2. Hoe zou u de permanente tentoonstelling 'Netherlands East Indies' willen omschrijven?
 - a. Hoe en waarom is de tentoonstelling tot stand gekomen?
 - b. Welk verhaal wordt verteld?
 - c. Wat is het doel van tentoonstelling?
 - d. Voor wie is de tentoonstelling bedoeld?
 - e. Wat 'beloofd' de tentoonstelling de bezoeker?
 - f. Welke 3-5 woorden omschrijven de tentoonstelling het beste?
3. Op welke manier(en) wordt het doel van de tentoonstelling volgens u nagestreefd?
 - a. Wat is de materiele vertegenwoordiging in de tentoonstelling van het behalen van dit doel. Hoe is dit zichtbaar?
 - b. Wat is de immateriële vertegenwoordiging in de tentoonstelling van het behalen van dit doel. Hoe is dit voelbaar?
4. Zou u het proces kunnen toelichten bij het selecteren van de objecten die worden laten zien en de verhalen die worden verteld in de tentoonstelling?

Vragen 5 t/m 8 gaan over de rol van de tentoonstelling bij identiteitsvorming en interpretatie.

5. Hoe zou u de collectieve huidige Nederlandse identiteit omschrijven?
6. Welke rol speelt deze tentoonstelling, denkt u, bij de vertegenwoordiging van de huidige Nederlandse identiteit?
7. Op welke manier(en) zou de Nederlandse bezoeker de tentoonstelling kunnen interpreteren?
8. Op welke manier(en) zou de niet-Nederlandse bezoeker de tentoonstelling kunnen interpreteren?

Vragen 9 t/m 11 gaan over de processen, keuzes en beslissingen bij het creëren van de tentoonstelling.

9. In welk(e) opzicht(en) is er bij het maken van de tentoonstelling rekening gehouden met meerdere perspectieven op het koloniale verleden?
10. Zijn er specifieke keuzes gemaakt in het vertegenwoordigen van meerdere perspectieven op het Nederlands koloniaal verleden? Hoe is dit zichtbaar in de tentoonstelling?
11. Zijn er bepaalde beslissingen gemaakt over hoe het museum dit verhaal wil vertellen? Hoe is dit zichtbaar in de tentoonstelling?

Vraag 12 gaat over de mate waarin de tentoonstelling als ‘inclusive’ kan worden beschouwd.

12. Er wordt gesuggereerd vanuit de academische wereld evenals de museumwereld dat tentoonstellingen geen eenzijdig perspectief van een controversiële geschiedenis (zoals het kolonialisme en imperialisme) meer kunnen laten. Helemaal wanneer het gaat om musea in sterke multiculturele samenlevingen (zoals Nederland). In welk opzicht draagt deze tentoonstelling bij aan een veelzijdige representatie:
 - a. De Nederlandse koloniale geschiedenis
 - b. De huidige Nederlandse collectieve identiteit
 - i. Hoe is dit zichtbaar in de tentoonstelling?
 - ii. Wat zou er aangepast kunnen worden om dit sterker na te streven?

INTERNATIONAL SLAVERY MUSEUM AND CAPE COAST CASTLE – WITH THE MUSEUM AND SITE DIRECTOR (CAPE COAST CASTLE) AND CURATOR (INTERNATIONAL SLAVERY MUSEUM)

1. What was the need for this museum? Reason for existence?
2. What are the aim and objectives of the museum?
3. Could you explain the process of how this exhibition was developed? What aspects were considered, for example a particular perspective, collecting policies, display style, educational experience, interpretation methods, etc.
4. Who was/is involved in this process and how?

5. Were there any issues in the creation of this exhibition?
(i.e.: practical, financial, societal, museological, artefactual, spiritual, etc.)
6. What are the main display methods of the exhibition in the museum and why have you chosen for these methods?
(i.e., why these type of objects/artefacts, particular grouping and positioning of the objects, routing, storytelling etc.)
7. What are the main educational methods of the exhibition in the museum and why have you chosen for these methods?
8. What choices were made for the textual interpretation of the exhibition? (i.e.: provision of text/information per object, from which perspective, etc.)
9. What does the museum want to achieve with the visitors?
(i.e.: knowledge, learning, awareness, etc.) How is this stimulated?
10. What kind of experience is the museum aiming to create?
11. What narrative is depicted in the museum? (Concepts)
12. Could you please name a few objects (approx. 2-3) in the exhibition that contribute significantly to the narrative (per concept)?
What is the significance of these objects (per concept)?
 - a. What is the historic significance of the object?
 - b. What is the spiritual significance of the object?
(If relevant)
 - c. What is the museological significance of the object?
 - d. What is the contemporary significance of the object?
 - e. Could you describe the collective memory of Ghana/ England in relation to colonisation and slavery (concepts)?
 - f. Could you please name a few objects (approx. 2-3) in the exhibition that contribute significantly to this collective memory (per concept)? What is the significance of these objects (per concept)?
13. What is the historic significance of the object?
 - a. What is the spiritual significance of the object?
(If relevant)
 - b. What is the museological significance of the object?
 - c. What is the contemporary significance of the object?
14. Is there anything missing in the exhibition? If yes, what?

Part 1: Museum's (desired) identity

1. What was the need for the NMAAHC? Reason for existence?
2. What would the museum like to achieve within now and 5 years? (mission)
3. How would you describe the 'dream' of the museum? (vision)
4. In what ways does the museum differentiate itself?
 1. On what is the success of the NMAAHC based? (Core competencies)
 1. What does the NMAAHC stand for? How does the staff treat each other? (Organisational values)
 2. What do you 'promise' the visitors? (Customer values)
 3. How do the United States/other museums remember African-American culture and history/colonial history? What is the collective memory of this history?
 1. How important is the NMAAHC for this memory?
 2. How important is this museum for the representation/formation of the American identity?

Part 2: Role of NMAAHC in personal identity

1. What narrative(s) is/are portrayed in the NMAAHC, according to you?
2. What objects in the museum have a significant meaning to you above the others?
3. How important is the NMAAHC to you for your identity and memory process?
4. In what ways do you commemorate African-American/colonial history?
5. Is there anything you miss in the United States in general, or particularly in this museum, to express your identity?
6. How significant is the NMAAHC with respect to other museums, according to you?
7. What objects contribute significantly to the identity of the (African-)American visitor, according to you?
8. What significance does this exhibition of the NMAAHC have to the world, in your opinion?

Part 1: Significance of the NMAAHC's display to the (national) identity and collective memory

1. Could you explain the process(es) of how the exhibition in the NMAAHC was developed?
2. What choices were made for the design of the exhibition (i.e.: storyline, place of objects) and the textual interpretation?
3. What narrative is depicted in the museum, according to you?
4. Which objects contribute significantly to this narrative?
 - a. Why and how?
 - b. Some objects have more importance than others?
5. How do the United States/other museums remember African-American Culture and History?
 - a. What is the collective memory of this colonial history?
6. How important is this museum for this colonial memory?
7. How important is this museum for the representation/formation of the American identity?
8. Are there particular objects in the museum that carry significant meaning to this identity/memory?
 - a. Which ones and why?
9. What would you like to achieve with the visitors after visiting the NMAAHC?
10. Do you think there is anything missing in the museum?

Part 2: Role of NMAAHC in personal identity

1. What narrative(s) is/are portrayed in the NMAAHC, according to you?
2. What objects in the museum have a significant meaning to you above the others?
3. How important is the NMAAHC to you for your identity and memory process?
4. In what ways do you commemorate African-American/colonial history?
5. Is there anything you miss in the United States in general, or particularly in this museum, to express your identity?

6. How significant is the NMAAHC with respect to other museums, according to you?
7. What objects contribute significantly to the identity of the (African-)American visitor, according to you?
8. What significance does this exhibition of the NMAAHC have to the world, in your opinion?

KURA HULANDA MUSEUM – WITH THE FORMER DIRECTOR OF KURA HULANDA

1. U bent/was directeur/bestuurder van het museum. Is dit veranderd? Zo ja, wat is uw huidige rol voor of vanuit Kura Hulanda?
2. Zou u kort de missie en visie van Kura Hulanda kunnen toelichten?
3. Missie heeft het over de culturele identiteit van Curaçao en de Caribbean. Kunt u deze omschrijven?
4. Hoe onderscheidt dit museum zich van andere musea?
5. Wat vertelt het museum volgens u?
6. Wat is het doel van de tentoonstellingen/van het museum? Welke belevenis wil het museum zijn bezoekers geven?
7. Voor wie is het museum ‘bedoeld’?
8. Wat ‘beloofd’ het museum de bezoeker?
9. Zou u het museum kunnen omschrijven in een paar woorden?
10. Zijn er bepaalde beslissingen gemaakt over hoe het museum dit verhaal wil vertellen en met welke objecten?
11. Bij de vertegenwoordiging van de culturele identiteit van Curaçao?
12. In welk(e) opzicht(en) is er bij het ontwikkelen van de tentoonstelling rekening gehouden met meerdere perspectieven op het koloniale verleden van Curaçao?
13. Zijn er specifieke keuzes gemaakt in het vertegenwoordigen van meerdere perspectieven in dit verleden? Hoe is dit zichtbaar in de tentoonstelling?
14. Dekker is inmiddels overleden, het hotel is failliet gegaan in 2018 en er waren aanbevelingen door een commissie vanuit de UvA om de collectie aan te pakken. Wat is daar nu de stand van zaken van?

15. Curaçaose museumvereniging werkt eigen richtlijnen uit voor 30 musea en erfgoedinstellingen sinds 2018, aangezien deze niet voldeden aan de ICOM-richtlijnen. Is hier al een update van dat u weet?
16. Waar gaan jullie je op richten de komende jaren?

KURA HULANDA MUSEUM – WITH AN HISTORIAN, EDUCATOR AND TOUR-GUIDE

1. What is your occupation and role for the Kura Hulanda Museum?
2. In what ways are you involved in Curacao's colonial history (personally & professionally)?
3. In your email there were 2 things that struck me that I would like to discuss before diving into my questions:
4. You mentioned that I should be interested in the 'emancipation processes as unfinished business' which are important sections of the Curacaoan population are considering as one of the main legacies of slavery and colonialism. Can you explain this?
5. You also mentioned that the quest for emancipation is tied to the quest for dignity, human and racial. This dignitarian tradition is still active within our society and is manifested in the political-constitutional relations between Curacao and the Dutch government and the whole of social relations between ethnic groups
6. Can you tell me if and how these concepts (emancipation, dignitarian tradition) are represented in the Kura Hulanda Museum as well?
7. I also asked this to the former director, but he found it difficult to answer this one. The mission statement of the museums includes cultural identity of Curacao. The Caribbean identity. Could you maybe try explaining to me what this identity contains? What is important for this identity?
8. In august last year, you talked about *Musea Bekennen Kleur* movement in The Netherlands. Are museums in Curacao, especially Kura Hulanda, involved in this as well? How?
9. The title of the presentation was 'The gate of no return. From Fort Elmina to Curacao.' In one of the other chapters I discuss

and compare Cape Coast Castle with the International Slavery Museum in Liverpool (both highly linked to Ghana and Ghanaian diaspora). What was striking is that Ghana is in terms of representation methods traditional (no VR, audio stuff etc, just objects and guided tour), however is appreciated by visitors for its moving, spiritual and authentic narrative. In what way is Kura Hulanda different from this, being a similar place trauma?

10. The former director also mentioned that there are more locals coming to the museum lately, to what extent is this part of history alive in Curacao? How does its legacy influence the islanders?
11. How do you think this increasing awareness of legacy of slavery change how Curacao is commemorating this or dealing with this history?

Kura Hulanda Museum related questions:

12. You also do guided tours through the museum, correct? How do visitors generally experience the museum?
13. What do visitors find most interesting in the museum? And less interesting according to you?
14. What emotions do visitors have when leaving the museum?
15. What comments or feedback do you receive from visitors when doing the guided tour?
16. How do visitors interpret the narrative in the museum? What interpretation methods? Is here, according to you, room for improvement?
17. What are your personal favourite artefacts in the museum that is important to tell the story?
18. What is still missing in the museum according to you?
19. How can the museum, according to you, improve its experience for visitors? Particular challenges?

KURA HULANDA MUSEUM – WITH THE MUSEUM DIRECTOR OF KAS DI PAL’I MAISHI WHO IS ALSO A HISTORIAN, EDUCATOR, ACTIVIST AND THE DIRECTOR OF ‘AGENTE DE LUZ’

1. As director of Agente de Luz, could you tell me what the goal and vision of the organisation is?

2. Wat is nodig voor het dekoloniseren van de mind van de overheid en educatie naast de objectives van Agente de Luz?
3. In general, would you say that museums on Curacao are narrated and depicted from an Afro-Caribbean perspective?
4. How important is oral history for museums?
5. Do you think there is a need for museums on the island to be more multivocal? So, representing colonial history from more perspectives (i.e.: women, children, resistance, emancipation, spirituality, etc)?
6. How can or is Agente de Luz contributing to this?
7. A museum movement started in the Netherlands in 2020 called 'Musea Bekennen Kleur'. Over 30 museums across the country are a member of this to make their collection and exhibition more 'meerstemmig'.
8. I further learned that you have been in contact with the Head of history as well to talk about possible collaborations on conducting the 'mapping slavery' tours in The Hague (Pasado Presente) on Curacao too. Has that already taken shape?
9. How, do you think, can or is museum Pal'i Maishi contributing to this 'meerstemmigheid'?
10. What is your opinion on the design and experience of Kura Hulanda?

APPENDIX 4

Observation Sheet template

Museum/Exhibition					
Description Unit of Analysis	Type of Unit of Analysis	Factual Analysis	Interpretive Analysis	Remarks	Remarkable outcomes
Description of the object(s)/ collection/ exhibition analysed	Description of the types of objects (e.g: painting, artefact, 3D visual, etc.)	<p>Questions to be answered for this analysis:</p> <ul style="list-style-type: none"> • How is the object placed/ located within the exhibition? • Colour use, exposure, material, illumination? • Explanation and information provision, semiotics, superlatives used. • Meaning/role of object in relation to narrative, according to museum (if applicable). 	<p>Questions to be answered for this analysis:</p> <ul style="list-style-type: none"> • To what extent does object contribute to the narrative? • What feelings/ thoughts are triggered by this object? 	Here is room for remarks, suggestions, notes, etc.	Connections, relationships, remarkable outcomes will be described here by researcher.

APPENDIX 5

Gap Analysis

Analysis Desired Identity & Physical Identity

- Identified Gaps
1. "All their cultures" as stated in pillar number two potentially creates incorrect expectations
 2. The museum representation is unique and significant, but its interpretation methods are not unique, innovative or cutting-edge
 3. Due to the size of the building, multiple visits need to be encouraged to comprehend the full story

Analysis Desired Image & Actual Image

- Identified Gaps
1. Image of the museum is based on core values and strengths, whereas the image of the visitors is based on an overall emotional and education experience
 2. Multiple Voices could be differently understood between the museum and visitors
 3. Excellence is not perceived by the visitors with respect to the practical delivery of the experience

APPENDIX 6

Survey Questions for the Visitor Experience

Questions related to the Pre-visit Experience

1. How did you know about this museum/exhibition?
2. What motivated you to visit the museum/exhibition?
3. How did you experience your way up to the museum/exhibition?
 - a. Did you face any difficulties in getting here?
 - b. How was the entrance/welcome of the museum?
4. What were your expectations of the exhibition?
5. Have you visited the museum before?

Questions related to the onsite experience of the exhibition

6. How did you experience the exhibition?
7. Could you describe the exhibition in three words?
8. With whom did you visit?
9. What did you learn from the exhibition that you did not know before?
10. Could you shortly summarise the exhibition in your own words?
11. Were there specific objects that were of interest/striking to you?
 - a. Which objects?
 - b. What is the particular interest?
12. Did you have feelings or emotions during your visit?
 - a. What feelings or emotions?
 - b. When?
13. From which viewpoint(s) is this story represented according to you?
14. How did you experience the methods of interpretation of the exhibition?
 - a. Which methods contributed most to your understanding of the story?
 - b. Are there methods of interpretation missing according to you?
15. How did you experience the design of the exhibition?
(i.e.: easy to move around, lack of information, etc.)

- Questions related to the onsite experience of the museum
16. How did the social setting in which you visited influence your understanding of the exhibition?
 17. How easily were you able to navigate through the museum/exhibition?
 - a. What was easier?
 - b. What was less easy?
 18. How did you experience the museum?
 - a. Staff?
 - b. Ambiance?
 - c. Quality of the service and facilities?
 - d. Building?
 - e. Information provision?
 - f. Location?
 19. What aspects of the museum did you particularly like?
(I.e.: see question 18)
 20. What aspects of the museum did you like less?
(I.e., see question 18)

Questions related to the post-visit experience

21. Has the exhibition changed your perception on the story?
 - a. If yes, how?
 - b. If not, why?
22. To what extent has the exhibition/museum succeeded in showcasing multiple perspectives according to you?
23. Has the exhibition changed your perspective at the Dutch/Curaçaos colonial past?
24. Is there anything you missed in the exhibition that could have told the story better?
25. Is there anything that could have improved your overall experience?
26. Will you be visiting this exhibition/museum again?
 - a. Why?
 - b. Will you recommend this to others?

Survey questions are based on the Interactive model of learning by Falk and Dierking (2013:26).

APPENDIX 7

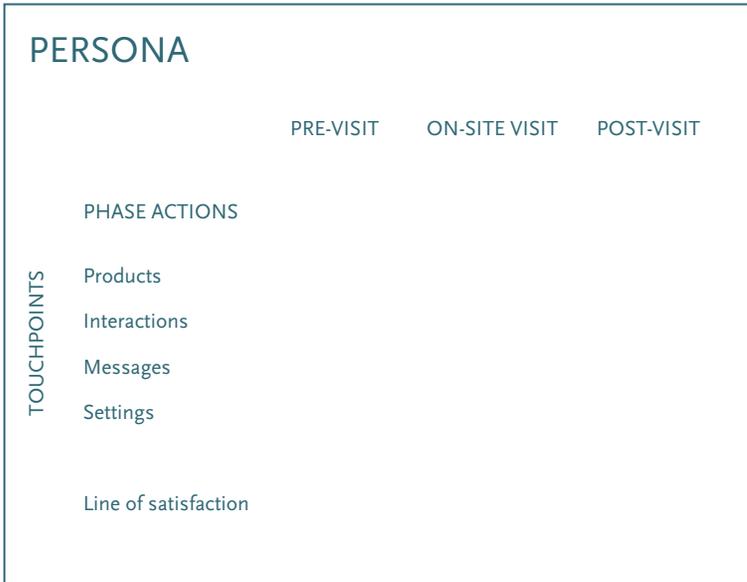
Checklist Interactive Visitor Experience

	Personal Context	Social Context	Physical Context
Questions to consider	<ul style="list-style-type: none"> • Prior knowledge, interests and beliefs? • Amount of choice and control? 	<ul style="list-style-type: none"> • What is the within-group sociocultural meditation? • What is the social interaction with others? • What is the facilitated meditation by others? 	<ul style="list-style-type: none"> • Orientation and advance organizers? • How is the design? • Reinforcing events and experiences outside the museum
Aspects to consider	<ul style="list-style-type: none"> • Time available • Money available • Health • Mobility • Desirability of visiting • Repeat visiting • Created interest • Individual preference • Popularity of attraction • Cultural capital attained by the visitor • Relaxation of recreation with others • Sexual enjoyment with others • Exercise or physical challenge • To eat, drink or be entertained • Seeking new experiences • Learning and education • Creativity and exploration • Fulfilment of ambitions • Pleasure derived • Experience and knowledge perceptions 	<ul style="list-style-type: none"> • Visiting companions • Status of recognition if achievements • Philanthropy of charitable contributions • Creation of customer spirit • Creation of family spirit • Museum explainers • Docents • Guides • Performers • Staff • Number and behaviour of others • Quality of staff • Visitor welcome • Staff attitude • Events • Ambiance • Information • Crowding level 	<ul style="list-style-type: none"> • Signposting • Local accommodations • Local services • Ease of access from major routes and centres of tourist and resident populations • Weather and time of visit • Distance to travel • Setting of attraction • Opening times • Numbers of attractions open • Geographic location • Competing attractions • Cost and prices • Marketing of attraction • Information and interpretation • Visitor infrastructure in area • Other attractions to visit/clustering • Roads and signage • Car parking • Café/restaurant • Retailing outlets • Signs and labels • Guides • Refreshments • Toilets • Litter bins • Seating • Accessibility • Availability of visitor services • Quality of visitor services • Outdoor environment • Exhibitions • Programmes • Web sites

Checklist based on De Jong (2010: 7-8).

APPENDIX 8

VJM Template



Template is based on Kalbach (2016: 249-269),
Yachin (2018: 201-204) and Klink et al., (2020: 157-159).

Suggestions for Inclusiveness

1. According to Thomas (2009: 125-133), it is vital for exhibitions to be shaped from a contemporary cultural and societal perspective, to realise postcolonial objectives such as mutual cultural understanding and respect. Consequently, both museums are suggested to collaborate more intensely with the missing perspectives along the development of the forthcoming exhibitions. These other perspectives (i.e.: local communities of Surinamese-Dutch, Caribbean-Dutch or Indonesian-Dutch descent, variety of experts, artists, visitors) forming an ecosystem of collaborations, partnership and network that enables a wider, flexible understanding of Dutch history of colonisation (Sabiescu and Charatzopoulou, 2018: 325-344; Vermeeren et al., 2018: 1-16; Van Slooten, 2018: 1-11).
2. Despite an evident devotion by both museums to represent Dutch history in relation to colonisation from the perspective of the counter-narrative that depicts history of colonisation from the trauma paradigm (Naguib, 2013b: 77-84; Tolia-Kelly, 2016: 896-904) in their forthcoming exhibitions (i.e.: involving perspectives from various socio-cultural backgrounds, the 'first voices'), such exhibitions can integrate a bottom-up approach in their system of representation. This implies that existing collection does not determine the design of the exhibition, but storytelling lead the narrative which is supported by material display (Van Slooten, 2018:1-11).
3. To reinforce the representation of a 'postcolonial' identity (Yeoh, 2001: 456-459; Karayilanoğlu & Arabacıoğlu, 2016: 84-86) or of 'new' identity (MacDonald, 2003: 1-10; Dasgupta, 2018: 155-158), the forthcoming exhibitions should base their system of representation on a trauma paradigm, which allows for material display including inconvenient objects that are understood from individual perspectives (Van Slooten, 2018:1-11, Stylianou, 2019: 306-319).

Whereas the visitors at the Rijksmuseum missed multiple perspective in relation to Dutch wealth across the 16th and 17th Century, visitors at the Tropenmuseum indicated that they missed storytelling aspects of the first nation peoples, who experienced Dutch life at the East Indies. For both exhibitions is suggested to maintain the act of (personal) storytelling as a dominant interpretation method, since it allows for these perspectives to become more prominently represented. As a result, the museums enrich the official narrative of The Netherlands by introducing counter-narratives to the history of Dutch colonisation, which is, ultimately, expected to increase the relevance of the museum within society, as it represents a more accurate, holistic Dutch national identity (Van Slooten, 2018:1-11).



SARIKE VAN SLOOTEN | sarikevanslooten@gmail.com

A Postcolonial Museum? Legacies of Colonial Histories in Museum Exhibitions
in Europe, Africa, North America, and the Caribbean

Painting on cover | Paksha van Slooten
inspired by the French artist François-Auguste Biard

Proof-reading | Kenneth Miller
Copy-editing | Christien Franken

Book design and typesetting | Bartek Bączkowski
from Pilcrow Studio

Typeface used | FF Scala and FF Scala Sans
designed by Dutch designer Martin Majoor from FontFont

Book was printed on Munken Pure paper 90g/m², vol. 1.5
from Arctic Paper

Printed by Impress Print Sp. z o. o.
ul. Adama Mickiewicza 33/71
60-873 Poznań, Poland
info@impressprint.com.pl



This study explores museum exhibitions of colonial histories through a tripartite approach by examining the relationship between the institution of the museum, the displayed objects, and the visitors' experiences and perspectives. It provides an understanding of how colonial histories are represented in museum exhibitions in Europe, Africa, North America, and the

Caribbean through a comparative analysis of different case studies of museum exhibitions across several colonial geographies within the trans-Atlantic trading route: the Netherlands (the Rijksmuseum and the Tropenmuseum), Curaçao (the Kura Hulanda Museum), England (the International Slavery Museum and the Museum of London), Ghana (Cape Coast Castle), and the United States of America (the National Museum of African American History and Culture). This dissertation argues that a better connection between museums and contemporary debates of colonialism can be found through the imagination of the (im-)possibility of the construction of a postcolonial museum.

