



MUSEO PASSANGRAHAN

Designing for the Cultural Heritage of Bonaire

Design for Interaction Master Thesis Report
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For my parents, for giving me the opportunity to be great.

For my sister, whose determination and achievements are awe inspiring.

For my love, who continues to endure with me.

Thank you!

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Table of Contents



Image 1: Window Lighthouse Fort Oranje Kralendijk Bonaire

Introduction

In 2014, the National Archaeological Anthropological Memory Management Foundation (NAAM) was commissioned by the Bonairean government (OLB) to realize a permanent museum exhibition on the ground floor of the Passangrahan building. The exhibition is to be based on the (historic) city center of Kralendijk. Being that the realization of this museum is still in its beginning stages, the opportunity arose to create a proposal for said museum from an interaction designer's perspective in cooperation with the MuseumFutures Graduation Lab of the TU Delft. The aim of this project is to design this museum from a bottom-up approach, starting with a better understanding of the Bonairean context and community.

Research Objectives

In exploring the realm of the “museum of the future”, it is crucial to understand the more abstract concepts like culture, heritage and relevance, because these concepts directly relate to the values of the community, which should be reflected in the values of institutions.

Yet more often than not, as design engineers, the digital and the interactive take the focus of this new frontier. With this in mind, the aim of this research is to gain insights on the needs and concerns of the Bonairean community regarding cultural heritage. These insights form the basis for the design statement of a new museum concept.

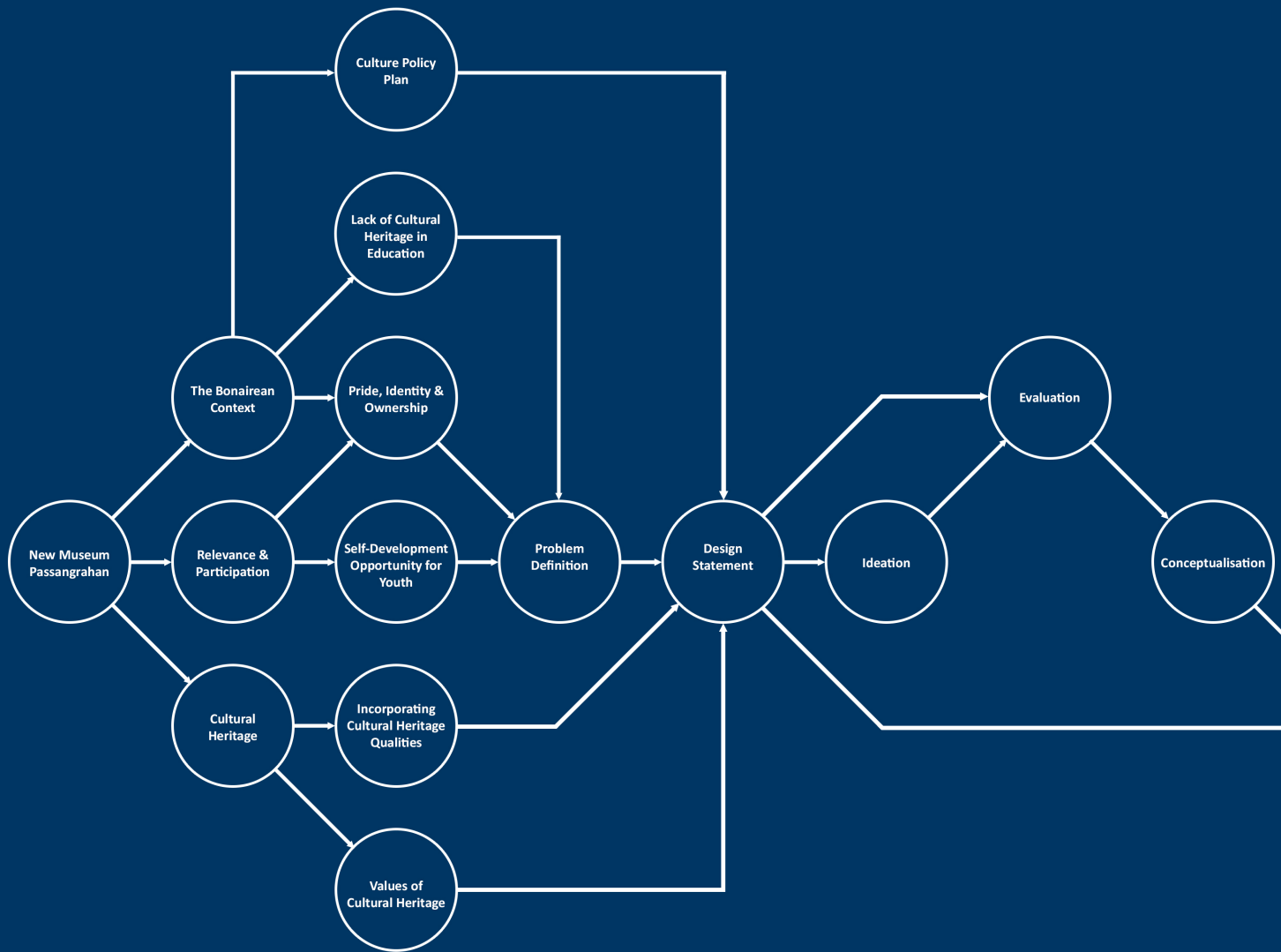
Research questions

In line with the objective of this thesis, the following research questions have been formulated:

1. What role, regarding cultural heritage, should/could the museum play in the Bonairean community?
2. How to make cultural heritage relevant to the Bonairean youth?

Sub questions:

- What is cultural heritage and how do you design for it?
- What do Bonaireans want and need in a museum?
- What can be learned from existing heritage institutions on Bonaire?



Approach

Literature research as well as context observations and interviews with key figures in cultural heritage management and social events on Bonaire formed the foundation for answering the main research questions. Nina Simon's work on participation and relevance (Simon, 2010; Simon, 2016) helped structure the approach in addressing participation and the youth aspect of this project. Additionally, other documents in legislation and policy regarding heritage management (Eilandsraad Bonaire, 2010) and cultural development (De Geus, 2016), as well as architectural views on tangible heritage (Meurs, 2016), shed light on an ethical approach to designing for cultural heritage.

These insights helped formulate the problem definition and design statement that formed the base for the ideation and conceptualisation phase.

As a method for evaluation of the final concept, the 'Cards for Culture: Museum Edition' toolkit was utilised. This gave insight into responsibilities of different stakeholders in implementing this museum concept.

Concluding this report, I address the original research objectives and give an example as to how the concept could be implemented.

Throughout this project, in the research phase and the resulting final concept, the concept of a bottom-up approach was integral.

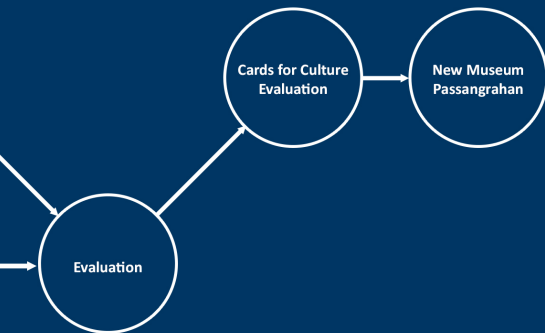


Diagram 1: Project Approach Mapping



Image 2: Window Mangazina di Rei Bonaire

Chapter 1:

The Bonairean Context

The following chapter aims to present the Bonairean context to those unfamiliar with it. The context of Bonaire is inherently different from the Dutch context, and not just concerning museums. Consequently, Bonaire also faces different challenges and circumstances that may not apply for the Netherlands (Nauta, 2015). This not only to do with Bonaire's past but also to the fact that everything has to happen on a smaller scale.

A Brief History

Geological Formation

Geologists believe that Bonaire was formed relatively recently (Cretaceous age). As the nearby continental shelf moved through the area, a large mass of rock was forced up, creating the islands of the Lesser and Greater Antilles, including Bonaire. As the seabed rose a vast coral reef grew on what is now dry land. As the seabed continued to rise, these corals eventually perished, becoming surface limestone deposits over the millennia. Klein Bonaire, the small island in the sheltered bay of Bonaire, shares the same geological history.

Amerindian Past

The earliest inhabitants of Bonaire crossed over from the neighbouring island of Curaçao and the South American mainland ca. 1400 BC (Haviser J. B., 1995). Archaeologic artefacts suggest that by 800-1000 AD the Caquetio, a group from the north-west of Venezuela, were the primary influence on the island. The Arowakan-speaking Caquetio's lived in various sedentary communities largely reliant on agriculture. The largest of these settlements have been identified at Wanapa, Amboina, Put Bronswinkel, and Fontein (See image).

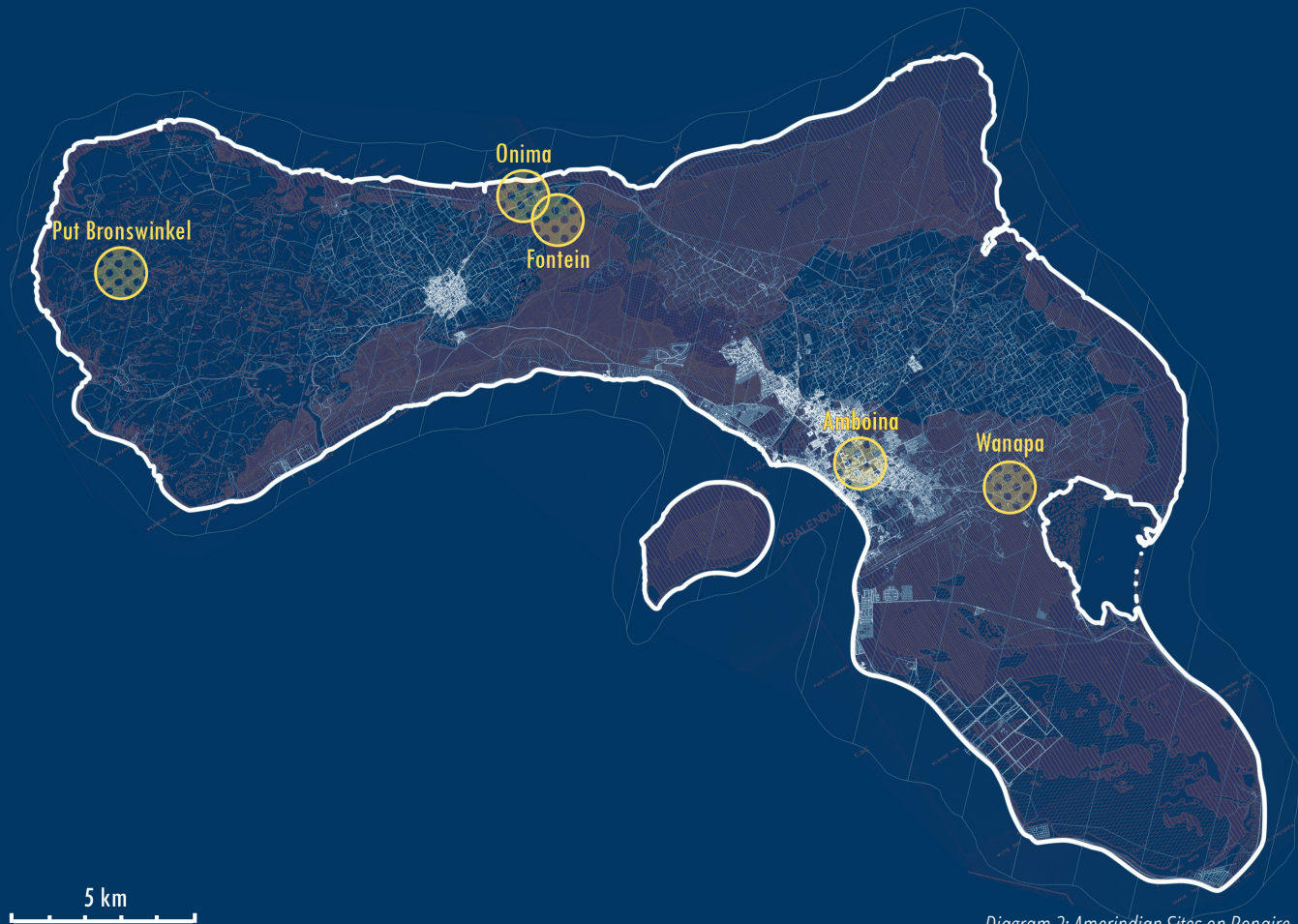


Diagram 2: Amerindian Sites on Bonaire

European Arrival

In 1499 Spaniards first set foot in what is now known as Kralendijk or Playa, but were quick to move to Rincon, where the surrounding hills offered protection. With the European discovery of Bonaire and its surrounding islands, Bonaire had been dubbed a variety of names by its conquerors. De La Cosa's 'Mappa Mundi' (1500) refers to the island as 'Isla do Palo Brasil' in reference to the island's abundance of dyewood. In 1513 Bonaire was declared useless, *Islas Inutiles*, by Diego Colon, viceroy of Hispaniola, due to absence of precious metals. By 1519, the island was known by its Amerindian description, *Boinay*, Low island. This was later altered into a variety of Spanish derivatives (*Boynare*, *Buinare*, *Bonari*, *Banari*, *Bonaira*, *Boneyro*).

The Amerindian way of life, for those who survived, remained relatively undisturbed under Spanish rule. The Amerindians were made to tend livestock and crops, but otherwise maintain their own ways of life. To protect from pirates, a small fort was built south of present day Kralendijk. During this time, it was believed that Bonaire had been left uninhabited for almost a decade. The Spanish had the Amerindians shipped to go work in Espaniola (Haiti and the Dominican Republic). Repopulation by the Caquetio's is believed to have taken place around 1527 (Hartog, 1981). Apart from being a post, under Spanish rule, Bonaire also exported cattle skins, wood and cotton to the mainland and Curacao.

Colonisation and Slavery

By 1636, Bonaire had come under Dutch rule. With the colonization by the Dutch, a French spelling and pronunciation was favoured, resulting in the name Bonaire still holds to this day. Bonaire, Curacao and Sint Maarten's natural salt pans were key in furthering the Dutch haring trade. Under the WIC (1642-1792) and the Dutch government (1816-1868) more than two centuries of human slavery ensued and these islands' natural resources were massively exploited (salt and agriculture) for financial gain (Antoin B. , 2003). As a result, these events played an important role in shaping the island's population and culture.

With the abolition of slavery, organised agriculture proved to be too costly, and the land was plotted and sold to individual farmers and their families. Even the salt pans were put up for sale.

20th century

In the 20th century a massive surge of development, meant that within the span of a few generations these islands went from traveling by donkey to flying in airplanes. By this time, it is doubtful whether any pure blooded Amerindians were left on Bonaire. However, there continued to be a strong identity with the Amerindians. Particularly in the *barrio* of Nort Saliña.

Key moments for Bonaire in the 20th century undoubtedly include the WWII and the heated political climate leading up to the independence of Aruba in 1986. During the war the neighbouring islands of Curacao and Aruba, supplied a large percentage of the oil and kerosene used by the Allied forces. From 1942 until 1947, Bonaire would host a small military base (Tanki Maraka) to maintain and operate the airfield and experimental radar equipment.

21st century

The biggest change in Bonaire's recent history is the restructuring of the Dutch Kingdom following a referendum. As of October 10, 2010 both Curacao and Sint Maarten have gained an independent status, while Bonaire, Saba and Sint Eustasius gained the status of special province of the Netherlands. This to some an inevitable and long awaited result of the efforts made towards the dismantlement of the Dutch Antilles since 1954 (Nauta, 2015).

Culture and Heritage

The Bonairean culture, historically, is the result of the acculturation of Amerindian, African and European influences. A coalescence of behaviour patterns brought together in an island environment (Bestuurscollege van het Eilandgebied Bonaire, 1992). Amongst the most prominent and distinguishing features of the Bonairean culture, is the language Papiamentu as intangible heritage. It is considered the vehicle for the island's culture.

Equally important to Bonairean Culture, is the historic village of Rincon, hailed as the cradle of Bonairean culture. Apart from Rincon being the oldest settlement on the island and containing many historic artefacts (architecture, Amerindian cave paintings, etc.), in its surroundings you will still find much of Bonaire's cultural heritage alive and well (cultural events, agriculture, cuisine, etc.).

A case study from Bonaire provides insights in a sociological phenomenon where younger and middle-generation Bonaireans tend to generalize and confuse Amerindian influences with African influences (Haviser J. B., 1995). A large contributor to this being the reform of the Bonairean school system post WWII. This reform saw a rapid change from smaller localized schools to larger modern schools that bring children from different barrios together, which may well have affected the values and ethnic attitudes developed by the school children. The danger in assigning cultural values to simulacra of a marginally defined past, is cultural entropy (Edson, 2004).

Another phenomenon seems to be that the community is distancing themselves from certain aspects of their cultural heritage. It might be that people are distancing themselves from Bonaire's agricultural past, which they associate with lower income.

RINCON

Cradle of Bonairean Culture

Enjoy learning about the rich heritage of Rincon, the oldest settlement on Bonaire and the unique indigenous flora & fauna in the area.

Our map points out the most interesting sights around Rincon

Image @: Sign at Museo Mangazina di Rei Bonaire

Cultural Heritage Management

Despite encountering many obstacles, Bonaire has taken a number of steps in developing and implementing heritage management and cultural development policies. Since 1992, this has also been incorporated into the socio-economic development plan under the motto: ‘Ontwikkeling met behoud van natuur en cultuur’. Development with conservation of nature and culture (Bestuurscollege van het Eilandgebied Bonaire, 1992).

Equally important is the culture policy plan “Sin Kosecha no tin Simadan” (Eilandsraad Bonaire, 2010), which was preceded by the implementation plan “Simadan: Kultura den Akshon” (Eilandsraad Bonaire, 2010). The former document sets 8 policy goals regarding cultural heritage, whereas the latter defines implementable actions to reinforce these policies. The Implementation plan additionally specifies an added focus on research, education and tourism. Both documents came as a result of tremendous effort by both the community and the government, and as such are important to take into consideration. The following 8 points convey the summarized message of the aforementioned policies:

1. Preservation, protection, development and promotion of cultural heritage

Preserving and protecting all forms of cultural heritage (natural, tangible and intangible), documenting and passing on traditions and practices, and stimulating Papiamentu.

2. Facilitation and promotion of cultural and artistic expression

Facilitating and promoting artistic cultural expression, specifically with youth, as well as authentic Bonairean Music.

3. Promotion of cultural education

Promoting cultural heritage awareness as well as developing curriculum material as well as training for cultural education.

4. Improve cultural documentation and registration

Realizing proper documentation, publication and inventorying of cultural heritage that are easily accessible by the community (e.g. libraries, visual and audible media, websites).

5. Promotion of culture through the media

Developing policies on media and promoting cultural events through local media.

6. Promotion of cultural tourism

Stimulating cultural entrepreneurship and product development and developing an integrated tourism and culture policy plan.

7. Improving cultural infrastructure

Realizing a Cultural Center and a national theater that facilitate the performing arts.

8. Promotion of cultural cooperation

Implementing and stimulating protocols and cooperative efforts across the three Leeward Islands as well as cultural institutions.

As pro-active as many of these actions have been, certain constructs continue to hamper further development. A significant and persistent problem remains the procurement of funding, of which Bonaire is reliant on the Netherlands. The exclusion of Bonairean or at the very least Dutch Caribbean representatives at relevant UNESCO activities by the Netherlands, furthermore exemplifies the challenges of a top-down system for minorities. This lack of communication and empathy continue to strain this relationship and erode trust.

Cultural Development

Regarding cultural development there are a handful of projects that stand out and are worth taking into account in this project.

Apart from cultural development on state level, in recent years there have also been significantly successful communitive efforts. Exemplary of this is BONAI (Bonaire Archaeological Institute). Bonaire has been the proving ground for a method of local-based archaeology development. BONAI, which applies the “Bonaire-St. Maarten-Saba Model” (Haviser J. B., 2015), emphasizes attention on local youth as a key means to conduct and communicate systematic field research results to the local community. These forms of community archaeology involve the local community in the planning and implementation of research projects that are of direct and specific interest to them.

Since its conception in 2003, several major projects were conducted by BONAI. Most recently the survey and excavation of World War II military camp called Tanki Maraka, which was later turned into a heritage park. The research data was also published in local high school textbooks as a history chapter (Haviser J. B., 2015).

In 2016 a cultural policy plan was written for the SGB (Scholengemeenschap Bonaire) high school. This plan aims to incorporate a more holistic approach to cultural heritage into the school's own culture and syllabus, focussing on 6 components (cultural diversity, teamwork, entrepreneurship, creativity,

communication and artistic expression) (De Geus, 2016). The plan is also to be commended for incorporating the 8 cultural policy goals defined in the “Sin Kosecha no tin Simadan” cultural policy plan, an important step in promoting this type of value-driven development in other sectors on Bonaire.

A similar plan is in the works specifically for schools in primary education. This is something a cultural institution could aim to benefit from. However, it remains to be seen how either policy plan will fair if/when implemented.

The possibility of a renewed city center (RBOI, 2012) could see significant change to the immediate surrounding the museum and the historic city center. One major change sees the redirecting of traffic from the main street in favour of an extended plaza. Offering new opportunities for night and market activities that the museum could tap into.

An interesting project in the works is “Cultureel hart van Bonaire” (George, 2017). In terms of cultural development, there is a project proposal to take a redefine approach to a part of the city that currently houses a jailhouse. The idea is to create an architectural focal point that will serve as a community culture center to promote the fine arts and performance arts (George, 2017). This cultural center aims to inspire and promote youth self-development, expression, cultural exploration and economic opportunity.

In the coming years Bonaire will host multiple academically funded projects (NWO, 2016). This opens up an opportunity for the promotion of research projects and different forms of youth/ community participation.

Sentiments

During my research and interviews recurring sentiments were uncovered that are descriptive to the current context of Bonaire. The following contain a few sentiments that also need to be taken into account when discussing the context of Bonaire:

- To assist in the changes related to 10-10-10, the Dutch government has introduced supplementary Government agencies. These agencies often bringing in their own employees from the Netherlands. A logical move to support an understaffed government. However, this becomes a problem when policies and development is implemented un-empathetically and insensitively towards the local population. From a local point of view, an external party is making decisions about their culture, their heritage with a disregard for their opinion. Most recently, plans had been pushed to expand a school over an archaeological site. On two separate occasions, it was confirmed that the site could contain pre-Columbian Amerindian artefacts. Concluding this research NAAM, archaeological advisor to OLB, had advised to build in a matter that would minimally disturb the archaeological site (“Archaeologically-friendly”). This advice has consciously been disregarded (Haviser J. , 2017; Sint Jago, 2017).
- The growing gap between the older and younger generation along with the events that transpired after 10-10-2010 (Osepa, 2014) have resulted in a genuine fear of identity loss amongst the local community (Bonaire Nieuws, 2017).
- Many “cultural-activists” on the island, people fighting to keep cultural heritage alive and fight for policy and legislative change, have been doing so for years. To the point that they are close to retiring. “Young blood”, “a changing of the guard is necessary to maintain sustainable development on this front (Antoin F. , 2017) (Sint Jago, 2017) (Haviser J. , 2017). This is equally true for the eldest generation who are eager to pass on their knowledge while they still can.
- Due to the small scale, recruiting options are limited. Government positions are filled with personnel who, under normal circumstances (either due to lack of experience or education), are not qualified. This hampers the efficiency and capability of the public administration (Nauta, 2015).
- The government is severely understaffed. The government functions equal to that of a European country, but the amount of civil servants tasked with carrying out these functions is much less (Nauta, 2015). The official government department of culture of Bonaire, SKAL, currently employs 6 individuals (Silberie, 2017).

- Consequently, one person maybe tasked with taking on multiple responsibilities, which complicate job descriptions and effect efficiency and output capability. Carribean museums, often having 1 or 2 fulltime employees (Christiaan, 2017; Stelten, 2017). Even civil servants, often for little to no additional pay, run initiatives like the Werkgroep UNESCO Bonaire after hours (Sint Jago, 2017; Antoin F. , 2017; Silberie, 2017).
- Because of Bonaire’s diverse population, children at a young age often speak and understand up to four languages; Papiamentu, Dutch, English and Spanish. While writing and deductive skills in Dutch may be below average, embracing a multi-lingual upbringing stimulates creativity (Silva, 2015).
- There is a lack of Bonairean cultural heritage-centered teaching material for primary education (De Geus, 2017). A handful of teachers take the initiative to create their own teaching materials by visiting the FUHIKUBO archives, but it is not sustainable (Antoin F. , 2017). This lack of representation in education is a contributing factor in the perpetuation of romanticized views.
- Children feel that they do not get enough opportunities to develop themselves (Antiliaans Dagblad, 2017).

Conclusion

The Caribbean region has been described as being in an ambiguous place, between the ancient and modern worlds. In reference to the Dutch Antilles in particular, European conquest and colonisation, the decimation of the indigenous peoples and various repopulations, the region is largely seen as a product of Western modernity. A true Antillian identity does not exists; identities are primarily island related (Boehm, 2015). Bonaire has a rich cultural history and heritage, but often generalized with superficially understood artefacts, locations and events. Various phenomena point to a disconnect with the community of cultural heritage, most surprisingly the perceived shame of some aspects of heritage.

Important to take into consideration are the 8 cultural policy goals defined in the cultural policy plan “Sin Kosecha No Tin Simadan” (Eilandsraad Bonaire, 2010). These goals were defined in cooperation with the people of Bonaire. Additionally, like the cultural policy plan for the SGB, it is important to promoting actual implementation of these goals for the development of Bonaire. Other interesting developments regarding cultural heritage include academic projects as well as physical changes to the city center. Youth project groups which have been proven successful, could also be a great opportunity for cooperation.

Lastly, the Bonairean context and the community also present shared sentiments that offer both opportunities and challenges for the museum. . The Bonairean context is unique to say the least. The museum could play a vital role in addressing some of these sentiments.



Image 3: Stall Window Savonet Museum Curaçao

Chapter 2:

Pride, Identity & Ownership

The following chapter discusses other large abstract terms also of importance to cultural heritage as a symbolic product. Khalil argues that symbolic products are valuable generally because they enhance the sense of self-regard (Khalil, 2000). This arises from evaluating one's own performance and forms the base for feelings of pride, prestige, and self-identity. As a result, the sense of self is a symbolic ramification of self-assessments.

Pride

Pride symbolizes self-respect and comes in two varieties: personal pride and group pride. Self-respect is determined by forward-looking assessment of one's own estimated ability. When we undertake and overcome uncertainties, it evokes a sense of achievement, self-realization and pride (Khalil, 2000). Heritage enfranchises the emotionally and culturally disenfranchised. It allows humankind to transcend individual destiny to achieve continuity. Through heritage, we receive a glimpse of a past with admiration and gratitude, and project a future to

which we will transmit the results of their own endeavours. Heritage has extraordinary emotional and intellectual value because it evokes a feeling of prestige and pride (Edson, 2004).

Identity

A sense of identity symbolises self-dignity and integrity and is the basis of self-love in the sense of not being ashamed of one's inheritance from the past. Self-love is about the acceptance of one's identity. Acceptance or self-love is a primary emotion and arises from backward-looking assessment. It is about becoming aware of its own identity, which starts at an early age. Similar to pride, identity exists both on a personal level as well as on a group level. People do not always automatically accept their identity. Some may try to deny their heritage as when members of one group (e.g. lower rank) or try to imitate the habits of other groups (Khalil, 2000).

Ownership

It is important for the people to take ownership of their cultural heritage. 'Cultural heritage requires memory. It is not enough for things and monuments to exist on a landscape: in order to be cultural heritage they must be remembered and claimed as patrimony, even if their original meaning is lost or poorly understood' (Blake, 2011). Without this, ultimately you cannot have a complete sense of self.

In excess, any of the symbolic product can become distorted (Khalil, 2000): pride becoming pomposity (demanding respect, not on the basis of one's own performance, but of others), identity becoming egotism, and ownership becoming dominance. Many of the dysfunctions found in the Bonairean context are a result of, or perpetuated by, feeding these entropic behaviours. Stimulating pride, identity and ownership have through policy proven effective in nation-building. Nation-building policies encourage the growth of a shared national sentiment, especially among minorities (Clots-Figueras & Masella, 2012). By no means am I suggesting that these alone can solve these complex issues, but they can be the first step in bringing the community together and relieving tensions.

Conclusion

The sense of self, whether individually or as a group, being of great importance to cultural heritage. Pride and identity, self-respect and self-love, forward and backward looking assessment, playing a large role in this. While an excess of any of the abovementioned symbolic products can lead to cultural entropy, nation-building policies aimed at pride and identity encourage the growth of a shared national sentiment, especially among minorities (Clots-Figueras & Masella, 2012). This can be the first step in bringing the community together and relieving tensions.



Image 4: Window Landhuis Bloemhof Curaçao

Chapter 3:

Cultural Heritage

This chapter presents research on cultural heritage and how to approach such a broad and complex topic as a designer.

Defining Cultural Heritage

Cultural heritage is the legacy of physical artefacts and intangible attributes of a group or society that are inherited from past generations, maintained in the present and bestowed for the benefit of future generations (UNESCO, 2011). Within this broader definition of cultural heritage, three distinctions can be made (Bruins, 2015);

Natural heritage refers to the sum total of the elements of biodiversity, including flora and fauna, ecosystems, including geological structures and formations.

Intangible cultural heritage refers to the sum total of the elements of traditions, knowledge, forms of expression, skills and cultural spaces.

Tangible cultural heritage refers to the sum total of the elements of physical artefacts, objects, historic landscapes, skylines and monuments. In reference to tangible cultural heritage, objects are classified as either movable or immovable.

These distinctions however, do not exist in a literal sense. This way of categorizing heritage is mainly used in heritage management. However, artefacts can embody multiple aspects of a cultural heritage to varying degrees.

'Similarly, the idea of natural heritage and cultural heritage as separate domains, representing different forms of value and embodying a broader Cartesian dualism through an instance on the separation of nature and culture, body and mind, practice and thought, tangible and intangible, has also emerged as untenable (Harrison, 2015).'



Diagram 3: Types of Cultural Heritage

Heritage can be many things, but it always has two core characteristics (King T. F., 2008): value in someone's eyes and time depth (it has been around for a while). The type of value that someone attributes to heritage can be described as followed (Bruins, 2015);

Identity value: in the sense that it has cultural or historic significance, societal value, experiential value or distinction value.

Value of use (useful): in the sense that it can be used to improve of the environment, it can be exchanged, builds image or has economic value.

Scientific value: in the sense that it lends understanding as a means towards something (e.g. sustainability, inspiration or support)

Additionally, I believe that cultural heritage is also of great value in terms of (cultural- and self-) development, education and creativity. As explained by Joseph Cardillo (Silva, 2015), 'Disembodied language can allow you to understand the world in dazzling new ways [...] Knowing a second language is similar in effect. You develop new experiences, new thoughts, new visions and new solutions.' So too can cultural heritage stimulate these new perspectives.

Creative value: in the sense that it develops new experiences, perspectives and ideas.

All of which, when combined, create a sense of identity, community, place and experience. Cultural heritage is always valuable to someone. This is why it is important to evaluate things that have cultural significance from the perspective of those whom ascribe significance to them.

Cultural heritage is inherently dynamic. These cultural values and expressions are influenced by circumstance, and thus evolve and change over time. This evolution can result from a variety reasons, such as a change in demographics (de la Torre, 2013).

Cultural Heritage Management

Cultural Heritage management primarily deals with this issue of preservation versus creation. Organizations like UNESCO have had a big hand in shaping global approaches to legislation and policy in cultural heritage through their conventions. These aim to promote safeguarding and preservation of global cultural heritage. The conventions regarding intangible cultural heritage (ICH) and tangible cultural heritage (TCH) being most relevant for this project. These conventions serve as guidelines. Nations are free to determine in what way they want to implement them.

The most well-known product of UNESCO, being the UNESCO World Heritage List, a listing of national properties, which are nominated and recognized to be “world heritage”. However, this very concept implies a top-down approach, which makes it harder for smaller communities to participate. Top-down management structures impede sustainable development, as local inhabitants do not “own” or control the process of heritage management (Boswell, 2011), which is important in nation building, as a resource, and as a source of pride.

Many have also faulted UNESCO for promoting considerably flawed safeguarding approaches. Issues concerning the potential for majority groups to preserve their heritage at the expense of other marginal but globally relevant heritage, lack of management systems compatible with local forms of ICH management, challenges of infrastructure, cooperation and training, and non-recognition

of ICH which transcend national boundaries have yet to be addressed adequately (Boswell, 2011). Equally unaddressed is the commercialization of heritage and the suppression of less palatable aspects of history which obscure the rich ICH (e.g. colonialism). This issues leave a more stakeholder-centric and critical approach to be desired to from UNESCO.

That being said however, legislation and policies promoted by- or based off the UNESCO conventions could serve as a starting point for evaluation of cultural heritage interventions.

In recent years, trends have shifted from preservation towards sustainable development and creation. Meaning that apart from safeguarding policies, frameworks for development and innovation are equally important.

Regarding cultural heritage management, it is also important to mention the human rights aspect of cultural heritage. It has to do with human dignity, aspirations for the future and the right to choose one’s cultural identity (Blake, 2011). As noted by Émile Durkheim (Lowenthal, 2011), *‘Each generation inherits a treasury of knowledge that did not itself amass ... We speak a language we did not create; we use instruments we did not invent; we claim rights we did not establish.’* Regardless of personal ancestor, one has to feel the weight of its applicability to each of us. I cite this, not to incite guilt towards strict conservation of the past, but rather to express that cultural heritage holds value worth exploring. Morally, we do not have the



Diagram 4: Heritage & Architecture (Meurs, 2016)

authority to deny others this access. *'Old buildings are not ours. They belong partly to those who built them and partly to all generations ... to follow us'* (Lowenthal, 2011).

Designing for Cultural Heritage

In designing for cultural heritage, an architectural approach to tangible heritage, offers insights in approaching the other two facets of cultural heritage. In terms of an architectural approach, Meurs advocates an “everything-is-possible” approach, as long as the intervention/design relates and is sensitive to the unique existing values and (if possible) adds significance (Meurs, 2016). He illustrates this approach through his triangular model, where cultural value is the starting point, which is in turn specified and defined by the technology, resulting in the design. The aim of the

new design being to enrich or give heritage a new life.

To design an intervention on heritage, it is useful to assess the existing cultural heritage values. These values form the narrative of the cultural history that the design then aims to incorporate in the d. However, there is no standard recipe or blueprint for interventions on heritage, but it is crucial to take the existing situation as the starting point - and to look for a design strategy to give that situation (new) relevance - socially, culturally and economically. Based on Meurs' approach to architecture (Meurs, 2016), there are three ways to incorporate the cultural heritage qualities in the design:

- Preservation of existing elements
- Redefining an object or a tradition
- Interpretation or expression of intangible value

Conclusion

From the broader definition of cultural heritage, three types of heritage can be distinguished (natural, tangible and intangible heritage). However, artefacts intrinsically embody aspects of each. Cultural heritage holds a tremendous amount of value to those whom ascribe significance to them (Identity value, value of use, scientific value and creative value). This is why it is important to evaluate things that have cultural significance from the perspective of those whom ascribe significance to them.

Even though the UNESCO conventions are not without their flaws and shortcomings, they could serve as starting point for inspiring or evaluating cultural heritage interventions. Regardless, it is important to take an empathetic and bottom up approach.

In terms of designing for cultural heritage, there is no one size fits all solution. Each case should be approached from its unique context. Meurs identifies three ways to incorporate the cultural heritage qualities in the design (preservation, redefining or Interpretation). However, with these approaches it is also important to take into account things like authenticity.



Image 5: Window Landhuis Karpata Bonaire

Chapter 4:

Relevance & Participation

When it comes to engaging with audiences and communities, relevance and participation are two important terms. The following chapter will explore the meaning and applicability of these terms and is largely based on Nina Simon's 'The Art of Relevance' (Simon, 2016), as well as 'The Participatory Museum' (Simon, 2010).

Relevance

Relevance is a key that unlocks meaning; it opens up doors to things, information and experiences that matter to us. Two criteria make information relevant (Simon, 2016);

1. The likelihood that this new information stimulates a positive cognitive effect. Does it yield new conclusions that matter to you?
2. The amount of effort is required to obtain this new information. Less effort equals higher relevance.

This sense of value is not related to what you already know, but rather what you would like to know and what you think will help you get there. Inviting people in on their terms. As a cultural institution or designer relevance is an exercise in empathy. It is about understanding what matters to the intended audience and building on their narratives. Consequently, the institutions' mission should reflect that which is relevant to its intended audience.

That being said however, in appealing to a specific audience, it should be clear to them what the museum offers. Everyone starts at the front door, but people need a reason to walk through the door the first time. This is most often based on things visitors expect or perceive an institution to offer (Simon, 2016).

The ideal institution has one mission and many ways for people to participate. However, this is difficult to achieve. It takes courage, focus, open-heartedness, humility and trust to hold it all together (Simon, 2016). Additionally, when the goal is to invest in long-term

relevance to a particular community, recruiting that community is critical. The easiest way to establish relevance is to show that people like you, people you know, are involved.

Apart from differentiating solely between communities, age also influences the approach to relevance. Where adults have a lot of agency and are guided heavily by relevance, children have little agency and relevance is irrelevant. They go where adults tell them to go and are open to learning what others find important. Teenagers on the other hand wrestle to assert their identities and what is relevant to them.

They are still developing of their identities and goals in an attempt to live up to their idealized perception of their authentic identity. This also tells us that relevance is a shifting target. The person they are might not necessarily be the person they want to be.

Participation

Cultural institutions can reconnect with the public and demonstrate their value and relevance in contemporary life by inviting people to actively engage as cultural participants. The goal of participation is both to meet visitors' expectations for active engagement and further the mission of the institution. The best participatory projects create new value and are relevant for the institution, participants, and non-participating audiences (Simon, 2010). When all parties are genuinely driven to create new value, the products can be truly transformative.

Participatory projects invite visitors to do work that contributes content or research to institutions. These projects help visitors cultivate multiple skills and can provide four kinds of value (Simon, 2010):

Learning Value: Learning research and/or creative skills.

Social Value: Connecting with the institution and building visitors' confidence in their ability to contribute.

Work Value: The value of producing work that is useful to the institution.

Educational value: Developing specific skills related to creativity, collaboration, and innovation often referred to as "21st century skills."

Participatory projects are uniquely suited to help visitors cultivate these skills when they encourage visitors to create own objects/stories/meanings, adapt and reuse content, engage diverse communities, and offer a sense of responsibilities for example as volunteers.

An institution could take four general approaches regarding public participation. The following approaches, derivative of PPSR models (Public Participation in Scientific Research), are almost directly applicable to cultural institutions (Simon, 2010):

Contributory projects solicit visitors to provide limited and specified objects, actions, or ideas to an institutionally controlled process (e.g. Comment boards, story-sharing kiosks, etc.)

Collaborative projects invites visitors to serve as active partners in the creation of institutional projects that originated and are ultimately controlled by the institution.

Co-creative projects stimulate community members to work together with institutional members to define project goals and to generate programs or exhibits based on community as well as institutional interests.

Hosted projects turn over portions of the institutions facilities and/ or resources to present programs developed and implemented by public groups or casual visitors, allowing participants to satisfy their own needs with minimal institutional involvement.

In defining the institutions position on participation, it should be noted that there is no “best” model. In some cases, aspects from different models can be interchanged. In following table (Table @) describes the differences among the different participatory models, which can help determine which will be most effective in specific scenarios (Simon, 2010).

Having their work be a part of the museum, participants often feel a high level of pride. Especially when the projects are successful. They become moments of ownership (Edson, 2004). This pride is not merely individual, but many contributory projects support a sense of shared ownership and community (Simon, 2010).

The following diagram (Diagram 5) can help institutions define how participatory projects could benefit their mission.

	What kind of commitment does your institution have to community engagement?	How much control do you want over the participatory process and product?	How do you see the institution's relationship with participants during the project?	Who do you want to participate and what kind of commitment will you seek from participants?	How much do you want to control the project with participants?
Contributory Museum	We are committed to helping our visitors and members feel like participants with the institution.	A lot – we want participants to follow our rules of engagement and give us what we request.	The institution requests content and the participants supply it, subject to institutional rules.	We want to engage as many visitors as possible, engaging them briefly in the context of a museum or online visit.	We can manage the project in a way we want, but we will be interactive with participants. We idealize a participatory process.
Collaborative Museum	We are committed to deep partnerships with some target communities.	Staff will control the process, but participants' actions will steer the direction and content of the final product.	The institution sets the project concept and plan, and then staff members work closely with participants to make it happen.	We expect some people will opt in casually, but most will come with the explicit intention to participate.	We will manage the project but we will be open to participants' input. We will have rules of engagement and our goals will be clear.
Co-creative Museum	We are committed to supporting the needs of target communities whose goals align with the institutional mission.	Some, but participants' goals and preferred working styles are just as important as those of the staff are.	The institution gives participants the tools to lead the project and then supports their activities and helps them move forward successfully.	We seek participants who intentionally engage and are dedicated to seeing the project all the way through.	We will give participants a lot of control. We will take a participatory approach to the project.
Hosted Museum	We are committed to inviting community members to feel comfortable using the institution for their own purposes.	Not much – as long as participants follow our rules, they can produce what they want.	The institution gives the participants rules and resources and then lets the participants do their own thing.	We would like to empower people who are ready to manage and implement their project on their own.	We will have a lot of control. As little as possible, we will let participants set up their own projects.

How much staff time will you commit to managing the project and working with participants?	What kinds of skills do you want participants to gain from their activities during the project?	What goals do you have for how non-participating visitors will perceive the project?
Manage it lightly, the institution would maintain an exhibit. However, they don't really want to set it up and let it run.	Creation of content, collection of data, or sharing of personal expression. Use of technological tools to support content creation and sharing.	The project will help visitors see themselves as potential participants and see the institution as interested in their active involvement.
Manage the process, the institution is going to set the engagement based on goals and capacity.	Everything supported by contributory projects, plus the ability to analyze, curate, design, and deliver completed products.	The project will help visitors see the institution as a place dedicated to supporting and connecting with community.
Give as much time as it takes to make sure participants are able to accomplish their goals.	Everything supported by collaborative projects, plus project conceptualization, goal setting, and evaluation skills.	The project will help visitors see the institution as a community-driven place. It will also bring in new audiences connected to the participants.
As much as possible – we want to let it run on its own.	None that the institution will specifically impart, except perhaps around program promotion and audience engagement.	The project will attract new audiences who might not see the institution as a comfortable or appealing place for them.

Diagram 5: Types of participatory museum (Simon, 2010)

Personalizing the museum experiences

Taking an audience-centered approach to the experiences offered puts the first step towards personalizing cultural institutions. The next step is to take a more individualized approach to identifying, acknowledging, and responding to people and their interests. These personalized experiences promote more emotional connections than traditional content experiences. There are three factors that affect these types of personal experiences (Simon, 2010):

- The extent to which the content is personalized
- The degree to which visitors are invested in the activity or content
- Ease of access and use

The best mechanisms fit into things that people already do, rather than forcing new behaviours onto visitors.

Conclusion

Both relevance and participation form an important part of every cultural institutions vocabulary. Institutions should be able to define the specific way that a participatory project can benefit your institution and be ready to connect that value to your institution's mission statement. The ideal institution has one mission and many ways for people to participate.

As a cultural institution or designer relevance is an exercise in empathy and it is key to understand what matters to the intended audiences in order to building on their narratives. The institutions' mission should reflect that which is relevant to it intended audience.

Important is to identify and define communities you wish to be relevant to and develop or co-create programs together with representatives of those communities that are relevant to their assets, needs, and values. The best mechanisms fit into things that people already do, rather than forcing new behaviours onto visitors.

Participation is an equally important tool in engaging visitors that cultivate learning, social, work and educational value. As a reesult, participants often feel a high level of ownership and pride. This pride is not merely individual, but many contributory projects support a sense of shared ownership and community (Simon, 2010). From the participant perspective, it is important to provide clear guidelines and specific opportunities for visitors to express themselves.



Image 6: Window Fort Zoutman / Historical Museum Aruba

Chapter 5:

A Caribbean Museum

The following chapter aims to present the Caribbean context regarding museums. During my visit to Bonaire, Curaçao and Aruba, I had the opportunity to visit many museums and talk to some of their curators and directors. Superficially, there are clear differences between Dutch and Caribbean museums (due to factors like funding). However, there is an admirable grace to how the Caribbean museum and their staff traverse these challenges to create a uniquely Caribbean museum experience.

Caribbean Museums

The Caribbean presents its own unique set of challenges in the museum space. The following present some of the noteworthy solutions and approaches found in the Caribbean. Additional images of discussed museums can be found in the appendices (Appendix B).

Heritage Sites

Many heritage sites (e.g. monuments and historic/archaeological sites) have come to be used as spaces for museums and exhibitions. In cases where the themes relate to the environment, the environment lends context to the objects and the narrative. Even when this is not the case, these environments can still lend a sense of authenticity to the spatial experience.

Museo Mangazina di Rei, Tanki Maraka Heritage Park and Museo Kas di Pali Maishi are good examples of heritage themes being brought to life in the actual context. Museum Terramar, Landhuis Bloemhof and Fort Zoutman Historical Museum on the other hand, exemplify spaces that lend authenticity to the experiences and exhibits not always tied to themes related to the physical location.

Events

(Cultural) Events tend to do well and draw a large audience. Above all, it is an opportunity for people to go out and have fun. Events like this create an opportunity for museums and or cultural institutions to participate, contribute and represent themselves. Museums could also organize their own events. Museo Mangazina di Rei's Cultural Markets, 'Nos Zjilea', have proven quite successful and popular.

Exhibitions

As far as exhibitions go, the Caribbean will never have the newest fanciest things. Large interactive spaces are just not feasible with the funding available. However, this is not to say that exhibitions are any less profound or immersive. Using relatively simple setups (e.g. projections, interviews and collaborative art pieces) Museum Terramar, Museum of Industry Aruba and NAAM's Exhibition Isla den Nos Bida were able to bring their narratives to life in a unique way.

Funding

Limited funding has driven museums to actively search and apply for funding anywhere they can. Operating and financing a cultural institution is a delicate balancing act. Raising entry fees to cover costs is not always possible as this could drive away the very audience you aim to engage. Museums can apply for partial funding of projects at funds like 'Het Prins Bernhard Cultuurfonds'. It is also possible to apply for a 'zorgcontract' at the government, by which foundations can receive funding for providing services that aid in implementing and fulfilling certain government policies and functions.

Staff

Limited staff is a real issue in the Caribbean. Museums can often only afford to have 1-2 fulltime staff members. This means that there is an immense load on these people to fulfil multiple fulltime function.



Image 7: Landhuis Bloemhof Curacao





Image 8: Passangrahan Building

The Passangrahan building

The following will discuss some aspects of the Passangrahan building, the location of the new museum.

The Passangrahan building was owned by Cornelis Raven “Shon Bubuchi” Debrot (1854 – 1921). After his death, his widow had sold the estate back to the government. The monumental home was built around 1890. In the 20th century, the home was used as a guesthouse by the government for Dutch civil servants. Passangrahan, the name that the building holds to this day, is believed to be a derivative of the Indonesian word for guesthouse. Following the instatement of Bonaire’s first insular government in 1951, Passangrahan became the insular government office (ORCO Bank, 2010).

Nowadays, this building is experienced quite differently by the locals. While still a prominent feature of the city of Kralendijk, to much of the community, the building isn’t much more than that. It is a part of the backdrop of their city or night life experience. The flags are a give away of ‘some sort of government function’. This is the common perception of many of Kralendijk’s historic buildings and sites. This may be one of the key issues to tackle in making the community comfortable and familiar with a new museum.

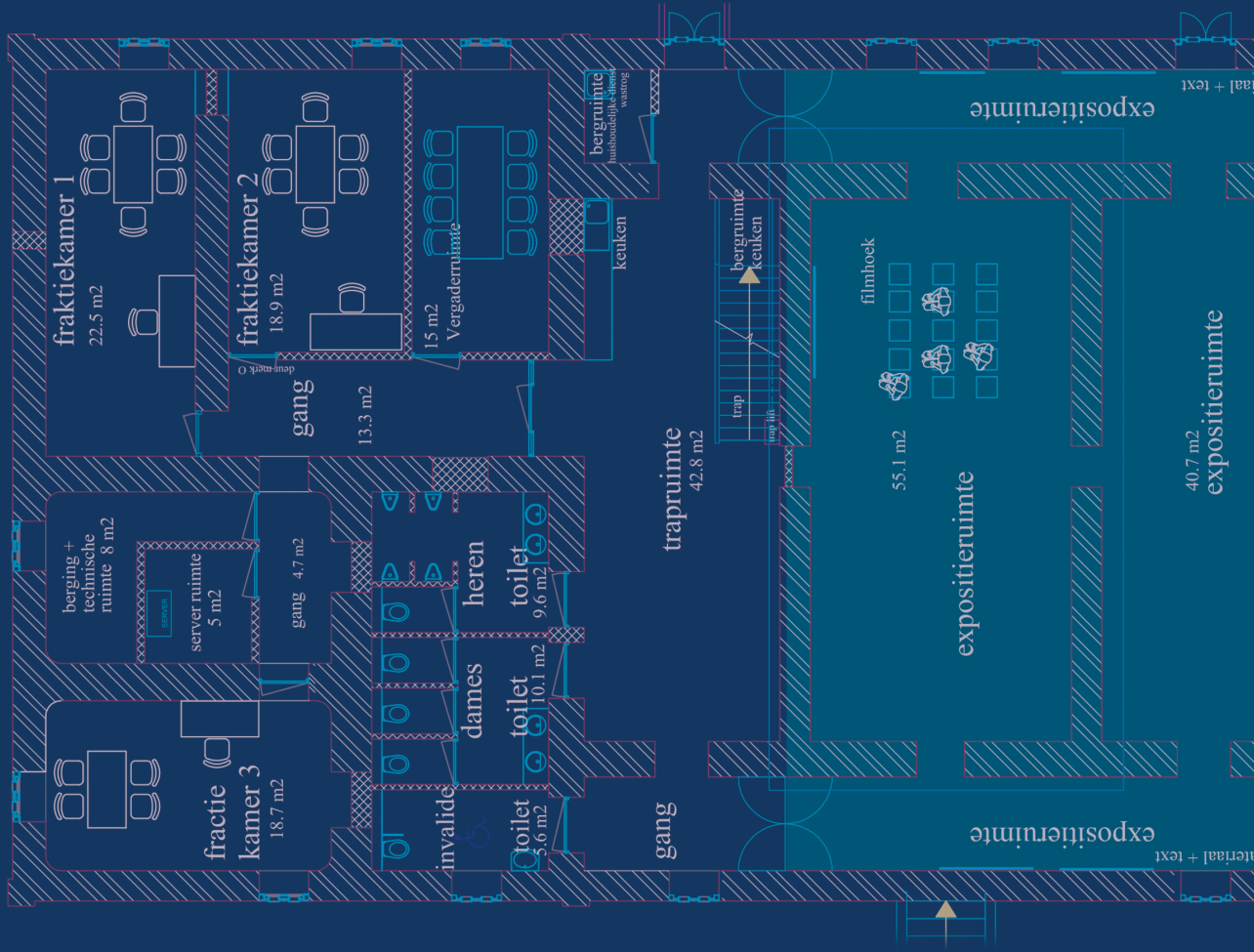
The Passangrahan building is a key landmark in the historic city center of Kralendijk and is one of five historic monuments located along the Wilhelmina city square. This historic square has seen many changes over the past century (ORCO Bank, 2010).

Presently this city square is the center for many cultural events and markets (e.g. 'Taste of Bonaire' and 'Regatta').





Image 1: Welhelmina Plein from Gezaghebberskantoor Bonare



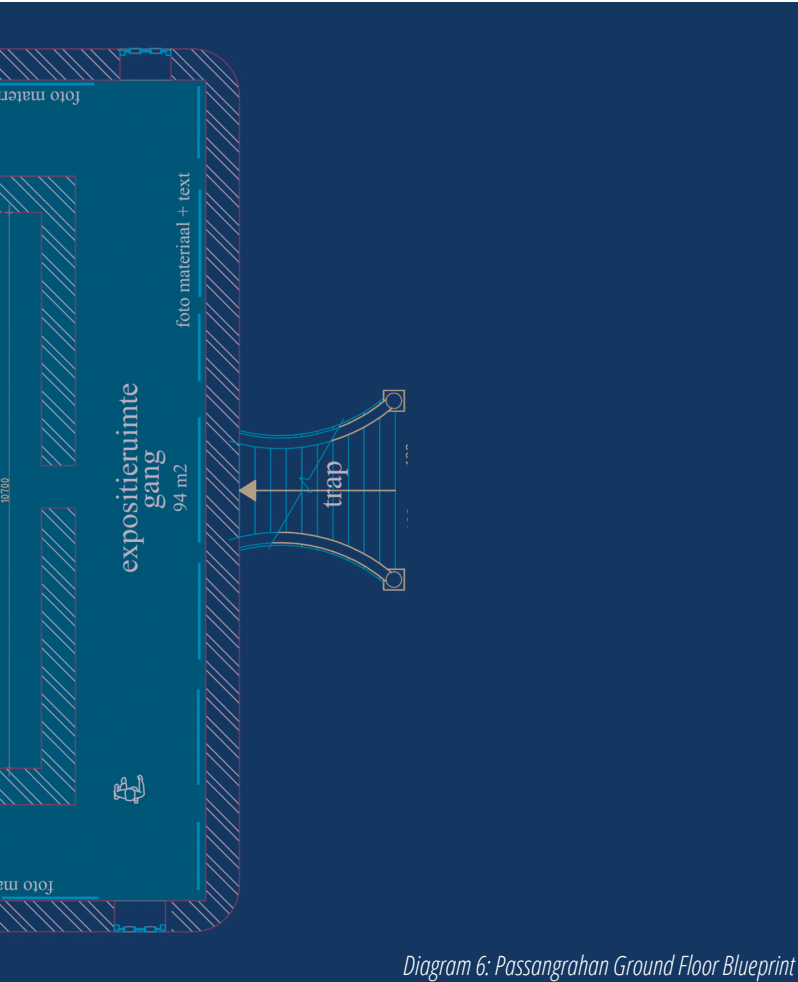


Diagram 6: Passangrahan Ground Floor Blueprint

The space to be dedicated to the museum, within the Passangrahan building, is ca. 200 square meters (13m x 16m) of the ground floor. This space is divided into one entrance/staircase room, two center rooms and three sections of hallway.

Caribbean Museums and Community Engagement

Museums can be a medium to explore, challenge and rethink the local community's complex history from its own or other perspectives. Particularly important in the Caribbean, given its complex and diverse cultural past. In this way, museums play an enormous role in presenting, expressing and interpreting identities. Through fostering museum-community relationships, museums enable groups to express their own sense of identity, on their terms and in their own voice.

Community engagement projects have the potential to aid in heritage management and preservation. Through the involvement of community members, an extensive degree of knowledge can be accessed. Local projects provide people with the opportunity to learn new skills and helps with instilling pride in the community and increase the desire to protect, conserve and promote local heritage (Boehm, 2015).

Ultimately, the success of community projects are accredited to their approach (Boehm, 2015). Community members are the most important stakeholders in a museum's collection, because it is their history and their identity that is on display. Therefore a museum-community relationship based on a bottom-up approach is more fruitful than a top-down approach that sees the curator as the sole 'expert' in control of the representation of a community's history and identity.

Conclusion

In designing a Caribbean museum, there are many obstacles and challenges related to the region, but that can nonetheless inspire a uniquely Caribbean museum experience. With the new museum calling the Passangrahan building home, it only makes sense to incorporate or address some of the rich heritage the historic city center has to offer. Kralendijk's hosted events may also provide opportunities for the museum to participate in and engage new audiences.

Ultimately, the success of museums are accredited to their relationships with the community. The community is the most important stakeholder in a museum's collection, because it is their history and their identity that is on display. Community engagement projects also provide people with the opportunity to learn new skills and helps with instilling pride in the community and increase the desire to protect, conserve and promote local heritage (Boehm, 2015).



Image 11: Window Savonet Museum Curacao

Chapter 6:

Problem Definition

The following chapter presents the problem definition that summarizes the found problems and which the design statement and final concept will aim to address.

'There is a disconnect between the community and their cultural heritage. This is largely evident in, but not limited to, youth.'

This problem however, is not black and white. There is a depth to it. Examining the context of Bonaire reveal a multitude of underlying socio-political issues. Though it is hard to say whether any of these issues are the direct cause of aforementioned problem, they have no less helped perpetuate it.

- *The political environment* specifically around the relationship between Bonaire and the Netherlands is tense to say the least. The inability to communicate and empathise, hindered by a top-down model, have eroded trust between the two. Top-down approaches, especially when separated by an ocean, do not work.

- A Bonairean *identity crisis* is a real phenomenon. The influx of Dutch/European immigrants in conjunction with political and economic interventions by the Dutch government, have intensified the insider-outsider paradigm within the community. Many on Bonaire, the older generation in particular, fear that they might be losing part of their culture.

- The phenomena whereby views on cultural heritage and identity have become *distorted and romanticized*, in particularly that of Amerindian influences (Haviser J. B., 1995). The current education system and material have contributed to poorly-informed younger generation with a superficial understanding of Amerindian influences.

- The *lack of cultural heritage represented in education and teaching materials*.

- There is a *lack of self-development opportunities* for youth (Antiliaans Dagblad, 2017).



Image 12: Window Fort Zoutman Aruba

Chapter 7:

Design Statement

The following chapter presents the design statement and design parameters for the ideation and conceptualisation phase. Based on the insights from the research phase, the design statements sets the tone and directionality for ideating and conceptualising:

'Design a dynamic museum that evokes a sense of pride and ownership of Bonairean cultural heritage through (re-)discovery, by acting as a hub for participatory projects relevant to youth.'

The following specifies key elements of this statement.

- **Dynamicity:** Predefining the museum as dynamic ensures a concept that can address and grow through a variety of different cultural heritage topics and adapt to different needs of the growing Bonairean community over time.
- **Pride and ownership:** Evoking a sense of pride, not to promote further research, but rather to function as a nation-building tool and alleviate socio-political tension.
- **(Re-)Discovery:** Approaching cultural heritage from a perspective (re-)discovery puts a positive spin on generating research that supplements superficial and distorted knowledge of cultural heritage.
- **Participatory opportunities:** Creating opportunities for people to participate and interact with cultural heritage holds many values (learning, educational, work and social). Participation can evoke high level of ownership and pride (Simon, 2010). Additionally, participation generates opportunities for self-development currently lacking for youth on Bonaire (Antiliaans Dagblad, 2017).

- Youth: It is important to involve younger demographics, because education and upbringing play a huge role in shaping their behaviour and perspectives on cultural heritage later on. Additionally, youth projects have been proven an effective model in community archaeology (Haviser J. B., 2015), which could be applicable for a broader sense of heritage.

Museum Mission Statement

The mission statement is encompass the core values of the museum and, in this case, is a variation of the design statement.

'To evoke a sense of pride and ownership of Bonairean cultural heritage through self (re-)discover, providing youth with different opportunities for self-development through projects.'

Museum Narrative

In considering the narrative through the museum, Meurs' (Meurs, 2016) method for incorporating the cultural heritage qualities in a design (Chapter 3) can form the basis for this:

- Preservation of existing elements: It is important that the narratives reflect efforts in conservation/restoration of cultural heritage elements.

- Redefining an object or a tradition: Stimulating the community to take ownership of cultural heritage by redefining objects or traditions with newer more relevant meanings.

- Interpretation or expression of intangible value: Stimulating the community to develop and internalize different perspectives.

A museum narrative that incorporates aspects of all three of these views represents a more holistic perspective of ever changing cultural heritage (past, present and future).

Requirements

The following requirements are used to evaluate the ideas generated at the end of the ideation phase:

- The solution must be dynamic and applicable to a wide variety of cultural heritage topics

- The solution must involve the Bonairean community and take bottom-up approach

- The solution must be relevant to Bonaire's youth

- The solution must make use of platforms and tools people are familiar with (to a certain degree)

- The solution must not hinder day-to-day operations of the public servants also occupying the Passanggrahan building
- The solution makes efficient use of the Passanggrahan space

Criteria

Based on the research done, the following criteria are used to evaluate concepts. Additionally, these criteria have been weighted in order to prioritise scores. Concepts with higher scores fit the context better.

Criteria	Weight	Reference:
Preservation, protection, development and promotion of cultural heritage	5	Chapter 1: The Bonairean Context
Facilitation and promotion of cultural and artistic expression	5	
Promotion of cultural education	4	
Improve cultural documentation and registration	3	
Promoting culture through the media	4	
Promotion of cultural tourism	3	
Improving cultural infrastructure	1	
Promotion of cultural cooperation	2	
Learning value	4	Chapter 3: Cultural Heritage
Social value	5	
Work value	3	
Educational value	4	

Diagram 7: Concept Evaluation Criteria



Image 13: Window Fort Zoutman Aruba

Chapter 8:

Ideation

In the following chapter outlines the results of the ideation phase. The full ideation process can be found in the Appendices (Appendix C).

Idea 1: Heritage Library

The museum will host an “artefact vault”, which will allow visitors to examine and interact with artefacts and pull data similar to a library. Both short-term and long-term projects will provide a variety of opportunities to contribute and do research within this space.

Participants

Participants will be able to sign up for specific projects and tasks differing in length and difficulty. All of which however will serve a central goal in documenting and researching cultural heritage.

Non-Participants

Non-participants should be able to be able to access and interact with the acquired knowledge. Participant results will have to be uniformly structured and easily accessible to the public.

Stakeholder Opportunities

Opportunities to work with NAAM and other familiar heritage management and archaeological institutions such as the University of Leiden.



Image 14: Archaeological Workspace NAAM



Idea 2: Heritage University

An institution that hosts a variety of MOOC's and workshop courses, making a broad canon of Bonairean heritage knowledge accessible in digestible ways. These will be based around generating "useful" or relevant knowledge for follow-up internships and/or job opportunities as well as broadening creative perspectives using heritage.

Participants

Participants will be able to sign up and follow courses that can be supplementary to certain job descriptions and/or a requirement for new recruiting and interning. Apart from the relevant outcome, these courses will highlight the unique perspective of Bonairean Heritage.

Non-Participants

No direct benefit to non-participants at this point. However, the result of having followed such a course may generate a richer experience elsewhere.

Stakeholder Opportunities

Opportunities to possibly work with the UNA as well as other vocational education institutions on the island. Additionally some of these courses can be geared toward prepping individuals to directly intern for NAAM and other heritage institutions/foundations.

Image 15: Cultural Heritage Course Material

Idea 3: Media Gallery

The museum will host monthly competitions related to heritage where participants are asked to capture and/or (re-)interpret different themes within cultural heritage. The results of which can be used as exhibition content.

Participants

Participants will produce their interpretations of specific themes that differ per competition cultural heritage. In this way, participants are stimulated to interact with different aspects of heritage while also being able to explore and develop skills of their own interest.

Non-Participants

Non-participants will be able to view these results. Viewing these products as social objects, this would also open non-participants up to sharing their own points of view.

Stakeholder Opportunities

Opportunities to work with SKAL and other parties that already utilize social media for promotion like TCB.



Image 16: Museum Terramar Art Gallery



Idea 4: Heritage Journal

The museum will host research projects aimed at gathering and documenting heritage related knowledge. These can then be digitally made accessible and released through a variety of media similar to a National Geographic magazine.

Participants

Participants will be able writing short articles on differing topics related to cultural heritage. These will be periodically released by the museum, either singularly or as a collection.

Non-Participants

Non-participants will be able to view these results.

Stakeholder Opportunities

Opportunities to work with SKAL, FuHiKuBo and other parties that already utilize social media for promotion like TCB.

Image 17: The Bonaire Reporter April 24 – May 8 2017

Idea 5: Maker Space

The museum will become a STEM/STEAM based project hub, where youth have an opportunity to develop a variety of practical skills. However, traditional maker spaces are often centered around CNC-mills, power tools and 3d printers, given the Bonairean context and cost of materials, other activities like jewellery making and crash courses in electronics can also be explored.

Participants

Participants will be able to attend workshops that cover a variety of maker topics, giving them an opportunity to make and develop practical skills. Results from these workshops could possibly be exhibited or utilized in some other way.

Non-Participants

Non-participants could suggest or sponsor topics and/or materials.

Stakeholder Opportunities

Opportunities to work with SKAL, schools and other fabrication parties on the island



Image 18: Technical School Bonaire



Idea 6: Heritage Events

The museum will host a workspace for creating enriching exhibition experiences for cultural events, with the idea of bringing cultural heritage to life in the context.

Participants

Participants will create enriching experiences to current cultural events that bring the underlying heritage to life.

Non-Participants

Non-participants will experience these results enriching their experience of the cultural event.

Stakeholder Opportunities

Opportunities to work with NAAM, SKAL, TCB and other fabrication parties on the island

Image 19: 'Dia di Rincon' (Rincon day)

Idea 7: Community Safeguarding

The museum will workshops around cultural heritage and safeguarding. These workshops will explore modern safe guarding techniques and applicability on Bonaire.

Participants

Participants will attend workshops and projects on the safeguarding of cultural heritage. Combining practical and theoretical knowledge.

Non-Participants

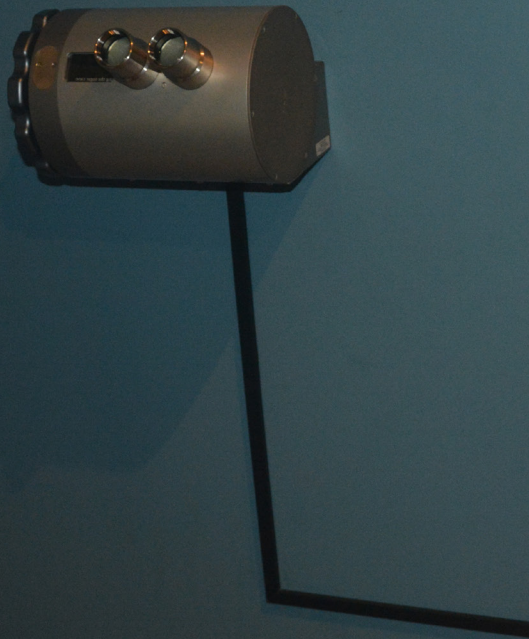
Non-participants will experience the effects of these safe guarding efforts (e.g. a more culturally rich environment).

Stakeholder Opportunities

Opportunities to work with NAAM, SKAL, FuHiKuBo, TCB and others.



Image 20: Stormvogel Project



Idea 8: Interactive Museum

The museum will house a variety of interactive exhibits that allow visitors to interact with cultural heritage.

Participants

Participants will be able to interact with heritage and share their own personal perspectives.

Non-Participants

-

Stakeholder Opportunities

Opportunities to work with NAAM, SKAL, FuHiKuBo, TCB and others.

Image 21: Teramar Museum Mixed Media Viewer

Idea 9: Heritage Education

The museum will function as a place of research where participants will help in (re-)discovering and presenting cultural heritage to new audiences. As a result, the content generated can be exhibited as well as published and utilized by educators.

Participants

Participants will be a part of an effort to make heritage more accessible and digestible. Projects will include research, cataloging and reformulating knowledge for a wide array of consumers.

Non-Participants

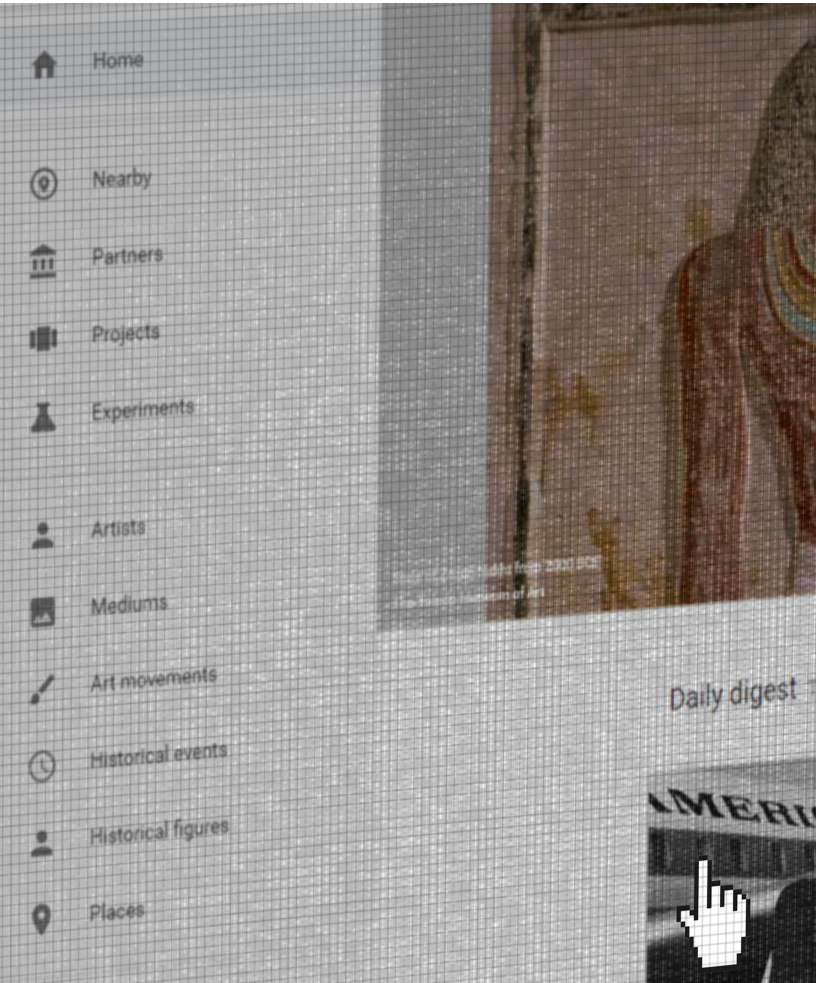
Non-participants, mainly educators and students, will benefit from the addition of new heritage centered education material. Non-participants will also be able to plainly visit the exhibition as a normal museum.

Stakeholder Opportunities

Opportunities to work with NAAM, SKAL, FuHiKuBo, TCB and others.



Image 22: FuHiKuBo Archive



Idea 10: Personal Museum

Participants will be able to curate and examine their own museum. Creating an environment with artifacts and exhibits that matter to you.

Participants

Participants will be able to interact with heritage and share their own personal perspectives.

Non-Participants

Non-participants will be able to experience curated heritage from other perspectives.

Stakeholder Opportunities

Opportunities to work with NAAM, SKAL, FuHiKuBo, TCB and others.

	Idea 1: Heritage Library	Idea 2: Heritage University	Idea 3: Media Gallery	Idea 4: Heritage Journal	Idea 5: Maker s	Idea
The solution must be dynamic and applicable to a wide variety of cultural heritage topics	✓	✓	✓	✓	✓	✓
The solution must involve the Bonairean community and take bottom-up approach	✓	✓	✓	✓	✓	✓
The solution must be relevant to Bonaire's youth	✓	✓	✓	✗	✓	✓
The solution must make use of platforms and tools people are familiar with (to a certain degree)	✓	✗	✓	✓	✗	✓
The solution must not hinder day-to-day operations of the public servants also occupying the Passangrahan building	✓	✓	✓	✓	✗	✓
The solution makes efficient use of the Passangrahan space	✓	✗	✓	✗	✗	✗

	Idea 6: Heritage Events	Idea 7: Community Safeguarding	Idea 8: Interactive Museum	Idea 9: Heritage Education	Idea 10: Personal Museum
✓	✓	✓	✓	✓	✓
✓	✓	✓	✓	✓	✓
X	✓	✓	X	X	X
✓	✓	✓	✓	✓	✓
✓	✓	✓	✓	✓	✓
X	✓	✓	X	X	X

Diagram 8: Idea Evaluation

Evaluation

The generated ideas evaluated on whether or not they met the requirements defined in chapter 7. Based on these requirements, 4 out of 10 Ideas meet the predefined requirements. However, a fifth idea, "Heritage events", only fails for one requirement. For this reason, this idea might still be interesting to explore in combination with another idea in the conceptualization.



Image 24: Fort Wall Fort Zoutman Aruba

Chapter 9:

Conceptualisation

In the following chapter, the previously evaluated ideas are reconstructed and detailed on a conceptual level. These five concepts are then evaluated on the predefined criteria.



Cultural Heritage Library

The museum will host an artifact “vault”, which will allow participants to examine and interact with artifacts and pull data similar to a library. The museum will function as a place of research where participants will help in (re-)discovering and presenting cultural heritage to new audiences. Both short-term and long-term projects will provide a variety of opportunities to contribute and do research within this space. The results of these research projects will be formulated in a way that can both be published/presented and utilized by educators. In addition to being a project workspace, a section of space is dedicated to exhibiting the results as well.

Narrative

Regarding the narrative of the museum space, the cultural heritage qualities are addressed as followed:

- Preservation of existing elements: The main participatory activities are centered around documenting and presenting heritage artefacts.
- Redefining an object or a tradition: -
- Interpretation or expression of intangible value: Participants rediscover and analyse underlying history from their own personal perspective.

Participation

The museum will host a variety of projects and tasks. These projects will cater more towards cooperation with existing youth groups like BONAI. Participants will be able to sign up for specific projects and

tasks differing in length and difficulty. All of which however will serve a central goal in preserving, documenting and researching cultural heritage.

Non-Participants

Non-participants (including educators and students), will be able to be able to access and interact with the acquired knowledge. Additionally, the physical space will allow for a small exhibition space for exhibiting and presenting results.

Stakeholder Opportunities

SKAL and NAAM will play a large role in defining and organizing these projects. Collaboration with BONAI could yield a valuable participant base. Other useful partners include the UNESCO Werkgroep and FuHiKuBo.

How will it evoke a sense of pride and ownership?

Through participation and doing work that contributes to the breadth and identity of the museum.

What is unique to this approach?

Unique to this approach is the fact that you would be able to contribute to the education system as well as work towards restructuring archives and making them more accessible to the community.



Cultural Heritage Gallery

The museum will host an exhibition in the classic sense. The artefacts and narrative are enriched with participant-generated content. Periodic competitions related to heritage will give participants an opportunity to produce, capture or (re-)interpret different themes and artefacts. The results of which can be exhibited. This spawns a great opportunity for the museum to actively engage and interact with the community. These events are shared and promoted through social media. Playing with different entry levels (e.g. primary schools, high schools and an open-category for adults), the museum can create an interesting cascade of artefacts.

Narrative

Regarding the narrative of the museum space, the cultural heritage qualities are addressed as followed:

- Preservation of existing elements: Heritage artefacts and themes are discussed in an engaging and interactive way.
- Redefining an object or a tradition: By offering participants creative freedom in their work, they themselves can seek and define meaning in the themes and artefacts.
- Interpretation or expression of intangible value: Through creative expression, participants interact with and develop understanding for different perspectives.

Participants

Participants will produce their interpretations of specific cultural

heritage themes that can differ per competition. In this way, participants are stimulated to interact with different aspects of heritage while also being able to explore and develop skills of their own interest.

Non-Participants

Non-participants will be able to view these results in the museum as well as selections through social media. The social media aspect also utilizes the power of social objects as being sharable and provoke interaction/conversation.

Stakeholder Opportunities

These projects and the results thereof are predefined. The organisational and curatorial aspect of this approach will fall onto SKAL. Schools are also an important stakeholder as a large source of participants. Additionally other parties that already utilize social media for promotion like TCB are equally valuable partners.

How will it evoke a sense of pride and ownership?

Apart from feeling a sense of ownership by contributing to the museum, participants should also be proud of their own work.

What is unique to this approach?

Unique to this approach is the opportunity for interaction and (re-)interpretation of cultural heritage.



Interactive Heritage Exhibitions

The museum will host an exhibition in the classic sense. Artefacts and narrative are accentuated with a variety of interactive exhibits that allow visitors to interact with cultural heritage. The goal is to stimulate a personal connection with the subject matter and share personal experiences and stories.

Narrative

Regarding the narrative of the museum space, the cultural heritage qualities are addressed as followed:

- Preservation of existing elements: -
- Redefining an object or a tradition: -
- Interpretation or expression of intangible value: Through sharing and interaction, participants can engage with heritage and gain a sense for the intangible.

Participants

Participants will be able to interact with heritage and share their own personal perspectives. These shared stories in turn will become part of the exhibition. Cascading the past with the present.

Non-Participants

Non-participants in turn will be able to see these different perspectives and reflect on them. Empathy in this sense, playing an important role as well.

Stakeholder Opportunities

Opportunities to work with SKAL, NAAM and FuHiKuBo to curate these shared and collected narratives. Additionally, other artistic or design parties can be approached to contribute to the interactive side of the exhibition.

How will it evoke a sense of pride and ownership?

The museum will focus on a deeper reflection and understanding of your own identity and connection to cultural heritage.

What is unique to this approach?

Unique to this approach is the focus on connecting the past to the now, through the community itself.



City Heritage Exhibitions

The museum will host an exhibition in the classic sense. Here, an outdoor exhibit compliments the main exhibition. The historic city center of Kralendijk becomes the backdrop for the outdoor exhibition, bringing cultural heritage to life. The outdoor exhibit will introduce hints of cultural heritage throughout the city, while the main exhibition can offer greater insights and history.

Narrative

Regarding the narrative of the museum space, the cultural heritage qualities are addressed as followed:

- Preservation of existing elements: Making exhibits visible, accessible and a part of everyday life preserves and spreads knowledge of heritage.
- Redefining an object or a tradition: Artefacts of heritage exhibited throughout Kralendijk can help highlight and (re)define its connection to the past.
- Interpretation or expression of intangible value: -

Participants

Taking a more hands-on approach, participants will help create and setup these enriching experiences to bring the underlying heritage to life. Primarily geared towards a youth activity.

Non-Participants

Non-participants will be able to experience the results enriching their experience of the cultural event and the city.

Stakeholder Opportunities

In terms of stakeholders there is an opportunities of course to work with SKAL, NAAM, UNESCO Werkgroep and TCB. Additionally, other parties regarding fabrication and construction supplies might be interesting partners or donors.

How will it evoke a sense of pride and ownership?

Participation are doing work that contributes to the breadth and identity of the museum and their city.

What is unique to this approach?

Unique to this approach is bringing cultural heritage to life within the historic city center. As a popular nightlife location, this will bring content outside of the physical museum space and become a visible part of Kralendijk.



Image 29: Concept 5

Heritage Event Exhibitions

The museum will host an exhibition in the classic sense. However, an effort will be made to utilize cultural events on the island as an opportunity to present enriching experiences for the event-goers. Exhibit themes will coincide with different cultural events. The aim is to bring the underlying cultural heritage to life in the context. While the outside exhibit aims to trigger event-goers to consider the underlying heritage, the main exhibition can offer greater insights.

Narrative

Regarding the narrative of the museum space, the cultural heritage qualities are addressed as followed:

- Preservation of existing elements: Making underlying history visible and engaging at cultural events preserves and spreads knowledge of heritage.
- Redefining an object or a tradition: Helping dispel misconceptions and address superficial understanding of cultural heritage.
- Interpretation or expression of intangible value: -

Participants

Participants will help create and setup these enriching experiences to bring the underlying heritage to life.

Non-Participants

Taking a more hands-on approach, participants will help create and setup these enriching experiences to bring the underlying heritage to life. Primarily geared towards a youth activity.

Non-Participants

Non-participants will be able to experience the results enriching their experience of the cultural event and the city.

Stakeholder Opportunities

In terms of stakeholders there is an opportunities of course to work with SKAL, NAAM, UNESCO Werkgroep and TCB. Additionally, other parties regarding fabrication and construction supplies might be interesting partners or donors.

What is unique to this approach?

Unique to this approach is that these exhibitions will lend a deeper level of context to cultural events. Both important for outsiders as well as addressing romanticized views on cultural heritage.

	weight	Concept 1: Cultural Heritage Library	Concept 2: Cultural Heritage Gallery	Concept 3: Interactive Heritage Exhibition	Concept 4: City Heritage Exhibitions	Concept 5: Heritage Event Exhibitions
Preservation, protection, development and promotion of cultural heritage	5	5	3	3	4	4
Facilitation and promotion of cultural and artistic expression	5	2	5	2	2	2
Promotion of cultural education	4	5	3	2	2	2
Promotion of cultural cooperation	3	3	2	2	2	2
Improve cultural documentation and registration	4	5	3	3	1	1
Promoting culture through the media	3	4	5	1	3	3
Promotion of cultural tourism	2	1	3	1	5	5
Improving cultural infrastructure	1	1	1	1	1	1
Educational Value	4	4	3	1	2	2
Work Value	5	5	4	2	3	3
Social Value	3	5	4	2	1	1
Learning Value	4	5	2	1	2	2
Total Score (lowest score = 42, highest score = 210)		175	144	81	102	102
Total Score (0.0 - 10.0)		7.9	6.1	2.3	3.6	3.6

Diagram 9: Concept Evaluation

Evaluation and Iteration

Using the predefined criteria, the five aforementioned museum concepts are evaluated. This evaluation is geared toward determining how well the concepts fulfil certain wishes.

The evaluation scores show that the Cultural Heritage Library and the Cultural Heritage Gallery score significantly higher than the other three concepts. The City Heritage Exhibition and the Heritage Event Exhibition scoring the same due to their similarity, only differing slightly in terms of location. A solely Interactive Heritage Exhibition scoring the lowest out of all five concepts.

Not all concepts are created equal, which is clear from this evaluation. However, no concept is perfect either. Each concept has its shortcomings.

The Cultural Heritage Library does not allow for much interpretation or self-expression. However, definitely of value to the development of skills, the concept preservation-centric.

The Cultural Heritage Gallery concept on the other hand, allows for much more creative and expressive freedom. However, this is also at the expense of a deeper understanding of cultural heritage.

An Interactive Heritage Exhibition, while interesting, cannot be the sole core value of a museum. The score reflects this. However, this does not take away that it is a useful tool to create that interaction

with heritage.

The City Heritage Exhibition, though interesting, not equally relevant for every topic or event. The benefit, apart from being an ad for the museum inside, is less clear. However using the historic city center as a backdrop, especially considering the nightlife, does present opportunities for connecting heritage to the present day.

A Heritage Event Exhibition, similar to the previous concept, is less beneficial to a physical museum in Passanggrahan. However, it does present opportunities for connecting heritage to the present day and enriching cultural heritage events. This type of intervention is especially beneficial in circumstances where much of the tangible history and heritage is gone and or hard to fathom.

All five concept contain aspects, that when combined, produce a more holistic approach to community engagement in cultural heritage. Rather than seeing this evaluation as summative, it would be more beneficial to see this as a formative evaluation. Seeing this evaluate score more as a priority ranking within a final concept. That being said, characteristics of each concept will be combined into a final concept.

Conclusion

With the exploration and evaluation of five concepts, four of which being completely different from one another (two being relatively similar), it was decided to combine different characteristics of these concepts into one final concept.



Image 30: Window Fort Zoutman Aruba

Chapter 10:

Final Concept

In the following chapter, the final museum concept is defined. At its core, the museum aims to: 'evoke a sense of pride and ownership of Bonairean cultural heritage through self (re-)discover, providing youth with different opportunities for self-development through projects.' This chapter addresses the approach, space and narrative of the museum.

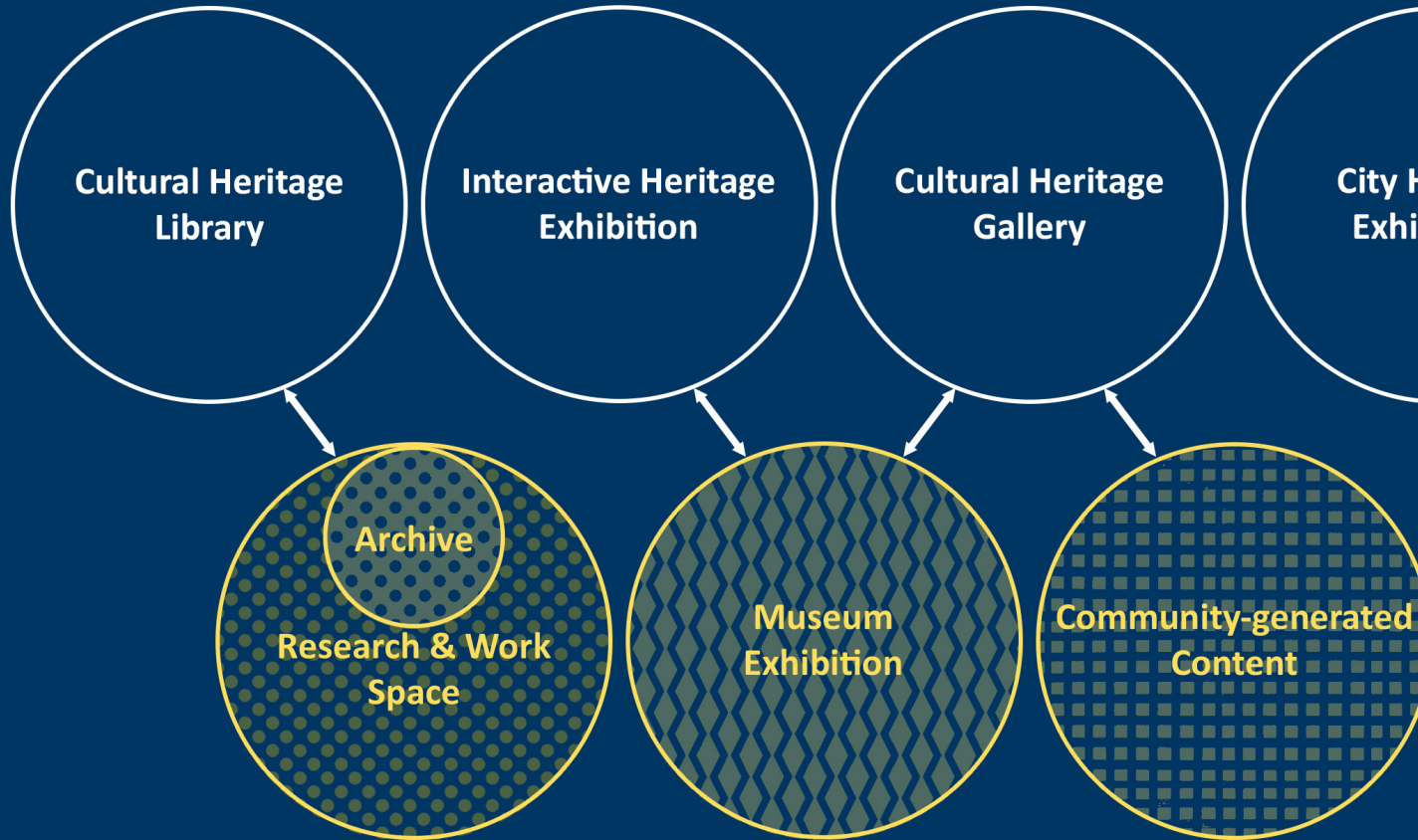




Diagram 10: Museum Concept Functions

Approach

In defining the final concept of the heritage museum, the previously evaluated concepts are combined. To do so, the five concepts are boiled down to four essential functions. These four functions form the basis of the museum's community-conscious approach to cultural heritage.

Research and Work Space

The museum will host a place of research, where youth participants help in (re-)discovering their heritage through projects. These projects are based on BONAI's approach to community archaeology. The results of these research projects are exhibited, published and can be utilized by schools and educators. With this work, it is also important to take archiving into account.

The structure of this type of museum-community interaction is mapped out in the diagram to the right. Six stages can be identified per project.

Project Definition

Based on the themes, it is up to organizers to define a planning, research objectives, questions and methodology. SKAL along with stakeholders from the research group (e.g. BONAI), familiar with participatory community projects and the capabilities of their researchers, should be involved.

Qualitative Research

During this phase youth participants take an active role in generating research results. Under guidance, participants work according to the predefined project description to answer research questions. It is in this phase that participants benefit the most from skill development with learning, social, work and educational value (Simon, 2010).

Feedback

It is important for participants to get actionable, real-world feedback on their work. Organizers should stimulate and arrange ways by which experts can contribute time, advice and feedback. This lends a sense of importance to the work of the participants. In addition to this, participants are introduced to new vocations and opportunities.

Preparation

Participants should be guided to finish their work and make it ready to present. As well as being a quality check for the museum, it is also important to present each individual's work in the best light possible.

Presentation & Publishing

In this phase all the museum's and participant's hard work can be presented to the community. As well as being a celebration of the themes and new insights and knowledge gained, participant efforts should also be recognised.

Evaluation

Evaluation of the project and the end result are important steps in improving and sustaining a good museum-community relationship.

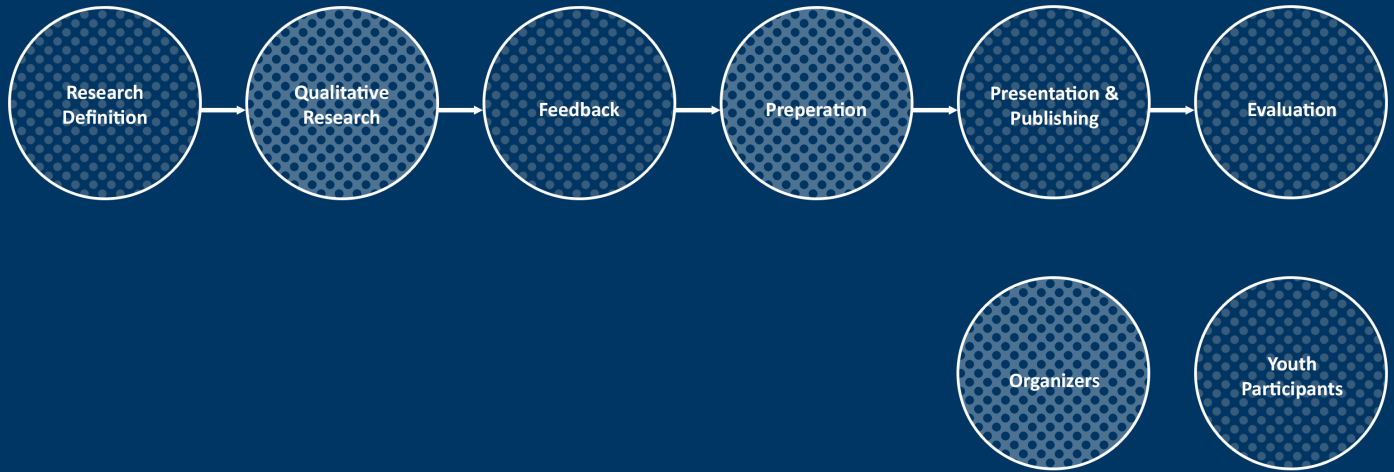


Diagram 11: Research Space Interaction Mapping

Museum Exhibition

The museum will host an exhibition in the classic sense. Museums typically have a generally similar visitor journey map that can be referenced in analysing experience (Diagram). Important to the success of this museum are experiences related to finding and navigating the museum.

It should be clear to visitors that the museum exists and where to find it. Utilizing proper signage in and around the building is key in creating a comfortable and confident experience for visitors. They should not be second-guessing themselves whether they are in the right place or not.

Community-Generated Content

The museum will also host a space where community-generated content can become part of the narrative. These artefacts enrich the stories and stimulate personal connections with the museum. Periodic competitions can serve in acquiring and curating community-generated content. This also gives participants an opportunity to produce, capture or (re-)interpret different themes and artefacts. By playing with the idea for different entry levels (e.g. primary schools, high schools and an open-category for adults), the museum can create an interesting cascade of artefacts. As a platform, social media can help share and promote these events.

In terms of museum-community interaction, the structure is nearly identical to that of the research setup. The most important factor in the success of these competitions is clear communication. Guidelines, upload sites, delivery dates and prizes should be clear to all participants.

Outside Exhibitions

The museum will utilize cultural events on the island as an opportunity to engage the community. The aim is to bring a small piece of cultural heritage to life in the context and add value to the present-day experience of these cultural events. While this type of engagement outside of the museum can be short, the main exhibition can offer greater insights.

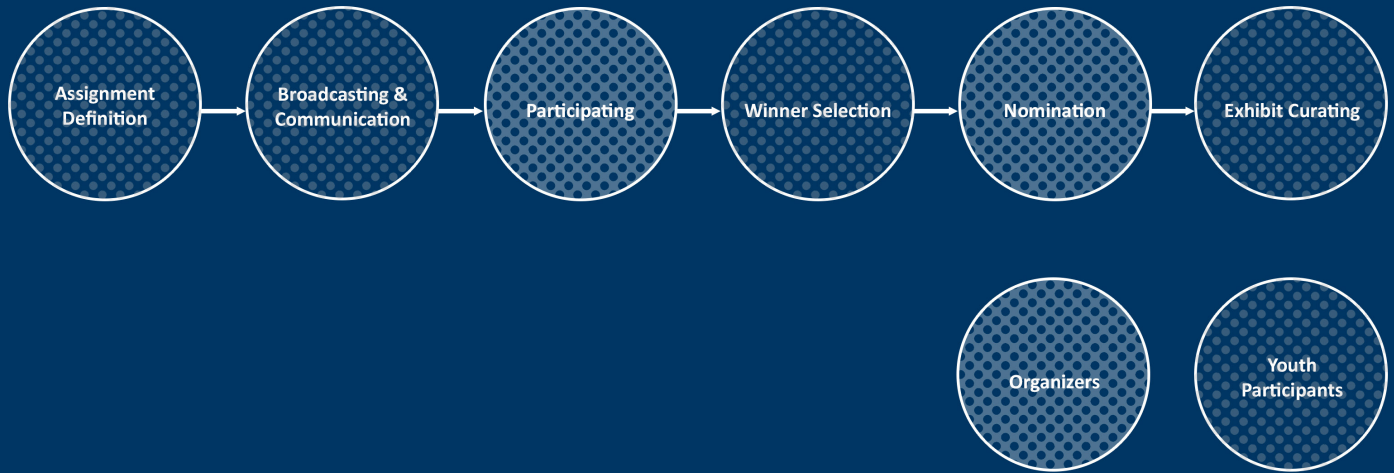


Diagram 12: Community-generated content Interaction Mapping

Spatial Mapping

Taking a hint from architecture, and the way that they assess spatial relationships, the following explores the four functions of the museum concerning the physical space available.

Room 2, the smallest of the center rooms at 40.7 m², will become a dedicated workspace for participants of the research team. Here the group can organize weekly work sessions and hold a small archive of collected work, artefacts and other tools. This room is big enough to accommodate a small group, roughly 8-10 people in accordance with NEN 1824 (Winter, 2016). Dedicating a space for participants to work is an exercise in trust, but can be incredibly validating for participants.

Both Room 1 and the Hallways make up the museum's exhibition space. Here, a narrative based on artefacts and research project results are exhibited. The layout lends itself well to a hall-channel spatial combination, which creates a natural route for visitors (Li, Wie, & He, 2013).

Narrative

Regarding the narrative of the museum space, the first theme will center around the heritage surrounding the historic city of Kralendijk. The following describes how cultural heritage qualities are incorporated in the museum's narrative.

Preservation

The preservation qualities of cultural heritage are primarily incorporated in the youth research project approach. Documentation and archiving of changes to the historic city facade being an important part of this. Preserving knowledge in constructing and safeguarding these historic monuments also offers interesting project opportunities. These projects could explore research questions like:

- What techniques and materials were used in constructing the city and these historic buildings?
- What techniques are involved in restoring monuments?
- What functions and changes have these buildings/sites seen over the years?

Additionally, it is important to integrate and highlight heritage artefacts still visible/in use to this day. Kralendijk still has many monuments, each with their own stories and unique features. Outside exhibitions could aim to either present these monuments as they were in a certain time-period or point out key features key architectural features.

Redefining

Object and tradition are redefined by stimulating creative freedom and a sense of heritage awareness and ownership. By giving individuals the opportunity to explore a subject and create something of their own, they redefine the subject matter in a way that makes relevant to themselves. Creative competitions create an opportunity for this type of community engagement. These competitions could address the broader communities (through schools or social media) or a select few (e.g. collaborating with specific artists). The type of content is also something that can be played with, whether digital (e.g. video or photography) or physical (e.g. paintings, sculptures, etc.). These are things that should be predefined and clear in every competition brief.

Interpretation or expression

Interpretation and expression require a relatively good sense of own identity. To distinguish and then empathise with a perspective other than one's own. Research projects and creative assignments stimulate participants rediscover and analyse underlying history from their own personal perspective. In this way participants develop a better sense and understanding for their own and other perspectives. Interesting ways of achieving this include exploring one's personal connection to heritage. Exploring perspectives and stories of your parents, grandparents and great grandparents.

Key Stakeholders

The following stakeholders play an important role in realising this museum.

SKAL

As OLB's official department of culture, art and literature, SKAL is key stakeholder in the cultural heritage museum. As a government museum, the new museum will fall under the care of SKAL. As such, SKAL will be responsible for much of the implementation and management the museum's concept.

NAAM

NAAM advises OLB on all archaeology related issues. Apart from also being involved in the development of the museum, NAAM is seen as a key collaborative stakeholder in terms of knowledge and archaeology. Both research projects as well as organisationally, the museum could stand to benefit a lot from a collaborative effort.

OLB

OLB (Openbaar Lichaam Bonaire), the Bonairean government is the main funder of any museum related development.

OCW

OCW, the Dutch Ministry of Education, Culture and Sciences is responsible for implementing and funding many projects related to schools and education. As such, OCW is also a beneficiary and stakeholder of research results aimed at bettering Bonairean education.

BONAI

BONAI, a youth archaeology group, has been very successful in realising community driven heritage research projects. Looking to groups that already exist, rather than to create our own, the museum may offer opportunities relevant to this group. It might be interesting to collaborate with BONAI as it's main research team. The group and its organizers also hold key insights into involving youth and community, and defining and organising youth projects.

FuHiKuBo

FuHiKuBo, Bonairean Historical and Cultural Foundation, has produced and documented over 900 interviews and documentaries about Bonaire and it's people. As a heritage museum, collaborating with and having access to this such a large database of material could be a big help.

TCB

While more directly related to promoting cultural events, TCB (Tourism Corporation Bonaire) has a unique point of view in promotion and connecting with audiences.

Schools and Educators

Schools and educators, as a clear target group for the museum, are also stakeholders in this museum. It is important to involve them in producing products suitable for them and their students.

A Dynamic Museum

At its core, the museum is dynamic. The idea is that the museum would be capable of presenting a new exhibition and projects roughly every 6 months (two exhibitions a year). While the original briefing called for an exhibition about the tangible heritage of Kralendijk (e.g. monuments), other themes may center around different types of heritage. To explore the dynamicity of this concept, the museum approach is applied to two other Bonairean heritage themes: Salt and Maskarada.

Salt

Bonaire's salt production exploits the naturally formed basins that make this ideal. Salt is one of Bonaire's three biggest contributors to the economy and a natural resource. There is a long and interesting history behind Bonaire's salt production and export. Salt, Caribbean salt, was extremely valuable and important in keeping the Dutch economy from collapsing during the 80-year war with Spain.

As a museum narrative, the exhibition could explore the importance of Bonairean salt over the centuries and why its production is so well suited for this environment.

With this narrative it is also important to explore and examine the human aspects: ancestry, stories, tools, knowledge and living and working conditions (preservation).

Salt still has a lot to offer to today's generation. A part of the museum should explore the possibilities and (business) opportunities that Bonaire and young entrepreneurs have yet to tap into (redefining).

While the community knows salt and the surrounding history from their island perspective. It would be interesting to explore and present the real impact Bonairean salt has had and the importance it had globally (interpretation).



Maskarada

Maskarada is a Bonairean tradition whereby masked and costumed individuals parade through the streets, miming and performing spectacles and skits. Starting at the Governor's home (image) and continuing to different venues and neighborhoods.

As a museum narrative, the exhibition could explore the origins significance of this New Year tradition. Additionally, its individual components (e.g. music, costumes, etc) also make for interesting topics for dicrection. of of Bonairean salt over the centuries and why its production is so well suited for this environment.

The narrative can explore and examine the origins of this tradition. Additionally, the unique this style of this type of costume make crafting techniques an equally interesting aspect to explore human (preservation).

Interactive surveying. Interactively exploring the meaning that this event holds today, as opposed to it's original meaning, can give the museum insight into what is relevant for their community(redefining).

Expressional aspects can be explored in this theme by challanging participants to come up with their own costumes and stories (interpretation).



Image 32. Maskarada Governors Building Bonaire



Image 32: Window Fort Zoutman Aruba

Chapter 11:

Cards for Culture

Traditional design projects employ different methods of user testing to evaluate the underlying premises of the design. Being that the final concept of this project is more abstract, in the sense that it not tangible, traditional methods of soliciting user feedback (e.g. user testing) are less applicable and less beneficial. The following chapter will present and discuss stakeholder feedback and evaluation using the Cards for Culture toolkit. This toolkit is used as a tool in strategy development for museums. In the following the developed concept is discussed and evaluated with different stakeholders. The generated insights will guide further development of the concept.

Setup

In order to evaluate this statement, the Cards for Culture toolkit is used. This toolkit is used to analyses different strategic aspects of a museum. Evaluation of the final concept with different stakeholders to this project will generate formative insights on gaps within the current concept and how these can be addressed.

The Cards for Culture toolkit defines a holistic museum strategy as a collective of sixty-four strategies covering eight categories. Consisting of a deck of 100 cards (64 strategy cards, 16 trend cards, 16 inspiration cards and 4 joker cards), one of six games can be played, each with a different goal in mind. For this project, three of the six games are utilised in succession:

1. STRATEGY DEVELOPMENT

Based on 'Game 2: ME-AND-MY-TEAM STRATEGY DEVELOPMENT', this game presents the museum concept in a matter that suits the gameplay. Allowing stakeholders to familiarize themselves with the concept using the same terminology as the card set.

2. STAKEHOLDER STRATEGY DEVELOPMENT

Based on 'Game 1: ALL-STAKEHOLDERS-ABOARD STRATEGY DEVELOPMENT', the game invites stakeholders to explore and discuss the strategic approaches of the museum concept from their point of view.

3. STRATEGY INTEGRATION

Based on 'Game 3: INTEGRATE YOUR STRATEGY', this game examines the interrelatedness of different strategies.

The selected four games were chosen to present a holistic approach to museum strategy development. Of the four games the first aimed to prepare the concept for the following games. Stakeholders actively participated in the second of these games (STAKEHOLDER STRATEGY DEVELOPMENT), while the third aims to refine these insights.

Stakeholders

Participating stakeholders include a youth representative, a museum visitor and a representative from OLB as well as the UNESCO Werkgroep.

Results

The following summarize the resulting 7 key themes outlining the integrated strategy of the museum. Broader analyses of the played game modes can be found in the appendices (Appendix F).

Social Responsibility

The museum has a social responsibility to the Bonairean community and their values, should reflect that of their targeted audience. This includes the responsibility to pass on, protect, preserve and promote Bonairean cultural heritage.

Research

The museum aims to promote research of cultural heritage artefacts. With this come the responsibility to involve the community, communicate results and make them easily accessible. This to not only preserve, but also continuously develop our individual and group identity.

Community Outreach

It is important to reach out, engage and involve the community in the museum and projects. The responsibility lies with the museum to take the first steps in reaching out to the community through popular social media, events and through community influencers.

Audience Experience

The aim is to create a sense of security, familiarity and comfort with the museum concept and the space/building. Ultimately stimulating people to take ownership of the museum space, projects and their own heritage. This with building a museum-community relationship. The community has to know that the museum exist. This highlighting a need for a strong visible presence in the city (e.g. signs, maps, social media, etc.). If the public doesn't know what the museum has to offer, people become unsure about whether or not they are in the right place or if it is worth their time. This insecurity will lead to avoidance all together.

Collaboration

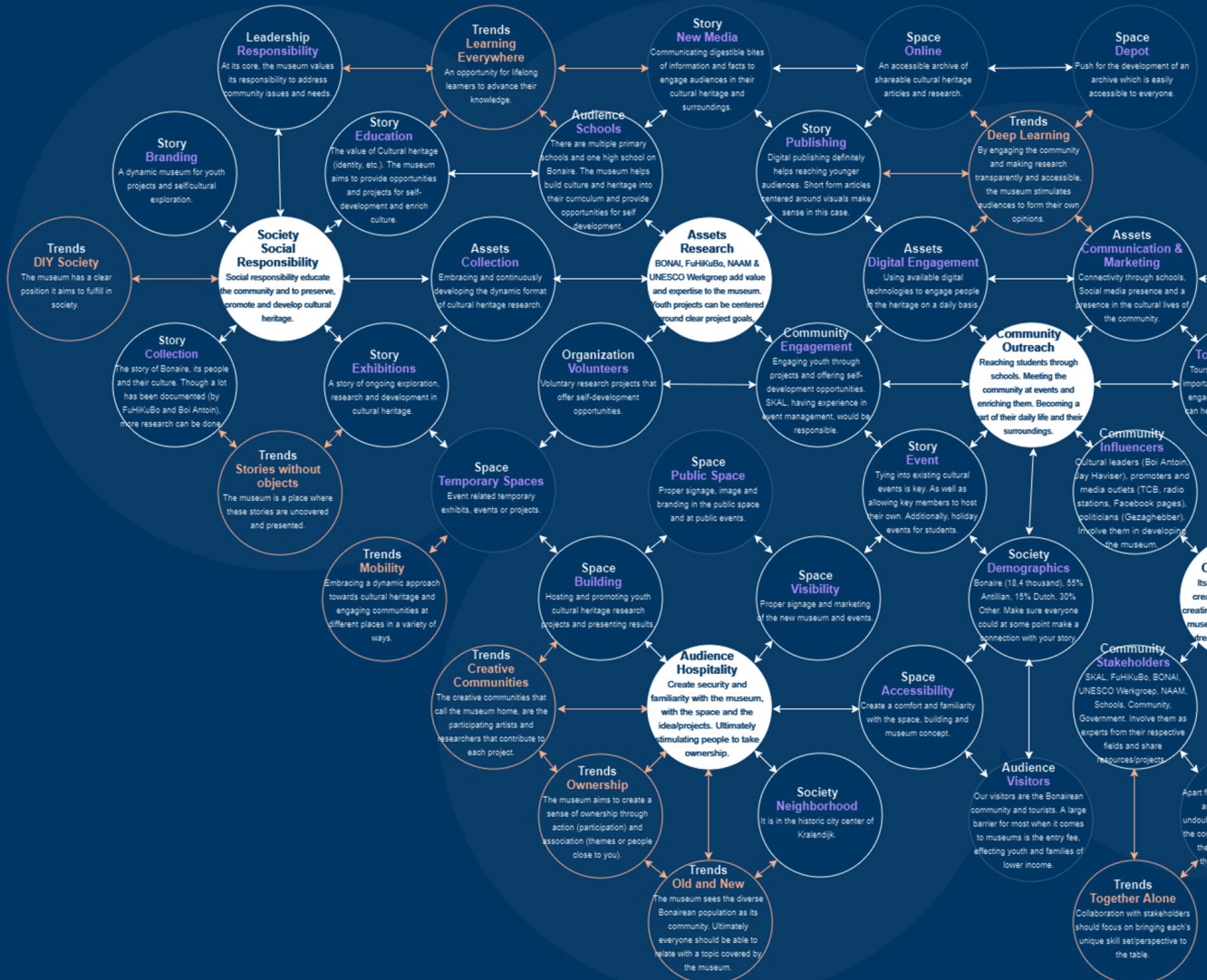
The museum cannot sustain the larger vision of this concept alone. While Bonaire is small, there are many groups already doing good work in the field of cultural heritage. The museum should aim to involve and collaborate with existing groups and experts under a shared vision. Everyone has a stake in cultural heritage.

Leadership

Strong leadership is needed to guide new and unfamiliar ways of working. For this reason, a group of driven and passionate individuals is needed to keep the museum aligned with its vision and push beyond the potential of what it could be. This group should ideally represent all stakeholders. Individuals to be considered for this advisory group include Boi Antoin (FuHiKuBo), Timoteo Silberie (SKAL and Werkgroep UNESCO), Curvin George (Het hart van Bonaire), Jay Havisier (BONAI) and Maurice Aadriaens (TCB).

Organisation

Currently SKAL, as a department of OLB, is dependent on their funding. However, there are other funding models that could benefit SKAL and the museum in the long run. As a foundation, and entity separate from OLB, SKAL would be able to apply for grants and funding from other organisations. SKAL could still receive funding from OLB through a 'zorgcontract'. In terms of governance, SKAL should aim for transparency. Proper planning and periodic project evaluation are key.



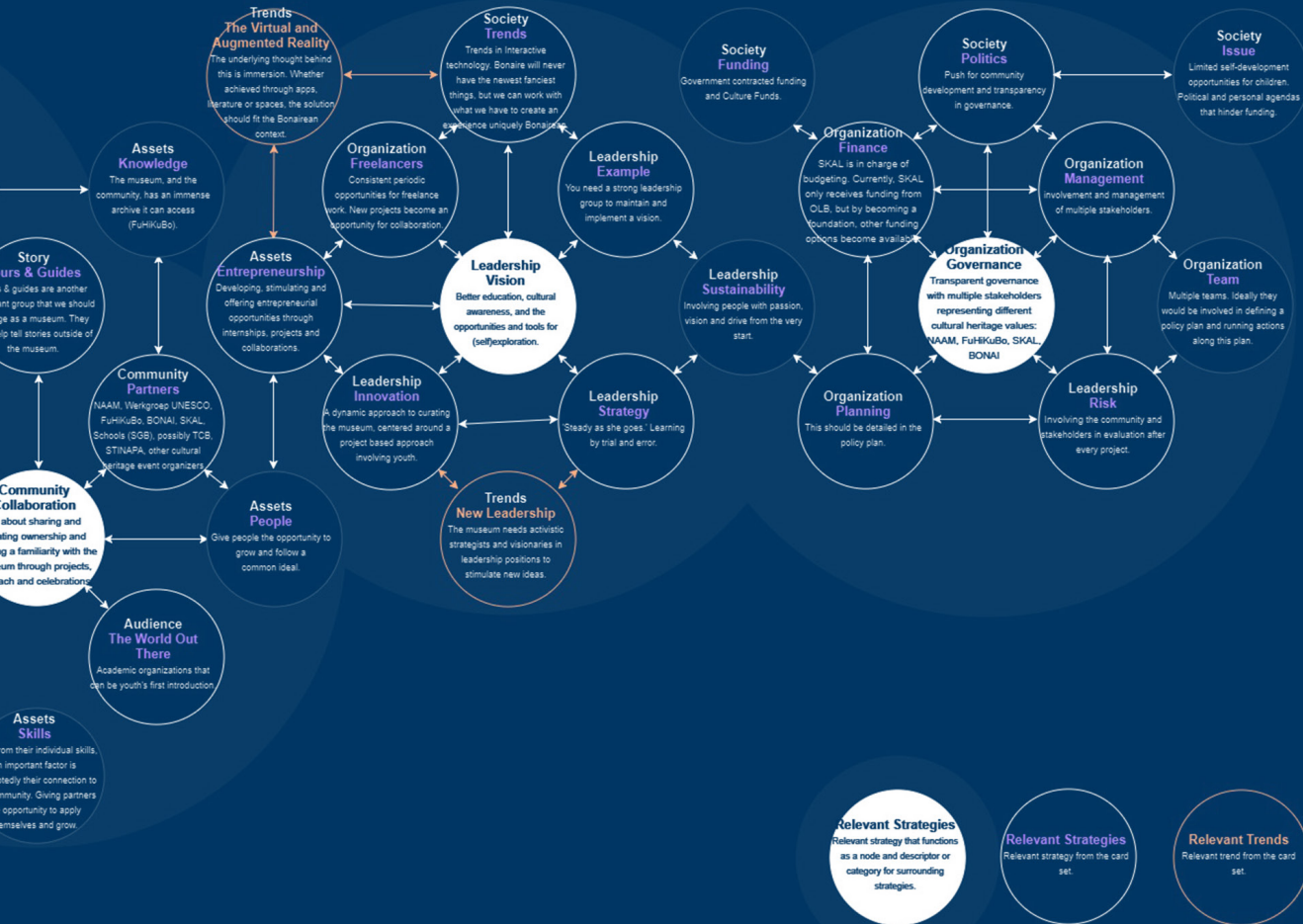


Diagram 14: Integrated Strategy Diagram

Discussion

While this method of analysis lead to important insights in the implementation and realisation of the museum concept, areas of improvement that could yield more insights remain.

Due to the limited time, only a handful of stakeholders were involved in this evaluation. Ideally, input from other stakeholders like BONAI, FuHiKuBo, SKAL, NAAM, students and educators should be integrated to finalize this assessment.

The Cards for Culture toolkit offers 3 more game modes related to growing and developing new aspects of the museum. While not yet applicable at this point, in the future these other game modes may become more relevant to the museum.

The Cards for Culture toolkit used aimed at assessing and developing Museum strategy. As a result, the results are very much strategy oriented. Being that the final concept of this project is more abstract, traditional methods of soliciting user feedback do not make sense. While this does not produce typical interaction insights, it does reveal parameters and descriptors for addressing interaction in a follow-up design.

Conclusion

In conclusion, this stakeholder evaluation lead to a number of important insights on strategic implementation of such a museum concept. Those insights revolving around organisation, leadership and values and responsibilities towards the community.

While the results of this evaluation are strategic in nature, not your typical DFI conclusions, this is what the situation called for. These insights help create a strong sense of museum identity whose core values are now actionable and can be reinterpreted into a policy plan.



Image 33: Oven Karpata Bonaire

Chapter 12:

Museo Passangrahan

The following chapter aims to summarize the results found. In addition to this, an example is given as to how this could be implemented in the museum's first exhibition.

The role of the Museo Passangrahan

'The Museo Passangrahan aims to evoke a sense of pride and ownership of Bonairean cultural heritage through self (re-)discover, providing youth with different opportunities for self-development through projects.'

The role of the Museo Passangrahan is one of pride. Embodying many of the cultural policy goals from the "Sin Kosecha no tin Simadan" policy plan (Chapter 1). The museum aims to evoke a sense of pride and ownership over Bonaire cultural heritage. A strong sense of identity, pride and ownership can help alleviate some of the ethnopic behaviours and tensions on the island, by bringing the community together (Chapter 2).

The museum has one mission and many ways for people to

participate (Chapter 4). Provide people with the opportunity to learn new skills and helps with instilling pride in the community and increase the desire to protect, conserve and promote local heritage (Chapter 5).

Youth Relevance

Adolescent youth are still trying to figure out their own identity (Chapter 3). Museo Passangrahan aims to give them the opportunity to do so (Chapter 1).

Additionally, the museum aims to promote cultural heritage through education, because children develop their sense of cultural identity at an early age (Chapter 2). Museo Passangrahan aims to stimulate schools and students to participate in competitions and engage with their cultural heritage through interpretation and expression (Chapter 4). The current homogenized school system and lack of cultural heritage teaching materials have helped create the distant and distorted views youth have of cultural heritage (Chapter 1).

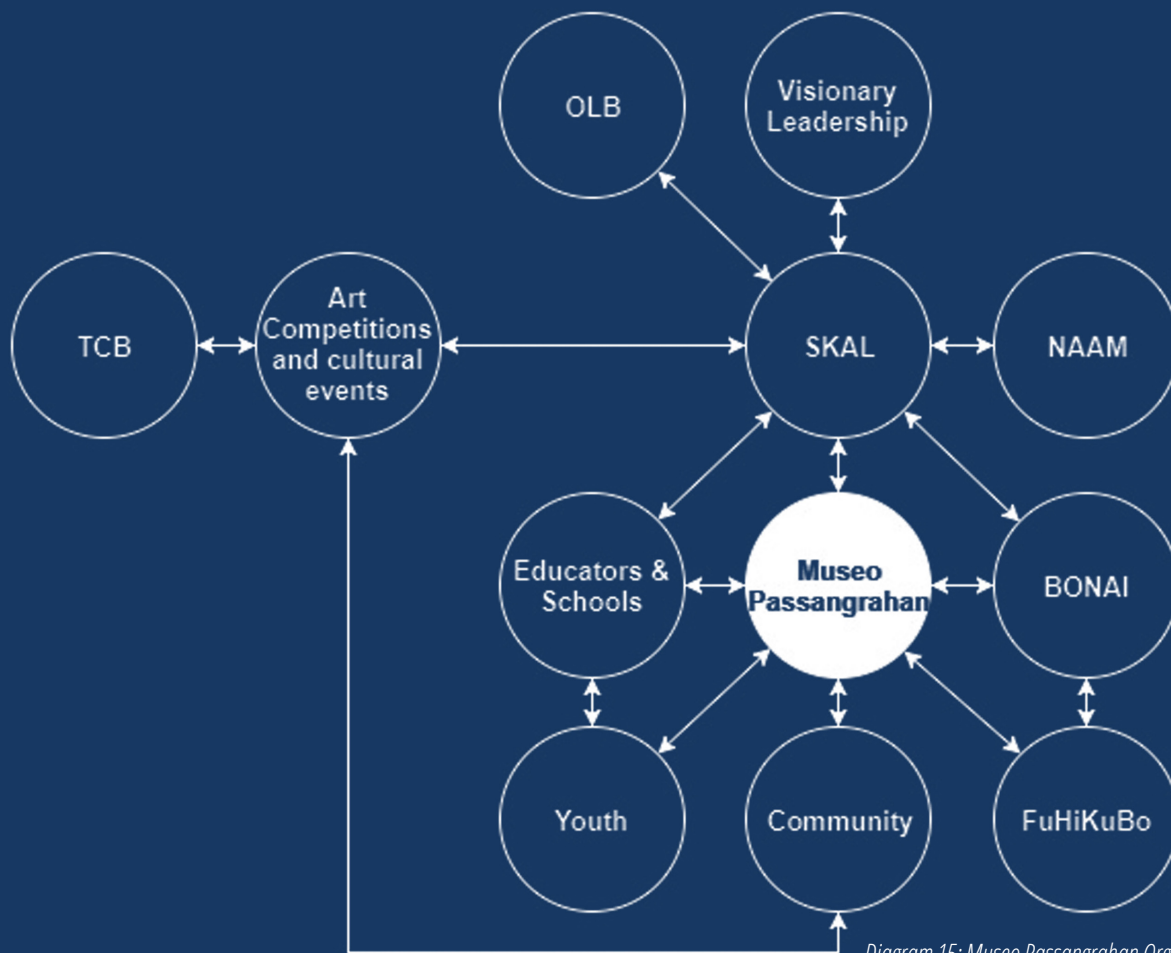


Diagram 15: Museo Passangrahan Organisation

Organisation

Much like the museum's outlook on community involvement and participation, so too is the goal to involve and collaborate with existing cultural heritage projects and groups. The Museo Passangrahan and SKAL, cannot do this alone. That is why it is important to develop and cultivate this shared web of knowledge and expertise.





Diagram 34: Research Workspace

Example Implimentation

The following aims to give an example of how this museum could physically take shape. However, the majority of this project focussed on the underlying values and concept of the museum rather than the aesthetics and the artefacts that inhabit these spaces. These 360-renders give an impression of how these underlying values and elements can be incorporated, but aesthetically and in terms of layout are much better open to interpretation of other curators and specialists.

Research WorkSpace

The idea is to ideally host a research group like BONAI. Here the Museo Passangrahan aims to build a collaborative relationship, where these groups can participate in different research projects. Dedicating physical space to the work of participants shows them that you value their work. This is especially important, when you want to build on multiple projects.

This workspace offers both space to work as well as archive/store utilities and artefacts related to each 6 month project.





Diagram 35: Hallway Exhibition

Exhibition Space

Exhibits can present both factual archival research supplemented with archeologic artefacts and research done by the youth groups. To contrast this information, selections from the youth competition can be presented to exemplify artistic expression and (re-) interpretation. Artworks can physically be displayed or on other media like monitors.

The exhibit space stretches from all 3 hallways into the largest center room. While the hallways are more suited for wall mounted exhibits, the center room provides space for larger exhibits, immersive elements and proper media display.



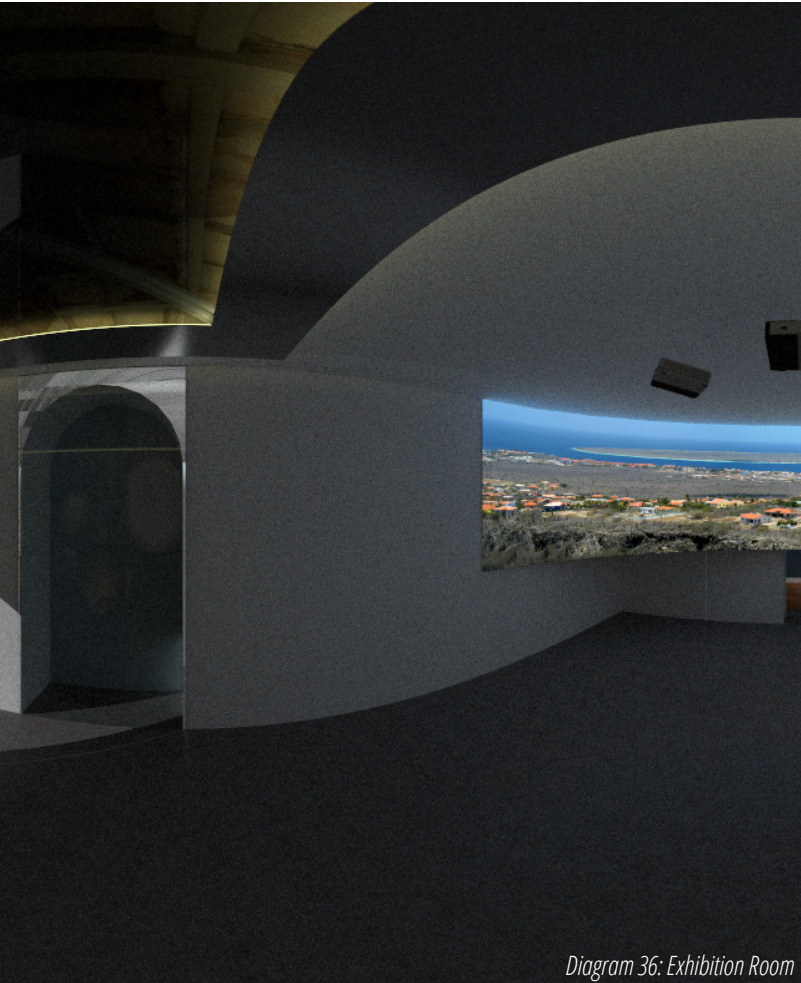


Diagram 36: Exhibition Room

Exhibit xamples

Especially regarding the first them of the Historic city center, it is interesting to explore what the building itself has to offer. Using the historic space to your advantage, sections of wall can be exposed to uncover the underlying structure and materials.

While relatively simple, a 180 degree projection system give visitors an immersive sense of place. Additionally, this can be used to challenge Bonairean film makers to create content for this format. This can also play one of the almost thousand interviews/ documentaries archived by FuHiKuBo that might be relevant to any given theme.

Salt-water seepage and salt crystallization in masonry are a major problem on Bonaire. Especially when it comes to the preservation of monuments. The image shows a possible way of re-imagining and exhibiting experiments based on salt-water seepage research done in the Caribbean, which can be displayed (van Hees, 2014) (Van Gemert & van Hees, 2008).





Passanggrahan #1

Passanggrahan is a historical site located in the city of Yogyakarta, Indonesia. It was built by Sultan Hamengkubuwono I in the 18th century. The building is a two-story structure with a grey roof and white walls accented with red. It is a significant landmark in the city and is now a museum.

The museum displays various historical artifacts and documents related to the Sultanate of Yogyakarta. It is a popular destination for tourists and locals alike. The building is surrounded by a paved plaza and is accessible to all.

Map of Passanggrahan

Location	Distance
Yogyakarta	10 km
Surabaya	300 km
Bali	100 km
Bandung	150 km
Medan	200 km

MUSEO PASSANGGRAHAN

Image 37: Passanggrahan Outside Exhibit

Outside Exhibition

Outside exhibitions are utilized to present content in its original context. This way of exhibiting is especially effective in presenting change over time. In the image (Image 37), we see the the historic building in its original glory. Additional fun facts are immediately visible (e.g. it is believed the building used to be red).

These displays enrich the historic value of their environments by making it apperent. These also generate interest in the museum.

These types of exhibit displays can also provide additional value to other heritage institutions. One that immediately comes to mind is Heritage Park Tanki Maraka. With only the foundations of some sites and barracks still visible, this form of augmented reality can bring grandure of spaces to life.

Uniquely Bonairean

Bonaire will never have the newest technological interactives or apps. But this is not nescesary to create a profoundly immersive experience. I would even so far as to say that fancy apps and carboard viewers, dont fit the Bonairean context. Through creativity it is possible to come up with worthwhile museum experiences using relatively simple tools. For inspiration simply look at some of the other Caribbean museums.

Freelancers

With a dynamic museum such as this, aiming to produce a new exhibit every 6 months, it might be interesting to look at freelancers to design and curate these exhibitions. These freelance artists and designers will be working closely with the SKAL to ensure their vision aligns with that of the museum.



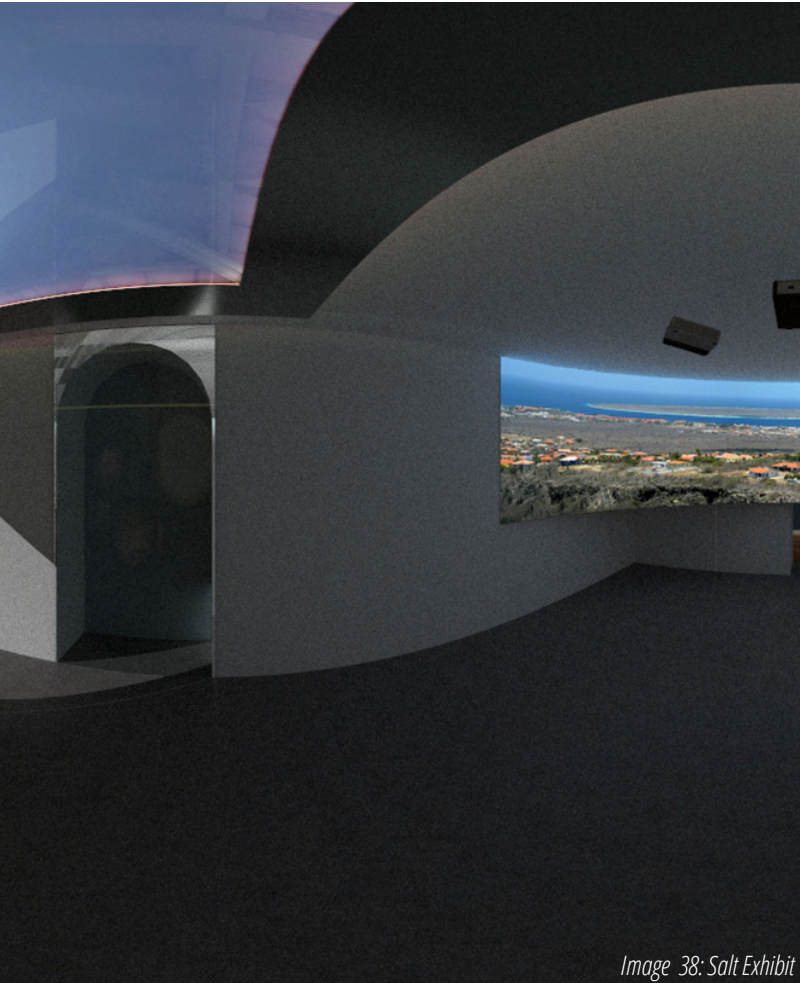


Image 38: Salt Exhibit

Dynamicity and Themes

The concept behind the Museo Passanggrahan is to create a sustainably dynamic museum, which through exhibitions can present a variety of different cultural heritage topics.

With regard to a topic such as salt, a form of natural heritage, the museum could stimulate people to take an entrepreneurial perspective. Exploring what can be done with this natural resource that currently isnt being done yet. And can you turn it into a business?

The image to the right shows a pile of salt in wooden bins. Visitors are encouraged to take some home to stimulate this thought process.

Solutions dont have to cost a lot of money, but the intent has to be clear.



Image 39: Door Landhuis Bloemhof Curacao

Chapter 13:

Recommendations

The following chapter addresses some of the topics that are worth looking into that could not be addressed as extensively within the scope of this project. These topics relate both to the museum context (follow-up research) as well as to other more general opportunities.

Detailing

Many aspects in terms of the visual language and physical space are not set in stone. Though I have given examples for visual styles and exhibits, there may be better ways to represent the narrative. Additionally, the details of the narrative, in terms of historic facts, also have not been addressed. However, these aspects can and should be detailed out with relevant stakeholders (curators, historians, graphic designers, etc.) using the concept as an underlying structure. The concept exemplifies the core values that can be finessed in different ways.



Image 40: Goto Meer Banaire

Interactives

Interactive exhibits and installations are a great way for museum visitors to interact with certain aspects/artefacts of cultural heritage. Designing interactive installations are a full design project onto themselves and therefore can best be seen as a separate follow-up project. Additionally, the design statement for an interactive experience is not necessarily the same as that for the museum. Though they should be linked to a certain degree, other design statements or briefs could be formulated to evoke specific experiences. During an interview, Jay Havisser stated a question that I believe could serve as the design brief for such a follow up project; 'How are you heritage?' (Havisser J. , 2017)

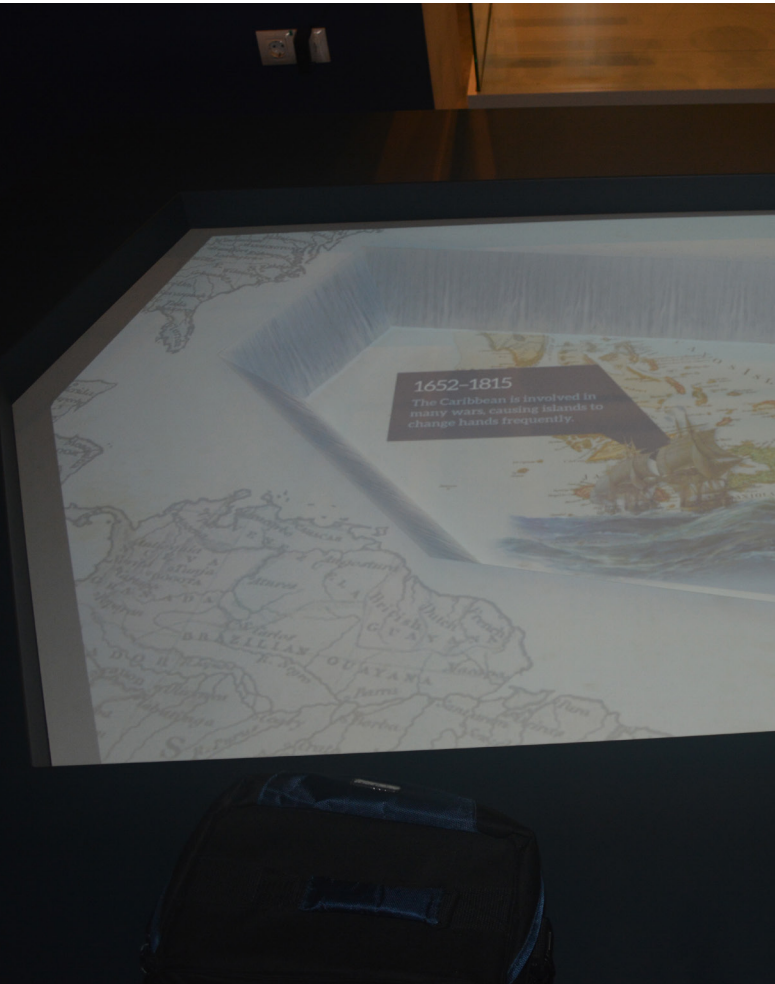


Image 41: Museum Ieramar

Digitizing exhibitions

Designing, curating and maintaining exhibitions is hard enough as it is. Institutions put forth a lot of effort and funding to generate quality content for their visitors. However, this can be very taxing for these institutions, especially when aiming to be dynamic, hence why most cultural institutions are not. It is definitely a shame when exhibits have to be torn down periodically to make way for new ones. In the case of NAAM's exhibition marking the centennial celebration of oil refinery on Curaçao, digitizing their exhibition and capturing the experience is an opportunity to breathe new life into this collective body of work. Digitizing exhibitions could allowing exhibitions to reach a wider audience.





MOOC's and Workshops

MOOC's (Massive Open Online Course) and courses can be valuable on generating “useful” or relevant knowledge for follow-up internships and/or job opportunities as well as broadening creative perspectives using heritage. Multiple government and cultural institutions are understaffed and have trouble finding educated and qualified people to fill certain roles. This is something that NAAM could directly benefit from. In realizing this, the UoC (University of Curacao) as well as other vocational education institutions on the island could be valuable stakeholders. Additionally, cooperation with these institutions may also be equally beneficial in other forms, such as case studies for student projects.

Promotion of cultural cooperation

In line with the 8th policy goal of the culture policy plan “Sin Kosecha no tin Simadan” (Eilandsraad Bonaire, 2010), cooperation between cultural institutions should be promoted. Cultural institutions as a collective should aim to offer a broader view of cultural heritage. The aim is to promote cultural heritage as a whole, and valuing cultural cooperation over competitiveness starts with the institutions on the island. Fostering a cooperation where museums are willing to promote one another. The eventual aim being to be able to organize events across museums, but this can start with simply carrying each other’s flyers or package deals (Haviser J. , 1999). This is an opportunity for the Museo Passangrahan to take the lead in cooperative projects.

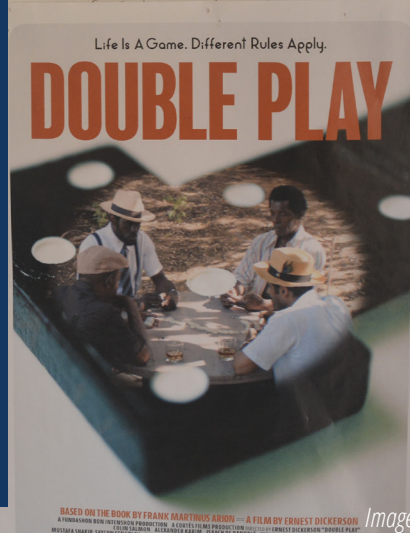
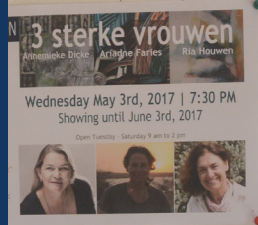


Image 44: Landhuis Bloemhof Curacao

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Appendices

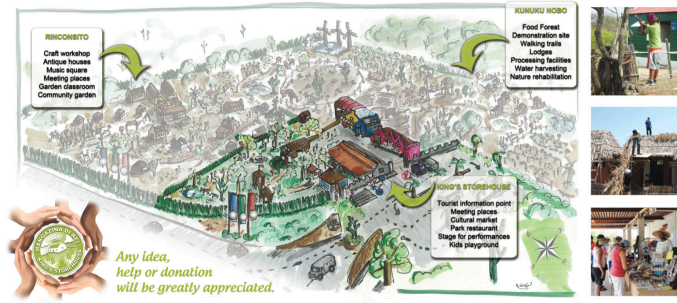
Appendix A and B can be found here. Other appendices can be found in a separate document

Appendix A: Glossary

Amerindian	Term for (South/Central/North) American Indian
Barrio	Neighborhood (in Papiamentu)
BONAI	Bonaire Archaeological Institute
Formative evaluation	Provides information on improvement
ICH	Intangible Heritage Convention
Mestizaje	The Spanish word for miscegenation, the general process of mixing ancestries
Museo	Museum (in Papiamentu)
NAAM	National Archaeological Anthropological Memory Management
OCW	Ministerie van Onderwijs, Cultuur en Wetenschap (Ministry of Education, Culture and Science)
OLB	Openbaar Lichaam Bonaire (the Bonairean Government)
PPSR	Public Participation in Scientific Research
SKAL	Section di Kultura Arte I Literatura
Summative evaluation	Provides information on effectiveness or impact to decide on adoption
TCB	Tourism Corporation Bonaire
WHC	World Heritage Convention



Mangazina di Rei was the king's storehouse where the government slaves used to come to get their provisions. Nowadays it is the treasure of the natural and cultural heritage of Rincon. Students of different levels get the opportunity to run the cultural park together while developing their talents under the guidance of passionate elderly people, professionals and volunteers. Together we let our visitors see, feel & taste the culture of Rincon.



Appendix B: Mangazina di Rei





Appendix B: Museo Boneiru SKAL



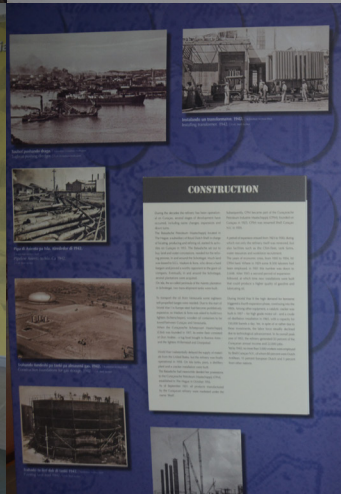


Appendix B: Tanki Maraka Heritage Park



Appendix B: Teramar Museum





Appendix B: Exhibition Isla den Nos Bida: 100 years Refinery in Curaçao (NAAM)





Appendix B: Savonet Museum Curaçao





Appendix B: Landhuis Bloemhof Curaçao





Appendix B: Kas di Pali Maishi





Appendix B: Aruba Museum of Industry





Appendix B: Aruba Aloe Museum



ALOE M
ce for a long a



Appendix B: Fort Zoutman Historical Museum



