



**Final Project Plan *Hotspots***

**Project team *Roots***

**13 December 2010**

## Foreword

Project team *Roots* explores the *roots* of the *Van der Pek* neighbourhood and the *roots* of the shops situated over there. Project team *Roots* focuses on residents of the neighbourhood: people who have either their (whole) *roots* here or somewhere else.

Moving a plant from one place to another, it will ultimately create new *roots* in the ground. The same goes for people. The residents create new *roots* here and the project helps to find their *root* in the new neighbourhood with workshops, which have their grass *roots* here, ultimately helping the new residents construct a new *roots* of the neighbourhood and its shops.

Project team *Roots*

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## **Project team *Roots***

# 1. Core data

## 1.1 Information project & contacts

Type of report: **Project initiative**

Name of the project: ***Hotspots***

Name of the team: ***Roots***

Bidder: Mr Samir ter Luun

Staffmember Educational Department, Amsterdam Historical Museum

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## **Project *Hotspots***

## 2. Preface

### 2.1 Bidder and involved parties

**Name of the project:** *Hotspots*

**Bidder:** Mr Samir ter Luun

Staffmember of the educational department at the Amsterdam Historical Museum

**Involved parties:**

1. Residents of *Amsterdam-Noord*
2. Amsterdam Historical Museum
3. Housing corporation *Ymere*

**Running time of the project:** October 2010 till December 2011

### 2.2 Project motive

The Amsterdam Historical Museum (AHM) aims for more engagement with the local community of Amsterdam in particular with the community of the *Van der pek* area in *Amsterdam-Noord* and the *Javastraat* in *Amsterdam-Oost*. Both areas have a rich history and focus on development projects.

Due to these characteristics the AHM decided to offer a stage where initiatives focused on creating sustainability can be developed and executed. The idea is to strengthen the ties between residents to facilitate them sharing knowledge and ideas about their neighbourhood. It is the intention of the AHM that these initiatives will be taken over by the local residents for the local residents and other community members. Due to these factors project team *Roots* developed project *Hotspots* in the *Van der Pek* area; a proposal concerning sustainability and engagement with the local community. The aim of this project is to stimulate a positive image of *Amsterdam-Noord* and its residents.



### 2.3 Context of project *Hotspots*

The project *Hotspots* is part of the larger project *Buurtwinkels* (“Neighbourhood shops”) initiated by AHM. This project is part of a larger project as well: *ECIEC - Entrepreneurial Cultures in European Cities*. This project takes place in eight European countries (Croatia, Estonia, Germany, Greece, Luxemburg, The Netherlands, Spain and The United Kingdom). They “want to explore for the first time the possibilities for small and medium-size businesses to contribute to an emerging European citizenship. [...] The project will focus on economic, social and cultural strategies of entrepreneurs who started a business quite recently, many of whom have an immigrant background”.

The idea of project *Buurtwinkels* is to sustain the outcome of this project for a number of years, to have it embedded outside the walls of the museum as well, not only with the narratives on an independent website, but in continuation of local activities and collaborations, basically without further support of the AHM.

The Amsterdam project *Buurtwinkels* wants to have a sustainable positive influence on the retailers in the different neighbourhoods and the neighbourhood itself. Therefore this project is developed within four domains:

1. The website <http://buurtwinkels.ahm.nl/> as the basis for the whole project. (Activated already)
2. Exhibition in the museum (25<sup>th</sup> March – 29<sup>th</sup> August 2011), telling the story of present neighbourhood shops in Amsterdam, but also historical narratives and projection on the future when relevant.
3. AHM has planned a lot of activities throughout the city during the exhibition.
4. Two AHM venues (*Javastraat* and *Van der Pek*), which engage the neighbourhood actively in collecting narratives and tell by means of retailer portraits the history of the local neighbourhood shops in Amsterdam.

## 2.4 Nature of this report

This report is written by project team *Roots*. It is especially written for the bidder Samir ter Luun, one of the Educational Staff members of the Amsterdam Historical Museum, who is responsible for all the outreach activities that are part of the *Buurtwinkels* project.

The purpose of this report is to come up with:

1. A theoretical framework to make the whole project in de *Van der Pek* area a sustainable project with 'best practice case studies'.
2. A recommendation for the programming of the AHM-shop in the *Van der Pekstraat*, which consists of:
  - a. A description of the *Van der Pek* area;
  - b. A description of the activities/ programming (including the project mission, boundaries and motivation);
  - c. A recommendation for organizations the AHM venue could cooperate with and what this cooperation would consist of;
  - d. A recommendation for the participation of the target groups: retailers and residents of the neighbourhood;
  - e. A recommendation how to staff the AHM venue;
  - f. A recommendation for the opening hours of the AHM venue;
  - g. A recommendation for possible connections between website, local AHM venues and the exhibition in the Amsterdam Historical Museum;
  - h. A map of the "Hotspots for Networking";

- i. A recommendation on communication via different 'media partners';
  
- j. A phase planning for the complete project *Hotspots*.

The final purpose of *Hotspots* is to create a sustainable effect for the neighbourhoods, which means to contribute significance to the empowerment of the local community and therefore construct a solid base for the environment to achieve economical and social improvements in the area. The reader can expect a total version of the plans, ideas and proposals, which will be supported by:

1. Introduction to the project *Hotspots*
2. A theoretical framework with case studies
3. The developed project content
4. The AHM venue
5. The method of working
6. The control aspects
7. References
8. Annexes

## **3. Introduction to project *Hotspots***

### **3.1 Project Mission**

Project *Hotspots* for the *Van der Pek* area wants to be a sustainable project and contribute significantly to the empowerment of the local community and therefore construct a solid base for the environment to achieve economical and social improvements in the neighbourhood.

Furthermore project *Hotspots* wants to help sharing and respecting each others 'sets of values', by means of engagement and participation of the different ethnic communities, age groups, professions (especially retailers and the increasing number of artists) and appealing to the original residents and newcomers in the neighbourhood.

More specific, project *Hotspots* wants to create and provide a stage for the locals and develop a neighbourhood network with them, consisting of 'grass root' (local) projects and initiatives, which ultimately lead to a sustainable effect within the neighbourhood.

### **3.2 Boundaries**

Due to the time limitations project team *Roots* will deliver a recommendation for the programming, for collaborations and for the identification of the local "gatekeepers". It is not possible to check the feasibility of the programming, as it is only based on research via media and Internet, but not on any personal interviews with key persons.

As far as costs are included in the project, the programming of the venue has to be based on a minimum budget, which only allows for a few expenses and does not allow for (major) investments. However, this will not be a problem as it is designed as a participation project with the help of volunteers of the local communities.

### 3.3 Description of the area

If you want to visit *Amsterdam-Noord*, you need to cross the river called 't *IJ*, but afterwards you would be rewarded with experiencing a unique, historical, artistic and colourful place. The area called 'Oud Noord', the oldest part of *Amsterdam-Noord*, was for a long time scarcely inhabited. 'From the 19<sup>th</sup> century the city of Amsterdam became more and more crowded and people were moving outside the city. The other side of 't *IJ* was still spacious enough and people from Amsterdam moved and found their new accommodation.' (Maris, M. e.a., 2009) At the beginning mainly labourers from the old Amsterdam quarter called the *Jordaan* moved in, but later also immigrants from abroad. Initially the housing was not very comfortable, but there was such a housing shortage and people lived in slums. This changed in the *Van der Pek* neighbourhood, situated between het *Van der Pekplein*, *de Ranonkelkade*, *Distelweg*, *Hagedoornweg* en *Meidoornweg*. 'Between 1918 and 1930, better houses were built for the labouring-classes, which attracted more people.' (Maris, M. e.a., 2009). Nowadays the demographics of this neighbourhood have changed tremendously. 'According to research and statistics the *Van der Pek* neighbourhood counted almost 5000 inhabitants in 2009. About half of them came from non-Western countries, 2000 are originally Dutch inhabitants and the rest are West European immigrants.' (Vliet, A. van der, 2010). Especially immigrants from Morocco and Turkey found their homes in this neighbourhood and opened their shops. This led to an upswing but the number of shops is still limited in this area. Most of the houses are now for rent and managed by the housing cooperation *Ymere*. The *Van der Pekstraat* is the main street of this neighbourhood and also the main street to the ferry over the 't *IJ*. 'The *Van der Pek* area is home to many families and singles that do not have much to spend. The houses suffer from a considerable lack of maintenance and also in solidarity because the people often do not know each other very well.' (Politie Amsterdam-Amsteland.) This is due to the rapid changes of tenants and sublets. In the year 2008 the neighbourhood was designated as a so-called deprived area.

The neighbourhood faces problems like: unemployment, addiction, drug trafficking, nuisance, pollution of the area and a high rate of school drop-outs. The latter is big problem because a lot of children live in this area. The municipality has been working on it with different initiatives, by appointing street coaches and family councillors, but it has not yet improved the reputation of the neighbourhood.

Despite of all these issues this unique area has become very attractive to artists. For example, the idea of living on an island, the interesting history, the docklands and the colourful residents, all lead up to a high level of creativity and *Amsterdam-Noord* will be more and more an 'artistic' place. There are already several initiatives with artists collaborating with the neighbourhoods. The main focus is to give

the area a so-called boost. In spite of all the problems the *Van der Pek* area, *Amsterdam-Noord* is worth to invest in.

## 4. Theoretical Framework

### 4.1 Nature of the project and its relevance to the current trends in the museum world

#### *(Third museum revolution & New Museologies)*

The project *Buurtwinkels* reflects current trends in the museum world in several ways. First of all, by aiming at more engagement with the inhabitants of Amsterdam it maintains the postulates of the Third Museum Revolution, which started in 1990s. As a result of this shift, heritage institutions across the world became more aware of their stakeholders and introduced a range of programs to become more connected with their audiences, e.g. membership plans, volunteer service, outreach activities. Consequently, the ownership of cultural heritage has often become a shared one, encouraging people to contribute to the field, which had been previously reserved for experts such as historians or museum curators.

By choosing the culture of neighbourhood shops as its subject, the *Buurtwinkels* project has also responded to the growing interest in social history and the urge to document everyday life. Since the retailers and their customers – groups of society rarely represented in the mainstream - have become of prime interest to the museum, the project also showed some affinity with ‘New Museologies’ – two movements, originally developed in mid 1960s in Latin America, later introduced in Anglo-Saxon countries. The former embraced ‘progressive initiatives that fought for the creation of better conditions for local communities to take control of their future by means of working with heritage. Ecomuseums<sup>1</sup>, community museums and local museums had multiplied in countries such as France, Canada, Spain, Portugal and Mexico.’ (dos Santos, 2010a, p. 5). The latter, established in English-speaking countries refers to the ‘critical practice in museums which involves work with communities’ (dos Santos, 2010a, p. 7) and uses the concept of empowerment.

The neighbourhood chosen for the project implies that issues such as social exclusion and inequality will need to be tackled. The project *Buurtwinkels* thus aims at encouraging participation of working classes and immigrants, which will eventually lead to increase social inclusion. One of the ways to achieve

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<sup>1</sup> Ecomuseum is a term coined by Hugo de Varine in 1971. It promotes the holistic perspective on cultural heritage (which also includes the immaterial heritage such as storytelling, traditional dance, religious rituals). An ecomuseum is based on identity of place and strives for engagement of local people in order to encourage development of community.

higher engagement is to empower people by allowing them to define and manage their own heritage (e.g. by means of collecting but also storytelling or presenting traditions). As a result, the heritage of the local community can become a resource and tool in transforming the world, namely upgrading the image of their neighbourhood.

#### **4.2 Scope of theory - sociomuseology, social inclusion, sustainability**

‘Sociomuseology encompasses ecomuseums, community museums, as well as the work of what once new museologists called traditional museums.’ ‘Sociomuseology brought the philosophy of new museology closer to museum independently of their typology. It sees its role as to contribute to adapting museological structures to a more human view of society.’ (dos Santos, 2010b, p. 7). It can be thus used in analyzing the work of traditional museums and recommending strategies for them to be more people-centered e.g. by developing community based projects.

Such approach was particularly successful in UK. Due to labour government policies introduced in the second half of 1990s, heritage institutions (including traditional museums with state funding) started to develop social inclusion agendas. The country had to face issues such as multicultural society, cultural difference, social inequity and as a result heritage institutions were encouraged to commit to social inclusion. Although such a policy does not exist in the Netherlands, the cultural and social circumstances are quite similar, so many funding institutions now expect that projects applying for funding would contribute to social inclusion. Also, as collaboration with local communities has become a widespread practice and proved successful in developing projects in multicultural environments, social inclusion agenda is more and more adapted by many organizations. Because of the nature of community work – especially initiated by traditional heritage institutions – the willingness for long-lasting effects has become of main interest to those organizations. It has been proven by many projects, that socially inclusive projects are more likely to achieve sustainability.

Before providing guidelines on sustainability, a few key theoretical terms will be introduced related to participatory projects, followed by the best practice examples of projects, which served as an inspiration for the *Hotspots* and coincided with the theory presented here.



- **Heritage**

The idea of heritage has been discussed extensively by cultural theorists. What all recent concepts (Lowenthal, 1998; Smith, 2006; Harvey, 2008) have in common is defining heritage as a construct resulting from social processes of value and meaning making. Consequently, heritage is seen more as a process than a product. In this process, memory and acts of remembrance play a special role as they allow people to make use of the past to understand the present and build up their identities. Heritage is thus a dynamic phenomenon that changes reflecting the present-day needs, values and aspirations. The idea that heritage embraces only material world has also been challenged. According to Laurajane Smith heritage is not only about the past and not only about material things – it is ‘a process of engagement, an act of communication and an act of making meaning in and for the present’ (Smith, 2006, p. 1.). ‘The real sense of heritage, the real moment of heritage when our emotions and sense of self are truly engaged, is not so much in passing a possession [...] but in the act of passing on and receiving memories and knowledge. It also occurs in the way that we then use, reshape and recreate those memories and knowledge to help us make of and understand not only who we ‘are’ but also who we want to be’. Embedded in the past, yet looking into the future, heritage is indispensable in understanding one’s place in the world.

- **Empowerment**

In the 1990s, empowerment has become the most popular theoretical concept for community work in the English-speaking world, especially in Britain. Although it may show some affinity with the Latin idea of ‘conscientization’ (critical consciousness), in the capitalistic West it is more related to democratization of culture participation. During the twentieth century, museum audiences have gradually shifted from being merely groups of visitors to users, to finally become creators (and in some cases even owners) of cultural heritage. Such transition is also reflected in the work of traditional institutions. Community curating projects, people’s performances and oral history archives have become widespread and participation of stakeholders is now very much desired by heritage institutions. Empowerment is seen as the best approach to collaboration with source communities as it guarantees a sustainable effect of the project.

- **Communities of practice - a model of informal learning**

‘Communities of practice are groups of people who share a concern or a passion for something they do and learn how to do it better as they interact regularly.’ (Wenger, 2006). There are three elements that constitute a community of practice:

1. The domain - members of a community of practice have a commitment to the same domain of interest and therefore have a shared competence that distinguishes them from other people.

2. The community - ‘members engage in joint activities and discussions, help each other, and share information. They build relationships that enable them to learn from each other.’ Interactions between the members are essential to make them a community of practice, even if they work separately.

3. The practice - ‘Members of a community of practice are practitioners. They develop a shared repertoire of resources: experiences, stories, tools, ways of addressing recurring problems — in short a shared practice. This takes time and sustained interaction.’ (Wenger, 2006).

Community of practice is cultivated by developing those three elements simultaneously.

As Etienne Wenger states: ‘Communities of practice are everywhere [...] (the concept) allows us to see past more obvious formal structures such as organizations, classrooms, or nations, and perceive the structures defined by engagement in practice and the informal learning that comes with it.’ (Wenger, 2006). The communities of practice model can be applied to organizations (business), government, education, associations, social sector, international development and the web. In the case of the *Buurtwinkels* project, it would be advisable to see the local entrepreneurs as such a community (with retail as its domain) and facilitate the networking by providing workshops as well as organize informal meetings to encourage sharing of knowledge, skills and experience.

- **Knowledge networks - a model of developing knowledge and skills**

Knowledge is bound to people who create and use it. They require ‘conversation, experimentation, and experiences shared with other people who do what they do’ are essential (Allee, 2003, p. 113). Knowledge is evolving within dialogue. ‘Every conversation is an experiment in knowledge creation - testing ideas, trying out words and concepts, continuously creating and re-creating our experience of life itself.’ (Ibid.). Social interactions are crucial for knowledge and skills sharing, developing and updating in a constantly changing world. Therefore, the interest in practice communities, learning organizations principles networks, communities of practice, and social network analysis is growing. ‘We learn from

each other through building networks and communities. The network is the most powerful vehicle for creating and sharing knowledge' (Allee, 2003, p. 114)

Typology: knowledge networks, communities of interest, practice communities and communities of practice are different concepts. What the first two have in common is the informal nature of relationships while the latter have stronger ties. Knowledge networks and communities of interest 'might extend outside the boundaries of the firm to include others who have overlapping interests with those inside the company [...] These networks serve as intelligent "synaptic webs" linking knowledge and ideas from the larger social system with internal expertise' (Allee, 2003, pp. 115-116).

Knowledge networks already exist and only have to be identified and made visible while communities of practice are naturally occurring and need to be adjusted to the serve as learning communities for organizations. 'A community of practice is a group or network of individuals who share concern, a set of problems, or a passion about a topic and who deepen their knowledge and expertise in this area by interacting with each other on an ongoing basis' (Allee, 2003, p. 116).

'One of the strategies employed by people who deliberately use network dynamics is to seek out opportunities to connect communities and groups that are not yet connected. Such places are called structural holes (...) This is one of those in-between places where innovation can emerge' (Allee, 2003, pp. 117-118). Thanks to this self-motivation and self-regulation, a knowledge network can be run by its members independently, immediately after being set up.<sup>2</sup>

### 4.3 Justification

If *Buurtwinkels* is a neighbourhood participation project, representative of aforementioned trends, it has to be based on certain theories to succeed in reaching its goals. It can also benefit from learning about other participation projects hence we provide study cases (4.4). Since AHM aims for a sustainable effect of *Buurtwinkels*, it is advisable to follow guidelines for project sustainability (4.5) when preparing the programme for the venue in *Van der Pek* area.

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<sup>2</sup>For more information on the stages of development of knowledge networks please visit: [http://methodenpool.uni-koeln.de/communities/~%20OD%20Practitioner%20Online%20-%20Vol\\_%2032%20-%20No\\_%204%20%282000%29%20~.htm](http://methodenpool.uni-koeln.de/communities/~%20OD%20Practitioner%20Online%20-%20Vol_%2032%20-%20No_%204%20%282000%29%20~.htm)

## **Conclusion: role of the museum**

Despite not being a community museum, as defined by Latin New Museology, AHM can certainly apply strategies developed by sociomuseology theorists and become a facilitator of social change. This can be done by offering training, serving as a knowledge resource and - first and foremost - by showing respect and deep understanding of public values of the local community. After the closing of the venue, the network of *Hotspots*, based on existing initiatives, will remain an identifiable outcome of the project. The desired sustainable effect is that people will take initiative in deciding how to develop it further and - if at all - use it for the improvement of living conditions and shaping their own future.

## **4.4 Case studies**

### **a) 'Hotspot' projects**

#### *Pontos de Cultura (Brazil)*

*Pontos de Cultura* ('Cultural Spots') is a governmental project initiated by the Brazilian Ministry of Culture in 2003, part of the program *Cultura Viva* ('Living Culture'). It aims at promoting decentralisation of culture and social activism, with a special focus on historically excluded communities. Existing groups and activities are transformed into a cultural spot and nearby institutions and local people get involved in developing it, creating digital cultural heritage and connecting with other spots. The project promotes shared management between the government and community, as well as the use of new technology.

'Five years, \$8,000,000 and 650 cultural hotspots combine in this active and energetic social experiment. Not a utopian wish but a concrete project, alive in many areas of Brazil, empowering and engaging marginalized communities and creating an active network of individuals that have leapt from pre-literate obscurity straight into socially active cyberculture.' (Stanford Humanities Lab). The project also offers a digital platform: <http://forumPontosdeCultura.blogspot.com/> - a blog where the Brazilian hot spots can express themselves, and also uses Facebook.

## **b) Routes projects**

### Arts trail in Amsterdam-Noord

This is about the “*De Atelierroute Boven ‘t IJ*”, 12 and 13 June 2010, when 70 local artists opened their studio for visitors. An annual tradition that has been organized for the 21<sup>st</sup> time, it was organized together with another arts festival and the hospitality was done by pupils from the local *Bredero College*. There was also a poetry contest for primary schoolchildren. For map please see:  
<http://www.noorderijkunst.nl/kaart.html>

### Exhibition and travel guide

Mediamatic invited 22 Middle-Eastern, Dutch, and Egyptian artists and designers to explore *Amsterdam-Noord*. The 22 artists lived and worked in *Amsterdam-Noord*. Their research resulted in an exhibition and in the first Arabic travel guide to The Netherlands. The guide is about fun things to do in *Amsterdam-Noord*, where to eat and where to stay, some history, recreational stuff, a specially designed map. The travel guide was launched during the opening of the exhibition, and was distributed as a supplement of the newspaper *Het Parool* on September 10. Apart from the "highlights" of Dutch culture like *Hema*, *Bakker Bart*, roundabout art and cargo bikes - it has a true polder, conventional townhouses, and the well-known Dutch multiculturalism. In spite of these similarities, *Amsterdam-Noord* is a unique place, full of contradictions and residents with a wide variety of backgrounds. It is one of the most undiscovered, and therefore exciting locations of The Netherlands. The exhibition "Noord" took place at Mediamatic Bank, *Vijzelstraat 68*, Amsterdam, from September 10 until November 9, 2010. (Mediamatic,2010)

## **c) Participative projects**

### Mapping project in Sri Lanka

The artist Jagath Weerasinghe, Archeologist, University lecturer, chairman of *Theertha* International Artist Collective & Curator in Sri Lanka gave a presentation on one of mapping projects with children at “*Framer Framed*”, 7 November 2010 in *The Balie* in Amsterdam. It is about the project “*Let’s take a walk*” focusing on rediscovering the city from historical, environmental and heritage aspect. Participating children will draw the city’s cultural map. The overall outcome of the project will be to give the children a sense of belonging. The program aims to create a sense of community camaraderie

amongst children and parents alike, and set upon them a challenge to re-evaluate their community values. It is part of the overall project called Warehouse project, which has had success all over the country.

UNESCO identify cultural mapping as “mankind’s indispensable tool in elucidating natural and cultural landscapes. It involves a community identifying and documenting local culture. The most fundamental goal of cultural mapping is to help communities recognize celebrate and support cultural diversity for economic, social and regional development...” (Warehouse Project, 2010).

#### Yellow arrow (USA)

*Yellow Arrow* is fundamentally a new way of exploring cities. A harbinger of the "geospatial web," *Yellow Arrow* began in 2004 as a street art project on the Lower East Side of Manhattan. Since then, *Yellow Arrow* has grown to over 35 countries and 380 cities globally and become a way to experience and publish ideas and stories via text messaging on your mobile phone and interactive maps online. The project is built around the general philosophy that every place is distinct and engaging if seen from a unique perspective. With this foundation, *Yellow Arrow* enables every place to become an attraction. Stories are always tied to unique details such as back-alley murals or unique street markers, as well as classic locations like the Empire State Building in New York or the Reichstag in Berlin. Overall, the aim is for *Yellow Arrow* to provide a frame and platform to see the world in a new way. When the project was first introduced in 2004, renowned Stanford archaeologist and cultural theorist Michael Shanks wrote that *Yellow Arrow* was an example of "deep mapping cultural experience - a cartography of the intimate, the everyday, the monumental, the ephemeral, the epochal." (Counts Media, Inc.)

#### **d) Outreach by heritage institutions**

##### Imagine IC (Amsterdam)

From 12 February - 30 May 2009, the cultural institute *Imagine IC* (Amsterdam *Bijlmer*) organized together with *IMES* (UVA Institute for Migration and Ethnic Studies) an exhibition and workshops about entrepreneurship, displaying 12 portraits and narratives and 3 short video presentations. It zoomed in on neighbourhood shops and their products, e.g. the Moroccan butcher and the Indonesian *Toko*, *Hamman Shifa* in Osdorp and *Harrar Koffie*.

**e) Similar activities/events in local neighbourhoods**

Food Night at *Javastraat* (Amsterdam)

A one-day street festival organized in *Amsterdam-Oost*. The second Food Night took place on 12 September 2010, focusing on local food producers, retailers and catering businesses. Apart from tasting food from all over the world, the event offers music & dance performances, storytelling and activities for children. (Gemeente Amsterdam Stadsdeel Oost, 2010)

**f) Areas similar to *Van der Pek* across Europe**

The Docklands (London; United Kingdom)

The Docklands in London were an area in London, which was part of the London harbours and, since many harbour activities were replaced to the fringes of London, the area was deteriorating very fast. In 1971 it was named the first time government report on redevelopment plans. During the eighties the first ideas came up to give the area a new destination. Since that time it is turned over in an area full of offices and (expensive) houses. With Canary Wharf as the centre and top location, now it is a very trendy area.

*Prenzlauer Berg* (Berlin; Germany)

*Prenzlauer Berg* in Berlin is a neighbourhood, which was in the communistic part of town. During this time the old working-class neighbourhood was neglected. It became an area of students, artists and 'alternatives'. They were tolerated by the GDR-regime (the German Democratic Republic). After the Berlin wall came down in 1989, the neighbourhood made profit of the 'alternatives', artists and students: it exerted a great attraction for new shops and trends. It became a very trendy place to live. After a while the people started settling down; they started families, then the nickname of the neighbourhood became "Pregnant Hill". The prices of the apartments are rising very fast now.

#### **4.5 Guidelines for sustainability**

##### **A. In order to reach the local people:**

- Use something/someone that is already familiar to them
- Identify the gatekeeper of the community (who has respect in the community)
- Cooperate with the leaders of local initiatives
- Use local media (AT5/local papers etc)
- Use social media (Facebook, Hyves)

##### **B. In order to get people involved:**

- Identify and respond to the public values of *Van der Pek* community
- Use mapping or indicators (like the *Yellow Arrow* project)
- Respond to people's needs and requirements
- Use current initiatives and activities as indicators of community needs
- Identify needs not reflected in current initiatives
- Do not impose your values, personal ambition and goals on the community
- Identify benefits for the community and make them visible



**C. In order to maintain people's engagement**

- Make them stakeholders of the project
- Give them ownership of the project

**D. In order to create a sustainable effect of the project**

- Connect people (for example acquaint the shop owners with each other)
- Provide the right atmosphere, a friendly environment
- Contribute to the development of the neighbourhood
- Plan long-term citizen centric goals
- Reach a high level of social achievements
- Develop a new model of practice in the community of *Van der Pek* (e.g. method of collaboration)
- Generate change (in attitudes, values, awareness)
- Create a strong connection between the venues, the exhibition and the website
- Have a material outcome like an archive for documenting the present
- Gather & develop the content and make it accessible
- Sustain the interest of intellectual/ elite (e.g. scholars researching shops and/or anthropology of everyday life)

- Define a spin-off project so that there is a smooth transition after *Buurtwinkels* is over and people can collaborate on a similar level

## 5. Project *Hotspots*

### 5.1 Connections

As mentioned earlier, the project for the AHM venue in the *Van der Pek* area is not a project on its own. It is part of a larger project, at four different locations throughout Amsterdam, namely:

1. The AHM venue in *Amsterdam-Noord*
2. The AHM venue in *Amsterdam-Oost*
3. The AHM exhibition in the museum
4. The *Buurtwinkels* website

The aim of the AHM is that it wants to be a museum for the people living in Amsterdam and therefore strives to connect with them. In order to achieve this, it is important to make a connection between these four locations.

Firstly, project team *Roots* suggests a Skype connection between the two AHM venues so that it is possible for visitors to see and engage in what is going on in the other venue. The great advantage of Skype is that it makes the two venues visible for the public and it is also available on the Internet. At the exhibition in the museum, there will be a special space for the connection with the two AHM venues. That is why project team *Roots* recommend that the Skype connection can be made in a triangle form: the museum, *Amsterdam-Noord* and *Amsterdam-East*. Ideally you want to access the website *Buurtwinkels* at the same location. They can look at the website for information about their own neighbourhood history, the stories of the neighbourhood shops and their retailers.

Secondly, project team *Roots* recommends that the two venues 'share' workshops and knowledge. For example, by organizing a poem- and rap battle between the two neighbourhoods, or workshops for children and women.

Thirdly, project team *Roots* likes to explain the possibility to connect the two neighbourhoods in the *Van der Pekstraat* and the *Javastraat* via a comparison between the retailers from the two areas. Look at their differences and similarities. Visitors can learn and visit both.

Finally, project team *Roots* suggests, that each venue actively promotes the other three locations e.g. by using leaflets, sharing of a programme or a bike tour. To enhance the connections, it is crucial to inform the visitors about the whole project and what is organized at every location.

## **5.2 Concept *Hotspots***

What makes the *Van der Pek* area a unique neighbourhood in Amsterdam? In what way would the AHM be able to contribute to further social and economic development? As already mentioned in the project mission (3.1), the museum could have a facilitating and social role in providing a stage for the local communities and together develop a neighbourhood network consisting of grass root projects and initiatives. As many artists already moved in, and a lot of cultural activities have been started and supported by the local city council and the city of Amsterdam, art and cultural activities will be good indicators. Two important new venues are under construction in the *Van der Pek* neighbourhood: a completely new venue for the local cultural hotspot *Tolhuistuin* to be opened in September 2011 and the new *EYE Film Institute* to be opened by the end of 2011.

Therefore, the basic idea for this project will be to identify and connect the potential hotspots of the neighbourhood, reflecting on the history of some monumental buildings and the gallows, the mission of the architect *Van der Pek*, the present cultural venues as the *Noorderparkkamer*, the *Tolhuistuin*, the *Eye Film Institute*, local schools, the library, the *Museum Amsterdam Noord*, the popular vintage shops, the café's, the market in addition to the local retailers who want to participate. Not only the art and cultural activities but, moreover connecting the residents and the retailers in particular with the right people and providing them with the right knowledge and skills to empower them. Important is to involve the local communities right from the start, to begin at an early stage to create a sense of belonging within the area, a sense of ownership within the network, an eagerness to engage in activities going on in the neighbourhood, as there are already so many interesting initiatives, to lower any barriers for them and make things more accessible by bringing it to the *Van der Pekstraat*. By connecting the existing initiatives project team *Roots*, will show the area's potential and emphasize all the reasons for the community to be proud of itself. This has been visualized in the map 'Hotspots for Networking'. To be

more specific, it is divided in four themes: **Empowerment**, **Arts & Architecture**, **Food Culture** and finally **Participation**. Within these four themes the research has been done at relevant best practice cases, potential target groups, the addresses of hotspots in the area, the connection with [www.buurtwinkels.nl](http://www.buurtwinkels.nl) and the exhibition at the AHM and the other AHM venue in *Javastraat*. All four themes are explained in the next paragraphs and more details are described in the attached schedule at the end.

### 5.2.1 Map ‘Hotspots for Networking’

The enclosed map ‘Hotspots for Networking’ is an example in order to visualize where the actual hotspots are. Each colour represents a theme. Red means **Empowerment**. Purple is for **Art and Architecture**, blue is for **Food Culture**, and orange is for **Participation**.



### 5.2.2 Empowerment

The idea is to stage an interesting program about issues that matter to the members of the community, that may help them in various ways, that will give them a sense of empowerment, e.g. in setting up a shop by organizing entrepreneurship workshops. It is necessary to respond to people's needs and requirements, identify benefits for the community and make them visual. Cooperation with the leaders of local initiatives has to be created in order to generate change and reach a high level of social achievement. Also by facilitating easy access to information e.g. about new residents of *Overhoeks* and share ideas how the local retailers can anticipate on that, by investing in their shop, café or restaurant. This would make a good connection with the *Javastraat*, providing examples of success stories, and e.g. by bringing them into contact with the street manager of the *Javastraat*, because the *Javastraat* is obviously in further stage of economic and social development. The AHM has to work closely with the local city council, which already is a very active actor in the area. The museum only has a social role and no economic, financial or legal position like the local authorities and therefore can be an ideal facilitator to connect the residents with the right people by staging a program within the venue. Another social role for the AHM would be to provide training for local people to be able to work as a volunteer in a museum or another cultural venue in the area, and it could give people a sense of direction in life. For this program it would be ideal to work closely with the *Museum Amsterdam Noord*, who could also benefit from this, and perhaps the local volunteer agency at the *Hagedoornplein*.

### 5.2.3 Arts & Architecture

This theme is of particular interest to the AHM in a social development role and it will cover local history as well. People should be proud of where they live, in order to create social development. As with art it creates social equity, which is an important sustainable factor. By providing a sense of ownership, local cultural events will be initiated by the residents as well. Crucial hotspots are *Museum the Noord*, *Noorderparkkamer*, *Tolhuistuin*, *Eye Film Institute*, and perhaps the library (a monumental building). Ideas for programs in the AHM venue related to this theme are: theatre play try-outs of the *Noorderparkkamer*, which will also be the stage for the local information centre on the local arts festivals due to the fact that the *Tolhuistuin* is closed during the summer of 2011. Stage for "Noordelingen", where local artists can participate in for an exhibition in the *Museum Amsterdam*

*Noord*. Arrange for a film program at the venue for different age groups in collaboration with the *EYE Film Institute*. As far as history is concerned: make a display of local history at the venue, sell the booklets of the *Museum Amsterdam Noord*, and the book about the architect *Van der Pek*. More details are listed in the enclosed schedule.

Recently the application *Urban Augmented Reality* included 20 items, including local monumental old and new buildings and works of art in *Amsterdam-Noord*. There are already a number of local city tours organized by *Museum Amsterdam Noord*, but it would be nice to expand these tours in the *Van der Pek* area and include the area in fun boat tours or a scooter. Project team *Roots* suggests to make a deal with the local bike rental shop and/or the local scooter place. These tours would be more focused on the connecting of the *Van der Pek* area to the rest of *Amsterdam-Noord*.

Make use of the community website: [www.llovenoord.nl](http://www.llovenoord.nl) and collaborate with the local arts council *Stiching Cultuur aan 't IJ* and share ideas with them.

#### **5.2.4 Food Culture**

Although food and beverage will not be top of mind for the AHM, it is a key indicator for connecting with the residents in a multicultural community. The local “gatekeepers” can be found through the café’s, in order to learn what ‘moves’ local people and how to relate to their ‘set of values’. The food culture often reflects the local community traditions and values, not only the neighbourhood shops, but also the cafes and restaurants or eating-places. This is often the place where you can find the true narratives that document the present. In particular in this area where there are not many shops, the project should incorporate somehow the local “horeca” as well, to be able to respect the social values of the local communities. It suits the overall mission of the AHM, to engage more local history and residents. By collaborating with the local “horeca” people, e.g. to serve food and drinks in the venue, or to participate in a local street food festival, a sense of ownership will be created.

One of the success stories initiated by the local council is the café in the *Bredero* College as a stage for local activities relating to the council. In order to emphasize the retailer aspect, perhaps it is possible to involve one of the oldest shops in Amsterdam: *Keyzer* coffee and tea trader on *Prinsengracht 190*.

Two additional ideas for programming the AHM venue: facilitate a home made food market, like the successful “*Broedstraten-project*” in 2010, and organize an opening and/or a closing event, based on a

local culture; e.g. an Italian night together with the local shop *A La Calabria*, or a similar event as the food festival in the *Javastraat* (see case studies paragraph 4.4.e.).

### 5.2.5 Participation

In order to make it work, it is best to look at the options for participation in addition to the connecting of local initiatives. By means of participation you will create a sense of ownership with a sustainable effect. One of the ideal programs for this is a cultural mapping project. "It involves a community identifying and documenting local culture. The most fundamental goal of cultural mapping is to help communities recognize, celebrate and support cultural diversity for economic, social and regional development".<sup>3</sup> For the *Van der Pek* area project team *Roots* suggest a cultural mapping project for teens, an interactive program to find out more about their ideas of the area, to establish "heritage for the future".

Participation can be defined in different age groups. Identify needs which are not yet reflected in current initiatives (with the help of the local gatekeepers) and often in this way it can truly generate change in attitude, values and awareness. It is important to involve the local community from the start in the process of setting up the venue, instead of imposing it on them from a top-down approach. One of the ideas is to ask students from the local ROC vocational training program to paint the venue and start with a training program of volunteers as mentioned earlier. An important link to the exhibition can be created to adopt a local version of the educational program of the AHM with the local primary school (*Rosa School*). Anticipate on the fact that the area has a lot of children, often with a lot of social problems, by means of social development through culture: stage for local projects such as a cartoon workshop, a new poetry contest organized by the local district poet, ask the new hip hop school *Easy Piezie* to organize some workshops at the venue, promoting their new school in the *Tolhuistuin* at the end of 2011. Perhaps find a multimedia artist to set up a YouTube video contest, that young people can make their own YouTube film in the *Van der Pek* area. Finally share the local narratives of retailers and residents and let them contribute with additional stories at the venue.

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<sup>3</sup> (Warehouse Project, 2010)

### 5.2.6 The AHM venue

The venue should be an open place, where anyone can walk in and out; it should be an attractive place for locals of different age groups and ethnic origin. Food and beverages would help a great deal, as “hospitality” is a key indicator. It has to be an informal meeting place and a place with interesting local information and activities. Local people have to be able to relate to it, not a high brow artistic décor. One of the suggestions is to have it furnished by one of the local vintage shops *Neef Louis*.

The visitors and residents have to be able to share local stories and recognize their shops; it has to offer interactive programs providing specific local information/narratives/ideas etc. It would be good if local volunteers can staff it, to make it a place of their own, to make them proud to share this with the community. It would be nice to incorporate the history of the area, by photographs, booklets, interactive displays and expand on the huge *Javastraat* display at the AHM exhibition with a local version of the *Van der Pek* neighbourhood in the AHM venue. On the screens highlight the stories of local retailers and residents on the website [www.buurtwinkels.nl](http://www.buurtwinkels.nl) and add a few more (see schedule).

Project team *Roots* strongly recommends to make the area’s more visible on the website [www.buurtwinkels.nl](http://www.buurtwinkels.nl), that local communities can relate to it a bit more and recognize their local shops.



## 6. The AHM venue: staffing, promotion and planning

### 6.1 Staffing and opening hours

The AHM venue will be placed in the centre of the *Van der Pekstraat* in a previous shop. In this venue the neighbourhood activities take place and it will also be the starting point for the city tours. The AHM wants it to act as a stage and that the programming leads to a sustainable effect in the neighbourhood. In order to reach that, it is important for the residents *to feel* that it is possible to participate in the activities of the AHM venue. The project *Buurtwinkels* was initiated by the AHM and not by the residents themselves. Therefore, it is important that the AHM ensures the conditions to visit this venue are as convenient as possible. In the case of the opening hours it is vital to adapt the opening hours of the venue to the schedules of the residents, what ever suits the local communities best.

Important for the opening hours is not only to focus on weekends. The *Van der Pek* area is a 'Vogelaarwijk.' This is named after the Dutch minister of housing, neighbourhoods and integration Ms. Ella Vogelaar, who started in 2007 an investment program for neighbourhoods that need government attention.<sup>4</sup> A lot of people have other priorities because they are busy working (struggling), providing for their families and trying to improve their lives. To make this into a community project it is crucial that the AHM works with the different target groups. A few examples of these target groups will be discussed below.

#### *Youth*

Starting with youth, it is important to fill up the gap between school and their homes. So plan their activities between leaving school and having dinner at home, in the evenings and in the weekends. For example, between 16.00 - 18.00 PM, between 19.00 and 20.30 PM, and on Friday and Saturday evenings.

#### *Children*

Children at the primary schools are depending on their parents so it is important the activity times are convenient for them or it is in the school planning so it take place during school times. It is key to plan the

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<sup>4</sup> *Kei, kenniscentrum stedelijke vernieuwing*

activities for this particular group on Wednesday afternoons (when there is no primary school) and the Saturday afternoons. Most children have other obligations on Saturday morning like sports or other obligatory activities.

#### *Women*

The women of the neighbourhood are mostly not that flexible on timetables. Some women have to take care of their children, therefore plan an activity during school hours (e.g. during the morning or afternoon).

#### *Families*

The activities for the families can be planned in the weekend on Saturday and Sunday.

#### *Elderly*

With regards to the elderly it is important to note that they have a lot of time. Although there are some who are busy, it is usually easier for them to be flexible in time, so plan activities for them during the other afternoons that are available and perhaps ask them to participate as a volunteer.

#### *Retailers*

When involving retailers and the new entrepreneurs, it must be taken into consideration that they do not have a lot of free time. Their flexibility is limited because it depends on the opening hours of their (new) shops. The most obvious availability for the activities for them is on Monday, Saturday evening and Sunday (evening). To preserve the open nature for the community and the reliability, hold on to the same opening hours for each day. The venue is also obligated to rules and regulations about working hours. Therefore the AHM venue should be opened as the official opening times of the AHM museum. Outside these hours it is possible to keep the shop opened especially for workshops or weekend events. It is of great importance that during the workshops other visitors can still take a look in the shop. This is to preserve the open atmosphere.

## 6.2 Communication plan

This communication plan is designed as a guideline to promote the venue of the museum in *Amsterdam-Noord*, located at the *Van der Pekstraat*. Following, a recommendation on whom to contact, with what type of information and when, in order to inform others about the project *Hotspots*.

### 6.2.1 Potential Communication Partners

This section lists communication partners with whom the AHM could collaborate with:

1. Local Newspaper "*Echo*"
2. Regional Newspaper "*Het Parool*"
3. Local Television Channel: *AT5*
4. Provincial Radio and Television Channel: "*RTVNH: Radio en Televisie Noord-Holland*"
5. Local website: *www.ilovenoord.nl*

This website has been started recently to promote the district *Amsterdam-Noord*. They write about nice hotspots in the district, all kind of local events and they sell t-shirts with the 'I love Noord' –logo. Perhaps it is an idea to help them with their merchandizing at the AHM venue?

6. Local website: *www.vdpek.nl*

This is the website of the tenants association. Not many tenants are member yet, but they can be reached easily by the website. At the other hand it will promote the tenants association, so more people will join them.

7. Local website: *www.noord.amsterdam.nl*

This is the website of the local city council. It includes a digital district newspaper *NoordNieuws*.

8. External communication medium: posters

This is the easiest way to reach people. This shouldn't be the posters of "*Buurtwinkels*" which have been made already, but new posters especially for the venue in the *Van der Pekstraat*.

Since it is expensive for the museum to add advertisements, the main goal of this plan is to search for free-publicity.

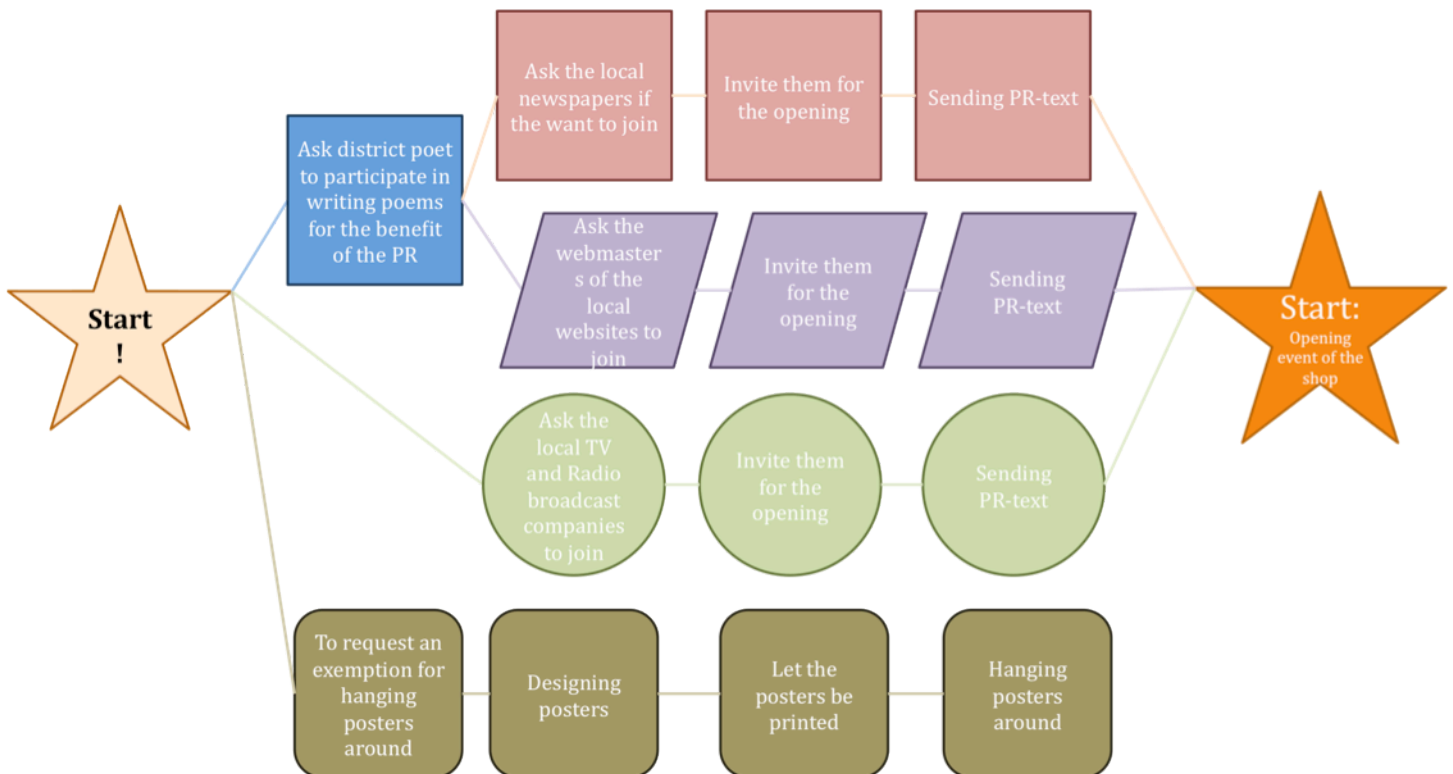
### 6.2.2 Content of this plan

This plan is divided into three parts:

1. The communication before the opening of the venue
2. The communication during the period the venue is opened
3. The communication before and direct after the venue is closed

Each part will start with a flowchart, which will be explained in the following text. Finally, the steps of the flowcharts will be incorporated in a calendar, summarizing the deadlines.

#### Part 1: Before the opening of the AHM venue



The AHM should start with communication planning as soon as possible. This part of the communication plan gives a suggestion for a step-by-step planning.

*Step 1.1: a double pre-step*

- The museum should ask the district poet of *Amsterdam-Noord* (Mrs. A. Slomp) whether she wants to help promoting them by writing poems, which will be published in the local newspapers and on local websites.
- The museum should request a (free-) permit at the local city council for putting up posters in the *Van der Pek* area.

*Step 1.2: a multi step to introduce the project (and the AHM)*

The second step is to contact the potential communication partners. The museum should discuss with them about the project and try to negotiate a partnership. Although most of the deadlines of the media partners are published, it is worth to contact them for actual deadlines, requirements and possibilities for free publicity programmes, e.g. an interview or so. And, if necessary, update the calendar of this plan. If the potential partners agree in becoming a media partner, the museum can continue with the next step.

*Step 1.3: a multi step to invite*

The third step is to invite the journalist and the webmasters and/or the PR-officers of the websites for the opening. This can be part of a mailing to all the contacts of the museum.

*Step 1.4: a multi step to send the PR-text*

The last step before the opening is sending a press release to the newspapers, television and radio channels and the websites, to create more awareness of the AHM initiative.

*Step 1.5 until 1.7: Posters*

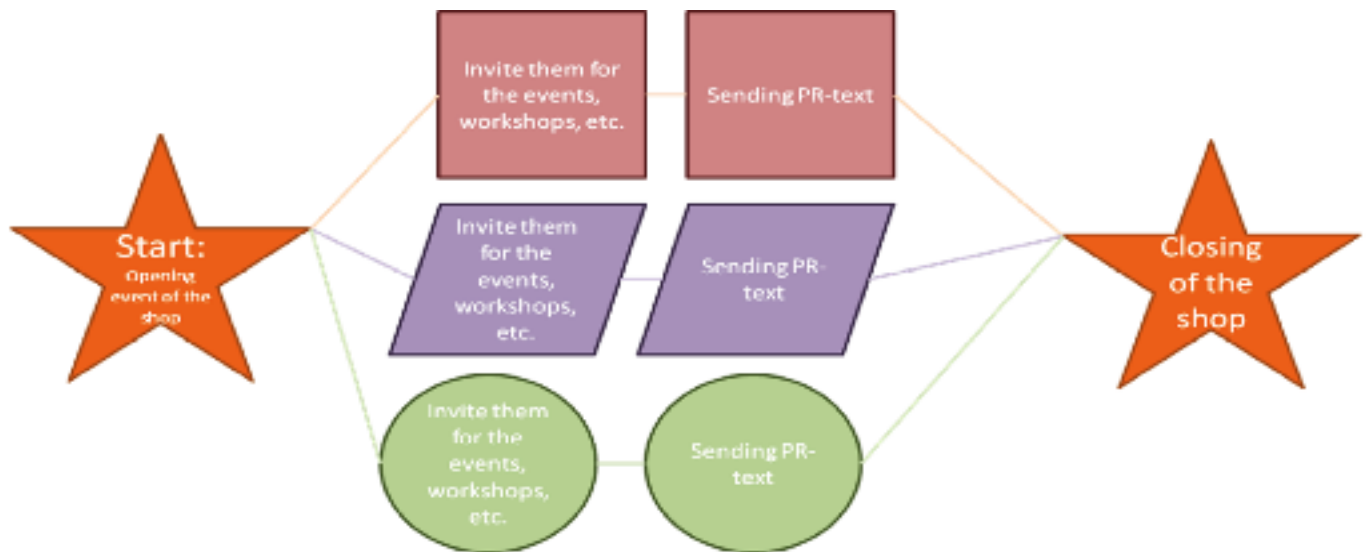
The design of the poster should cover:

1. a picture of the shop;
2. the opening times;
3. the address, including the web address;
4. The logo of the AHM (but not too obvious);

5. The four themes of the events and workshops.

The museum can ask the story-collectors in *Amsterdam-Noord* (the volunteers that the museum already has) to distribute the posters in the neighbourhood, out on the streets and presenting them to the local retailers, so they can display them in the shops, cafés (*as much as possible*), the library in the former Rita church, the local schools, the *Mother centre Douniazade*, the Islamic centre and the Dentist Clinic *Amsterdam-Noord*, the pharmacy *Elsenburg* and the midwife practice *Verloskundigen Aan 't IJ*. A more detailed list with the addresses has been attached to this report.

**Part 2: During the period the AHM venue is opened (march- August 2011)**



For the communicating plan this is not the most important part, which does not imply this part shouldn't be performed properly. This part consists of two steps, which need to be repeated for each workshop or event in the AHM venue.

*Step 2.1: Sending an invitation*

In this step the museum has to invite the potential communication partners for a mini press conference in the AHM-venue, and try to have them write a preview of the programmes.

*Step 2.2: Sending the PR-text (press release)*

Prior to each single event or workshop (series) the museum should send a press release to the local media partners to inform the local people beforehand. The PR-texts should be short, clear and ready for use, because often the texts will be copied for publication and not rewritten. The webmasters also often just upload the PR-text on their sites, because of a lack of time. (NB Some of the local websites are open source and you can upload your press release yourself).

**Part 3: Prior to closing of the AHM venue and shortly afterwards**



The museum wants to achieve a sustainable project. In order to be successful in this, the museum cannot just stop directly after the AHM venue has been closed.

*Step 3.1: Introducing stakeholders to each other*

The museum should verify contact between the media partners and the new venues (like *Tolhuistuin*) to ensure the activities will continue. Without a good transfer of communication there will be no sustainable effect. Of course the museum should think about this step already ahead of closure time.

*Step 3.2: Sustainable transfer*

The second step is to stay in contact with all the mediapartners, add them to the press contact list of the AHM for future reference.

**6.2.3 Deadlines**

The deadlines are set in accordance with the information on the websites of the communication partners and allow the museum enough time to prepare.

| Part and step  | Deadline                     |
|--|------------------------------|
| Part 1; step 1   | 31 December 2010             |
| Step 2   | 14 January 2011              |
| Step 3   | 25 February 2011             |
| Step 4:  |                              |
| <i>Echo</i>  | 14 March 2011                |
| <i>Parool</i>  | 21 March 2011 (before 15:00) |
| <i>AT5</i>   | 21 March 2011                |
| <i>RTVNH (Radio)</i>                                     | 21 March 2011                |
| <i>RTVNH (Television)</i>                                | 21 March 2011                |
| <a href="http://www.ilovenoord.nl">www.ilovenoord.nl</a> | 23 March 2011                |



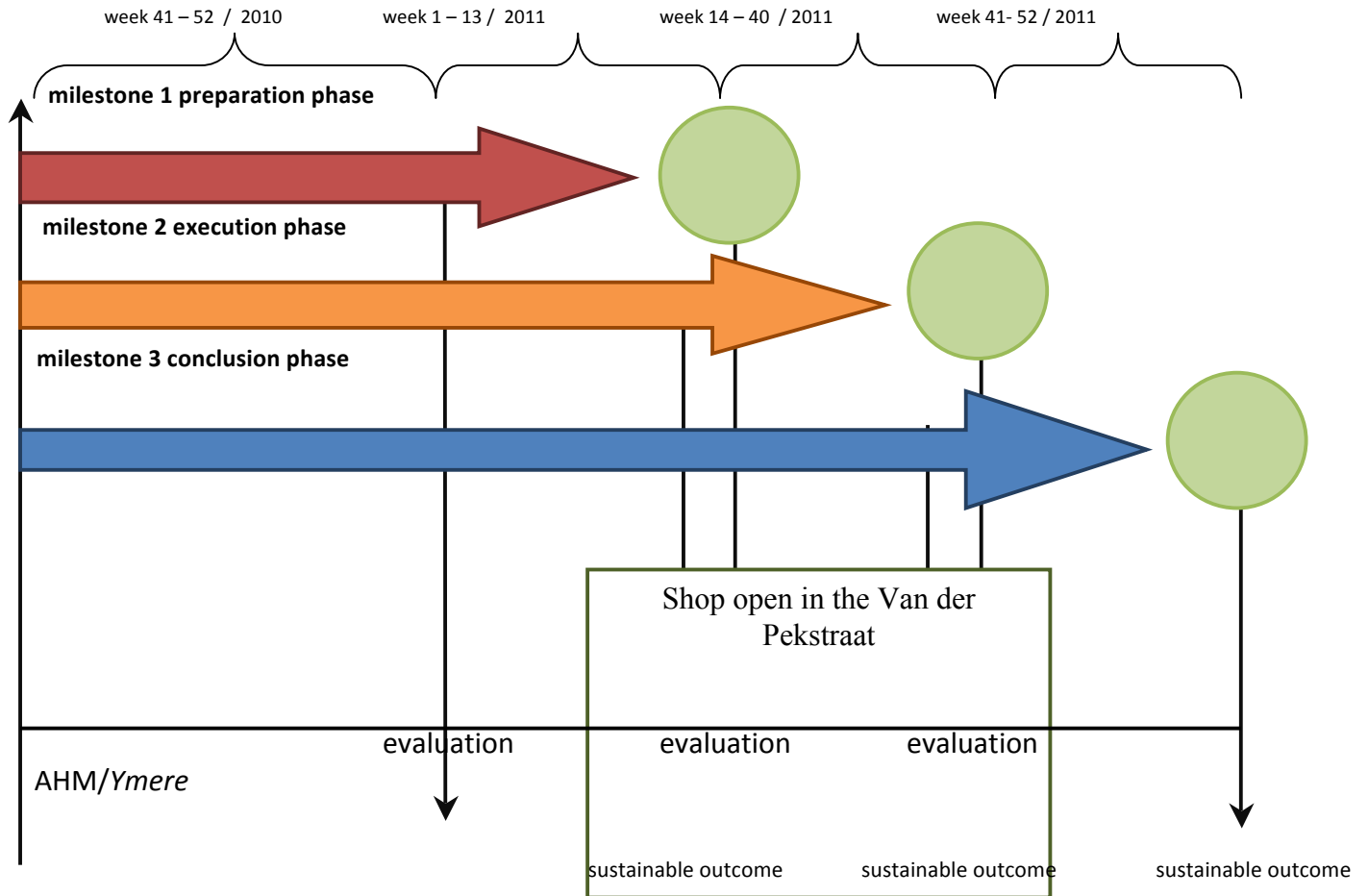
Final project *Hotspots*

|  |   |
|--|---|
| <a href="http://www.vdpek.nl">www.vdpek.nl</a> | 23 March 2011   |
| www.noord.amsterdam.nl                         | 23 March 2011   |
| Step 5   | 28 January 2011   |
| Step 6   | 18 February 2011  |
| Step 7   | 4 March 2011  |
| Part 2, step 1                                 | Two weeks before the event  |
| Step 2   | One week before the event; plus the days to the ultimate deadline |
| Part 3; step 1                                 | 30 September 2011   |
| Step 2   | 31 December 2011  |

| Medium  | Deadlines  |
|---|--|
| <b>De Echo</b> <a href="http://www.echo.nl/ec-no/">http://www.echo.nl/ec-no/</a>  | Mondays before 12:00 o'clock.  |
| <b>AT5 (Amstel Televisie 5)</b> <a href="http://www.at5.nl/">http://www.at5.nl/</a>   | One day beforehand (real deadline not announced)   |
| <b>Het Parool</b> <a href="http://www.parool.nl/">http://www.parool.nl/</a>   | One day beforehand at 15:00 (reservation) and (17:00) supply. Note: for Saturday on reservation Thursday!  |
| RTV N-H (Radio en Televisie Noord-Holland; RADIO) <a href="http://www.rtvnh.nl/">http://www.rtvnh.nl/</a>                                 | One workday beforehand (real deadline not announced)   |
| RTV N-H (Radio en Televisie Noord-Holland; TELEVISION) <a href="http://www.rtvnh.nl/">http://www.rtvnh.nl/</a>                            | One workday beforehand (real deadline not announced)   |
| <b>I Love Noord</b> ( <a href="http://www.ilovenoord.nl">http://www.ilovenoord.nl</a> )   | This can be done quickly, to be sure it is best to do it two days beforehand.  |
| <b>District Municipality and their digital news paper</b> ( <a href="http://www.noord.amsterdam.nl/">http://www.noord.amsterdam.nl/</a> ) | This can be done quickly, to be sure it is best to do it two days beforehand. For the "District Newspaper" is not a deadline announced on the website. |
| <b>Tenants Association</b> ( <a href="http://www.vdpek.nl">www.vdpek.nl</a> )   | This can be done quickly, to be sure it is best to do it two days beforehand.  |
| <b>Posters</b>  | At least two weeks before the shop opens the posters should be displayed around the <i>Van der Pek</i> area.   |

### 6.3 Phase planning

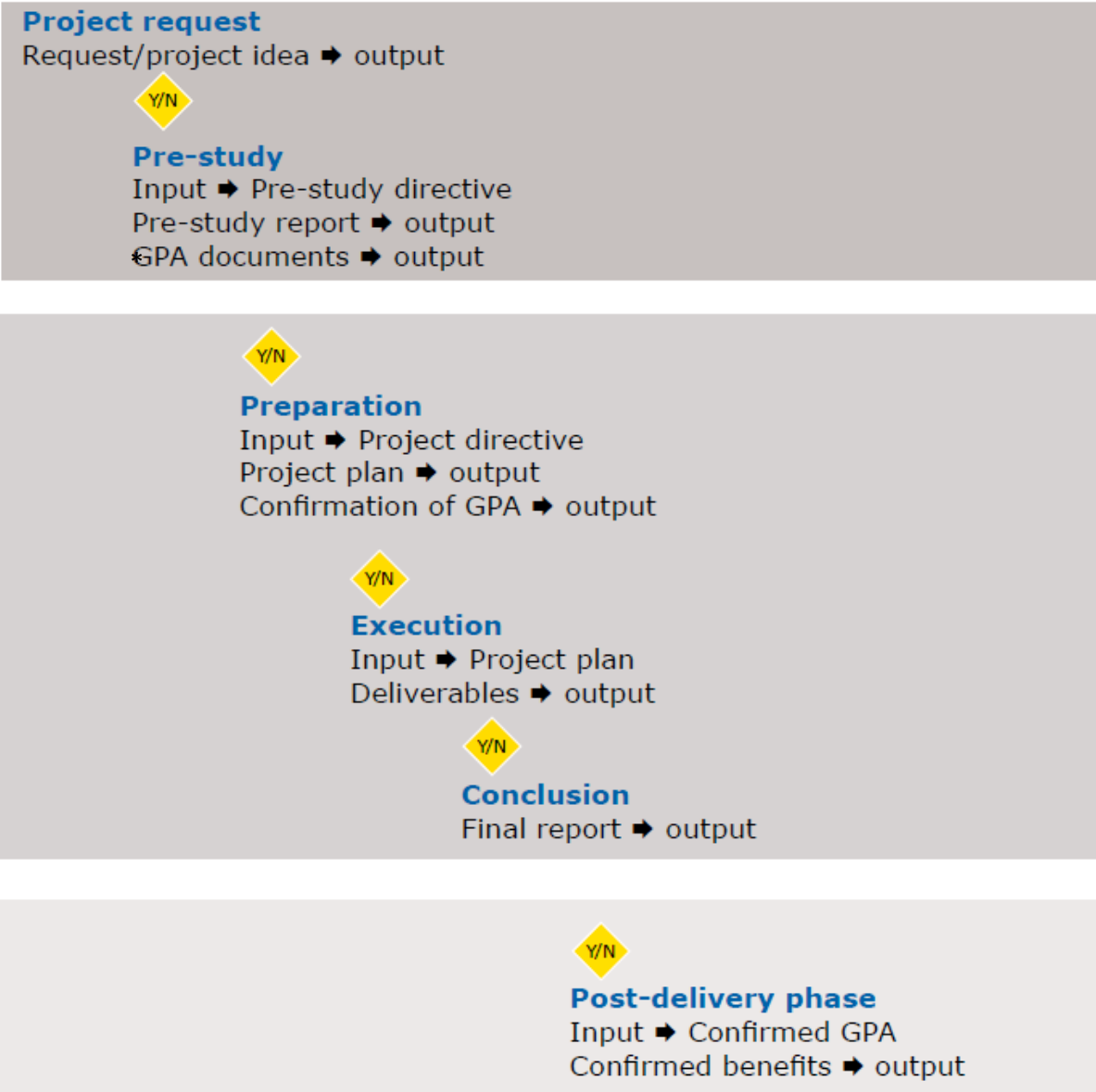
A more extensive document with regards to phase planning can be found in the attachment.



## 7. Method of working

This chapter provides a perspective on the method of working for the bidder. In the initiative project plan the general specifications will be presented and furthermore thoroughly elaborated in the project plan.

### 7.1 Project phases milestones and deliverables



Y/N *Go/No Go*

\* GPA - *Global Project Approval* is the definition of the local, national and international guidelines, laws etcetera.

## 8. Control aspects

### 8.1 SMART

For the creation of the definition of project goals, deliverables and accomplishments, every aspect of the project has to be run through the principle of the SMART model. This model provides the project team with the tools to control the outcome of the project.

- *The project bid is accountable for a proper definition of the scope and deliverables of the project.*
- *A precise definition of the goals is the key precondition for a successful project and requires substantial effort.*

|            |  |
|------------|--|
| Specific   | The scope of the project should have specific well-defined goals and plans to establish and implement a solution that meets the project bidder's needs.                                    |
| Measurable | Project goals and benefits should be clearly defined, be measurable and continuously followed up.  |
| Attainable | Project restrictions and goals should be supported by the bidder, the project manager and all the team members. A step-by-step approach of defining smaller realistic goals are preferred. |
| Relevant   | Project goals should match the bidder directions, the project agenda and the overall strategy according the stakeholders.  |
| Timed      | Strict time, budget restrictions and sustainable effect should be defined.   |

## 8.2 Shared methodology and decision points

In the project, the project governance follows the shared methodology with clear 'Decision Points' (DP) and it is the project team, which is responsible for the decisions.



- |            |   |
|------------|---|
| <b>DP1</b> | Preparations based on the project directive start. Agreement on responsibilities and deliverables until DP2 and/or DP3.   |
| <b>DP2</b> | Preparations continue. Possible new conditions and revised budget.  |
| <b>DP3</b> | Preparations completed. Project plan, description of requirements, solution description and the GPA are finalized.  |
| <b>DP4</b> | Execution starts based on the results of the preparation work.  |
| <b>DP5</b> | Execution continues, is changed or is interrupted, based on; <ul style="list-style-type: none"> <li>• monitoring, project analysis and risk analysis</li> <li>• verification of partial results and final result</li> <li>• requirements dialogue, new or changed conditions</li> </ul> |
| <b>DP6</b> | Delivery of result.   |
| <b>DP7</b> | Transferable of the responsibility of the project result.   |
| <b>DP8</b> | The project is concluded  |

### 8.3 Control management

For the creation of the project plan the executor's of the project have to take some control management tools within the project-creation phase and executive phase. These management tools will provide the executor's a control framework and the control of the different phases within the project.

The control framework consists of:

- **Time management**

Time management consists out of two parts: The turnaround of the project, this means the time delivery of the project control. To achieve this, the actual project progress always has to be compared with the project planning. Agreements on milestones, completion dates of partial results constitute the largest control tools.

The second part consists out of the human element in man-hours of the project. Thereby the duration of the various operations, activities and the time involvement of the individual team members should be taken into consideration as a control tool.

- **Project management and risk management**

The project management and risk management for the project consist out optimizing the different parties and stakeholders of the project.

- **Communication and information management**

For the communication and information within the project, there has to be setup for a communication and information protocol to control and measure the outcome of the project. The protocol provided a framework for the team members; they can use it during the run of the project (all the phases).

The protocol provides a framework of the way the project deals with incoming and outgoing communication and information during the project. The protocol provides the answers about

information (reports, project accounting, income documentation etc.) and communication has to be stored and can be de-assessed.

- **Risk analysis for the project *Hotspots***

Every project has risks to it, but no risk is the same and our analysis focuses on identifying risks.

|                 |  |   |
|-----------------|--|---|
| Internal Origin | <b>Strengths</b>   | <b>Weaknesses</b>   |
|                 | This project belongs to a larger project that is running for a long time   | This project is subdue to certain time restrictions to deliver the project and the final results  |
|                 | This project is divided in four domains  | The concept of sustainability is intangible   |
|                 | The project assignment can be freely interpreted   | The proposal can not be tested and revised  |
|                 | The AHM has good intentions to be more engaged with the citizens of Amsterdam  | It is difficult to identify “gatekeepers” of the area   |
|                 |  |   |
| External Origin | <b>Opportunities</b>   | <b>Threats</b>  |
|                 | Behind all the problems in the <i>Van der Pek</i> neighbourhood, <i>Amsterdam-Noord</i> is still worth to invest in                                | The governmental restrictions   |
|                 | The community can freely contribute, participate and involve themselves with regards to the concept and initiatives they develop for the AHM-venue | It is difficult to reach out to the diverse, multicultural community of the neighbourhood         |
|                 | The increasing development projects in the area  | It is difficult to engage the community with the project developer <i>Ymere</i>                   |
|                 | The communities can use the shops according to the needs of the environment  | The polarization of the multicultural society has caused changes in the current political climate |



## 8.4 Quality management (measurement) plan

For the understanding of the concept, “quality” is a measurement tool within quality management of the project. There has to be a quality measurement plan, which consists of three levels of quality stages.

- **Level 1:** The quality that is a *must*

This is the minimal deliverable quality that is a *must* for the outcome of the project. If this level is not reached, the project fails to provide the bidder with the pre-agreed quality standard. To avoid this, it has to be defined in a contract with the bidder, what the quality level that is needed for a good outcome has been agreed beforehand. This minimal quality level consists of a set of preliminary appointments with the bidder and a program of standards for the documentation, organization, planning, decision making and the minimal sustainable outcome of the project.

- **Level 2:** The quality that is a *have*

This quality level is the level that the bidder expects from the outcomes of the project. This quality level is difficult to grasp with firm agreements with the bidder(s) and it depends on the contact and the relationship with the bidder, also on other parties involved and on the different stakeholders in the neighbourhood.

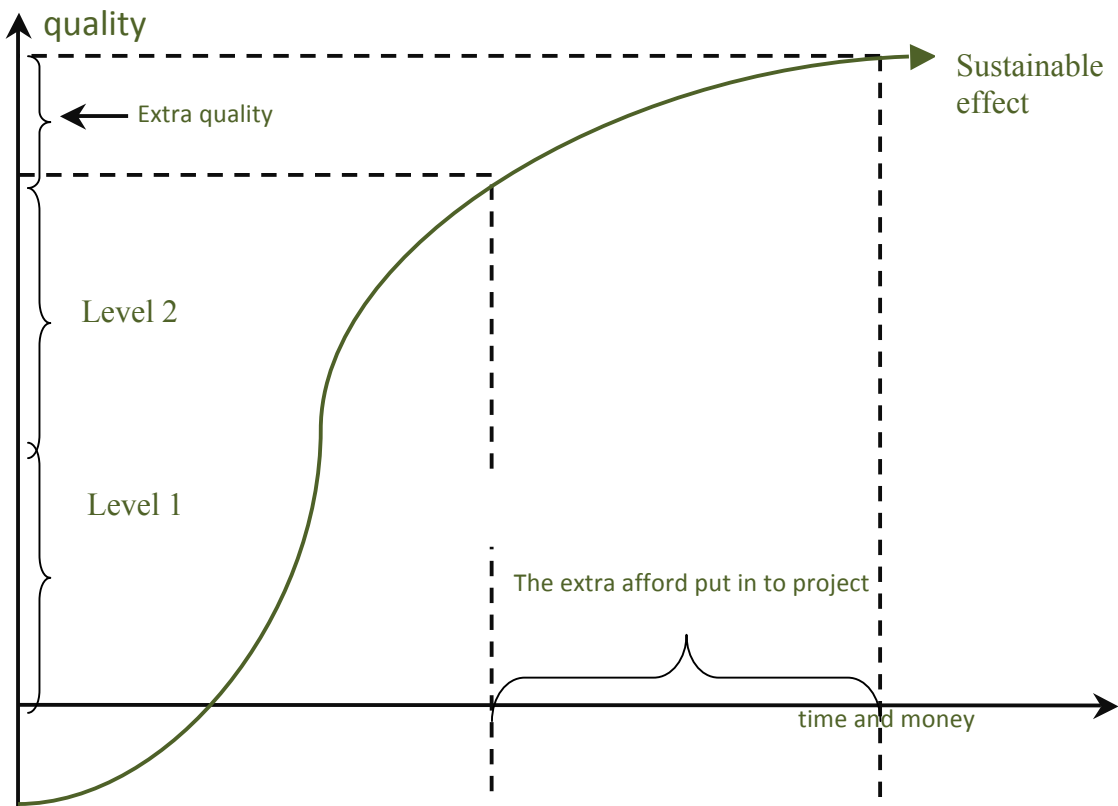
- **Level 3:** The quality that is a *possible*

This quality level consists out of the two previous parts of quality management, but gives another dimension of understanding of the concept of ‘*the quality that is a possible*’. This level can be reached if the project members are personally involved in the outcome of the (scope) project and changes the bidder and stakeholders will establish during the project. This concept adds a new layer of dimensions to the traditional quality management, that ‘*quality*’ is not just about procedures and systems but it is rooted in the people who are involved in the project and project outcome (the sustainable effect of the project).

To provide the project with '*the quality that is a possible*', you can distinguish three concept dimensions:

- 1 The quality that is a *possible*, occurring when people are personally involved in the project and its outcome, choose their own tasks, which they themselves can take responsibility for and the outcomes they wish to provide to the project.
- 2 The quality that is a *possible*, occurring when the different stakeholders together with the bidders, make the definition of the scope of the project.
- 3 The quality that is a *possible*, occurring when people can provide the (scope) project with their personal (core) qualities and simultaneously can work on their personal skills and their personal leadership of their role in the (scope) project.

### 8.5 Quality tool



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## **10. Annexes**

**10.1 Schedule for possible collaborations**

**10.2 Map 'Hotspots for Networking'**

**10.3 Communication phase planning**

**10.4 List of addresses where posters (regarding communication plan) could be displayed**

**10.5 Phase planning *Hotspots***