

## Collecting Otherwise Manuals



rien de Wit,

Sociale Zaken en Werk-  
minister emancipatiebeleid

age?  
ieke Universiteit Nijmegen,  
ortage

ord-Holland,  
ezaken

trapportage  
EER  
Leidschenda

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- integ  
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- idee  
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- uit  
→ 00

meisjes meer anders = minder gevoeld.

Sessie 2 Help!  
Inter

Sessie 3 Good  
Pres

tekstuele bijeenkomst voor deelnemers die willen weten hoe  
het stappenplan van de emancipatie-effectrapportage werkt.  
Een aantal geïnteresseerden krijgen een voorbeeld.  
De deelnemers krijgen tips van Mieke Verloof en

concrete vragen  
emancipatie-effectrappor-  
ten beantwoord door  
Mieke Verloof.

hoe de en de effectrapportage is  
toe de Vinex-locatie in Leidschendam.  
Hoe werkte  
het? Hoe kunnen rijk, provincie en gemeente elkaar ver-



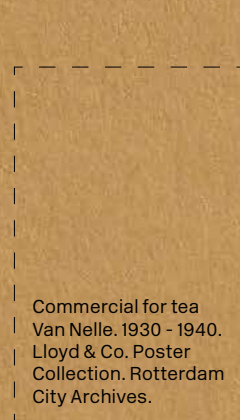
KONKL: Vooraf in kaart brengen

bij woonwijken niet zo veel rijk  
vaccinatie  
lange termijn  
goed

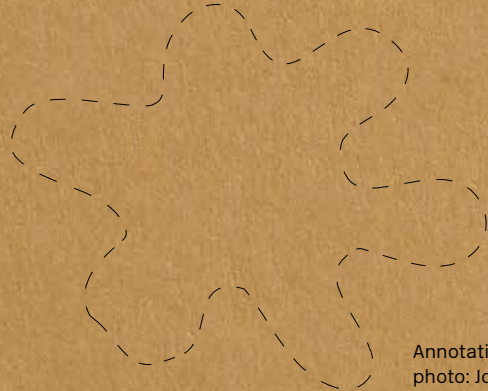




Photo of page of a publication showing a Balinese statue of a carved elephant. In: glass negatives Archive Eibink en Snellebrand. Collection Nieuwe Instituut.



Commercial for tea Van Nelle. 1930 - 1940. Lloyd & Co. Poster Collection. Rotterdam City Archives.



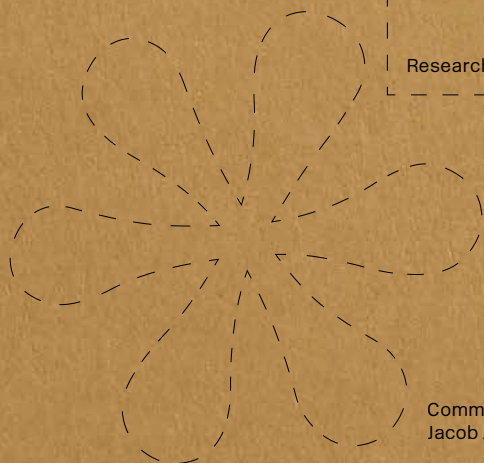
Annotating the archive, photo: Johannes Schwartz.



Sonneveld House. Photo: Johannes Schwartz.



Researching the Aalbers archive, photo: Johannes Schwartz.



Commercial for Van Nelle's tobacco. 1923 -1940. Jacob Jongert. Poster Collection. Rotterdam City Archives.

Nieuwe Instituut  
Rotterdam, the Netherlands

We are excited to welcome you to the manuals of Collecting Otherwise, which are designed to guide the exploration of reparative archival practices, and are offered as a resource to support you as you begin, continue, or reflect upon your archival curiosities or ambitions.

To situate you within the context of these manuals, we will first introduce you to Collecting Otherwise. Launched in 2021 and born out of institutional and societal urgency, Collecting Otherwise explores the role that archives play in shaping institutional memory, urban history, and public heritage. Over the past five years of activism, research, and exchange, we have rethought the positionality of built heritage, the responsibilities of memory work within institutional settings, and the actions necessary to enact redress within archival communities. Questions about the agency of these communities, the accessibility of archival material, and the place of living archives within museums and institutional collections have been at the heart of our work.

Collecting Otherwise resists the traditional characterisation of heritage as 'neutral' or 'objective'. Instead, Collecting Otherwise critically examines how collecting decisions are made, how practices evolve, and how their lasting consequences can be remedied. Reflecting on communities that have been excluded and erased by the established collecting policies and practices, the tools of Collecting Otherwise have been assembled, disassembled, maintained, borrowed, and discarded.

The murder of George Floyd in 2020, the Black Lives Matter protests, and the MeToo movement have catalysed a wave of critical engagement and reflection; for museums and archives in particular, this has meant a re-evaluation of the institution as a site of inclusion and equity. The work of Collecting Otherwise has been driven by legitimate grievances and demands on institutions from donors, engaged communities, and colleagues alike, followed by ongoing attempts to decolonise institutional practices. As Sara Ahmed writes in *Complaint!*: "When you pose a problem, you expose a problem". In our work, the act of naming marginalisation – whether in voices, documents, or histories –

requires institutions to fundamentally change how they operate and remember.

Since its inception, Collecting Otherwise has been guided by annual iterations: Seen/Unseen (2021), Post/De/Colonial (2022), Tool Shed (2023), and Tool Shed: Borrowing, Maintaining, Shedding (2024). Throughout each iteration, we have collaboratively and intuitively assembled the tools that have contributed to our work, and imagined the Tool Shed that would house them. This process involved meetings and brainstorming with the Collecting Otherwise Working Group, public gatherings to explore shared curiosities, exhibitions, and international collaborations and conversations. The Tool Shed contains the ideas that fuel Collecting Otherwise, alongside the methodologies that have been developed through Collecting Otherwise.

One of our core project principles is neighbourly borrowing: the borrowing of (collective) knowledge, tools, and methodologies – foregrounding a practice of openness and sustainability of labour. Our Tool Shed aims to share and exchange resources between archival and heritage communities, activities, and institutions that are also exploring, researching, and developing reparative archival practices. These manuals embody the intentions of our Tool Shed, as they encapsulate the tools we have developed and facilitate neighbourly borrowing as they travel between contexts.

Our Working Group is organised into 'cells', sub-groups of our team that focus on variations of our overarching explorations. Each of these five manuals is the product of the work of these cells and the tools and strategies they have developed as a result.

We invite you to use these manuals as a starting point for your own reparative archival practices, and we hope that the resources and tools here will support your work, as they have supported ours.

Delany Boutkan, Mayim Frieden, Anya Naumova, Setareh Noorani -  
on behalf of the Collecting Otherwise Working Group



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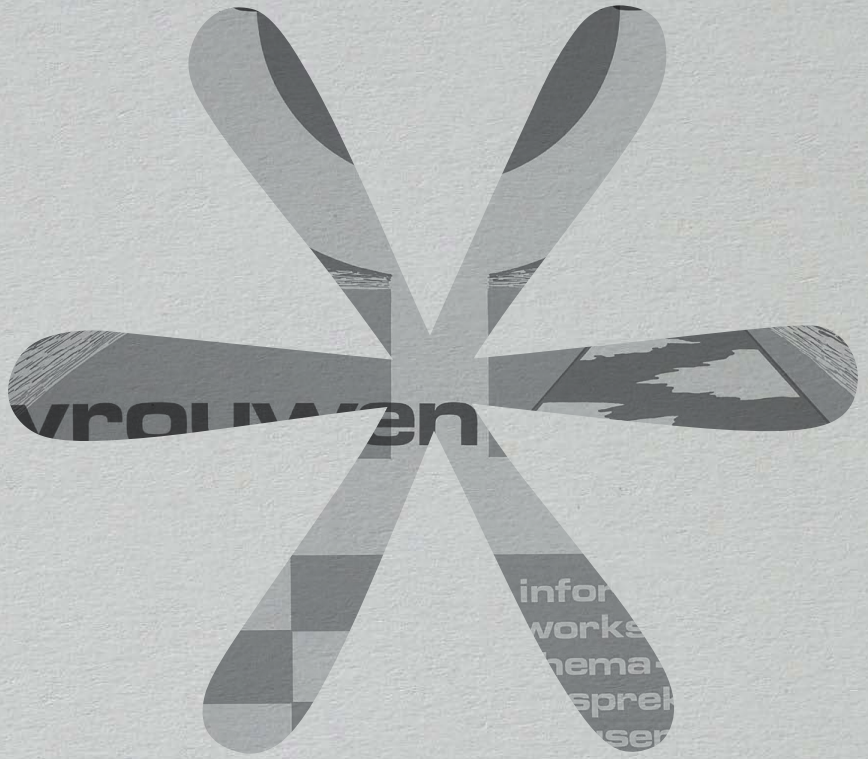
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Instituut**





## *Archival Care Rider: Strengthening Care Practices*



foto: Edwin Boering

Luzia Hartsuyker, architect, en de Coördinatiegroep

Luzia Hartsuyker, architect, and the coordination group in "Inspiratie en een lange adem: het projekt burgerziekenhuis voor vrouwen, nu en straks", 1988. Archive Vrouwen Bouwen Wonen, L. Tummers. Collection Nieuwe Instituut.



Archival Care Rider

The Archival Care Rider is a tool for providing various forms of care throughout an archival acquisition process – for the archival material, its donor, the host institution, and the archivist. The Archival Care Rider allows us to rethink the archival acquisition process and the expectations that guide that process. By incorporating this tool, additional information and context can be gathered, multiple perspectives can coexist, and understandings of care and maintenance can be defined collaboratively. The steps below outline how you can use this tool, along with our own implementation of it.

Sessie 1 Aan de slag!  
Praktische bijeenkomst voor deelnemers die willen weten hoe het stappenplan van de emancipatie-effectrapportage werkt. Er wordt geoefend met een lokaal voorbeeld. De oefeningen en gebruikerstips krijgt u van Mieke Verloo en Mirjam Nijdeken.

Sessie 2 Help!  
Interactieve helpsessie voor deelnemers die concrete vragen hebben over het toepassen van de emancipatie-effectrapportage in hun werk. De vragen worden beantwoord door Jenny du Pon en Maartje van der Neut.

Sessie 3 Good girl!  
Presentatie van hoe de emancipatie-effectrapportage is toegepast op de Vinex-locatie in Leidschenveen. Hoe werkte het? Hoe kunnen rijk, provincie en gemeente elkaar versterken in het emancipatiebeleid? Deze good girl wordt voorgezet door Mieke Span.

Weth. ~~het~~ leidt de  
Stadsbeheer

Sessie 4 Niet weer zo'n rapportage!  
Hoe bed je de emancipatie-effectrapportage in als beleidsmaker of bestuurder? Hoe ga je om met weerstanden? Aan de hand van ervaringen met het invoeren van de milieu-effectrapportage en de Gender Assessment Study geven Hans Gortworst en Rita Rahman adviezen op maat.



trapportage  
EER  
Leidschendam/gemeentel. nivo:

- aandacht voor doelgroepen  
→ ook voor g daarin?
- integraal beleid  
→ ook id uitvoering?
- ideeën/gevoelen trekken aan feiten  
→ dat doet EER (ook).
- gemeentes vermindere en. formatie  
→ er is wel draagvlak
- uitkomst feedbackprocees: skate ramp  
→ geen onderscheid J/M. vaak  
meisjes meer divers => minder gevoeld.

KONKL: Vooraf in kaart brengen beter dan achteraf spijt.  
bij waar wijken niet zo veel ruimte voor jongeren →  
lange termijn.



## Step 1

Propose that you each create one, and share them with each other.

Consider:

What would it mean for you, within your position in archival work, to 'care' for an archive, as well as the individuals and the communities involved in an archival acquisition?

'Care' can be broadly understood as: contextual, responsive, interdependent and reflective.<sup>1</sup> Rather than providing a clear definition or instructions on how to practice 'care', which would be contrary to its intuitive and situated nature, the Archival Care Rider is a starting point for expanding the margins of archival work – highlighting labour that is often invisible, including perspectives that are often excluded, making specific needs discussable, and ensuring that institutions understand their responsibilities concerning archival materials.

Brainstorm:

Discuss these considerations with those you work with, and hear their perspectives from their respective positions within archival work.

*Within Collecting Otherwise,*  
One of our members, Harriet Rose Morley, proposed the inclusion of Care Riders when we first formed our Working Group in 2021. As we integrated Care Riders into our efforts as a Working Group, we thought about how 'non-traditional' forms of care are also missing from institutional policies and protocols when working with archival materials, their donors and their subsequent archival communities<sup>2</sup>.

<sup>1</sup> We have drawn these understandings of 'care' from *The Feminist Ethics of Care*, by Carol J Adams, available at: <https://carol-jadams.com/caregiving-intro>.

<sup>2</sup> An 'archival community' refers to the individuals involved in creating an archive, or who are represented within an archive.

## Step 2

Reflect:

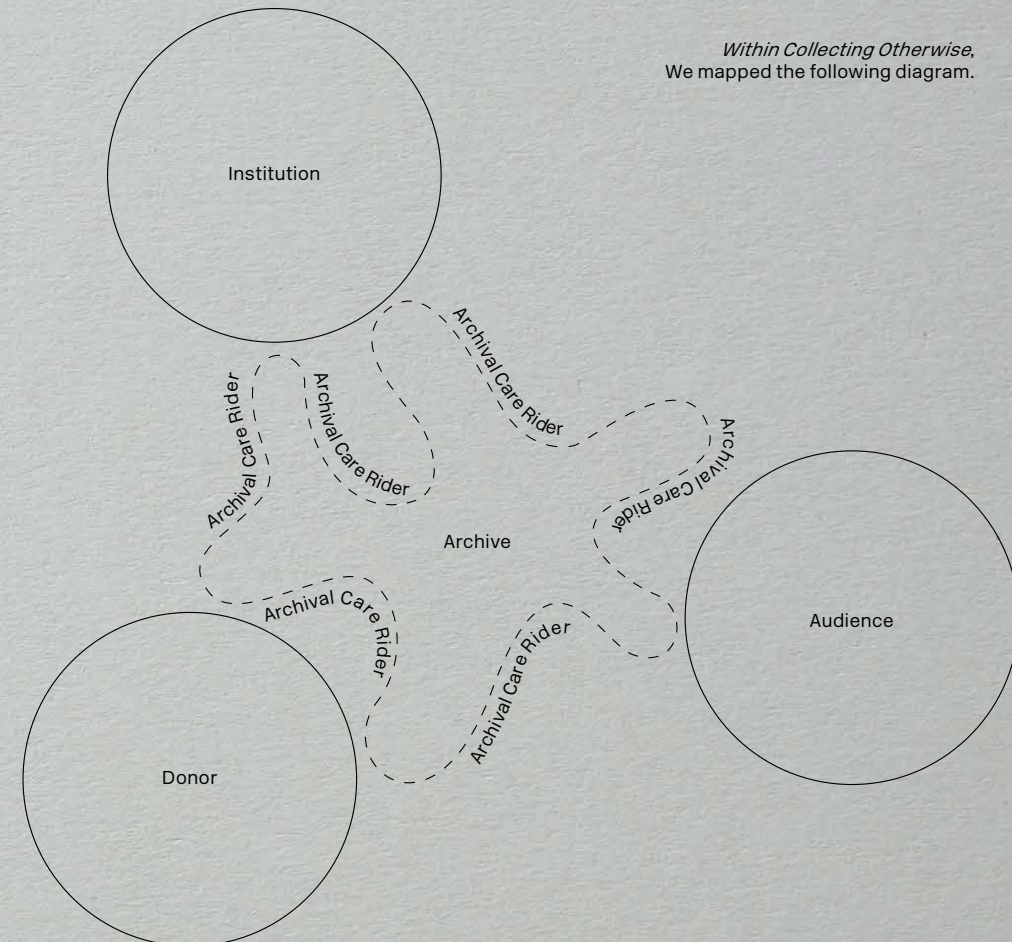
What does the typical acquisition process of your institution or organisation look like?<sup>3</sup>

Ask:

Who is involved in this process? What information is shared with those involved? What role do those involved play, and what is the relationship between these roles?

Create a diagram tracing the answers to these questions.

This diagram can be referred to throughout any future acquisition.



<sup>3</sup> When an archive is acquired, a contract – between the donor and the host institution – is signed, cementing the host institution's responsibility for the archival material(s). With the primary focus on the transfer of ownership from the donor to the institution, these contracts can facilitate a more 'passive' acquisition process, in which the donor is not involved in the acquisition beyond the signing of the contract.



### Step 3

#### Share:

During the start-up phase of the next acquisition for which you would like to apply the Archival Care Rider, share the diagram you created with the donor(s).

#### Discuss:

What does the donor need during the acquisition process, and what can you provide in response?

#### Apply:

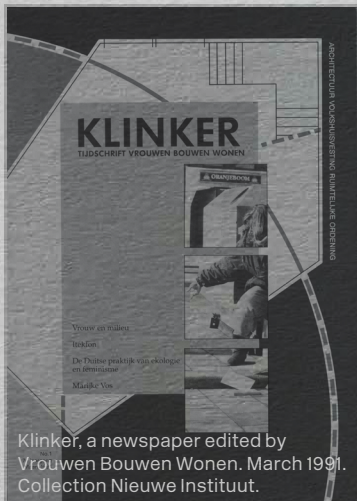
Where appropriate, add the donor's needs/expectations, and what you can provide in response, to the diagram. A diagram that is specific to this particular acquisition can then be created and referred to.

#### Ask:

If the donor is representing, or is part of, a broader community or network, would they like to be actively involved throughout the acquisition process?

#### *Within Collecting Otherwise,*

We had the opportunity to implement the Archival Care Rider as part of Nieuwe Instituut's acquisition of the Vrouwen Bouwen Wonen archives.<sup>4</sup> Underlying this acquisition was the crucial importance of preserving the documents, stories, and histories of an under-narrated (until recently) community of practitioners. By initiating the Archival Care Rider process, Nieuwe Instituut and Collecting Otherwise hoped to repair the previously imbalanced distribution of agency, consultation, and inclusion of the network through their archive's acquisition.



<sup>4</sup> Vrouwen Bouwen Wonen (Women Building Living) is a former action group and feminist network, founded in 1983 to promote women's influence within the fields of building and living, while also connecting women in these fields with each other. Women in architecture, planning, and design have historically been excluded from practice through policies and politics, and the VBW archive recounts an emancipatory struggle alongside the powerful archives of individual practices.

### Step 4

#### Research:

Explore the background and context of the creator(s) of the archive being acquired, as well the perspectives involved in the material(s), through a variety of formats (historical research, reading relevant literature, inviting them for conversations).

Document this process in a shared online folder, accessible to the donor(s).

#### Consider:

What context or perspectives might not be apparent from simply looking at the material(s)?

#### *Within Collecting Otherwise,*

The research process underlying the VBW acquisition began before the Archival Care Rider was applied. During a workshop at Nieuwe Instituut, members of Vrouwen Bouwen Wonen created a timeline<sup>5</sup>. Afterwards, we discussed practical ways in which we could extend additional care to the stories in their network-archive, resulting in a series of interviews with members of Vrouwen Bouwen Wonen, which were videotaped and later archived by the Nieuwe Instituut, adding another layer to this network's archive and public memory.<sup>6</sup>



<sup>5</sup> This timeline later became a guideline for the acquisition of the network's archive; it instructed the categories created by the archivists and researchers in *Collecting Otherwise*, while also giving the women in the network agency over the collective memory and annotation of their personal archives.

<sup>6</sup> These interviews from the project created an opportunity to ask members of the network specific questions and, in turn, respect and accommodate any boundaries – such as whether certain information was sensitive and, if so, how they would like this information to be handled.



maal dringend plaats nodig voor de exclusieve  
woonideeën van 't komende seizoen. Voor de  
welke hield bijvoorbeeld...

Het Vrije Volk

88







Archival Care Rider zine contribution by Harriet Rose Morley, 2021. Clara Haardt, Harriet Rose Morley, Delany Boutkan, and Setareh Noorani. Archival Care Rider workshop during NADD Archives Day, 2024.



## Step 5

### Write:

With those you are working with, write a set of questions exploring what it could mean for the archive to be 'taken care of' at each point of the acquisition process.

### Consider:

How can you, in your role, 'take care' of the archival material being acquired?

Share and discuss this with the donor(s).

A non-exhaustive list of sample questions you could ask your donor:

- What are everyone's expectations with, during, and after this archival labour?
- What are the various cultural specificities in the network you're working in? (i.e. does anyone assume that western systems or standards are the norm?)
- What materials are essential to convey your archive / work?
- What is needed to make the archive(s) more accessible to the public?
- Can the 'design labour' enclosed in your archive be reimagined? Who contributed to this archive, and how was labour shared?
- Who should be asked for consent?
- How can the inventory and classification systems regarding archival work be negotiated?
- How can those initiating the Archival Care Rider prepare before the acquisition process begins?
- Will the Archival Care Rider be accessible to the public after the acquisition process is complete?
- How can the archival material being acquired be visible, and accessible, to the public and the communities that it represents?
- What will the afterlives of the acquired archives, and their research, look like?

## Step 6

### Conclude:

Prepare the finalisation of the acquisition process, including asking the donor if they are interested in establishing any future plans for the material.

### *Within Collecting Otherwise,*

The Vrouwen Bouwen Wonen archive is set up as a network archive, ready and accessible for others in the network to donate their archive if they wish. This encourages future and ongoing collaborations. During the course of the Herstories interviews, we also asked if members of Vrouwen Bouwen Wonen wanted to be contacted for any projects that might arise later on. Based on their wishes, we were then able to include them in future programming – such as the launch of the Herstories interviews during the Building Herstories evening programme.<sup>7</sup>



Hetty Berens. *Collecting Otherwise: Building HERitage*. 2021. Thursday Night Live! at Nieuwe Instituut. Photo: Simaa Al Saig



*Collecting Otherwise: Building HERitage*. 2021. Thursday Night Live! at Nieuwe Instituut. Photo: Simaa Al Saig

<sup>7</sup> Building Herstories was a combination of presentations, discussions, and the screening of clips from the VBW interviews, held on the occasion of International Women's Day, see more at <https://nieuweinstituut.nl/events/building-herstories>.



#### Title

*Archival Care Rider: Strengthening Care Practices*  
Series: Collecting Otherwise

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Instituut**

Since 2020, Collecting Otherwise has explored how archives and their policies shape institutional memory, urban history, and public heritage—challenging the idea that heritage is 'neutral.' Through case studies from the National Collection managed by the Nieuwe Instituut, annual themes on collecting, and the development of collaborative tools, the project rethinks archival practices. Now, we invite you to engage with these tools through our manuals, supporting your reparative archival work and deepening reflections on the responsibilities of memory.



# STUDIEMIDDAG

"VROUWEN, EMANCIPATIE  
EN STEDELIJKE RUIMTELIJKE  
ORDENING MET ALS VOORBEELD  
AMSTERDAM"



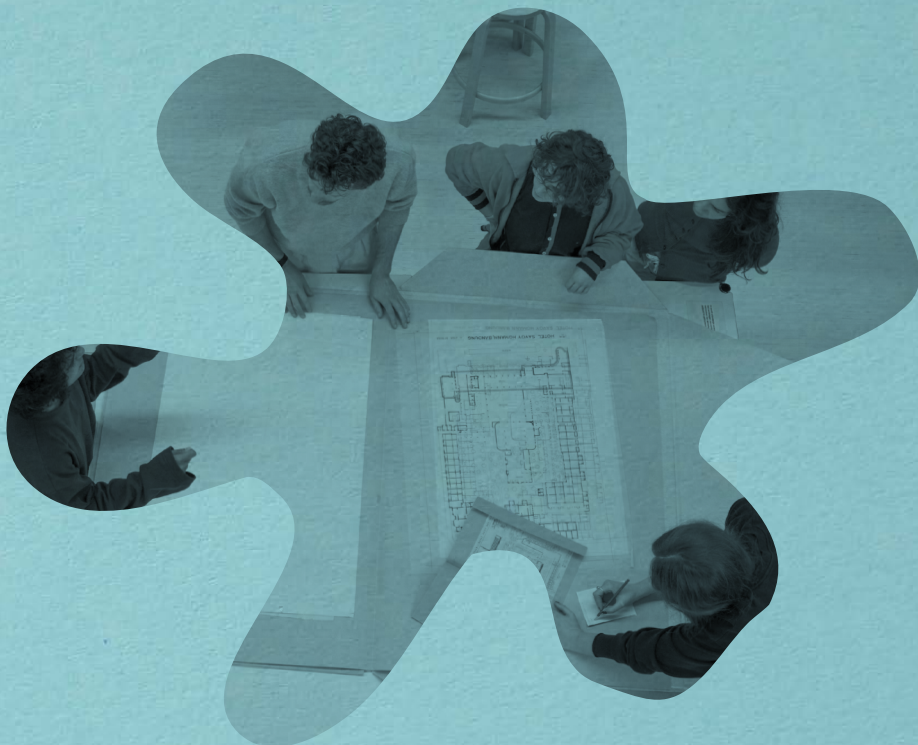
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JODENBREESTR. 23  
13.00-17.00 UUR  
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*m.v. 1984.*





## *Asterisk\*: Contextualising the Hidden*

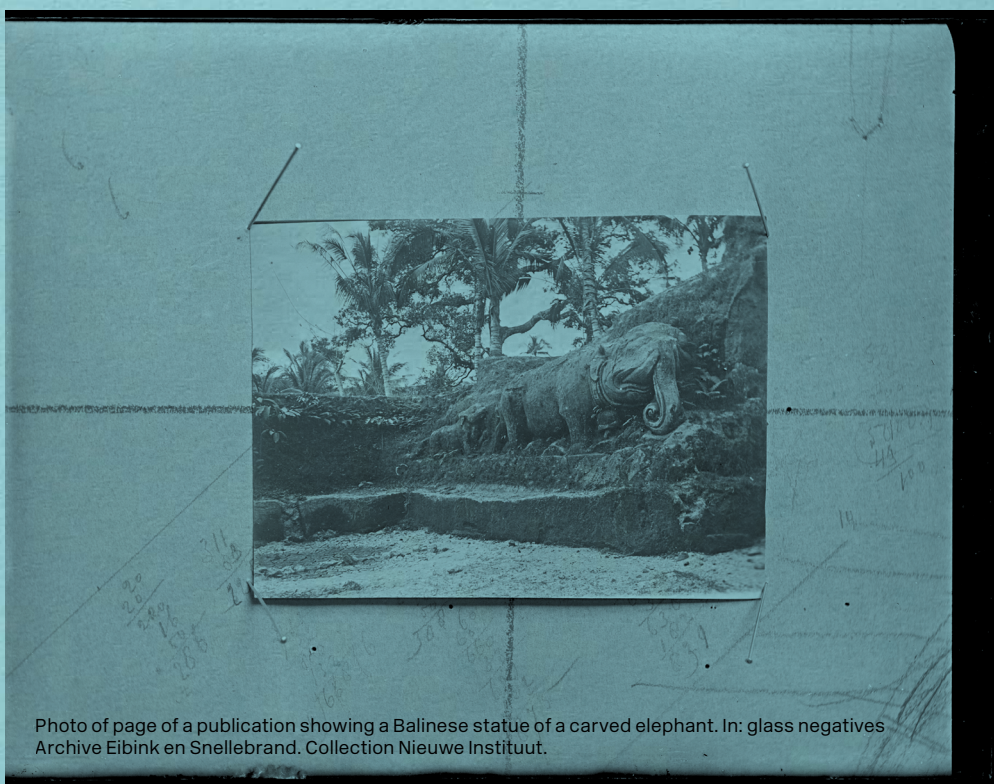


Photo of page of a publication showing a Balinese statue of a carved elephant. In: glass negatives  
Archive Eibink en Snellebrand. Collection Nieuwe Instituut.



Asterisk (\*): a symbol used in text to  
signal additional information or context

Asterisk\* is a tool for annotating an archival collection's records, adding perspectives, voices, and knowledge that may have been minimised or excluded. As a result, a collection can be layered with context, recording an archive's ongoing process of redress. By incorporating this tool, you can reflect on, and respond to, how your archival materials have been classified, while encouraging those who encounter them and the corresponding annotations to pause and consider their context more deeply. We recognise that there is a need for a more thorough and contextual approach to archival classification – one that creates more space for multiple perspectives. The steps below outline how you can use this tool, along with our own implementation.



## Step 1

### Select:

Identify an object from your archive that can be used as a case study.

Determine its context within the archive, the wider collection, and the institution.

### Ask:

How did this object get here? Who is the creator, or donor, of the object and the archive? Who originally described the object in the archive database?

Can we identify its intended audience?

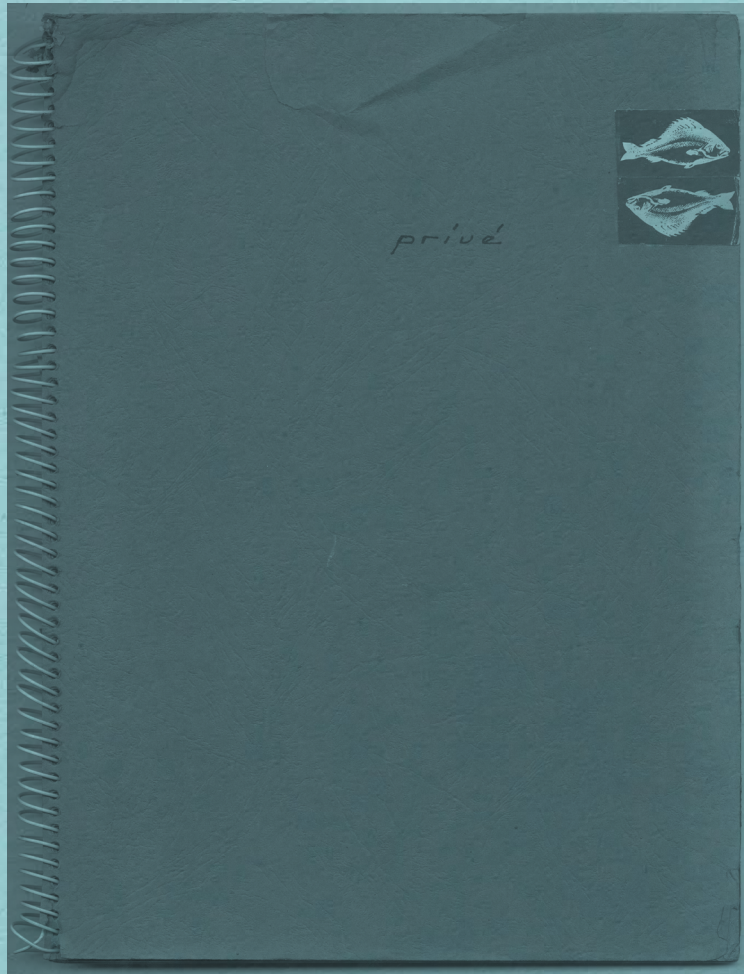


Photo album titled: De Keurige Leugens van Het Officieel Fatsoen, n.d., Archive W. den Boon. Collection Nieuwe Instituut.

## Step 2

### Considering the object's context, ask:

What perspectives might be overlooked or minimised in the title, keywords<sup>1</sup>, and description of the object?<sup>2</sup>

### Explore:

Research those who are documented in or associated with the object, the donor(s), and any other relevant individuals, networks, or background information.<sup>3</sup>

### Connect:

Draw associations or relationships between this object and other objects in the archival collection, and ask what such connections might reveal.

### Encourage engagement:

Consider hosting public workshops, (online) discussions, or collaborative events where you gather different perspectives on the archival object.

### Share:

Discuss your findings with those you are working with, or those who work closely with the archive (researchers, archivists, curators, donors, or other relevant communities).

#### *Within Collecting Otherwise,*

Using our annual iterations as a launch pad<sup>4</sup>, the Asterisk\* researchers begin by studying specific case studies within Nieuwe Instituut's collection, such as the glass negatives of Eibink and Snellebrand (EIBI), the Raw Aron Schuster Synagogue by Abraham Elzas (ELZA), and the hybrid vernacular architecture of Henri Maclaine Pont (MACL). They then share their findings with others in the Asterisk\* cell. From here, the researchers meet with an archivist and a curator of collections from Nieuwe Instituut to discuss how their research could enrich the respective archival material, both within the internal classification systems and when publicly shared.

1 The keywords assigned to archival materials are derived from international, official thesauri, used in contexts such as cultural institutions, museums, and archival collections. These keywords allow (international) collections to be linked together. Although useful for navigating or connecting archival collections, these descriptors can minimise certain points of view that may not be accounted for within the keywords of the thesauri. Within Nieuwe Instituut, keywords should preferably be derived from the Network of Terms (*Termen Netwerk*), developed by the Digital Heritage Network, which makes it possible to link our data to external data. Our standard thesauri are: the Getty AAT (for keywords), RKD Artists and ULAN (artist names), and TGN (for geographical terms).

2 Once acquired by an institution or archival collection, an archive is assigned a title, date, description, and selection of keywords—among other metadata. These classifiers make it easier to search for a certain theme or topic within a collection.

3 Hannah Dawn Henderson, a researcher from the Asterisk\* Working Group, outlined her curiosity-based research method as follows: look to the periphery, resist common assumptions on what information is 'valuable'; acknowledge the inherent subjectivity of archival systems, and make any doubts or uncertainties transparent; consider what kinds of critical questions can assist audiences in engaging with the multifaceted stories embedded in archival items; contemplate the orientation and role of archival clas-

sification systems, and question how existing classifiers may leave cultural context, or certain actors, under-acknowledged; examine the circumstances of anonymity and information scarcity; seek out embodied research through other archival sites, beyond the institutional – through personal connections, workshops, or site visits, explore oral traditions and historiographies maintained by community structures.

4 Since its formation, the work of Collecting Otherwise has been guided and influenced by an annual iteration: Seen/Unseen (2021), Post/De/Colonial (2022), Tool Shed (2023), Tool Shed II: Borrowing, Maintenance, Shedding (2024).





Annotating the archive, photos: Johannes Schwartz.



Step 3

Document:

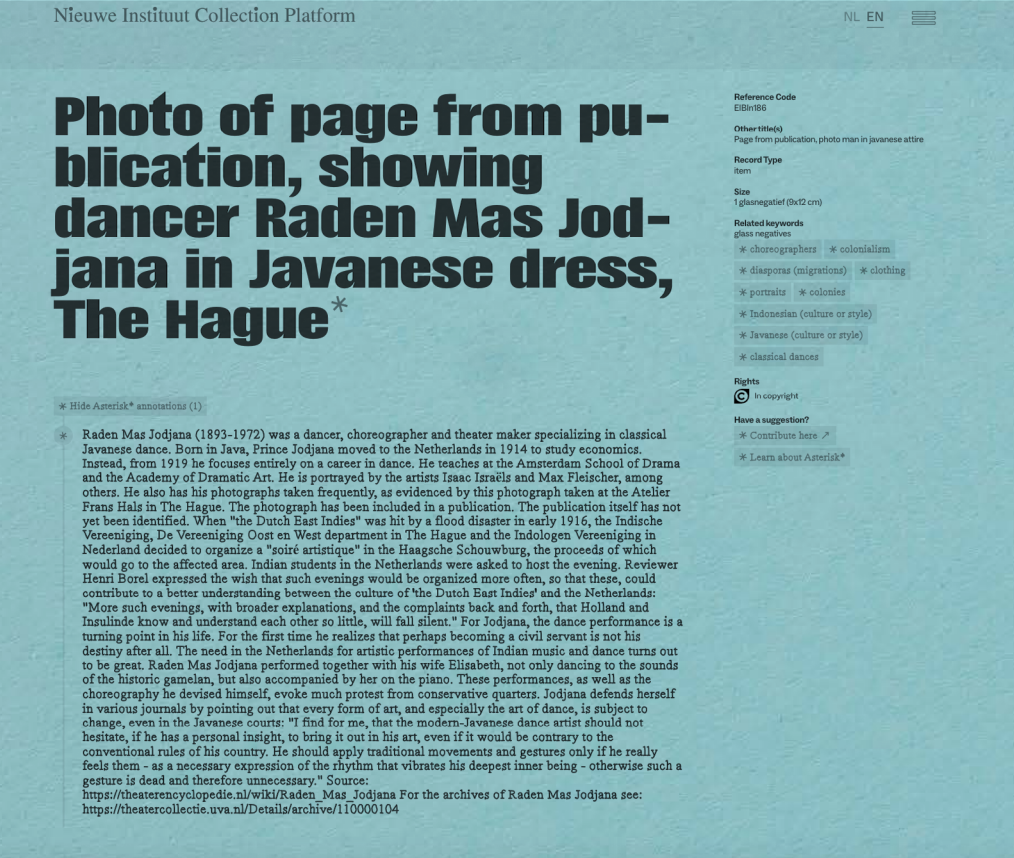
Keep notes of your research process, and of the conversations you have along the way.

Ask:

What would you change in the object’s data to describe it more accurately, to highlight overlooked histories, and to provide a new/broader context for future researchers who will encounter this object?

Identify:

Where are the opportunities to add this information to objects within your archival registration system?



Screenscapture from Nieuwe Instituut’s Collection Platform, available at <https://collectie.nieuweinstituut.nl>

Step 4

Ask:

How can you maintain accountability over the existing data, reflecting on the processes of the (archival) institution, while also indicating overlooked histories and perspectives?

Asterisk\*:

Where, and how, can you mark the data you are adding, to encourage those who encounter this object to pause and look more deeply into its context?<sup>5</sup>

Within Collecting Otherwise, Our Collections Department expanded the archival registration system at Nieuwe Instituut by creating ‘Asterisk\*’ tabs – a designated space for the revised or additional titles, descriptions and keywords to be recorded.<sup>6</sup> It is now very clear which titles, keywords, and descriptors are the result of applying the Asterisk\* and which were originally there when they were first acquired. Examples on our platform, and data back end, are the postcard *Kopie van een foto van Balinese vrouw\** in the Berlage archive, and the photographic origins of the glass negatives in the Eibink and Snellebrand archives. The research is added to the Asterisk\* tabs within the archival registration system. At the same time, this research is visualised on the publicly accessible Collection Platform of Nieuwe Instituut by adding an Asterisk\* to the title, description, or keywords of the material, followed by the revisions and research.<sup>7</sup>



Kopie van foto van Balinese vrouw aan een weefgetouw\*, ca. 1915. Archive H.P. Berlage. Collection Nieuwe Instituut.

- 5 If you are working with an analogue archive collection, consider using an acid-free cover or wrap (or something similar) around the material(s), on which you can add notes using pencil, to signal, asterisk\*, and demonstrate that additional information and context has been found.
- 6 Within Nieuwe Instituut’s registration system, there are now data inputs for an archive’s ‘old title’ and ‘current (asterisked) title’, and the descriptions, keywords, and related persons/institutions are marked with an asterisk\*.
- 7 Our Collection Platform visualises the materials that have been asterisked\* in two ways: 1.) Adjusted titles, keywords, and descriptions receive asterisks\*, followed by the research done by the Asterisk\* cell. 2.) The revised titles and keywords are highlighted in blue; when hovering over the highlighted title or keywords, the individuals involved in the revision process, and the date that this process took place, are displayed.





Researching the Van Heutsz monument for Asterisk\*, photo: Johannes Schwartz.



## Step 5

### Create:

Construct a method for receiving input or suggestions from your audience.

Asterisk\* aims to engage archivists, researchers, and others interested in archival collections in this reflective process of redress, understanding that it must be a collaborative process to fill the scope of archival gaps.<sup>8</sup>

*Within Collecting Otherwise,*  
We created a 'Suggestion Form' within our Collection Platform. Here, anyone can submit information or insight pertaining to any archival materials in our collection.<sup>9</sup>

### Have a suggestion?

\* Contribute here ↗

\* Learn about Asterisk\*

Screenshot from Nieuwe Instituut's Collections Platform

<sup>8</sup> The process of reapproaching the data of archival materials is one of redress. For example, keywords and titles using outdated, inappropriate language have been replaced with more reflective alternatives, corresponding with those most resonant to the subjects documented.

<sup>9</sup> These submissions will be reviewed by the Collection Department. Once reviewed, these suggestions may be incorporated into the archive's Asterisk\* tabs, or shared on the Collection Platform as a 'Story', a supplementary narrative to the material. Not all suggestions may be implemented into the Collection Platform; this is determined based on whether or not the suggestion enables a greater understanding of an object's historical and/or contemporary context and aligns with inclusive values.

## Step 6

Continue this process of redress with your existing collection, as well as any new acquisitions. By incorporating the Asterisk\* tool into the acquisition process, the metadata of newly acquired archival material can be reviewed, and outdated language adjusted, when necessary. This preserves the context of the items, while also ensuring that they are viewed from a contemporary and reflective perspective that is also publicly accessible.

### Establish:

Form a team (see [Working Group: Collaboration Beyond the Institution \\*](#)) to streamline the Asterisk\* process and ensure the sustainability and longevity of these efforts.

### Programme:

Plan regular workshops and open, public gatherings to harvest and further develop your collection's Asterisk\*.

By making the keywords of archival materials more deliberate and specific, you can also reach audiences interested in particular themes. As a result, your collection can become more accessible and multivocal, not only in its classification, but also in its use.

If you are interested in seeing any technical or work-in-progress documentation from our work with the Asterisk\*, please contact [collectingotherwise@nieuweinstituut.nl](mailto:collectingotherwise@nieuweinstituut.nl)



#### Title

*Asterisk\*: Contextualising the Hidden*  
Series: Collecting Otherwise

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**Instituut**

Since 2020, Collecting Otherwise has explored how archives and their policies shape institutional memory, urban history, and public heritage—challenging the idea that heritage is 'neutral.' Through case studies from the National Collection managed by the Nieuwe Instituut, annual themes on collecting, and the development of collaborative tools, the project rethinks archival practices. Now, we invite you to engage with these tools through our manuals, supporting your reparative archival work and deepening reflections on the responsibilities of memory.

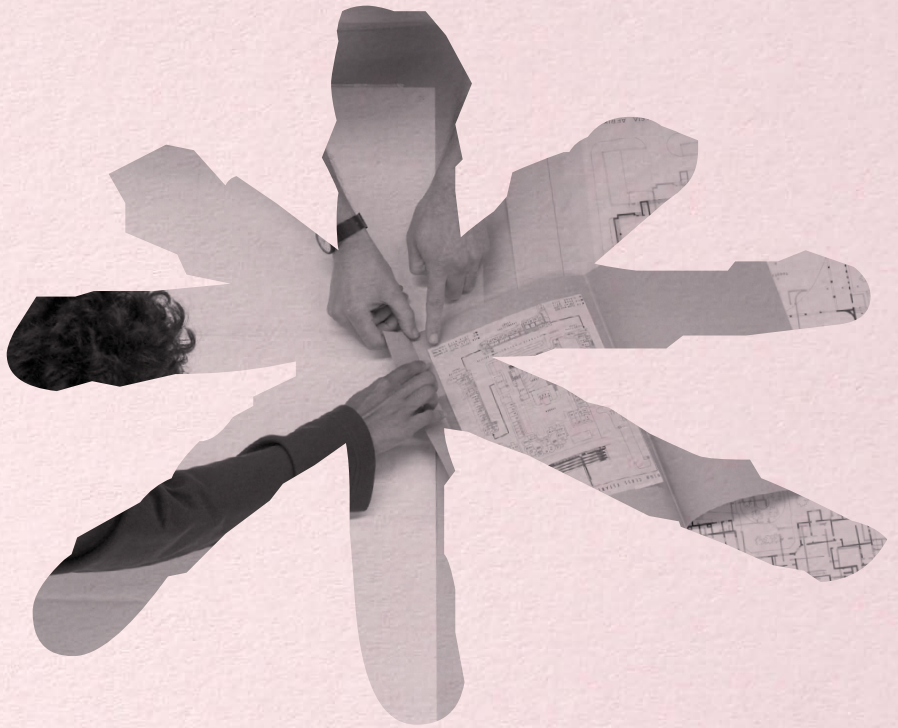




Asterisk\* Workshop and Research Night, 2024, at Nieuwe Instituut. Photo: Floor Besuijen.

ISBN 9789083301150





## *Mapping Collective Memories*



A.F. Aalbers, Rebuilding and expansion of Sociëteit Concordia, located on Bragaweg (Jl. Braga) in Bandung, 1940. Archive A. F. Aalbers, Collection Nieuwe Instituut.



Mapping Collective Memories is a tool for reapproaching the archives of colonial architecture and facilitating community engagement. By visiting the real-life sites where such architecture still stands, and collaboratively mapping its contemporary and local uses, understandings, and memories, more diverse architectural histories can be documented and communicated. Archival institutions, museums, and (grassroots) citizen organisations can then lead the way towards more nuanced and situated understandings of architecture's ongoing colonial legacies. As archives, these pieces of architecture remain static, yet in reality they take on new choreographies and social ecosystems within their built environments. Any individual, organisation, or community interested in collectively uncovering knowledge about colonial remnants in the built environment can use this tool. The steps below outline how you can implement this tool, alongside our own implementation.



## Step 1

### Identify:

Select an archive that documents an architectural structure that is still standing and that you can visit.

### Ask:

What might be gained from visiting the structures and seeing beyond what is preserved in the archive?

### Consider:

Why is it essential to experience how communities engage with colonial architecture today?

*Within Collecting Otherwise,*

Yasmin Tri Aryani, a member of the Collecting Otherwise Working Group, discovered an image in Nieuwe Instituut collection of De Driekleur, a building designed by Dutch architect A.F. Aalbers during Dutch colonial rule in Indonesia.<sup>1</sup> She recognised it from previous visits to Bandung, Indonesia. Yasmin knew that the afterlives of this colonial architecture would not be found in the archives, but would have to be experienced in the social ecosystems that had formed around it.



<sup>1</sup> *De Driekleur* (built in 1938) means 'three colours' in Dutch, referring to the building's colourful façade. Aalbers built a variety of buildings throughout Bandung, an architectural dimension to Dutch colonial activities. Nieuwe Instituut's collection contains photographs that Aalbers once took of daily life in Bandung, alongside his photographs of the luxury buildings he constructed for upper-class or European residents.

Photos of the DENIS-building (De Eerste Nederlands-Indische Spaarkas), Bragaweg / Naripanweg (Bank Karya Pembangunan Daerah Jabar, Jl. Braga / Jl. Naripan) Bandung, 1935. Archive A.F. Aalbers. Collection Nieuwe Instituut.

## Step 2

Consider how this archival material is classified and contextualised.

### Ask:

From whose perspective has this archive been described? Who is this structure engaged with today? How do the answers to these questions differ? Who are the local residents, and whose voices might not be represented in institutional archives?

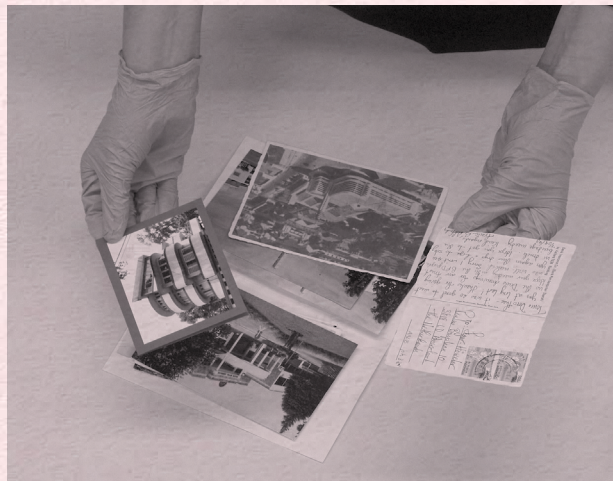
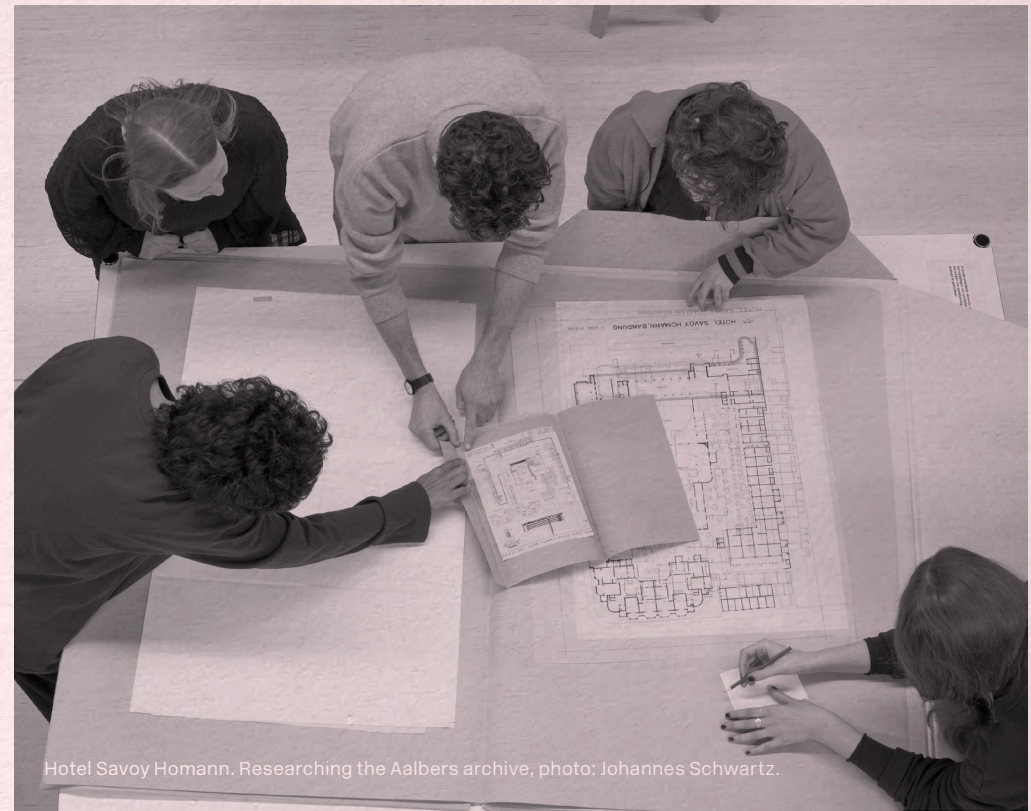
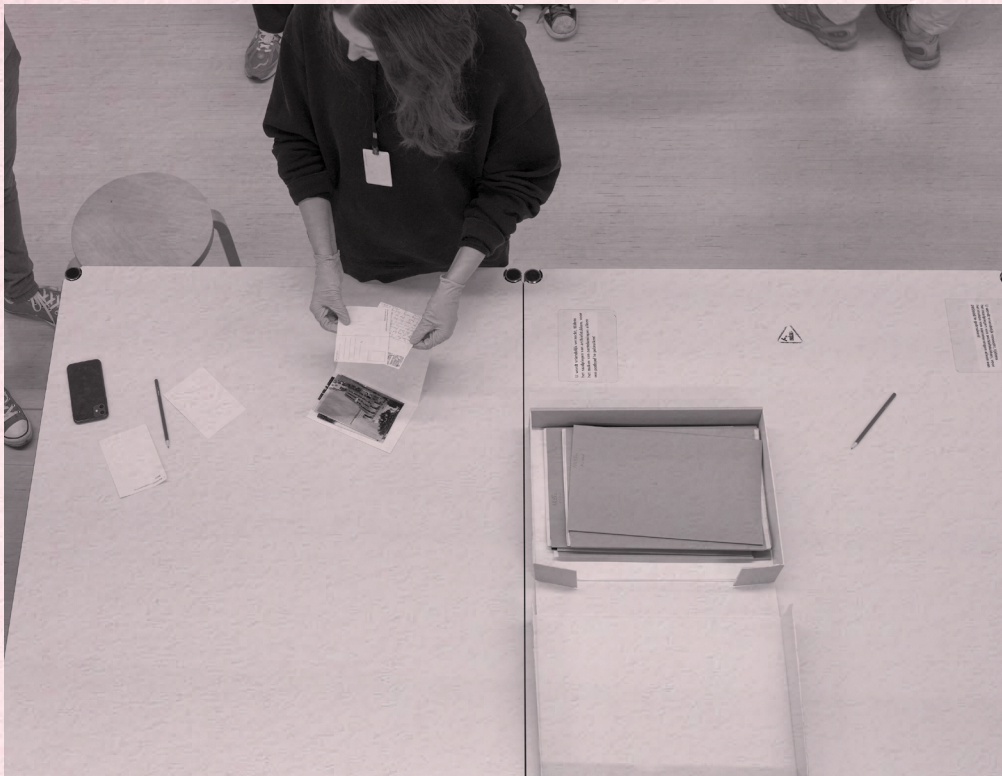
Visit the structure and take note of how the surrounding community uses it, moves around it, or talks about it.

Talk to those you encounter and listen to their perspective on the building and its history.

*Within Collecting Otherwise,*

The archives Yasmin explored were classified based on the architect, Aalbers, and minimised the local experiences of the buildings. Yasmin pinned each of the colonial structures that Aalbers designed in Bandung on a map and realised they were close enough to visit in a day, so she did that. She talked to those she met around the buildings, learning what brought them there – whether it was the shade of nearby trees, or the foot traffic in the area benefiting their food stand sales.

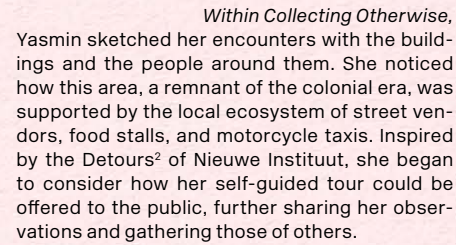




Researching the Aalbers archive, photos: Johannes Schwartz.



Ask:



Detour guides for insight and inspiration. The neighbourly borrowing of tools – between those cultivated through pre-existing efforts, such as Detours, and those being actively imagined and initiated, such as *Mapping Collective Memories* – is a core component of the work of Collecting Otherwise. Such knowl-

Ask:

accepted in order to join their  
tours. This contrast allowed



## Step 5

Prepare for your walking tour:

Transform the notes, photographs, or sketches you made into a map of the area, leaving space for note-taking.

Gather any archival images to share with those on your tour.

Consider questions, or talking points, that you would like to pose to your participants.

What assumptions might your audience bring to the tour?

How will you encourage them to question these assumptions or broaden their perspectives?

*Within Collecting Otherwise,*

Yasmin illustrated each of the buildings that would be visited, leaving space for notes. By providing space for notes, Yasmin invited participants to add their own interpretations to the history of the buildings. She had a selection of archival images from Nieuwe Instituut's collection, starting with the A.F. Aalbers' archive, to use as conversation-starters about the buildings' colonial histories. Yasmin asked the participants to consider how the buildings' interiors resembled local design traditions, or not, as a way to start conversations and raise awareness about the colonial histories and class segregation that these buildings represent. She planned to ask specific questions such as, "How would you compare this building to your childhood home?" or "What are your memories of this building?"<sup>5</sup>

<sup>5</sup> Yasmin knew that tour guides are expected to share a certain history, but she wanted her guests to share their histories, and then discuss them together as a group.

## Step 6

Archive your tour.

How can the digital archive of this tour serve as a living document, evolving over time as more people contribute their memories and perspectives?

Reflect:

What worked and what did not work on your pilot tour? What do you want to remember for the next one?<sup>6</sup>

*Within Collecting Otherwise,*

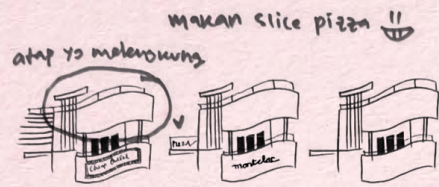
Yasmin digitised each participant's map, demonstrating and archiving a collective memory. She then created a StoryMap<sup>7</sup> that combined her illustrations, the conversations she had on the tour, and the architectural history of the buildings. Now, the colonial architecture of Bandung can be understood through local and collective memories and reappropriations, rather than solely from the perspective of the coloniser.

<sup>6</sup> After Yasmin's pilot tour, she realised how important it was for guides to share their own stories and memories, since this encouraged participants to do the same. This creates a comfortable and intimate atmosphere for collecting and mapping local histories. She was sure to do this on her following tour.

<sup>7</sup> Yasmin's StoryMap can be found here: <https://storymaps.arcgis.com/stories/e6fe6794a7034a8f86563ddd5f5a6d269>



# Lintang - Bandung



DRIE VILLA'S  
TITIK MULAI

Ke ITB, kantika sari is a must haha  
kalo mudik ke Aceh dan medan  
jajan cilor di carrefour  
BIASANYA KAMU NGAPAIN  
KE DAGO?  
mau pergi kemana? Kita akan  
membawa sesuatu yg familiar



TITIK MULAI

Bandung = kreatifitas

Menurutmu,  
Bangunan  
Kolonial  
sebaiknya  
difungsikan  
sebagai apa?



TAMAN  
CIKAPAYANG

Gallery, museum, cafe,  
tempat pendidikan,  
communal space

BIASANYA KAMU NGAPAIN  
KE DAGO?  
Kalo dulu mah kaliah ke ITB,  
sekarang kadang nasep aja jalan".  
Kangen CPO juga, dulu pernah  
bikin perform di CPO

SEPERTI APA SIA  
RUMAH MACA  
KECILMU?

sedorhane, lantaj usin,  
senteng lande leut



VILA SADANGSARI

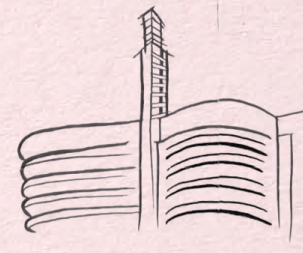


BTBN  
VILA TIGA WARNA  
(DE DRIELEUR)

PERNAHKAH KAMU  
JAJAN DI SERTAR  
SINI? JAJAN APA?

Pelum pernah makan di  
seder. Sanyu Heman. tapi di  
Brasa pernah jajan cilor  
dan beli kopi di djawa

APA YANG KAMU  
SUKA DARI  
KOTA BANDUNG?  
Cireng & Wangkaya



BTB (DENIS BANK)

miring  
styling

GEDUNG MERDEKA  
(SOCIETEIT CONCORDIA)



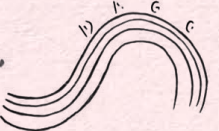
HOTEL SAVOY HOMANN  
BANDUNG

Yang paling heritage cante  
Uka sandang sari, karena komplek  
bgt cante di sangketa semu  
jd markas organisasi

APA YANG  
MENARIK  
PERHATIANMU  
DI BANGUNAN INI?

Menurutmu,  
Bangunan  
Kolonial  
sebaiknya  
difungsikan  
sebagai apa? MUSEUM,

dengan begitu bisa  
menjadi edy akses buat  
Vang, karena kalo di  
lho bangunan kolonial  
kebanyakan dijadikan  
kantor operasional



TAMAN  
CIKAPAYANG

SEPERTI APA SIA  
RUMAH MACA  
KECILMU?  
rumah yg nyaman  
dinikmati dgn  
banyak pohon  
rumah yg alah  
selalu ditindih

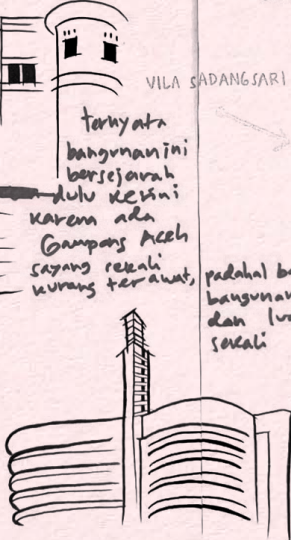
Jarang main ketini  
tapi selalu keane  
nglihat taman ini

bangunannya gabung  
lingkaran & trapezium  
salah satu tempat strategis untuk  
mendekatkan  
bangunannya  
makin bagus sekali  
dan terawat



BTBN  
VILA TIGA WARNA  
(DE DRIELEUR)  
belum ditemuan  
lho kenapa  
"tiga warna"

PERNAHKAH KAMU  
JAJAN DI SERTAR  
SINI? JAJAN APA?



BTB (DENIS BANK)

tempat urek bangunan pada masa  
bangunan tja lantai



HOTEL SAVOY HOMANN  
BANDUNG : laboratorium arsitektur  
charlie chptin pernah  
ngmep disini

APA YANG  
MENARIK  
PERHATIANMU  
DI BANGUNAN INI?

GEDUNG MERDEKA  
(SOCIETEIT CONCORDIA)



terinspirasi oleh  
hasil karya terakhir, sebelum  
masuk ke kamp

A COLLABORATION WITH BANDUNG GOOD GUIDE

A COLLABORATION WITH BANDUNG GOOD GUIDE



Title

*Mapping Collective Memories*  
Series: Collecting Otherwise

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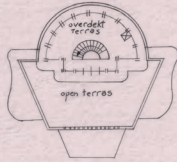
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**Nieuwe**  
**Instituut**

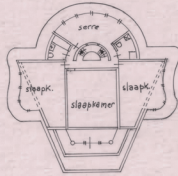
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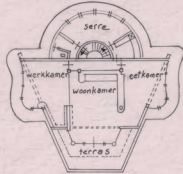
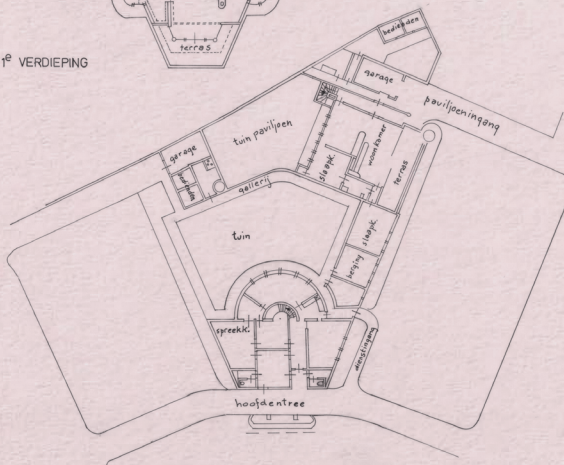
VILLA DE DRIEKLÉUR



DAKTERRAS



2<sup>e</sup> VERDIEPING

1<sup>e</sup> VERDIEPING

BEGANE GROND

Drawing of Villa 'De Driekleur', Bandung, 1938. Archive A.F. Aalbers. Collection Nieuwe Instituut

ISBN 9789083301167





## Working Group: Collaboration Beyond the Institution



Working Group Gathering. 2021 - 2022. Collecting Otherwise.



## Working Group

A Working Group is a tool for ensuring that projects, whether institutionally mandated or self-organised, are supported by people with a variety of perspectives, disciplines, and approaches. In turn, these (invited) participants are given the opportunity to revisit and re-imagine any default approaches, understandings, or protocols in their work. This way of working is crucial for incorporating the lived experiences of under-represented communities, for more authentically fostering inclusivity and equity, and for circulating the work in the communities you intend to serve from the outset. A Working Group provides the opportunity to collaborate with individuals who do not work in the same organisation or institution, therefore bringing different backgrounds, but similar ambitions and intentions. By incorporating this tool, you have the opportunity to challenge institutional norms regarding bureaucracy, co-manage expectations and outcomes, and offer different, more caring ways of communication and time-management, cultivating a dynamic based on trust and transparency. The steps below outline how you can use this tool, along with our own implementation.



## Step 1

Recognise the importance of forming a Working Group for your project or initiative.

*Within Collecting Otherwise,*  
Our original team<sup>1</sup> knew that Collecting Otherwise's ambitions to foster more inclusive, context-sensitive heritage practices that consider diverse scales, approaches, and perspectives would need to be supported and sustained by an interdisciplinary group. By forming a Working Group, our archival explorations could develop through different scales, approaches, and perspectives.<sup>2</sup>



Researching for Collecting Otherwise, photo: Johannes Schwartz.

<sup>1</sup> The original team of Collecting Otherwise consisted of Setareh Noorani (Researcher and Project Lead), Marina Otero Verzier (former Head of Research), Delany Boutkan (Researcher), Hetty Berens (at the time Curator of Collections and Interim Head of Collections 2024), Behrang Mousavi (former Head of Collections), positioned under the Research team, Collections team, and the Disclosing Architecture project. We were soon joined by Carolina Valente Pinto (Researcher) and external researchers Michael Karabinos, Hannah Dawn Henderson, Harriet Rose Morley, Julius Thissen, Isola Tong, Czar Kristoff J.P., Alfred Benedict Marasigan, Clara Balaguer, Federica Notari, Robin Hartanto Honggare, Joseph Douglas Steele, and Yessica Deira.

<sup>2</sup> Working Groups were not very common within Nieuwe Instituut in 2021, the year Collecting Otherwise was formed, but they seemed to be a natural extension of our work – both because of our intentions and the context, being the spin-off of various 'sounding board' groups that had naturally formed around other projects within the Nieuwe Instituut exploring similar questions around archival practices.

## Step 2

Brainstorm who you would like to invite to join your Working Group.

Consider:

What kind of team you want to form. What values or perspectives are important to the group? What specialisation(s) or experience(s) do you want your members to have? Where are the members based? Do you already know them personally?

Criteria for deciding on the group members should be intersectional, meaning you should consider how the different social identities of your group members – such as race, gender, class, and ability – interact and shape experiences of oppression and privilege (in this case regarding archival practices and archival materials), recognising the complexities and interconnections between these systems of power. At the same time, you should consider different experiences of archival work, such as having long term, short term, or no experience, and different approaches to one's practice, such as academic, artistic, and more. Finally, but just as importantly, you should consider the personal interests of each practitioner in relation to the themes of their work, and how these relate to your collection.

Invite:

Once you have established who you would like to invite, send out the invitations in the format of your preference.

Include the financial resources available to this Working Group and the compensation that can be provided as a result.

*Within Collecting Otherwise,*  
We created an initial list of Working Group members motivated by our interest in creating a multi-generational and speculative team, primarily based in the Netherlands, with experience in archival collections and research and whose practices offer critical perspectives, such as intersectional feminist, labour-oriented, queer, and anti-colonial perspectives. We invited each member via email.<sup>3</sup>

<sup>3</sup> The email invitations to the potential Working Group members read as follows: We are writing to invite you to explore together the possibility of you taking part in the Working Group of the research project *Collecting Otherwise* at Nieuwe Instituut from January 2021 onwards. The Working Group is a core group of collaborators within *Collecting Otherwise*, consisting of artists, archivists and researchers, alongside members of the Research and Collections teams.



### Step 3

As you wait to hear back from those you invited, reflect on how you want your Working Group to feel.

Ask:

How do you want this group to function? Similarly or differently to other collaborations you have experienced? How can you ensure that everyone in the group feels heard and respected?

*Within Collecting Otherwise,*  
Creating our Working Group required us to deconstruct our own biases about what, and how, knowledge of various topics is valued, understood, and can lead to (institutional) change. Inviting external thinkers to work within your institution requires a commitment to unlearning, relearning, and trusting those you invite in throughout the process.

### Step 4

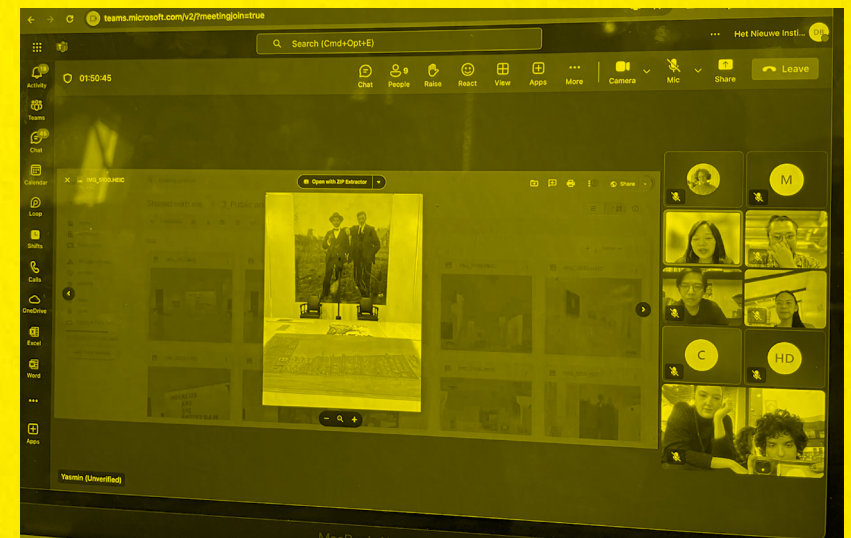
Brainstorm the structure of your Working Group.

Ask:

How often would you, ideally, like to meet with your Working Group? How can tasks be distributed based on strengths, interests, and evolving needs?

Allow this structure to be fluid and adapt to the needs and desires of the group.

*Within Collecting Otherwise,*  
In the beginning, our Working Group had one mandatory monthly gathering, but eventually biweekly meetings (2x a month) emerged from the realisation that more time was needed for gathering, catching up, and updating each other. With the intention of having a horizontal structure, we formed 'cells', or small sub-groups within the larger Working Group, to tackle and explore specific projects or methodologies.<sup>4</sup> Although work becomes more complex in collective work environments, we were aware of our responsibility to guide task division and facilitation.



Yasmin Tri Aryani showing work around the Liem Bwan Tjie archives for Mapping Collective Memories. 2024.

<sup>4</sup> The formation of cells, also, encourages each member to explore a case study or archival phenomenon that connects with their academic background or field of expertise, giving each Working Group member agency over the projects they work on.



## Step 5

Confront institutional bureaucracy:  
create contracts, and have each Working Group member create a Care Rider (see [Archival Care Rider: Strengthening Care Practices](#) ✕).

Ask:

How can these contracts be approached differently from other institutional contracts? How can these contracts build relationships of trust, rather than just outlining transactional relationships?

These contracts may focus on attendance, participation, or specific roles within the Working Group, but should remain flexible and evolving. The Care Riders of each Working Group member can also provide insight and guidance on how they would like to be cared for through such bureaucracy.

*Within Collecting Otherwise,*  
We created basic contracts solely around attending the Working Group meetings. Additional 'addenda' are added along the way, as new projects emerge. This method of contracting our Working Group has allowed for a more natural and responsive exchange to take shape, rather than enforcing a pre-established understanding of labour or 'productivity'. Our contracts also allow for our Working Group members to start the conversation about adapting or terminating their contract at any point.<sup>5</sup>

<sup>5</sup> In typical institutional contracts, the needs of the more powerful subject (the institution) are protected and responded to, especially in regards to termination or adaptation. Such adjustments in language and structure allow contracts to become more representative of a natural relationship of mutual respect, pushing back upon bureaucratic tendencies of power distribution.

## Step 6

Hold an initial meeting.

Together with your Working Group, consider: How will we keep in touch?  
What do we hope to learn collectively?

This may be an aspect of your Working Group that takes shape naturally as you begin to work together.

*Within Collecting Otherwise,*  
We centralise transparency in all our communication and documentation. Since our first meeting, we've practised live-note taking, a tool we've named the Lysergic Secretary.<sup>6</sup> All of the Working Group documents and notes are kept in a shared Google Drive, making all components of our collaboration accessible and transparent.

<sup>6</sup> The Lysergic Secretary: a practice of thoroughly documenting a research process, including all meetings along the way, in a public (shared) document. This is not only meant to record every aspect of the research and its results, but also to preserve the memory of the project and contribute to its own personal archive. This practice also highlights the hidden roles within institutions and the labour they represent – such as the secretary.









Furniture Without Memories. Isola Tong. To Be Determined - Trojan Horse Cell at Nieuwe Instituut. 2022.  
Photo: Santiago Pinyol. Supported by the International Visitors Programme.



#### Title

*Working Group: Collaboration Beyond the Institution*  
Series: Collecting Otherwise

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**Nieuwe  
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Since 2020, Collecting Otherwise has explored how archives and their policies shape institutional memory, urban history, and public heritage—challenging the idea that heritage is 'neutral.' Through case studies from the National Collection managed by the Nieuwe Instituut, annual themes on collecting, and the development of collaborative tools, the project rethinks archival practices. Now, we invite you to engage with these tools through our manuals, supporting your reparative archival work and deepening reflections on the responsibilities of memory.



## A space for interrogation

Michael Karabinos, archivist and historian and member of the working group, appeared on our screens to share preliminary findings on Berlage's photo in Indonesia, during one of his trips to the former Dutch colony. A woman sitting on a loom, staring into the distance; how many copies has she been captured in? Karabinos reflects on the notion of institutional supra-archives, and approaches the project with a positive criticality, one in which we can look at the archival creator, donor and subject relationship differently, and build an archive that can be a space for questioning. The meeting continued with lively conversations about labelling, archiving and collecting. One of the participants pointed out that, "to explore the gaze in Berlage's photo, it would be really important to see the rest of his photographs, his photo album and writings about the trip... Something happens when you isolate a picture like this too. We now see it digitally, in the context of a Zoom meeting, which adds another layer of meaning and invites new (our) gazes. And how to mediate the researcher's gaze inside and outside? How can we think about the production of space through these gazes?" Isola Tong, artist, architect and member of the working group, gave her insights on what this all means when you are in the Global South, as is her case in the Philippines. These places are fed colonial gazes, built based on European body measurements. The violence of erasure is not only enforced but self-imposed, through centuries of colonial power that made native materials disappear, alongside with their archives. Through constructing the notion of architecture itself as concrete (materially and theoretically), ephemeral materials and pre-colonial archives are erased.

## A careful process

Alfred Marasigan, also in the Philippines, pointed to the power in events such as this one: how they reflect an immense amount of agency, through the open questions and caring discussions, and continue to reflect on notions of archiving, while there is a sense of urgency to categorize the archive, to make it neat and organised. The archive is always linked to both a distant past and a distant future. But what about the present? Archiving for today could mean to archive the unseen, the chaotic, the uncatalogued, through moments like these. Clara Balaguer, cultural worker and working group member, mentioned the importance of caring for the process, through secretarial labour. Being alive is different than being kept or archived. We went back to Alfred Marasigan's urgency in archiving for the now: the future is almost too far, let's do it for the present.

Questions from the audience came with concerns regarding this process within our working group, too: who is curating the archive, and who grants access to materials? Furthermore, we wondered about the relationship between accessibility and digitalisation. Hetty Berens responded by pointing out the several initiatives in place to make the archive more open, and providing inventories related to on-going projects. There are also curatorial decisions to be made in making things digital: when going from highlight to highlight, many roles and voices are obscured, and yet, collecting otherwise is more complex and nuanced than simply digitising all women's archives, for instance. Setaneh Noorani added that this project will not only uncover the hidden presences in the archive, but will also propose reading the collection and the practice of collecting and archiving from a perspective in line with current societal changes. To do this, Collecting Otherwise will focus on developing alternative methodologies for the acquisition, classification and distribution of heritage. Intimate, alive and caring discussions fuelled this evening that went by too fast. As Lidewij Tummers typed into our meeting chat:



Building together along different disciplines, timelines, and environments resulted in rich conversations. We left the Zoom call with a big thank you to all the participants, speakers, listeners.

Caring Zine Update #1, 2021.

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*Trans-Institutional Supra-Archive:  
Bridging Archives across Boundaries*



Sonneveld House. Photo: Johannes Schwartz



The Trans-Institutional Supra-Archive is a tool for understanding narratives that cut across different archival collections. The tool mediates such fragmented archival narratives by inherently understanding archival research as a process of meandering between various archival collections, gathering and layering separate yet connected details. Archival collections tend to be grouped by physical location – or host institution – although the documents available in one collection are often only a portion of a broader historical account. In order to grasp a more complete understanding, the pieces held by one institution should be read alongside, and grouped with, those held by other institutions. The steps below outline how you can use this tool, along with our own implementation.



## Step 1

Explore an archival collection, stopping when something catches your eye.

Ask:

What information, perspective, or detail might be missing from this archive?  
What hidden histories or overlooked details does this object or document reveal, when considered alongside broader historical narratives?

Locate and identify these potential gaps within this archive, or the set of archival materials it is part of.

*Within Collecting Otherwise,* Working Group member, Robin Hartanto Honggare, was exploring Sonneveld House<sup>1</sup> and noticed a pack of cigarettes from Sumatra and Virginia on one of the shelves. Having done research on commodity production in Sumatra, he was curious about the Sonneveld family's role in the tobacco industry. The absence of any mention of the family's ties to the tobacco industry raised questions about what was being omitted or overlooked in the official archival narrative.



Sonneveld House. Photo: Johannes Schwartz

<sup>1</sup> Huis Sonneveld (Sonneveld House) is managed by Nieuwe Instituut and is located next door to the institute in Rotterdam, the Netherlands. Sonneveld House is known as one of the best-preserved houses built in the Dutch Functionalist style. Designed in 1930 for the Sonneveld family, it is now open to visitors and is considered to be representative of modern domesticity.

## Step 2

Search the rest of the archival collection for any further details or explanations.

Determine:

What information are you still looking for?

Consider:

What other archival collections might contain this information?

Note:

Archival research is a dynamic process – what you find will often lead to new questions or directions to explore. Allow yourself to follow these directions.



Postcards from America. Collection Nieuwe Instituut. On loan from BIHS.

*Within Collecting Otherwise,* Robin shared his speculations with the Collecting Otherwise Working Group and he and another member, Michael Karabinos, began to search for more context on the Sonneveld family in Nieuwe Instituut's collection, which holds the Sonneveld family archives. Through this process, and the information it revealed, they realised that they needed to search other archival collections.<sup>2</sup>



Researching the cigarette boxes in the Sonneveld House archive, Collection Nieuwe Instituut, photo: Johannes Schwartz.

<sup>2</sup> The Sonneveld family archives contains what its creators – the Sonneveld family – wanted to keep, and although lacking certain details about Mr. A.H Sonneveld's role in the tobacco industry, it provided certain clues. For example, the collection includes newspaper articles showing his frequent travels to the United States when working as a purchasing manager for Van Nelle, a Rotterdam-based manufacturer of shag tobacco, coffee and tea.





Exterior and interior photographs by Jan Kamman and Piet Zwart, of Sonneveld House in Rotterdam, 1933.  
Archive Sonneveld House. Collection Nieuwe Instituut.



### Step 3

Search the archival collections, based elsewhere, that you have been led to.

Ask:

How does each collection connect to, or differ from, the others that you've explored?

Consider:

What information might still be missing? Where could I find this information?

Allow yourself to be continuously guided to other archival collections, and back to those you have searched before, meandering between collections.

Build:

Assemble a trans-institutional supra-archive.<sup>3</sup>

*Within Collecting Otherwise,*

Robin and Michael found that Van Nelle's company archives were held within the Rotterdam City Archives. While meandering through this collection, and gathering additional context along the way, they discovered institutions that held other fragments to this story.<sup>4</sup>



3 The process of navigating between multiple archival collections creates a *trans-institutional supra-archive*: archives from different collections can be read and pieced together based on the stories they tell and the context they unravel, rather than simply their physical location.

4 Eye Study, the largest film library in the Netherlands, and Sound and Vision, an archive center and museum for Dutch audiovisual collections, have footage produced by the Van Nelle company from around 1915; as part of their promotional material, this footage reveals the various sites and processes required to

cultivate tea in Java, to be transported to the factory in Rotterdam, then packaged into consumable products. Using the Rotterdam City Archives and Delpher.nl (a portal for access to digitised Dutch newspapers), Robin and Michael then found newspaper clippings showing where this film was once screened and promoted throughout the Netherlands.



Tembaco Van Nelle. Njang Paling Baik. De Erven de Wed. J. van Nelle, Rotterdam. 1930 - 1940. Poster Collection. Rotterdam City Archives.





Commercial for tea Van Nelle. 1930 - 1940. Lloyd & Co. Poster Collection.  
Rotterdam City Archives.



Commercial for Signaal tabak Van Nelle. 1930 - 1940. Jacob Jongert. Poster Collection.  
Rotterdam City Archives.



## Step 4

Synthesise the archival materials you have found.

Think:

How can you creatively bring together fragments that, while seemingly different, tell a broader story when brought together?

In this way, your trans-institutional supra-archive can be made visible, shared with others, and a more complete and accurate historical account can be accessed.

*Within Collecting Otherwise,* Contemplating how to convey the feeling of taking a walk through various archival collections, Robin and Michael proposed an exhibition in Sonneveld House to the Collecting Otherwise Working Group. This exhibition would shift the focus from the family home's architectural design to its entanglement with commodity production, globalized capitalism, and the interplay between them.<sup>5</sup>

<sup>5</sup> By decorating Sonneveld House with the archival traces discovered, this exhibition can reveal the various forms of design that were involved in the global circulation of colonial commodities, such as tobacco. As a result, the Sonneveld family's wealth, and the consequent celebration of

their home in modern architectural history, can be contextualised and studied through this lens. Questions can be raised about modern architecture's relationship with colonial industries and wealth, simultaneously encouraging reflection on the responsibility of archival and architectural institu-


tions in documenting and revealing this connection. This exhibition will exemplify how archival research facilitates trans-institutional collaborations and links, forming supra-archives that offer more nuanced historical accounts.

## Step 5

Ask:

How can this trans-institutional supra-archive be sustained, beyond this research endeavour? How can archival collections be structurally linked with one another, for instance through linked open data? How can your supra-archive continue to evolve and engage with future research and generations of researchers?

*Within Collecting Otherwise,* The Trans-Institutional Supra-Archive tool is a component of various efforts within Nieuwe Instituut, such as linked open data, and aims to connect the institute's archival collection with archival collections elsewhere, making the process of meandering that Robin and Michael experienced more seamless.<sup>6</sup>

<sup>6</sup> Linked open data projects aim to make it easier and more automatic to link the archival data of an institute or collection with other institutions or collections. Asterisk\* (See [\*Asterisk\\*: Contextualising the Hidden\*](#)) is another project from

Collecting Otherwise that revisits the classification of archival materials and, following thorough and reflective research, adjusts the titles, keywords, and descriptions they are given. By adding more specific keywords, the material can

be found by a wider audience interested in these particular topics, and can be linked to other materials, representing similar topics, in other archival collections.



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Commercial for Van Nelle's tabacco. 1923 -1940. Jacob Jongert. Poster Collection. Rotterdam City Archives.