The research programme of the Reinwardt Academy 2019-2023

The Reinwardt Academy guides (future) heritage professionals in the process of acquiring the knowledge and expertise necessary to concretely contribute to solutions for current heritage issues while taking into account broader social contexts. The research performed within this framework will take place not only in the classroom, but also in the research unit established by the academy in 2006 - the Cultural Heritage Lectorate. From September 2019 until August 2023, this group will work on a research programme developed by the head of the group, Hester Dibbits.

The research programme was developed with regard to:
1. The general instructions for research groups at the Amsterdam University of the Arts.[1]
2. The recommendations of the visitation committee that assessed the research quality of the Cultural Heritage research group in November 2018.[2]
2. The academy's policy plan, established in September 2019.[3]
3. The framework for the research programme 2019-2023, drawn up by the director of the Reinwardt Academy in February 2019.[4]

Sub 1. Consistent with the instructions for AHK lectorates, the programme intends to contribute to the development of students, teachers and heritage education; the academy's profile and the alignment of its teaching with developments in professional practice; the development of the fields of art and heritage; and also to reinforce connections between individuals, courses, and the AHK, with the work field, other higher education institutions and its wider surroundings.

Sub 2. Consistent with the recommendations of the visitation committee that assessed the research qualities of the Cultural Heritage Lectorate in November 2018, the programme intends to contribute to: the connection of the *conceptual frameworks and research practices* of the preceding lectorate (shared by Dibbits and Knoop, 2011-2019), the *theoretical foundation and concrete application* of the results of the research methodologies into current practices and value systems in the professional field developed by Dibbits and Knoop; and the reinforcement of the *research culture* within the Reinwardt Academy.

Sub 3. Consistent with the framework drawn up by the director in February 2019, the lectorate intends to employ the programme to contribute to the training of professionals with an inquisitive and enterprising attitude, who will make a meaningful contribution to the creation of and the association with heritage, and to the development of the academy as a platform for heritage professionals exchanging knowledge and experiences, sharing views and developing innovative products and practices.

As indicated in the framework, the notion of dynamic heritage takes centre stage here: heritage is seen as the preliminary result of a continuous negotiation process involving numerous factors and interested parties. Taking this view as a starting point, the research should focus on the question of how the critical-dynamic notion of heritage could be applied in education and practice. This was the central question of the previous research programme (2015-2019), which serves as the basis of the programme for the next four years. It will include two basic assumptions:

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1   Memo Research Policy and Quality Assurance AHK, September 2014 (research format 20 August 2014, revised October 2018).
2   Cultural Heritage Lectorate. Amsterdam University of the Arts. Visitation report 9 November 2010. AeQui (assessment bureau for higher education). Utrecht, February 2019.
3   Nel van Dijk, Policy Plan Reinwardt Academy 2019-2024. September 2019.
4   Nel van Dijk, Framework Lectorate Programme 2019-2023. Memo dated 24 February 2019.

1. Heritage is not a fixed object or practice, but rather a quality that is attributed in a specific context and is subject to a process of continuous negotiation.
2. Professional heritage practices require a critical understanding of the dynamic character and the context-bound nature of heritage formation processes.

As indicated in the framework, the research programme to be performed under the umbrella of the Cultural Heritage Lectorate must pursue the innovation and development of heritage practices and focus on the acquisition of new insights into the roles played by heritage professionals within the heritage domain. Other conditions mentioned included providing focus and establishing a permanent connection with bachelors and masters teaching programmes (for instance by involving junior and senior teacher-researchers) and establishing a research programme that may qualify for second- and third-flow funding.

Sub 4. Finally, the academy's policy plan elaborated on the vision and mission, broadening its social focus and urgency by assigning three areas of interest that will serve as guidelines in education and research over the next few years: sustainability, inclusiveness and technology. Consistent with this policy plan, the lectorate programme intends to produce concrete handles for heritage professionals who (wish to) concern themselves with these important though complex areas of interest in their professional practice.

Reinwardt Academie
Amsterdamse Hogeschool voor de Kunsten

Bringing in History
Towards a new perspective on heritage interactions

Research profile and programming

Heritage professionals are expected to know what they are doing and, in their actions, to pay heed both to the heritage objects themselves as well as the dynamics surrounding them, including the wider context they act in. The present social challenges regarding climate, social inequality and technology do not make life easier for the professional. At the same time, they present an opportunity: several groups in society are confronted with problems related to heritage. The Cultural Heritage Lectorate seizes on this development by investigating how (future) heritage professionals could make a constructive contribution to the solution of these problems.

The research group operates from the conviction that heritage professionals benefit from methods that provide insight into the complex dynamics of heritage formation (and heritage de-formation), both for themselves and for the public at large. This can be realised in several different ways: in exhibitions; documentaries and discussions; or by displaying, in network visualisations, the changing positions regarding much-discussed heritage items. Several variants of the last-mentioned approach have been tested, refined and implemented under the heading 'Emotion Networking' with external partners in the previous research period, in a variety of settings: in education (including the Reinwardt Academy), in museums and in archives. It is important to realise that the recording of these dynamics is a process of co-creation, involving several different stakeholders. Our hypothesis is that it encourages the parties involved to start thinking about heritage from a meta-perspective, so it must be stressed that emotion networks are (also) an educational instrument.[5]

The proposed programme builds on this idea and focuses on the development of this and other methodologies that help make the dynamics around heritage objects more insightful. We will give particular attention to the question of how various kinds of historical knowledge could be integrated into professional heritage interventions such as exhibitions, educational workshops and collections management. This question is relevant given the fact that social interactions related to heritage objects from the past involve various types of knowledge about the past that are largely and frequently ignored (such as knowledge stored inside the body or 'embodied knowledge').

Making heritage

Essentially, everything could be called heritage – landscapes, buildings, tools, traditions, works of art, etc. 'Heritage' is a concept used to denote things that are considered essential in regards to culture and identity by (a specific group of) people. It is a hallmark assigned in times when people feel they are confronted with rapid changes, loss and alienation. By calling objects or traditions 'heritage' and cherishing them (or allowing them to be cherished) as such, people underline their importance and claim ownership of them at the same time. They usually do so by making an appeal to the past. This process of heritage-making always involves conflicting interests and emotions: the cherishing of an object as heritage by one person can be experienced as hurtful, offensive or insignificant by another.

Over the past decades, use of the term heritage has skyrocketed. The term is part of a wide range of interrelated concepts and practices, each with a history of its own. - There is a heritage sector, we have heritage institutions, heritage professionals and heritage courses. The situation in the Netherlands is in no way unique - the rise of the 'heritage industry' is a global phenomenon. The late eighteenth and the early nineteenth centuries are often marked as the starting point of this rise. From this period, we can see an increase of

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5   See www.emotienetwerken.nl.

professionalisation: a growing number of people are taking up careers in 'heritage'. This development ties in with processes of nationalisation, regionalisation, localisation, industrialization, commercialisation and globalisation. The period around 1800 was a time of revolutionary change. In a such a dynamic world, many people felt a growing need to actively secure the present, i.e. existing nature and culture, as they understood it.

Interests, emotions and the role of the professional

At all times, heritage involves conflicting emotions and interests, which cause a dynamic that is complex and potentially enduring. After all, the marking of something as 'heritage' is not a one-off operation by an individual. Rather, it is a process that involves a multitude of stakeholders. However, in the processes of 'heritage formation' and 'heritage de-formation' (or 'heritage-making' and 'heritage-unmaking'), not all voices have equal weight.[6]

The role of the professional deserves special attention. Heritage professionals constitute a group which is not easy to define. They do, however, recognise each other and are recognised (and acknowledged) by
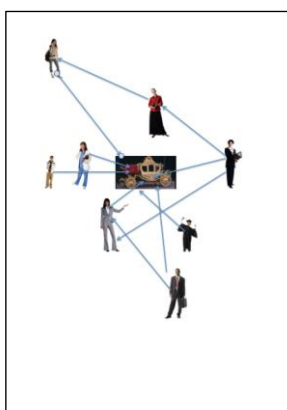
Image: The Golden Coach (a much-discussed heritage object in the Netherlands due to its colonial depictions) in a network of people with divergent feelings, interests and attitudes towards the object and each other. Their positions may change once they engage in a discussion. Visualising such a change might help people to 'get out of their bubble' and to reflect on the dynamics with each other. Our hypothesis is that these are important 21st-century skills, which are vital in dealing with complex situations and radical social transitions. See www.emotienetwerken.nl.

others as professionals on account of their specific training, their mutual professional contact and their exchange of knowledge and experiences in professional journals and associations. We encounter them in many different capacities: as heritage specialists, conservationists, curators, folklorists, policy officers or self-employed professionals. Their work is subject to change and its nature differs per location. But as long as they manage to keep 'reinventing' themselves as professionals and remain recognisable as a group, they will validate their existence. One might say that heritage professionals, like many other cultural phenomena, are aptly characterised by the phrase 'the making is in the doing'.

The Reinwardt Academy has trained heritage professionals since its foundation. The curricula of the bachelor's and master's degree programmes have changed over time. In the past, we primarily prepared professionals for a career in the museum sector, whereas now the academy focuses on the (broader) employability of heritage professionals with an eye for various kinds of heritage, the emotions linked with heritage and broader social, cultural and historical contexts. Modern heritage professionals have an eye for the contexts in which heritage is made and preserved, but they also know how to respond to and act on that information when the situation calls for it.

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6   In the literature about heritage, the 'unmaking' of heritage has received relatively little attention as yet. There are some studies, however. See for example ethnologist Gisela Welz's research: *European Products. Making and Unmaking Heritage in Cyprus* (2015).

Professionals in other sectors are confronted with the same questions. Care workers, educators and law enforcement professionals are also expected to relate to their environment: to protesters, to the silent masses, to pseudo-experts and to all those who have not had the education or training to call themselves professionals, but who do possess relevant knowledge and experience: those who are self-taught and 'hands-on' experts.

Action frameworks and action perspectives

What the heritage professional of the 21st century needs are new 'perspectives for action' and 'action frameworks', which will provide solutions in case of a 'shyness of action' ('handelingsverlegenheid'). The call for new perspectives and frameworks for a work field such as heritage, which is becoming ever more complex, requires context-focused research and interventions (i.e. instruments of action) ensuing from that research. What is needed now are perspectives for action, action frameworks and tools for action, but also solid research.

The need for research into heritage dynamics and the social, cultural and historical contexts of heritage formation is made urgent due to the emotions and interests at play: heritage connects people, but it also increasingly leads to conflict and polarisation. Professional intervention may have an adverse effect in that context, not in the least because (heritage) professionals are no longer automatically regarded as authorities.

Several major social issues are increasingly connected with heritage, including the way we deal with the colonial past, climate change, secularisation and desecularisation. Museums are struggling with looted colonial art in their collections, climate activists call on people to radically change their consumer behaviour (i.e. traditions) and local governments confer with local residents about new uses for empty churches. People who label objects, places or practices as 'heritage' do so because they feel something is at stake which is of significant importance to themselves, to others, or to life on earth. Today's heritage professional ought to take these divergent interests and emotions surrounding heritage into account. When doing so, are heritage professionals taking on the role of mediator or do they take a stand? Do they aim for consensus or do they make a decision before consensus has been reached?

In the previous lectorate period(s), these dynamics were investigated as part of the *Street Values and Emotion Networking* research lines in concrete settings, with a focus on the effects of professional interventions.

In the case of the *Emotion Networking* research line, the interventions took place in 'Living Labs' at Imagine IC (collaborative partner) in Amsterdam South East, and in museums, archives, heritage organisations, social institutions and educational institutes (including the Reinwardt Academy itself). The intervention dealt with 'Emotion Networking', which has been developed into a practical method for approaching specific heritage issues. This method pursues participants' development of 'heritage wisdom' (or 'heritage literacy'), i.e. the development of insights into one's own and other's positions in the fickle, networked constellations surrounding heritage. One of the questions emerging in this context is to what extent the method succeeds in arousing feelings of empathy for various stakeholders in specific heritage cases, beyond simply facilitating better insight into the complexity of the dynamics.

In the knowledge ateliers, master classes and workshops of the *Street Values* research line, various kinds of constructive interventions were scrutinised on the basis of the 'sustainism' concept (introduced by Michiel Schwarz). This concept focuses on the dynamic, designing nature of heritage formation. To this end, a number of specific locations (along with their actors and communities) were selected, including Belvédère Storyhouse in Rotterdam and the Binckhorst district in the city of The Hague. These places are developing (or have the ambition to develop) into social platforms where various players create and share new values and resources in mutual interaction. By looking at heritage-making in a place-bound context as a social process of co-design, the researchers hoped to get to grips with, and gain insight

into, the interaction between actors and the co-creation of meanings and shared values in social heritage practices.

Both research lines were founded upon the Reinwardt Academy's view of heritage as the preliminary result of an ongoing negotiation processes between numerous factors and stakeholders.

One particular matter in need of more research is the role played by 'knowledge of the past' in social interactions related to heritage. This matter has not yet been explored as such in the research lines, neither practically nor theoretically.
While it is true that specific heritage issues arise in the present from a perceived need to decide, with an eye towards the future, what should happen to a specific collection, place or practice. But one essential aspect of making heritage is that it always involves an appeal to the past. Museums ask themselves what to do with looted art at a time when there is a clear social demand for attention to the colonial past. A change in people's consumer behaviour also implies changing traditions that have been cherished for generations. The discussion about empty churches not only touches possible interests of property developers, but also the childhood memories of local residents and the historical value attached to the objects.

Inputting various forms of knowledge about the past into complex interactions concerning heritage objects could bring people closer together, but it could also drive them further apart. Historical knowledge input either takes the sting out of a conflict or creates further tensions. It makes all the difference how, by whom, when, and in what setting knowledge is introduced and shared. For this reason, it is important to gain insight into the role of multiple forms of historical knowledge within complex heritage interactions.

Research questions

Up to several decades ago, staff members of museums and archives, conservationists, academic historians and archaeologists were seen as pre-eminent experts in the fields of history and heritage. The rise of the Internet in particular has caused this to change: professionals are now beginning to realise that their monopoly is no longer (or should not be) a matter of course, and that there are other kinds of knowledge (including other kinds of historical knowledge) beyond professional knowledge. Many non-institutionalised kinds of knowledge have long remained invisible or disappeared altogether. How can we do justice to these other kinds of knowledge – such as experience-based knowledge, user knowledge, embodied knowledge and orally-transmitted knowledge?

Knowledge of the *colonial* past is a case in point. In the current debate about the aftermath of the colonial past, the heritage sector is presented by some as the product of a colonial system and as a sector maintaining colonial power and knowledge structures. The question many professionals (and others with them) are wrestling with is how to do justice to these voices about the past: by making the system more inclusive (but how?) or by dismantling it? And, considering the wider social context and the longer term, what would be the most sustainable choice?

The aim of the Cultural Heritage Research group's endeavour is to provide (future) heritage professionals with action perspectives for complex interactions related to heritage objects by investigating how various kinds of historical knowledge could be constructively involved into these interactions. The research will produce well-substantiated proposals for interventions (actions), which will have been tested for effectiveness in a practical setting. For this purpose, the following sub-questions will be answered:

1. What kinds of historical knowledge can be distinguished?

For heritage professionals, it is important to be aware of the existence of *different kinds* of knowledge (Harris 2007) and of the consequences of attaching weight to a particular type of knowledge. It makes a difference whether professionals choose to work on the basis of

(primarily) institutionalised knowledge or, alternatively, consciously confront this knowledge with non-institutionalised, experience-based knowledge.[7]

2. What knowledge actors can be distinguished in interactions related to heritage objects, and what impact do they have on the interaction (who remains out of sight, how inclusive is the method, does the object itself count as an 'actor')?

Inspired by network theories by Bruno Latour a.o., our research will distinguish several interactive (f)actors: people (capable of) playing several roles and objects having an agency of their own (depending on their capacity). What are the effects of interventions by experts, curators, mediators, activists and 'hands-on' experts? How about spatial context? What factors come into play within the mutual dynamics between people (including factors in no way related to the issue at hand)? How important is the exact moment the knowledge is introduced?

3. What are the effects of the instruments/interventions/action frameworks used?

When, in our professional dealings with heritages issues, we would like to answer the question of how various kinds of historical knowledge could be given a place through negotiation, we must evaluate the results. This calls for research, because what is seen as constructive by some, may not be regarded as such by others. Some might find intervention constructive if it helps to create consensus about the issue, whereas others will see it as constructive if it succeeds in focusing the debate on the matter, or – yet another possibility – if it provides the parties involved with a deeper insight into the 'heritage' phenomenon on a meta-level.

In our research related to the above-mentioned question, we will test the proposition that consensus-seeking interventions are not constructive in heritage-related matters. With this proposition as a point of departure, we intend to join the debate on conflict theories and the benefits of polarisation. According to some, conflict is a prerequisite for trust in the long run, whereas others think it will only drive people apart, because it causes them to cling to their positions.[8]

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7   See https://www.spui25.nl/gedeelde-content/evenementen/evenementen/2019/06/van-wie-is-kennis.html) for the manifestation of introduced knowledge about the past: in what way are text, images and sensory experiences interrelated?
8   https://www.nemokennislink.nl/publicaties/liever-polderen-dan-polariseren/);
https://www.nemokennislink.nl/publicaties/achter-elke-boze-burger-schuilt-een-verhaal/.

Emotion Networking: mapping the dynamic network of people's positions on particular heritage objects textually, visually, on paper or otherwise. Above: two photos taken during workshops practising this methodology. Left: mind map of an emotion network around the Golden Age concept (Historical Museum of The Hague, 2019). Right: emotion networking session about the cross from *The Passion* with pupils present (Imagine IC, Amsterdam South East, 2018).

Organisation of the research

The research is meant to cover a four-year period and will be divided into sub-projects. Teachers and researchers from outside the academy will be invited to submit relevant proposals, which will be assessed by the lector, who will decide in consultation with those submitting, if they qualify for inclusion in the knowledge network - a closed research group convening monthly to discuss the progress of the content and organisation of the research project. In 2020, we intend to launch with four small-scale sub-projects led by teacher-researchers.

In all instances, the 'owner of the problem/applicant' is a 21st-century (prospective) heritage professional who wishes to relate to social developments, and more specifically to issues regarding sustainability, inclusiveness and technology (digitality). The teacher-researchers will work side by side and will present their findings inside and outside the academy. Follow-up research will be considered after a year.

The lector will supervise the sub-projects of the research team members, and in addition, she will survey other research projects if required (PhD students and excellent master's students).

Research method

The research will be practice-based and aimed towards realising changes in real-life situations.[9] The research group will work with an intervention cycle for practice-based research as described by Verschuren and Doorewaard. This cycle helps to provide insight into clients' expectations – what do they consider to be the problem and what change(s) do they have in mind? – and the degree to which researchers are able to fulfil these expectations. Researchers cannot be expected to solve the problem right away; the research they do is a means to acquire the knowledge needed to take practical action.

Following Verschuren and Doorewaard, we will distinguish five phases in the proposed research group's programme, each of which will represent a different research phase:

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9   About this, see Piet Verschuren and Hans Doorewaard, *The design of a study* [*Het ontwerpen van een onderzoek*] (Amsterdam: Boom, 2016, 5th edition).

1. Problem analysis: what is the problem, why is it a problem, and whose problem is it? Note Verschuren and Doorewaard's additional observation: 'The "why" question can be answered either by indicating that a particular status quo defies prevailing norms, values or ideals, or by stressing the possible adverse consequences of this status quo.'[10]
2. Diagnosis: a study of the backgrounds and the origins of the observed problems. This often results and leads towards possible solutions.
3. Design: the drawing up of an intervention plan on the basis of the problem analysis and the diagnosis. This could be, for instance, the outline of an exhibition, an educational programme or a safeguarding plan.
4. Intervention/adjustment: the launching of the intervention or adjustment path.
5. Evaluation: investigation of the impact of the intervention/adjustment path. Should the issue have been resolved only partially, we could propose or choose to go through the
6. steps of the intervention cycle once again.[11]

The research will be carried out on the basis of a combination of qualitative and quantitative methods from the fields of ethnology, anthropology, sociology and history. In concrete terms this means that researchers will do interviews or observe interactions in the wide, diverse networks surrounding (prospective) heritage objects, or that they will organise a number of Emotion Networking sessions to form an image of the situation at hand. In addition, desk research (analysis of written studies, websites, official documents, etc.) will be performed for the benefit of the conceptual framework and to collect empirical data.

Preparing the knowledge network

To prepare teachers for their knowledge network activities, the research group will present an annual series of online mini lectures ('Erfgoedwijzers') in which heritage will be approached as a form of interaction. We will give particular attention to anthropological/ethnological research theories and methods. The Reinwardt Academy is relatively new to this type of research. The research group wants to see this changed, motivated by the view that ethnographic research skills are a prerequisite for 21st-century heritage professionals working from the realisation that heritage is not a given, but a quality attributed to something in a specific context. Anthropological/ethnological research may help gain insight into the fabric of society, the historically-grown cultural tissue that holds society together in all its complexity. This is vital for heritage professionals who want to reckon with the frictional or conflicting interests, views and emotions surrounding heritage objects. The more traditional (quantitative) methods familiar to Reinwardt professionals, such as surveys and structured interviews, are less suitable for this purpose, because these methods involve (fixed) target groups that have been established in advance, and because participants are expected to (be able to) put into words their points of view. So anything that cannot be classified or is *not* expressed in any way, consequently remains out of sight. Moreover, society in the 21st century resembles a dynamic network rather than a collection of closed groups.

To enable all Reinwardt Academy teachers to become acquainted with anthropology and ethnology, we will organise a number of inspirational meetings. To prepare for these meetings, participants will be asked to read the following publications:

- O'Dell, Tom & Robert Willim, 'Irregular Ethnographies: An Introduction'. In *Ethnologia Europaea. Journal of European Ethnology* 41:1 (2011). Special Issue. 5-14.
- Harris, Mark (ed.), *Ways of Knowing. New Approaches in the Anthropology of Experience and Learning* (New York/Oxford: Berghahn Books, 2007) 1-24.
- Oosterbaan, Warna, *Ons Erf. Identiteit, erfgoed, culturele dynamiek* (Amsterdam: De Bezige Bij, 2014). 256 pp.

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10   Verschuren and Doorewaard, p. 49.
11   Verschuren and Doorewaard, p. 50.

- Schmidt-Lauber, Brigitta, 'Seeing, Hearing, Feeling, Writing: Approaches and Methods from the Perspective of Ethnological Analysis of the Present.' In: Regina F. Bendix and Galit Hasan-Rokem, *A companion to Folklore* (Hoboken: Wiley-Blackwell, 2012) 559-578.
- Timm Knudsen, Britta and Carsten Stage (eds), *Affective Methodologies. Developing Cultural Research Strategies for the Study of Affect* (London: Palgrave Macmillan, 2015) 1-22.
- Ingold, Tim, *Anthropology. Why it Matters* (Cambridge: Polity Press, 2018). 140 pp.

'Humanity is at a crossroads. We face mounting inequality, escalating political violence, warring fundamentalisms and an environmental crisis of planetary proportions. How can we fashion a world that has room for everyone, for generations to come? What are the possibilities, in such a world, of collective human life? These are urgent questions, and no discipline is better placed to address them than anthropology. It does so by bringing to bear the wisdom and experience of people everywhere, whatever their backgrounds and walks of life. [...] In this passionately argued book, Tim Ingold relates how a field of study once committed to ideals of progress collapsed amidst the ruins of war and colonialism, only to be reborn as a discipline of hope, destined to take centre stage in debating the most pressing intellectual, ethical and political issues of our time. He shows why anthropology matters to us all.' Blurb Tim Ingold, *Anthropology. Why it Matters* (2018)

Results and (continued) effects

Our research is meant to provide a number of case study analyses, based on the separate but coordinated sub studies. These analyses must include 1) **recommendations** for the heritage sector**,** 2) an **action framework** for professionals and 3) a **knowledge document**.

The knowledge document will outline the issues at hand, present a survey of the relevant literature, compare the findings of the several case studies and make an attempt towards achieving a synthesis - what major conclusions can be drawn from the research, what are the remaining bottlenecks, which questions have not been answered?

The design of the action framework will be decided in consultation with persons dealing with heritage matters in a professional capacity, such as museum staff members, policy officers and NGO workers. We are considering the option of a website with a digital learning environment, including webinars and podcasts linked to the various sub studies.[12] The action framework is intended to help heritage professionals – and through them, wider audiences – to get a better insight into the dynamics surrounding heritage issues.

Research team members are expected to present, within a year, some form of concrete output, such as an article for a scholarly or professional journal (written individually or co-written with the lector or another author) or a policy advise, webinar or other such product. The research group will give an annual presentation of the research results in a state-of-the-art publication that may vary in form.

Educational relevance

The research will directly contribute to the development of a (shared) view among teachers and students regarding the role of historical knowledge in the 21st heritage practice, whose activities are founded on the idea that heritage is not a given, but the temporary result of an often complicated negotiation process in which the past is brought to bear in numerous ways.

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12   Cf. https://www.nwgzorg.nl/professioneel-handelingskader/ and https://www.expertisecentrumpfas.nl/handelingskader/6-eerste-pilot.html.

If this is the formative perspective of heritage education, how should teachers and students position themselves in dynamic interactions regarding heritage objects? How can they make a step towards concrete action, and are they aware of the consequences of their actions? A module in the international master's degree program in Museology was aptly titled 'Drama of Decision Making', a title which aptly expresses the urgency for heritage professionals to reflect critically on their own responsibilities and the importance of the questions above.

Research relevance

In many contemporary heritage issues, history is the proverbial elephant in the room. Whenever specific issues are at stake, actors (including heritage professionals) tend to bring in historical knowledge to substantiate their views, emotions and actions without reflecting on this historical knowledge. Research into the various ways in which heritage professionals deal with the past, and into the question of how they relate to their stakeholders while doing so, may provide us with a better insight into the precise role (that may be) played by professionals as actors in the complex dynamics surrounding heritage objects, both in lab settings (such as Emotion Networking exercises) and beyond.

During the previous research period, we paid a lot of attention to the emotions, memories and stories that become attached to heritage objects. These have everything to do with each other: emotions, such as the fear or anger about the disappearance or continuation of particular monuments or traditions, cannot be seen as disconnected from the memories and stories evoked by heritage objects.

Emotions, memories and stories can be recorded and analysed. The method of Emotion Networking is founded on the principle of collaboration, with the various stakeholders working together under the supervision of a heritage professional. Emotion Networking is an intervention that makes people aware of their own and other people's positions in a dynamic, networked constellation around a particular heritage issue. This intervention has an educational value – it makes people 'heritage-wise' – and in addition, it can bring people closer together and reduce social tensions. Meanwhile, the method has been subjected to many experiments in many different settings and has proved a success. In fact, it is so popular that we can barely meet the demands for workshops.

Additional research will be required, however, to provide the method with a solid scholarly underpinning. The research we propose here intends to contribute to this and will elaborate on a remark made very often during the workshops: 'Everything depends on the knowledge you have of a particular issue. Once you know more about it, you start looking at it differently.' One aspect that is usually assumed to be implicit is the fact that historical knowledge need not necessarily come from academically trained knowledge experts. This aspect will receive due attention in the proposed research: how are the various kinds of historical knowledge weighed by heritage professionals andstakeholders involved?

The central research topic of our Street Values project was the daily practice of heritage-making as a social process of co-design in specific locations, with the heritage professional playing the role of co-designer. Several publications appeared as part of this project, including *Straatwaarden* ('Street Values'), *Straatwaarden II* ('Street Values II') and *Making Heritage Count*. These publications largely focus on the 'stories' and 'identities' of places, and on the heritage professional as a collector, but also (primarily) as a storyteller. The research programme proposed here will question the focus on emotions, memories and stories in heritage practice: What is the role played by the various kinds of historical knowledge in all these interactions? How much attention is paid to society's 'cultural archive'?

Social relevance

Activities at the Reinwardt Academy – such as our Emotion Networking and Street Values research, the BA and MA projects and the international training programme *Sharing Contested Histories* – receive a lot of attention. The recognition of their relevance is proved by

the success of research applications, invitations to take part in projects, conferences and expert meetings, the demand for training courses, etc. This research programme is motivated by the ambition to *reinforce* the Reinwardt Academy's impact on the public debate about social issues.

By focusing on a professional approach to historical knowledge in daily heritage practice, the research group positions itself between two overlapping social debates: 1) the debate about the role of the 'traditional expert' and the importance of alternative forms of expertise and knowledge, and 2) the debate about the importance of a historical (long-term) perspective on contemporary social issues such as polarisation, climate change and poverty. Both debates are concerned with questions related to power, expertise and credibility. Which voice will end up having the greatest weight and what consequences will this have? Linking all of the above to the mission of the Reinwardt Academy– that is, cultivating socially committed heritage professionals through excellent training – we arrive at the following question: What is the role played by heritage professionals in social debates and what effect does this role have?

'The Netherlands had colonies for four hundred years, and they played a major role in the slave trade. It always astounds me to see people pretending this part of history has not left any traces on present-day society. In the cultural archive of the white Dutch, slavery is virtually non-existent.'
Gloria Wekker, *White Innocence. Paradoxes of Colonialism and Race* [*Witte Onschuld. Paradoxen van kolonialisme en ras*] (Amsterdam UP, November 2017), quoted by Patrick Meershoek in *Het Parool*, 27 May 2016.

'The voice of activist historians is now beginning to also affect one-sided representations, linguistic usage and the museal world. […] Where history used to be a somewhat noncommittal old man's game, it is now a battering-ram in our multicultural society.' Piet Emmer and Henk den Heijer, 'Heated Debate on Colonialism? [Verhit kolonialismedebat?]' in: *Trouw*, 15 June 2019, pp.16-19.

Relationship to professional practice

When the professional practice of heritage workers changes, so does the role of research. Heritage professionals are primarily negotiators: they work (in or for organisations) in a complex, fast-changing society on concrete problems that are, in the broadest sense of the word, related to dealings with (traces from) the past.

The heritage field they work in does not only consist of collecting institutions such as museums, zoos and archives, but also includes other kinds of organisations and businesses. Heritage professionals may work for an organisation such as the World Wildlife Fund or a heritage conservation institute like Monumentenzorg, but also for big companies like Heineken or a department store like HEMA. Such companies do not only possess business collections in need of management, but they also deal with heritage issues in the fields of branding, marketing and business culture. Heritage professionals who know how to handle such issues, on the basis of a well-founded and well-tried research method, will be able to distinguish themselves from their competitors in the job market in a positive way.

Assessment and coherence of above-mentioned goals and orientations

Consistent with the mission described in the AHK's Strategic Plan 2018-2023 and the RWA's new (concept) policy plan, the new research programme intends to contribute to the realisation of the ambition to practically address urgent social issues in a context of research and education. The conviction is that this will enable Reinwardt Academy graduates to make a positive difference as professionals in a complex, fast-changing world. A world that appeals to the past in many different ways, and in which heritage professionals are expected, with respect to concrete contemporary issues, to assist in making sensible choices for the future with regard to the past.

Major themes for the oncoming period mentioned in the AHK's Strategic Plan are globalisation, digitisation, diversity, sustainability, and cohesion in urban societies. These themes will be high on the Reinwardt Academy's agenda for the next few years. The proposed programme wishes to discuss these themes, not just within the RWA and, more generally, within the AHK, but also beyond. It intends to do so through research into an instrumental aspect in the search for multivocality and inclusiveness (particularly at an arts college, where imagination, creativity and artistic freedom are core business) that is - (professional) ways of dealing with various kinds of knowledge about the past.

The programme allows for research into this aspect by academy teachers who, in collaboration with researchers from outside the academy, intend to (further) explore this

issue and wish to contribute, on the basis of their research, to two other important AHK and RWA missions: promoting further professionalisation of teachers and providing excellent training schemes.

Quality assurance

In recent research evaluations, the Reinwardt Academy research group has been awarded the highest possible rating for its research quality. It is our ambition to maintain the research quality and its organisation at the highest level attainable.

We will evaluate the research quality with all parties involved at minimum on an annual basis, to the extent allowed by the Reinwardt Academy's existing consultation and evaluation structures. In doing so, we will observe the five standards of the Branch Protocol for Quality Assurance in Research (BKO). Teacher-researchers/researchers will adhere to the new Netherlands Code of Conduct for Research Integrity.

There will be regular consultations on interim research results with the Reinwardt Academy's Advisory Committee, whose members will also be invited to research events.