

fifth edition



ucu cultural heritage program



“The Department of Africa, Oceania and the Americas appreciate the contributions made by UCU student volunteers to documentation and collection management tasks at the British Museum. We recognise that the future of the universal museum lies in the hands of the young people of today. We find it important that properly prepared young people learn about museum practice from the inside. We subscribe to CHIP’s goals.”

Testimonial – British Museum, Department of Africa, Oceania, and the Americas

Table of Contents

2	Introduction
4	George King - British Museum, London
6	Laurence Herfs - Van Gogh Museum, Amsterdam
8	Sarah Florander - British Museum, London
10	Magda Srienc - MAA, Cambridge
12	Berber Meindertsma - Tropenmuseum, Amsterdam
14	Jesse Voetman - British Museum, London
16	Boris Cornelissen - Expodium, Utrecht
18	Liesbeth Dingemans - British Museum, London
20	Valerie Gersen - Catharijneconvent, Utrecht
22	Lana Askari - MAA, Cambridge
24	Laura Kraak - British Museum, London & Te Papa Tongarewa, Wellington
26	Practical Information
28	List of Participants

Introduction

Cultural heritage is about the various things, places and practices that people want to keep and pass on to the next generation. It ranges from monumental Amsterdam house interiors, to the mediaeval Lebinus Codex in the Catharijneconvent; from Aboriginal Australian artefacts dating from the time of Cook's voyages in the British Museum, to beautiful plant specimens in the Natural History Museum collection in London. Cultural heritage is about selection, classification, preservation, documentation, research, digitalization and display. Cultural, natural and intangible heritage has increased worldwide and has become an intrinsic part of the ways people understand the past and create the future in the present. Heritage precipitates new forms of professional collaboration: artistic creation, innovative curation, design, technological and architectural practices; it is much debated – sometimes contested - and entails diverse public stakeholders.

The UCU Cultural Heritage Program (CHIP) is about heritage from the various perspectives of the arts, the social sciences and the sciences. It enables students, while still undergraduates, to contribute to the crucial practices of managing, preserving, researching, and exhibiting cultural heritage. The learning curve is very steep for





most participants: being included in a professional environment means being given responsibility, while at the same time gaining unique insight into the collections and current practices of great institutions.

CHIP started as a grassroots initiative in 2011. A group of enthusiasts realized that many students want to contribute to heritage projects in a practical way, and that they gain immeasurably by doing so. Practical experience and research tasks yield rich material to reflect upon and explore further – connecting to the fascinating world of interdisciplinary research. As this booklet shows, students who have done the CHIP have gone on to a wide range of master and PhD programs; and some now work in the professional sector - in galleries, museums and auction houses. The Alumni Advisory Group keeps us in touch with developments in the field. We are participating in the UCU CONNECT and PUUR programs, launched in 2014, to extend our institutional partners and systematize the research insights we are gradually building up on changing museum practice, from the complementary perspectives of Art History, Anthropology, and Science.



George King
**Internship at the British
Museum, Department of
Africa, Oceania and the
Americas**
Summer 2014

“Most of my six week internship was devoted to object research for two exhibitions in 2015. The first explores the diversity of Tapa cloth from across the Pacific; the second, a major collaborative project with the Australian National Museum in Canberra, focuses on Indigenous Australia. Relatively little is known about many of the British Museum’s Australian objects, many of which have never been exhibited in their country of origin. This gave me the sense that my research into the collections was very much valued. Using the British Museum resources, primarily the Anthropology Library, I tried to ascertain how some of these objects were made, used and acquired, and their

“Gaining first-hand understanding of the daily tasks of museum staff was very rewarding”

meaning to those who produced them.

Gaining first-hand understanding of the daily tasks of museum staff, ranging from object research to labelling and archiving pictorial collections, from consulting source communities to updating the museum’s database, was very rewarding. In addition to researching a number of objects from the Torres Strait Islands, I compiled a report for staff consultation with community members about the exhibition.”





Laurance Herfs
Internship at the Van Gogh
Museum, Amsterdam
Summer 2014

“In the summer of 2014, I had the opportunity to do a two-month internship at the Van Gogh Museum in Amsterdam. There I encountered a team of dedicated researchers, curators and conservators who all devote their time to the preservation and representation of Vincent van Gogh’s heritage. I was primarily asked to help in the ‘TCAP-research project’, a project focused on the use of X-ray information on canvas-weavings to extricate information on dating and sequencing. My task was to set up a protocol of conduct for this project. However, I was also asked to help out with archiving,



dating, and conducting archival research for several other ongoing research projects. Much as I wanted to help the Van Gogh team out, they were extremely eager to show me all the facets of the museum, taking me into the restoration atelier and collection depot, into team meetings, allowing me to meet visiting curators from abroad, to attend a national curator-debate, and lecturing me on Van Gogh, his heritage and their collection. This rich behind-the-scenes experience provided excellent insight into the connections between art history, scientific research, museums and heritage.”

“Much as I wanted to help the Van Gogh team out, they were extremely eager to show me all the facets of the museum”



Sarah Florander
Internship at the British
Museum, Department of
Africa, Oceania and the
Americas
Summer 2014

Sarah's work mainly focused on researching objects from Australia and the Torres Strait Islands for two exhibitions scheduled for 2015: 'Exhibiting Indigenous Australia' and Tapa. Her activities ranged from collection management tasks for the pictorial collection, to using the British Museum database Merlin and its digital assets software; and compiling ethnographic documents and photographs for the Sepik region for the Tapa exhibition. The Australian exhibition project is part of the collaborative project Encounters between the British Museum, the National Museum of Australia and ANU. "Most of my time was spent on researching two key objects – a rainforest shield from Rockingham Bay, Northern Queensland, and what is thought to be a decorated headdress from the Kimberley region of North-western Australia. The

“I used primary sources, such as registration slips and correspondence, as well as consulting publications and digital information to research the life stories of objects and collectors”

rainforest shield epitomizes the complex and often violent encounters between indigenous Aboriginals and the first British settlers to arrive in the late eighteenth century. The headdress prompted a search for connections with the ancestral Wandjina figures depicted in the Kimberley rock paintings.

The BM has excellent library facilities: I used primary sources, such as registration slips and correspondence, as well as consulting publications and digital information to research the life stories of objects and collectors. Creating such an exhibition reveals both the vast historical networks of exchange involved in contemporary collections and the possibility of creating new stories through the collaborative research process.”





Magda Srenc
Internship at the the
Cambridge University
Museum of Archaeology
and Anthropology (MAA)
Summer 2013

“As a fulltime intern with the Anthropology Department of the MAA, my main tasks were provenance research, object documentation, and object handling. Experiencing first-hand the intricate processes of collection documentation, storage, and display are things which cannot be learnt in the classroom. I was greatly impressed (and overwhelmed) by the extent of the collections. Being able to personally handle objects gave me the confidence and independence to work with collections and consider a future in the museum world. My internship began a week before the opening of a major exhibition:



‘Chiefs and Governors: Art and Power in Fiji’. Seeing and helping with the installation process gave insight into the relationships between communities and museums which are integral to displaying cultural heritage. At the grand opening, a Fijian delegation performed traditional dances and songs using objects that I would later accession into the museum database. Witnessing the creation of this new object history was impressive and one of the highlights of my overall experience. My internship provided the basis for my research thesis which examines the power of objects and the relationship and collaboration that institutions, such as the MAA, establish with source communities.”

“Witnessing the creation of this new object history was impressive and one of the highlights of my overall experience”



Berber Meindertsma
Internship at the
Tropenmuseum,
Amsterdam
Fall 2012

“In the fall semester of 2012, I completed an 11-week internship at the Tropenmuseum, Amsterdam, commuting twice weekly to contribute to the Project Team making the new Light Hall exhibition ‘Zwart & Wit’ (‘Black & White’), due to open in October 2013. This exhibition aims to give insight into how black and white people in the Netherlands have been living together since the abolishment of slavery in 1863. My work consisted of analyzing exhibition reports and attending project meetings; of locating, ordering and screening multimedia material; and preparing the forms for paintings and objects to be loaned from external collections. These tasks, especially the meetings, gave me great insight into the process of making a temporary exhibition; of how exhibition content and design relate to each other. Making an exhibition

“The practical skills and the experience gained cannot be taught within the walls of university”

involves much critical thinking and reflecting on exhibition ideas and reports. I also discovered the ‘machinery’ behind the museum. As I developed my internship into the case study for my bachelor research thesis on the notion of the museum as a public forum, I learned a great deal about the Tropenmuseum’s sense of social responsibility and its sensitive colonial history.

“I particularly value my time at the Tropenmuseum as I learned how to act professionally and worked on tasks that truly mattered to the museum. My view on the exhibition was valuable to the project group, and I venture to say that my presence and work for the exhibition made a change. The internship took place at a financially unstable time for the Tropenmuseum, which I experienced from close by. The practical skills and the experience gained are of great importance in the field of heritage and museum studies and cannot be taught within the walls of university.”





Jesse Voetman
**Internship at the British
Museum (Department of
Africa, Oceania, and the
Americas)**
Summer 2012

“In the summer of 2012 I did a six-week internship at the British Museum in London. My work for the department of Africa, Oceania and the Americas mainly consisted of documenting objects, which varied from photographs of contemporary African sculptures, to textiles from the Pacific and Australian boomerangs. I would then add this information to the museum database, and photograph the objects when necessary. A day’s work would result in a completely updated record on the database, which is accessible for both the museum staff and the public; a very rewarding task! Since I worked on the African collection as well as the Oceanic collection I was able to compare between the two departments, and learn about different ways of approaching a collection. Even though the internship was very much focused on the practical side of working in a museum, I learned a great deal about museums, specifically the British Museum, as institutions and about how a museum deals with its collections, its



staff and of course its public.

“The research thesis that I wrote in the Spring semester of 2013 took as its point of departure modern and contemporary art from the Pacific. Examining the work of George Nuku and Ralph Regenvanu, who both worked with the British Museum as artists in residence, I concluded that the use of contemporary materials such as acrylic paint, Perspex and polystyrene distinguishes artists from the Pacific as contemporary artists, without disregarding the embedding of their art within a greater societal structure and cultural traditions. In this thesis I combined my experiences at the British Museum and my interest in modern and contemporary art.”

“A day’s work would result in a completely updated record on the database, which is accessible for both the museum staff and the public; a very rewarding task!”



Boris Cornelissen
Internship at Expodium,
Utrecht
Spring 2011

"In the spring of 2011, I did an internship with Expodium in Utrecht. Expodium is a platform that together with artists intervenes in the city, and stimulates a critical debate about the use of public space. One of Expodium's projects that I participated in was locatie:KANALENEILAND: their residency in the troubled neighbourhood of Kanaleneiland. Together with artists who stay in the apartment (which I helped to install) for a longer period of time, they address the gentrification theories which inspire the presence of many artists and cultural institutions in the neighbourhood. In the past, gentrification processes have proven to be useful as a catalyst in the transition period of a neighbourhood, but these processes often emerge from the

“Expodium has taken up the task of researching how gentrification affects the neighbourhood”

bottom-up. In Kanaleneiland, however, the relocation of artists to the neighbourhood is part of a government-initiated urban policy, and thus it is important to stimulate the debate about the viability of such a policy. Expodium has taken up the task of researching how this process affects the neighbourhood, and what can be learnt from the current situation.”

Boris Cornelisson is a member of the CHIP Alumni Advisory Group, and designer and builder of the CHIP website:

<http://chip.ucu.uu.nl/j15/index.php>





Liesbeth Dingemans
Internship at the British
Museum (Department of
Africa, Oceania, and the
Americas)
Summer 2012

Liesbeth did a six-week internship at the British Museum in London, in the summer of 2012. She got a chance to experience first-hand what it is like to work as a museum assistant or a curator in an institution like the British Museum. Through a variety of projects, she became familiar with the different collections within the African department of the museum. She worked with textiles from Congo, gold-weights from Ghana, bead-work from South Africa and pictures from Zimbabwe. “When you volunteer in a museum, you learn in so many different ways: you gain knowledge through the stories that



the curators share with you, you do your own research into parts of the collection and you learn practical skills by handling objects.” The CHIP programme is an excellent way to complement theoretical knowledge from courses with practical experience of working in a museum, as is illustrated by Liesbeth’s internship. In Fall 2012, she wrote her thesis on the Public and the Museum, with a special focus on the British Museum. “I felt that I could write with much more authority after actually working in the museum. I was able to use case studies from my internship in my thesis, and integrate personal experiences into a theoretical framework.”

“The CHIP programme is an excellent way to complement theoretical knowledge from courses with practical experience of working in a museum”



Valerie Gersen
Internship at the
Catharijneconvent
Summer 2011

Valerie Gersen interned at the Catharijneconvent, Utrecht, during the summer of 2011. This Museum houses religious art from the Netherlands and actively tries to preserve the national Christian heritage. In addition to several seventeenth century masterpieces, the Catharijneconvent houses the biggest collection of Medieval art in the Netherlands.

“My main task was to research one of the museum highlights – the cover of a medieval manuscript, the Lebuinuscodex. The Lebuinuscodex was surrounded by many mysteries that needed to be cleared up. These are unraveled in my bachelor thesis, which is built on my internship report. The Catharijneconvent was the perfect host institution, with an extensive

“The museum gave me a lot of responsibility, which I greatly appreciated”

library and the best curators in the field of medieval art. Other tasks included helping to identify and record forty Neapolitan Christmas dolls; and arranging an exhibition in a small room containing twelve masterpieces. I even wrote one of the informative texts which required some research. The museum gave me a lot of responsibility, which I greatly appreciated. Since I combined research with practical tasks, I got a taste of what it is like to work in a museum, and I am set on pursuing a career in this field.” Valerie used her internship at the Catharijneconvent as a point of departure for her 15 ect bachelor thesis. She is a member of the CHIP Alumni Advisory Group.





Lana Askari
Internship at Cambridge
University Museum
of Archaeology and
Anthropology
January 2011

Lana Askari completed an internship at the Museum of Archaeology and Anthropology (MAA) in Cambridge in Spring 2011. Founded in 1884, the MAA houses collections of local antiquities, photographs, archaeological and ethnographic artefacts from around the world. “During my internship, I worked on collection management and research, exhibition development and outreach and evaluation projects. Because the museum was renewing their exhibitions, it was very interesting for me to encounter how the new displays were being developed. My tasks involved researching which objects to use in the new display of the introduction case, which is the first case you will see when entering the new museum. Furthermore, I helped



with evaluation projects by holding focus group meetings and retrieving feedback on the museum's redevelopment. Museum redevelopment and the spatial relations between museums and their wider geographical settings were the topic of my bachelor thesis. I focused on the contemporary importance of historical collections by comparing the redevelopment plans of different museums. My experience at the museum was a valuable introduction into the professional world of museum management and a unique opportunity to put theoretical knowledge into practice. “

Lana used her internship at the Cambridge University Museum of Archaeology and Anthropology as a point of departure for her 15 ect research thesis. She is a member of the CHIP Alumni Advisory group.

“During my internship, I worked on collection management and research, exhibition development and outreach and evaluation projects”



Laura Kraak
Internship at the
British Museum, London,
and Te Papa Tongarewa,
New Zealand
Summer 2010

Laura Kraak was the first UCU student to intern at the British Museum, in the summer of 2010. She did collection research including work on human remains. Human remains are a sensitive part of a museum’s collection especially in the light of repatriation requests. Her tasks included researching the biographies of Maoris portrayed in paintings and photographs in the collection. “My internship at the British Museum gave me good and interesting insight in the tasks that are part of museum work.”

Laura went on to do a five week internship with the Karanga Aotearoa Repatriation Programme (KARP) at Te Papa Tongarewa, in Wellington, New Zealand. This government mandated programme works for the repatriation of Maori human remains to New Zealand, and to the community of provenance.

“This internship provided unique insight into how Maoris deal with repatriation. It was a very fascinating and enriching experience”

Laura’s tasks included contacting Dutch institutions to find out if there are Maori remains in their collections; researching the collection of Maori human remains in the eighteenth- and nineteenth-centuries; and reviewing a research paper on the trading of Maori human remains in the Bay of Islands. She organised, summarized and made indices of articles on repatriation in the team’s files. “The KARP was a case study for my bachelor thesis on repatriation of human remains to source communities. The internship provided unique insight into how Maoris deal with repatriation. It was a very fascinating and enriching experience.”
Laura Kraak is a member of the CHIP Alumni Advisory Group.





Practical information

How to qualify for the UCU Cultural Heritage Program

- You can apply to take part in CHIP if you have taken UCHUMHAR22 Museum Studies (Fall) and UCHUMHAR32 Heritage (Spring). These courses qualify you to undertake a UCHUMINT21 Humanities Internship with a heritage institution.
- The supervised UCHUMINT21 Humanities Internship (200 hours) results in an internship report with substantial academic reflection on the practical experience gained. The internship counts for 7,5 ects.
- Take UCHUMHAR22 Museum Studies in your second year.

- Take UCHUMHAR32 Heritage in your second or third year – depending on exchange plans.
- Plan a museum internship after taking both UCHUMHAR22 and UCHUMHAR32, after your second year: during the summer or, in certain cases, during the semester. CHIP is part of the Art History/ Museum Studies track and combines well with many other tracks: for example, History, Religious Studies, Anthropology, Human Geography, Law, Political Science, Biology, and Chemistry. Ask about the possibilities.
- Let us, and your tutor, know as soon as possible if you would like to participate in the CHIP. Register the courses you need, UCHUMHAR22 and UCHUMHAR32, when you plan your curriculum with your tutor.
- The CHIP Team organizes an information meeting (Fall semester) and lectures that are open to all. There is a preparatory workshop for all CHIP students after the end of the Spring semester.



List of participants

Index Participants - fifth edition

George King, Interdisciplinary Major SSC/HUM, class of 2015.

Laurence Herfs, HUM Major, class of 2015.

Sarah Florander, HUM Major/ SSC Minor, class of 2014 ½.

Magda Srienc, HUM/SSC Double Major, class of 2013.

Berber Meindertsma, HUM Major, class of 2013, MA Art and Politics, Goldsmiths College, 2014.

Jesse Voetman, HUM Major/SSC Minor, class of 2013, MSc Modern and Contemporary Art: History, Curating and Criticism, Edinburgh University, 2014.

Liesbeth Dingemans, SCI Major/ HUM Major, class of 2012 ½, Master in Applied Physics, TU Delft, 2013.

Lana Askari, SSC Major/HUM Minor, class of 2011, MPhil Social Anthropology, Cambridge, 2012. PhD candidate, Manchester University.

Valerie Gersen, HUM Major, class of 2011. Research Master, Art History, Utrecht University, 2014.

Boris Cornelissen, HUM Major/ SSC Minor, class of 2011; MA Sotheby's Institute of Art, 2013. Now works for Sotheby's Department of Contemporary Art, London.

Laura Kraak, HUM Major/ SSC Minor, class of 2011. MPhil in Archaeology: Archaeological Heritage and Museums, Cambridge. PhD candidate Cultural Heritage Centre for Asia and the Pacific, Deakin University, Melbourne.

All participants

Laura Verstappen, SSC Major/ HUM Minor, class of 2013. MA Arts and Culture/ Cultural Analysis, UvA Amsterdam, 2014.

Maia Daley, HUM Major/ SSC Minor, class of 2013

Kanjampa Bureepakdee, HUM Major, class of 2012 ½

Marina Oliver-Tomic, HUM Major/ SSC Minor, class of 2012, MA Anthropology of Travel, Tourism and Pilgrimage, SOAS.

Mela Kuch, HUM Major/ SSC Minor, class of 2012. MA African Studies Oxford.

Angelea Selleck, SSC Major/ HUM Minor, class of 2011. MSc in Law, Anthropology and Society, LSE.

Katy Hofstede, HUM Major, class of 2012. MA International Relations, Utrecht University.

Abigail Prade, HUM Major, class of 2011. MFA Film, New York University, Tisch School of Arts Asia (Singapore)

Nina Brands, HUM Major/ SSC Minor, class of 2010. MA Cultural History, Utrecht University.

Jeroen Claus, SCI Major/ HUM Major, class of 2009. Research Master Cancer Biology, Imperial College, London. PhD.

Remke v.d. Velden, HUM Major/ SSC Minor, class of 2009. MA Museum Studies, Leicester University. Curatorial and Collections Assistant, Cambridge, MAA.

Charlotte Champion, HUM Major, class of 2009. MA Art History, Leiden.

Amira Gad, HUM Major, class of 2008. MA Sotheby's Institute of Art. Exhibitions Curator, Serpentine Gallery, London.

Hinde Haest, HUM Major, class of 2008. MA Visual and Material Culture, UCL, London. Curatorial assistant 'Modern Times', Rijksmuseum, 2014.

Jette Hoog Antink, HUM Major, class of 2008. Research Master Kunstwetenschappen, UvA. Registrar Stedelijk Museum, Amsterdam.

Loes Hoogenboom, HUM Major/ SSC Minor, class of 2008. MA Cultural Economics and Cultural Entrepreneurship, Erasmus University, Rotterdam.

Rosalie Hans, HUM Major/ SSC Minor, class of 2008. MA Museum Studies, UCL. PhD candidate University of East Anglia, Sainsbury Research Unit

Lieke Wijnia, HUM Major, class of 2006. MA Courtauld Institute, London. PhD candidate Tilburg University.



Colophon

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Alumni Advisory Group

Lana Askari (class of 2011)
Boris Cornelissen (class of 2011) – website designer and builder
Liesbeth Dingemans (class of 2012 ½)
Valerie Gersen (class of 2011)
Laura Kraak (class of 2011)
Jesse Voetman (class of 2013)

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