

# THE POST—

JANUARY 2016

THE DESIGN RESEARCH  
THREE ITERATIONS ON CULTURAL CLASSIFICATION IN DUTCH SOCIETY

EVERYDAY PEOPLE EVERY DAY  
1 — TYPOLOGY OF EXISTING CULTURAL CLASSIFICATION

EVERYDAY PEOPLE EVERY DAY  
2 — INTERPRETATIONS THROUGH ‘TYPICAL WORDS’

EVERYDAY PEOPLE EVERY DAY  
3 — THE DESIGN OF DIALOGUES ON NEW CLASSIFICATIONS

# #0

ESSAY  
‘POST—’ WHAT?!?  
STRATEGIES FOR A BREAK FROM ‘DIFFERENCE’

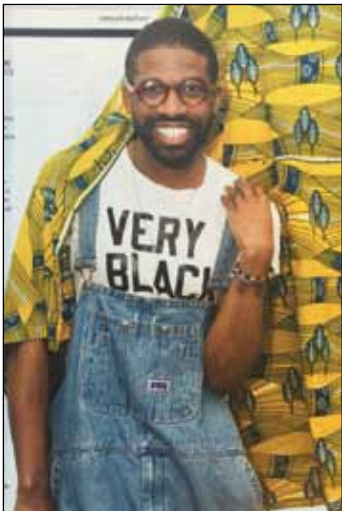
THE BLACK ACTIVIST



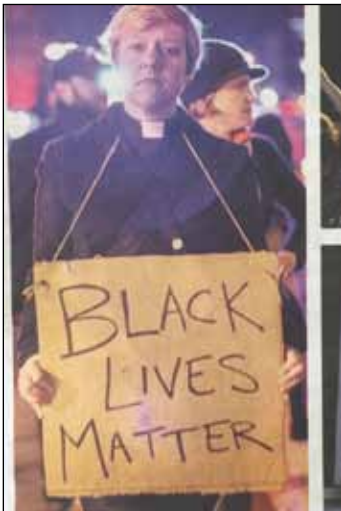
THE DUTCH



THE VERY BLACK



THE NON-BLACK



THE RICH



THE WHITE ENOUGH



THE ELITE



THE PUNK



THE HATED



THE MOSLIM



THE WHITE TRASH



THE RE-MAKE



THE SOUL POLISHER



THE NOT BACKPACKER



THE EXPLORER



THE MORE OR LESS



THE YELLOW & NON-YELLOW



THE WELCOMED



THE NOT-WELCOMED



THE LOVED



THE POST— #0: THE CLASSIFICATION ISSUE — CULTURAL CLASSIFICATION IN A SOCIETY THAT CLAIMS TO BE ‘POST—’



#0

THE POST— #0: THE CLASSIFICATION ISSUE — #0: THE CLASSIFICATION ISSUE — CULTURAL CLASSIFICATION IN A SOCIETY THAT CLAIMS TO BE ‘POST—’

2

ABOUT ‘THE POST—’

This publication is the first issue of an ongoing research on cultural identity in a society that desires to be ‘Post—’. This research project wants to explore the divers, intricate, delicate and rich ways we, as cultural communities, construct identity and are defined by identity. How do we identify ourselves and

how are we identified by others? Which strategies do we use? Which mechanism of division are used to identify us? Which symbols do we appropriate and re-use for our definition of self?

This first issue of the ‘Post—’ focusses on the complexity of cultural classification, which

means the system of organizing cultural groups, and is the starting point of a larger exploration into methods of identification in a ‘Post—’society.

‘The Post—’ wants to be a platform for dialogue and debate on cultural diversity and identity. This paper that lies before you

is just one of the many ways ‘The Post—’ can present itself. Since it is a platform for debate, with every edition we are trying to look for the best way to show the results. It could lead to a newspaper, but also to a website, a clothing line, a lecture series, workshops, a dialogue and so on. ‘The Post—’s aim is to share.

INTRODUCTION TO THE RESEARCH

ON CULTURAL CLASSIFICATION

THE RICH

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

#HEIDENSE DRIEËENHEID VAN GELD, MACHT EN ASS

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

2015.07.25 VK-35

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

Obama verschuift van ‘wij’ naar ‘zij’

in Da Club

THE NON-BLACK

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

#ZWART EN NIET-ZWART PROTESTEREN TEGEN VERVOLGING BLANKE POLITIE-AGENT

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

2014.11.27 VK-687

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

Obama verschuift van ‘wij’ naar ‘zij’

THE VERY BLACK

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

#VERY BLACK

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

2015.08.15 VK-15

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

Andre O. Stigleton (29) Kunstenaar en activist

THE DUTCH

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

#KLASSE APART

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

2015.03.09 VK-687

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

Zelfs kwakkelend in Hassan klasse apart

THE BLACK ACTIVIST

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

#ALS ZWARTE ACTIVISTE

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

2015.06.23 VK-19

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

Edelman in Nederland

Spideeman is zwart

THE MOSLIM

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

#MOSLIMHOMO

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

2015.04.02 VK-23

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

Help moslimhomo's de strijd thuis te winnen

THE HATED

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

#HAATIMAM

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

2015.04.11 VK-12815

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

Haatimam?

THE PUNK

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

#AFROPUNK

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

2014.11.17 VK-12815

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

Black Punk

THE ELITE

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

#ELITE-ONDERWIJS

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

2015.04.22 VK-13

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

Elite-onderwijs voor kansarmen

THE WHITE ENOUGH

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

#WIT GENOEG?

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

2015.05.23 VK-15

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

Gezocht: witte klasgenootjes

THE EXPLORER

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

#ONTDEKKINGS-REIZIGER

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

2015.05.21 VK-23

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

Verwelkom Afrikaanse ontdekkingsreizigers

THE NOT BACKPACKER

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

#GEEN BACKPACKER

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

2015.06.02 VK-1

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

Dit is geen backpacker

THE SOUL POLISHER

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

#SOULSLIJPER

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

2014.09.02 VK-154

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

Soulslijper

THE RE-MAKE

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

#DRASTISCHE MAKE-OVER

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

2014.12.27 VK-485

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

De drastische make-over van jeugfiguren

THE WHITE TRASH

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

#WHITE TRASH

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

2015.03.03 VK-19

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

Chapple

THE LOVED

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

#I LOVE IMMIGRATION

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

2015.01.08 VK-687

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

De ‘Wutbürger’ vreest zijn land te verliezen

THE NOT-WELCOMED

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

#NIET WELKOM

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

2015.04.14 VK-3

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

Gezocht: buitenlandse vrienden hebben allemaal een vliegje

THE WELCOMED

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

#WELKOM

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

2015.04.14 VK-3

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

Gezocht: buitenlandse vrienden hebben allemaal een vliegje

THE YELLOW & NON-YELLOW

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

#NIEUWE HUIDSKLEUREN

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

2015.02.25 VK-151

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

Nieuwe huidskleuren voor emoji's

THE MORE OR LESS

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

#MEER OF MINDER?

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

2014.12.22 VK-23

VERENIGDE STATEN

KLASSE

NIET

NIET-ZWART

ARTISTIE

ENTERTAINMENT

Dit van de dag: Ik voelde een enorme woede opkomen

1. Linnaeus not only described the Homo Sapiens as a species, but he also included and named six subgroups: i.e. feras, americanus, europaeus, asiaticus, afer and monstrosus. According to the consulted article by Notton and Stringeron found on the website of International Commission on Zoological Nomenclature (ICZN)

“Feras and monstrosus are infrasubspecific because the content of the description shows that feras is used for feral children, those found in the wild, differing only as a consequence of their upbringing, and monstrosus is used for a mix of unrelated forms (part a) and people with modifications of the body due to human artifice (part b).

Consequently feras and monstrosus are not available names and do not enter into zoological nomenclature.” (Notton & Stringeron, 2015)

of classification. At the same time, this research is not about ‘you’ and ‘me’: it is about the way ‘You’ and ‘I’ are represented through visual culture and by mass media. They represent and organize ‘us’ into classes that we not necessarily want to be in. How these systems are trying to label us and fix us into rigid regions. This research is about the way ‘us’ is not only ‘You’ and ‘I’, but could also mean ‘We’ versus ‘Them’ or ‘Me’ and ‘the Other’.

This research is about a mediated reality: a representation of Dutch society through the frame of mass media.

REALM OF RESEARCH & RESEARCH QUESTIONS

In order to critically reflect on the effects and consequences of cultural classification as a system of representation in a era that claims to be ‘Post—’, I want to research the realm of cultural classification that are used in Dutch society through visual analysis and designed dialogues.

How are classifications of cultural groups used in Dutch society—and specifically in mass media—to organise and identify a society that claims to be beyond these classifications? This question can be divided into two categories:

1. Which systems of classification are used and how is it used to define different cultural groups? By which parameters do we identify groups? How are these groups related to each other and to power? What are the effects and consequences of these systems on methods of inclusion and exclusion: how we assess these groups as ‘part of’ or ‘not-part-of’ our society?

2. Are they capable of capturing this desire to move beyond the limitations, to break through barriers of to transcend the boxes? Do the systems fit our desire to be ‘Post—’? How does this desire manifest itself through strategies of ‘Post—’? How can we design an alternative system that fits the parameters of a ‘Post—’society?

ABOUT THIS PUBLICATION

This publication presents the results of an exploration of cultural classification as a system of representation of cultural groups. This exploration begins with the contruction of a database, called



‘Everyday People Everyday’. The database is an archive of a collection of articles found in *de Volkskrant* during a period of 11 months. By creating this collection of 465 pieces of data and translating it into an archive of images, headlines, facts and opinions, it generated a more clear understanding of the many topics within the current debate on cultural diversity. This fueled the next phase of the design research, where the archive was used as a dataset to make new interpretations of cultural classification.

In ‘**Everyday People Every Day. Three iterations on cultural classification in Dutch mediated society**’ you can read about the process of

IN ORDER TO  
**CRITICALLY REFLECT ON THE EFFECTS AND CONSEQUENCES OF CULTURAL CLASSIFICATION AS A SYSTEM OF REPRESENTATION IN A ERA THAT CLAIMS TO BE ‘POST—’,**  
I WANT TO RESEARCH THE REALM OF  
**CULTURAL CLASSIFICATION THAT IS USED IN DUTCH SOCIETY**

THROUGH  
**VISUAL ANALYSIS AND DESIGNED DIALOGUES.**

research. This text describes the three iterations within the research on cultural classification and connects it to the theoretical realm of ‘**representation**’. The first and founding analysis is made by constructing a typology, by organizing the collection along the traditional classificatory system. This typology is based on ‘*objectified*’ information found in the article. This information can be seen as metadata and is based on *location* (where?), *cultural group* (what/who?) and *institute* (by whom?).

The second iteration is a **serie of mappings through ‘typical’ words**. The mapping shows through subjective words that are found in the enclosed article, how we (as a society by the language of media) talk about the groups that are part of our contemporary system of classification. How do we talk about ‘*difference*’ in general. How and with which kind of words, do we talk about these specific groups. How are the classes characterized and what is the effect of this characterization? Is it a description of a type, does it pin-point a problem of opportunity or does it entail discriminatory mechanism and stereotypes? Through this serie of mappings and by grouping and relating

data to eachother, less obvious connection between objective descriptions and subjective framings are brought to the surface.

**The third iteration is dialoguing the classification.** This part of the design research centers around the question how this database of existing classification can be used for a renewed debate on cultural diversity. Here the research focusses on how design can play a role as a method of ‘*making meaning*’ through participation.

The description and theoretical contextualisation of the design research is supported by the essay “**Post—What?!?**”. In the

essay the intricacies of the ideological desire to become ‘*Post—*’ will be explored. Through the juxtaposition of ‘retreat’ or ‘trancendence’, this essay explores the different strategies that entail the desired ambition of being ‘*Post—*’ in Dutch society. As a conclusion, the essay reflects on the effects and consequences of these strategies though a interpretation of examples from the database.

**This publication, which is a combination of texts, collections, description, analyzes, interpretations, mappings and designs, hopefully will lead to an insight into the design research and the intricacies, complexities, impossibilities and opportunities that this mechanism of cultural classification creates for a desired idealism to be(come) ‘Post—’.**

THE POST #0 — CULTURAL CLASSIFICATION IN A SOCIETY THAT CLAIMS TO BE ‘POST—’

4

AN UNAUTHORIZED INCOMPLETE TIMELINE  
HUMAN CLASSIFICATIONS  
IN WESTERN HISTORY

1600 - 1001 BC  
EGYPTIANS  
ASIATICS  
LIBYANS  
NUBIANS

The ancient Egyptians distinguished themselves from Nubian, Libyan, Semitic, Berber, and Eurasian peoples. The Egyptians saw themselves as darker than the Asiatics and Libyans but lighter than the Nubians, and with different facial features and body types from the other groups.

623  
HAMETIC  
— AFRICANS  
SEMETIC  
— JEWS&ARABS  
JAPHETIC  
— EUROPEANS

The idea that all humans descent from Cham, Sem and Japhet, the three sons of Noach. The explanation that black Africans, as the “sons of Ham”, were cursed, possibly “blackened” by their sins, became increasingly common during the slave trade of the 18th and



19th centuries and justified slavery, racism and the exploitation of Africans.

2ND HALF 16C  
DUSKISH COLOUR,  
LIKE ROASTED QUINZE,  
BLACK, CHESTNUT,  
FARISH WHITE

1684  
EUROPEANS  
FAR EASTERNERS  
NEGROES (BLACKS)  
LAPPS

18TH CENTURY



Casta Paintings A Casta was a hierarchical system of race classification created by Spanish elites (españoles) in Hispanic America during the Spanish colonial period.

1779  
CAUCASIAN  
MONGOLIAN  
MALAYAN  
ETHIOPIAN  
AMERICAN

Johann Friendrich Blumenbach (1752 - 1840) German physician, naturalist, physiologist & antropologist

1785  
BEAUTIFUL WHITE RACE  
UGLY BLACK RACE

Christoph Meiners (1747–1810. German philosopher and historian, The Outline of History of Mankind (1785)

1796



1798  
CAUCASIAN (WHITE)  
MONGOLIAN (YELLOW)  
ETHIOPIAN (BLACK)

Curvier

1850



1850



1853-1855

1 “BLACK”  
2 “WHITE”  
3 “YELLOW”

Comte de Gobineau

1864



1861



1880



1884



1890

1 CAUCASOID RACE  
ARYAN  
SEMITIC  
HAMITIC

2 MONGOLOID RACE

NORTH MONGOL  
CHINESE & INDOCHINESE  
JAPANESE & KOREAN  
TIBETAN  
AUSTRONESIAN  
POLYNESIAN  
MAORI  
MICRONESIAN  
ESKIMO  
AMERICAN

3 NEGROID RACE

AFRICAN NEGRO  
HOTTENTOT  
MELANESIAN  
NEGRITO  
AUSTRALOID

- UNCERTAIN  
DRAVIDA & SINHALESE

(Meyers)

1893



1904



1906



1921

1 WHITE  
CONSISTING OF  
NORDIC,  
ALPINE &  
MEDITERRANEAN  
2 YELLOWS  
3 BROWNS  
4 BLACKS  
5 REDS

(Stoddard)

1940

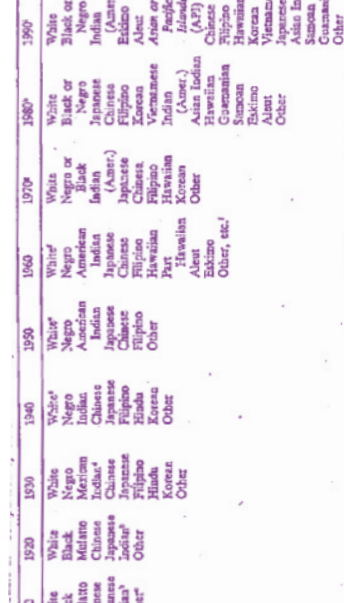


1961

1 AFRICAN  
2 AMERINDIAN  
3 ASIATIC  
4 AUSTRALIAN  
5 EUROPEAN  
6 INDIAN  
7 MELANESIAN-PA-  
PUAN  
8 MICRONESIAN  
9 POLYNESIAN

(Garn)

1890-1990



100 years of US Census Racial classifications

1975

TYPE I: LIGHT, PALE  
WHITE  
TYPE II: WHITE; FAIR  
TYPE III: MEDIUM,  
WHITE TO OLIVE.  
TYPE IV: OLIVE, MODE-  
RATE BROWN  
TYPE V: BROWN, DARK  
BROWN.  
TYPE VI: BLACK, VERY  
DARK BROWN TO BLACK  
(Fitzpatrick)

20??

16 What is your ethnic group?  
Choose one section from A to E, then tick one box to best describe your ethnic group or background

A White  
☐ English/Welsh/Scottish/Northern Irish/British  
☐ Irish  
☐ Gypsy or Irish Traveller  
☐ Any other White background, write in \_\_\_\_\_

B Mixed/multiple ethnic groups  
☐ White and Black Caribbean  
☐ White and Black African  
☐ White and Asian  
☐ Any other Mixed/multiple ethnic background, write in \_\_\_\_\_

C Asian/Asian British  
☐ Indian  
☐ Pakistani  
☐ Bangladeshi  
☐ Chinese  
☐ Any other Asian background, write in \_\_\_\_\_

D Black/African/Caribbean/Black British  
☐ African  
☐ Caribbean  
☐ Any other Black/African/Caribbean background, write in \_\_\_\_\_

E Other ethnic group  
☐ Arab  
☐ Any other ethnic group, write in \_\_\_\_\_

2014

zwarte Alek Wek uit Zuid-Soedan op de catwalks van Europa en Amerika een gevierd model kon worden, is voor de mensen in Afrika een volkomen raadsel.  
In Oost-Afrika, een gebied dat ik vrij goed ken, wordt ‘zwart’ van donker naar licht in de volgende hoofdcategorieën opgedeeld:  
black  
coffee  
chocolate  
brown brown  
brown  
light  
Brown brown geldt als het aller-moost. Een lelijk brown brown meisje met een onappetijlijk gebit en een pokdallig gezicht wint het van een schitterend coffeekleurig meisje met fonkelende tanden en een zijden

2010



The avergae world citizen

2015



W.A.S.P. — White Anglo-Saxon Protestant

2015



Emoticons vershieten van kleur

2015 (30.03)



“Same day. Same crime. Same news station. One University pics. The other mugshots.” (source: twitter.com)

19C AMERICA

MASTER  
POOR WHITES  
BLACK SLAVES

21C AMERICA

MASTERS  
POOR WHITES  
POOR BLACKS

People's history of the united states

THE POST #0 — DESIGN RESEARCH EVERYDAY PEOPLE EVERY DAY: 3 ITERATIONS ON CULTURAL CLASSIFICATION

5

THE DESIGN RESEARCH

EVERYDAY  
PEOPLE  
EVERY DAY

THREE ITERATIONS  
ON CULTURAL CLASSIFICATION  
IN DUTCH MEDIATED SOCIETY.

The design research Everyday People Every Day is an effort to translate and apply the theories of English sociologist, thinker and writer Stuart Hall into the design practice. Especially the book ‘*Representation. Cultural representations and signifying practices*’, was an inspiration for this research on cultural classification. In this book, Hall explores concepts on culture and representation. He dives into the semiotic approach to language and the many effects and consequences (which he calls the ‘*politics*’) of representation of ‘*difference*’. Some of the many aspects Hall theoretically explores are at foundation of this research and influenced the ideas that are at the root of this design project. The following text explores these theories and connects it to the steps made in the process of the design research.



CULTURE AS A SIGNIFYING PRACTICE: TO SHARE MEANING

Let’s start with what is meant with ‘culture’ and ‘cultural identity’. In the introduction to ‘Representation. Cultural representations and signifying practices’, Stuart Hall explores the different meanings of culture from different professional and scientific contexts. The definition that defines it the most accurate for this designresearch comes from the perspective of the antropology and sociology. ‘Culture’ here is defined as “whatever is distinctive about the ‘way of life’ of a people, community, nation or social group.” (Hall, 2003, p.2) and as “a word that can be used to describe the ‘shared values’ of a group or of society” (Hall, 2003, p.2).

But more crucial for this design research, Hall emphasizes the importance of making meaning to the definition of culture. “Culture

MAKING CULTURE AN ACTIVITY OF GIVING MEANING TO OBJECTS, EVENTS AND PEOPLE, THAT DEPENDS ON THE PARTICIPANTS OF THIS CULTURE.

[...] is not so much a set of things [...] as a process, a set of practices” (Hall, 2003, p.2). With this Hall means that it is concerned with the production and exchange of meaning between members of a society or group. Culture is therefore an activity of giving meaning to objects, events and people, that depends on the participants of this culture. He argues that the participant should be part of this activity to give a meaningful interpretation of this culture.

A cultural identity is how a social or cultural group is defined. This identification is not focussed on the individual or personal identity of members of the group, but on the way a group or a community is identified. That means: which objects, events and people are used as symbols to define this group? How are they used to give meaning or give us a sense of who we are and to whom are related to. This meaning is produced at several different sites, different moment and through different media.

1ST ANALYSIS OF CLASSIFICATION

1 — A TYPOLOGY OF EXISTING CULTURAL CLASSIFICATION

What are the existing classificatory systems that is used in Dutch society? By which parameters is contemporary cultural classification done? Through which lenses do we look at the human groups that inhabit our world? Who is classified? Which labels and classes are used to construct cultural identity and which groups are identified? Who classifies? Which institutes create these classifications?

To get a understanding of the existing system classification, this research started off with the creation of an archive. But where does this cultural classification appear? In order to have a manageable but substantive field of research, a set of parameters was defined.

MAKING CULTURE

- The field needs to be:
- a place where cultural classification is used as a system of interpretation
  - a mass medium: a platform that reports, reflects, contextualises and interprets developments in contemporary Dutch society.
  - a ‘neutral’ and nuanced display of societal developments as the main objective
  - a reflection of contemporality with updates on a regular basis: daily, weekly.
  - an area where image and tekst is used as language to construct cultural identities

The selected field of research was, in this case, de Volkskrant (in English: The people’s paper). De Volkskrant is one of the largest Dutch newspapers, that appears on a daily basis. Its target-audience is a large left-of-center group that is typed as ‘progressive’. De Volkskrant is therefore a representation the ‘state of the nation’ and a source of information from which a large group of Dutch people distract their meaning, values and

EVERYDAY PEOPLE EVERY DAY — DE VOLKSKRANT, 11 MONTHS, 465 ARTICLES

CREATING AN ARCHIVE THROUGH A TYPOLOGY OF CLASSIFICATION

1. SELECT AN ARTICLE EVERY DAY



2. FOCUS ON REPRESENTATION BY FRAMING



3. ANALYZE THE DATA THROUGH META DATA



\* Meta data is distilled from the article itself.

2. That also lead to some discrepancies or ‘odd choices’. For instance: a photo (2015-05-20-VK-p5: Man verstopte zich onder het dashboard) of a man that hid himself in a dashboard of a car to get from Africa into Spain obviously was meant as a report on the refugee-issue. However, since the headline did not speak of ‘African’ nor ‘refugee’, but only about ‘man’ is was organized class of ‘gender’. Or, less obvious and more stereotypical, in the captions of a photo-reportage (2-15-07-25-VK-p35, V-Zomer: In da club) on a stripclub in Atlanta (USA), that showed exclusively ‘Black’ ‘Americans’, these classes were not mentioned. Since it was about ‘money’ and ‘status’ it was categorized in the classificatory system of ‘class’. Interesting about this is that the neglect of naming, can also provoke stereotypical emotions (note the title: In da Club). ‘Not-saying-it’ can easily provoke the imagination of the thing that is not said.

3. ‘Race’, even though the database has a few exceptions to this rule, is since the end of WWII considered as a invalid and inappropriate classification in Western society. Originally, race is concerning the classification of humans into groups that are characterized by (a combination of) genetic, biological and physiological features (think of skin color, facial features, hair, nose, lips and eyes, and bodycharacteristic, bonestructure, length, posture and so on). In this day and age, even though it is officially dismissed, ‘race’, by the parameter of skincolor continues to be an important way to classify people. However this classification moved from a biological to a socio-cultural construction of identity. Articulated by Stuart Hall, in the video of his 1997 lecture “Race, the Floating Signifier”: “Race is one of those major concepts [just as gender, class, sexuality and age] which organize the great classificatory systems of difference which operate in human societies. And to say that race is a discursive category recognizes that all attempts to this concept scientifically to locate differences between the races on what one might call scientific, biological or genetic grounds have been largely shown to be untenable. We must therefore instead substitute a socio-historical or cultural definition of race for the biological one.” (Hall, 1997)

4. Prior to the dialogue on November 26, with researcher and professor Jacco van Sterkenburg, he explained that in scientific research, we talk about ‘ethnicity’ when we talk of groups in the Netherlands that have a non-Dutch origin. As an example; both Morocco as well as Dutch are ‘nationalities’. However, when we talk about a Dutch person of Moroccan descent, it is transferred to the ‘ethnic’ classification. Van Sterkenburg adds that when we in everyday life talk about ethnicity, it intersects with other categories, such as color or religion.

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6. LEEFTIJD

- 6.1 JONG
- 6.2 OUD

7. KLASSE

- 7.1 ARM
- 7.2 RIJK

8. MISC

INDEX OF INSTITUTES	
• JUSTITIE	• SPORT
• WETGEVENDEMACHT	• KERK
• CULTUUR & MAATSCHAPPIJ	• KONINKRIJK
• POLITIEK	• GEZONDHEID
• EDUCATIE & ERFGOED	• ECOMONIE
• KUNST & ENTERTAINMENT,	• COMMERCIE
• MEDIA	• WETENSCHAP
• SCHOONHEID	• OVERIG

beliefs. From this newspaper, every day during a period of eleven months, articles where selected. Every day the newspaper was searched and one or more articles that dealt with cultural identity and diversity were selected, cut-out and filed in folders. This resulted in a body of data consisting of 465 articles or pieces of data.

The first step of archiving this data by analysing classification, should be seen as a typology, or the study of types. A typology is the result of the classification of things according to their physical characteristics. The products of the classification, i.e. the classes, are also called types. From this perspective, the research focusses on an ‘objectified’ categorization of the collection through ‘metadata’. Metadata or ‘data about data’ is the data describes the contents and context of data in order to facilitate in the discovery of relevant information. The metadata that was used to

‘negro’. This word is always used in quotes on mainly in a sarcastic manner that tries to express an opinion in a radical way.

Nationality is a classification based on country or statelines. From a neutral standpoint, it means which country is on your official documents, but in this case it is also used to identify a national identity (i.e. ‘Dutch’) and nativity or origin. This obviously overlaps with ‘geography’ (which could also be based on a continent, i.e. ‘African’) and ‘direction’ (i.e. ‘Western’). For this archive refugees were also assigned to this classification, since the members of this group, in their desire to find a savehaven but at the same time being ‘in limbo’, are connected by their ‘non-nationality’. This idea of a ‘non-nationality’ also applies to ‘foreigners’ and ‘aliens’.

People who have a Dutch nationality, but are not of Dutch descent are classified through their ‘ethnicity’<sup>4</sup>,

TYPOLOGY

THE RESULT OF THE CLASSIFICATION OF THINGS ACCORDING TO THEIR PHYSICAL CHARACTERISTICS

organize, were ‘location’, ‘classification’ (divided into ‘groups’) and ‘institute’. It is ‘objectified’, since all this data come from specific words that were found in the article<sup>2</sup>.

RESULT OF THIS TYPOLOGY.

The first analysis shows a typology of cultural groups that we already are aware of. Here we see that the system of classification follows the traditional lines of color, nationality, ethnicity, geography religion, gender, sexual preferences, age and class.

Color or ‘race’<sup>3</sup> is the classification based on skincolor. Generally speaking this means a division in ‘black’ and ‘white’. Although the class of ‘black’ is has data that is labeled as ‘non-white’ and ‘colored’, the majority of data is typed as ‘black’. The opposite—much smaller—box is named ‘white’, with entries that also contain the Dutch word ‘blank’; a word that is more emotional charged, since it means ‘pure’, ‘non-tainted’ and ‘beautiful’.

Lastly, even though we are discard the notion of race, there are still some data that are framed this way, i.e.

which leads to the construction of ‘allochtoon’. The latter is in Dutch cultural classifications one of the most dubious classes. In the following iterations and in the essay ‘Post—What!?!’ this will be explored more in depth.

Religion is a classification based not only on religious believes, but –and more importantly- also on the cultural and ideological values this religion entails. The biggest group of this classification is ‘islam’.

Gender divided us generally into ‘male’ and ‘female’, with some articles on ‘transgender’ or a call for a ‘neutral’ group.

Sexuality is mainly about ‘homo’, with just some about ‘sodomasochism’ or an identity by sex as a profession. Surprisingly the group ‘hetero’ has zero entries in this database.

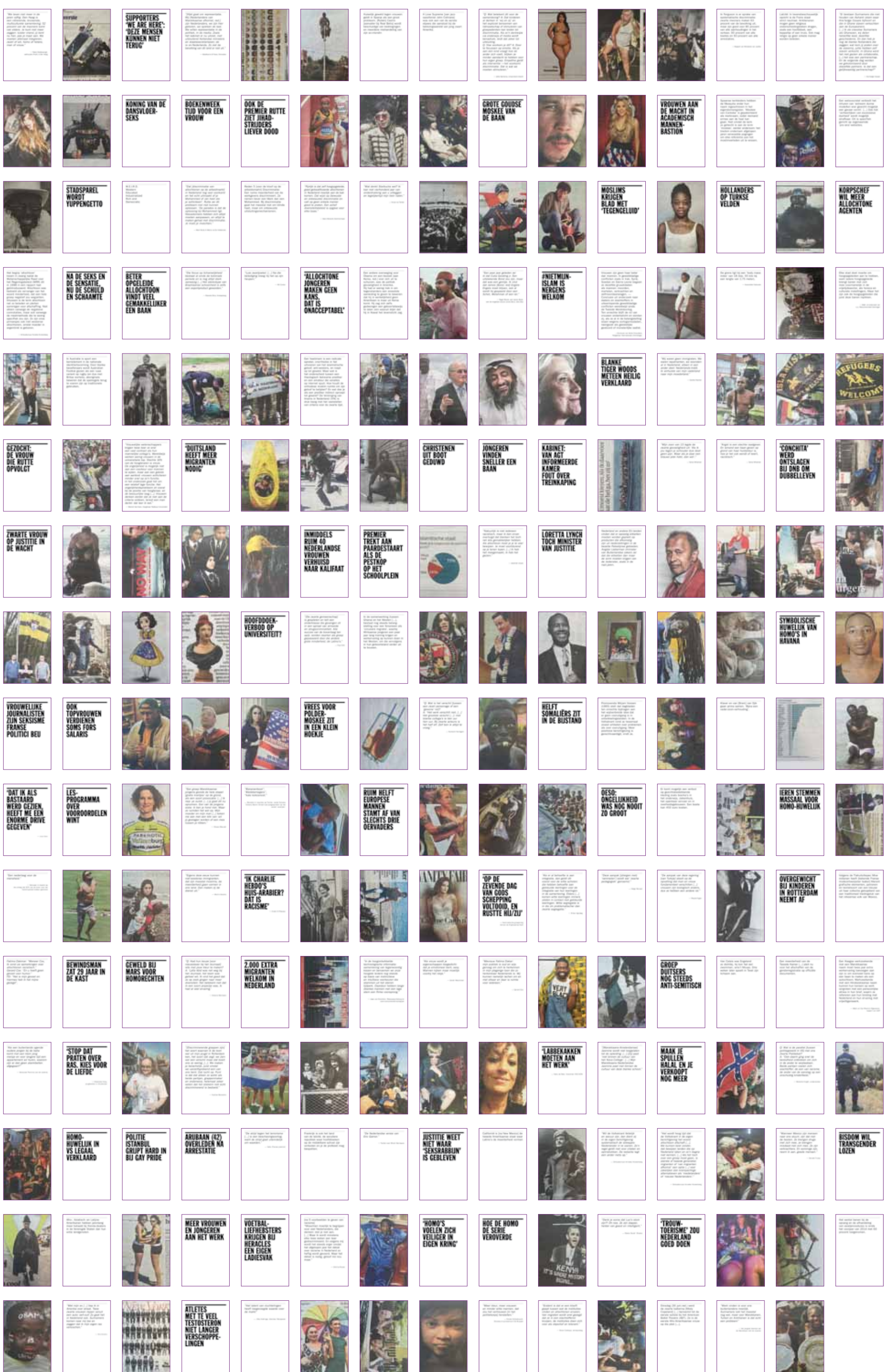
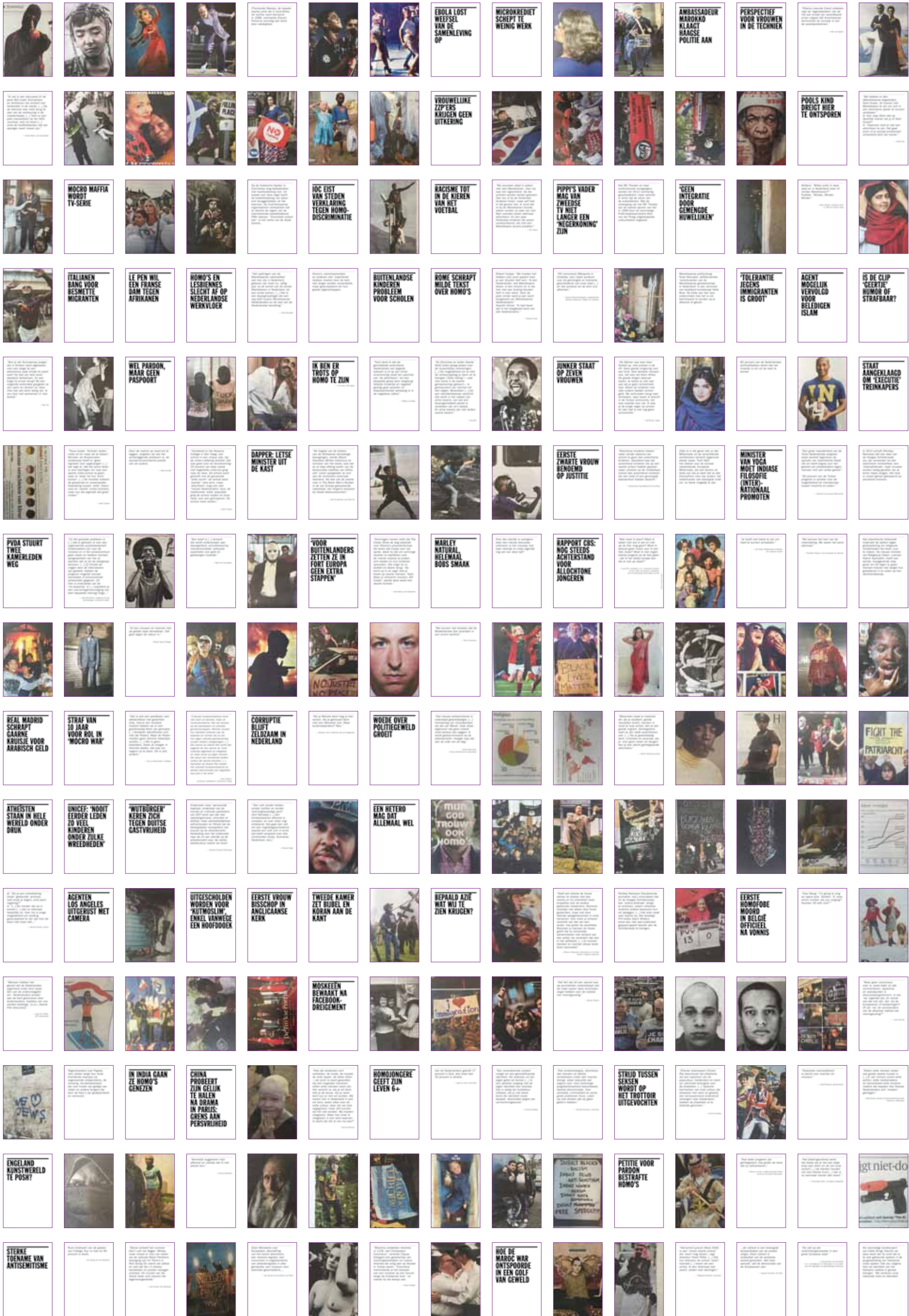
Age as a classification results in the division between ‘young’ (children, youth, adolescents) and ‘old’.

Class is between ‘rich’, ‘upperclass’ and ‘educated’, versus ‘poor’ and ‘lower-class’.



# AN OVERVIEW OF THE ARCHIVE

FIRST ANALYSIS OF CLASSIFICATION: A TYPOLOGY OF EXISTING CULTURAL CLASSIFICATION



FIRST ANALYSIS OF CLASSIFICATION: A TYPOLOGY OF EXISTING CULTURAL CLASSIFICATION



## LANGUAGE AS A SYSTEM OF REPRESENTATION

**How do we identify a cultural group? When we look at culture from the perspective of a practice of giving meaning, than language is the tool to give meaning with.** Language here is not only the written (words) or spoken (sound) but every element we use to express or communicate a thought, concept, idea or feeling: images, colors, textures, physical gestures, fashion or facial expression. Language—as Hall explains— is a **‘system of representation’**; a *“set of things that construct and transmit meaning. [...] a vehicle that carries meaning because they operate as symbols.”* (Hall, 2003, p5).

This research deals with **representation**. To represent something is to describe or depict it but also means to *symbolize*, stand for (e.g. in Christianity, the cross represents the suffering

## DICHOTOMY

**A DIVISION INTO TWO PARTS THAT ARE EXCLUSIVE OPPOSED OR CONTRADICTORY: AN OBJECT CAN BE EITHER ONE OR THE OTHER, NOT BOTH NOR NEITHER.**

and crucifixion of Christ). A system of representation is a “system by which all sorts of objects, people and events are correlated with a set of concepts or mental representations which we carry around in our heads. It enables us to refer to things inside and outside of our head.” (Hall, 2003, p.16). It is called a system because it “consists not of individual concepts, but of different ways of organizing, clustering, arranging and classifying concepts and the complex relations between them.” (Hall, 2003, p17). With language as the way to do a process of constructing meaning, “the relation between ‘things’, concepts and signs lies at the heart of the production of meaning in language. The process which links these three elements together is what we call ‘representation’.” (Hall, 2003, p18).

**This definition of culture as a practice of making meaning and language as a system of representation that organises, classifies and relates concepts, things and signs is at the core of this design research.** By this definition, these systems

of classification are also a language; a way to structure people, events and things into a hierarchical design. This design works not only as an information design but also as a symbolic level: a visual representation of a world order, that is created through images and texts. And therefore it not only deal with the representation itself but also with the effects and consequences of representation.

## 2ND ANALYSIS OF CLASSIFICATION

### 2 — INTERPRETATION THROUGH 'TYPICAL WORDS'

**What are the effects and consequences of the existing cultural classifications? What is said about these groups behind the typology?** How are 'objective' traits connected to behaviour? Which words are used to define a group, beyond the neutral and behind the

## SECOND ANALYSIS OF CLASSIFICATION: INTERPRETATION THROUGH 'TYPICAL WORDS'

description of a group? How are words used to guide and manipulate our perception? How do we assess these groups of 'difference', within the obvious and the less obvious, the conscious and the subconscious? How are traits related to emotions as fear, hate and anxiety? What is shown between the lines?

By the method of mapping, the database is analyzed through the **'typical word or phrase'** that every piece of data contains. They are words found in the article, just like in the previous analysis. These words are used to describe groups on a more emotional level and capture a feeling that is connected to the group or class.

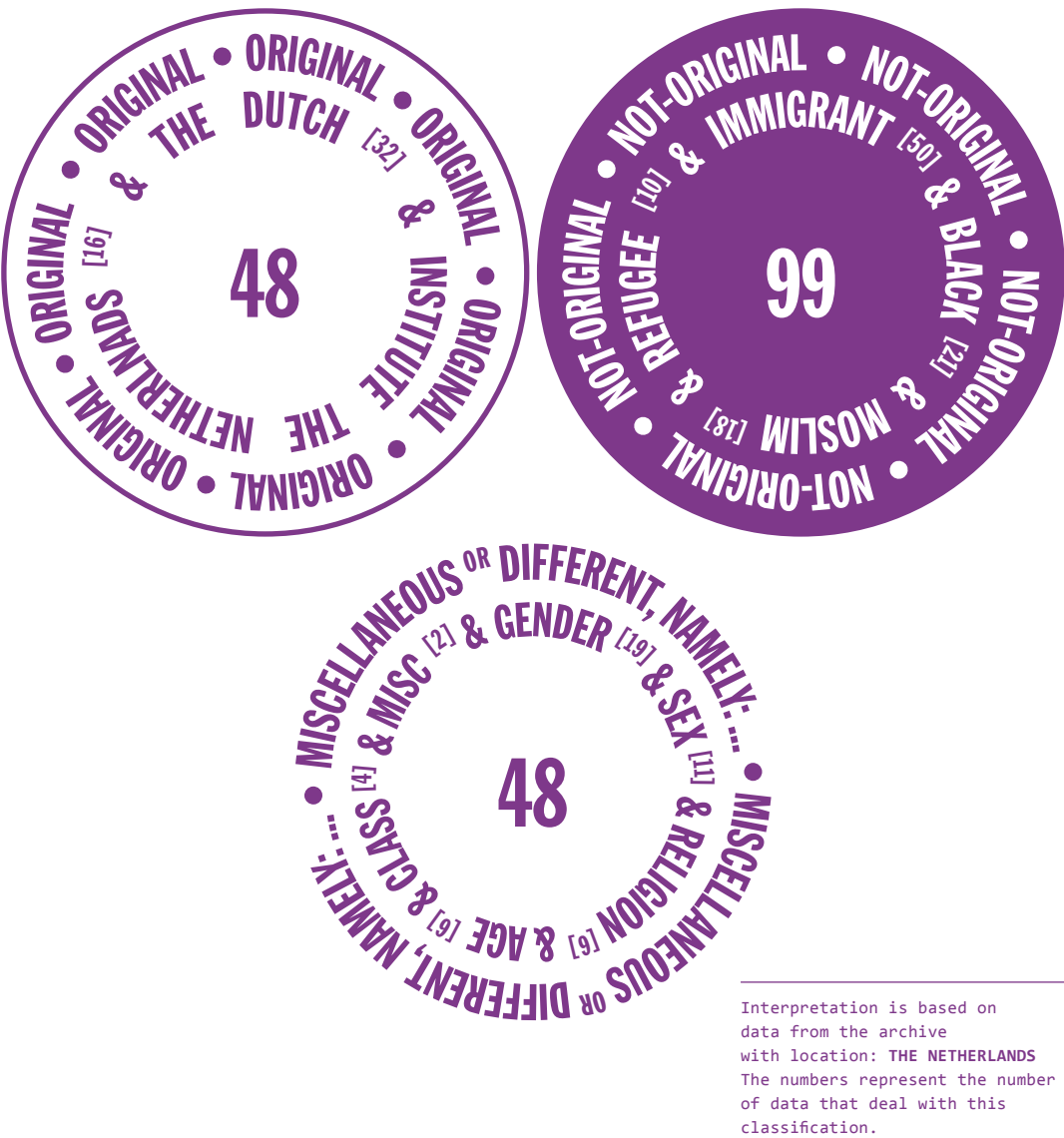
One of the crucial insights of this analysis, is that basically and fundamentally, all classifications, how diverse and nuanced they might seem, are a dichotomy of provoke a dichotomous division. **A dichotomy means a division into two parts that are exclusive opposed or contradictory: an object can be either one or the other, not both nor neither.** This dichotomy as a oversimplified classification of the

# 10

# INTERPRETING THE ARCHIVE THROUGH 'TYPICAL WORDS'

## RELATIONAL CLASSIFICATION — NATIONAL IDENTITY &amp; DUTCH CITIZENSHIP

## DICHOTOMY 'ORIGINAL' AND 'NOT-ORIGINAL'

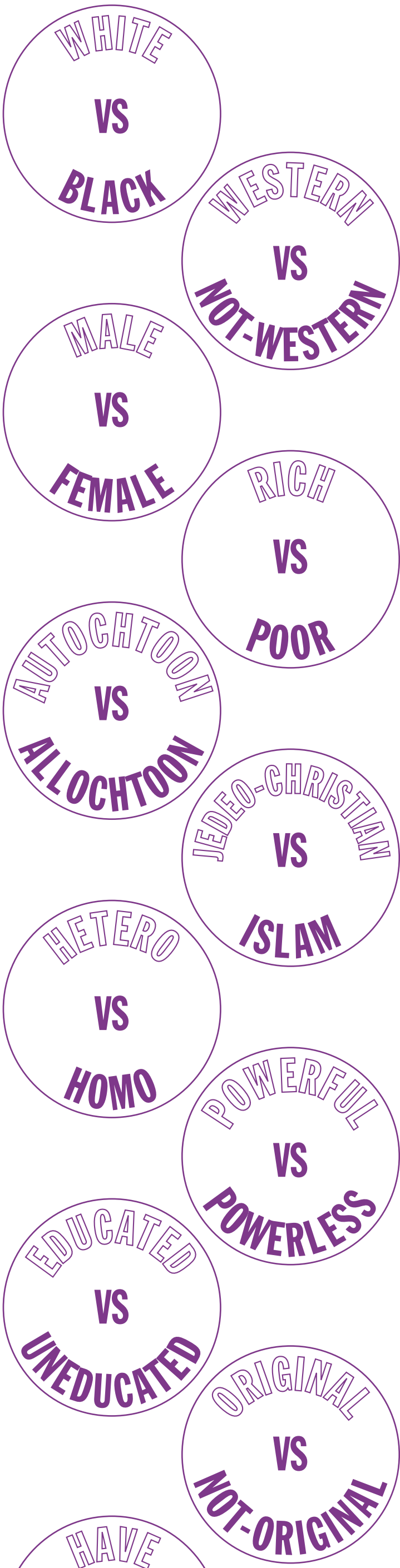


## RELATIONAL CLASSIFICATION — COLOR RELATIONS

## DICHOTOMY 'WHITE' VS 'BLACK'



## DICHOTOMOUS RELATIONS



rich, ambiguous and stratified identities that we are, is ever present in the way we deal with our daily life and how we assess ourselves and the other. This analysis of the archive shows that in this present day and age, we still think in this system of exclusion: in '*color*' between 'Black' and 'white', in '*nationality*' between 'native' and 'non-native', in '*gender*' between 'male' and 'female', in '*sexuality*' between 'homo' and 'hetero' and in '*geography*' between 'western' and 'non-western'. Being part of the larger group, and therefore not of the minority, provokes a strategy of separation between the '*normal*' and the '*abnormal*'.

**When this happens the system of representation is a representation of unequal power relations.** As stated in the introduction, systems of classification of cultural groups are fundamentally connected to inclusion and exclusion. This means that this activity is about the effort of capturing 'difference'. Especially when dealing

person 'is' is built up out of the information we accumulate from positioning him/her within these different orders of typification [i.e. age, gender, ethnicity, nationality, sexual preferences and so on, ed.]. In broad terms, then, 'a type is any simple, vivid, memorable, easily grasped and widely recognized characterization in which a few traits are foregrounded and change or "development" is kept to a minimum.'" (Dyer, 1977,p28, in Hall, 2003, p257)

What makes this description above different from stereotyping is that, basically, “Stereotyping reduces people to a few, simple, essential characteristics as fixed by Nature” (Hall, 2003, p.257). Stereotypes get hold of the ‘type’ and reduce everything about this person to those traits, exaggerate and simplify them, and fix them without change or development to eternity. But stereotypes not only reduces people to a fixed, simple and essential characteristics, but it also connects the

## STEREOTYPES

**“THE OTHER HALF —THE  
DEEPER MEANING— LIES  
IN WHAT IS NOT BEING  
SAID, BUT IS BEING  
FANTASIZED, WHAT IS  
IMPLIED BUT CANNOT  
BE SHOWN.”**

— Stuart Hall

with difference, representation is, as stated by Stuart Hall, a complex business, since it "engages feelings, attitudes and emotions and it mobilizes fears and anxieties in the viewer, at deeper levels than we can explain in a simple, common-sense way." (Hall, 2003, p18). And this is the realm where a 'type' can easily become a 'stereotype'. What is the distinction between these two? When does a type become a stereotype?

## WHEN TYPE BECOMES A STEREOTYPE

In order to understand the world we need 'type', since, by referring to individual objects, people or events we can fit them into the general classificatory schemes in our heads. When it concern the typing of persons, Stuart Hall presents the argumentation that Richard Dyer gives in his essay 'Stereotyping' (1977):

*"We order [a person] in terms of personality type [...]. Our picture of who the*

subordinate, the counter or abnormal. When one is in power it can apply the norm of ones own culture onto the other culture. The activity of stereotyping divides the normal from the abnormal. Stereotyping fixes boundaries and excludes everything that does not belong.

### 3<sup>RD</sup> ANALYSIS OF CLASSIFICATION

### 3 — THE DESIGN OF VISUAL DIALOGUES

At her inaugural lecture on Tuesday 18 November 2014, at the Auditorium of Witte de With, Rotterdam, lector Cultural Diversity Nana Adusei-Poku asked the following question: *"Where does the work on cultural diversity start: with ourselves, or with the other? Can we find meaningful answers through researching databases? Or rather through social inquiries, and by making visible those who have been excluded from this discussion?"* (Adusei-Poku, 2014)

The work on cultural diversity is a work of dialogue. It needs to be done in relation. If we see cultural diversity as a practice that reflects and acts on the pluriformity of contemporary society, then the work should find a way to share and participate. This research project is part of that work on cultural diversity.

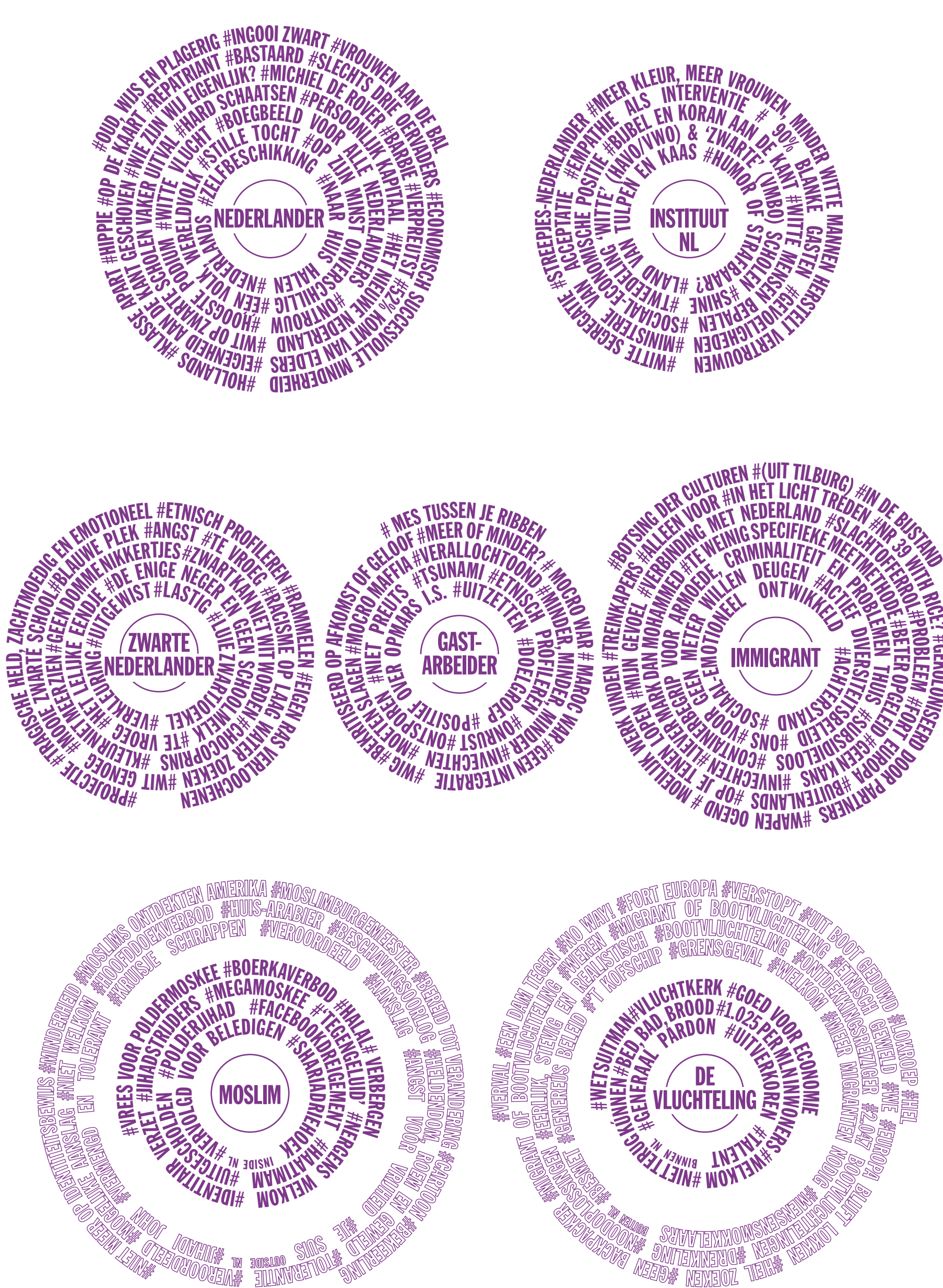
As stated in the introduction, cultural classification is a precarious, if not dangerous, exercise, since it is often used as a system of propagating superiority and inferiority. Nevertheless, cultural classification is an omnipresent system in contemporary society. Is it possible to use these classificatory systems as a more equal and less hieratic model to organize a more inclusive discussion on cultural identity? The central question of this part of the research is: *'How can a design works as a dialogue that actively reflects on cultural classification and the construct of identity in a open and participative manner?'*

## ON DIALOGUE

In the introduction of 'Representation: cultural representations and signifying practices', Stuart Hall considers the practice of 'making culture' as a dialogue. He emphasizes not only the production but also 'the exchange of meanings between members of the group'. *"Speaker and hearer or writer and reader are active participants in a process which —since they often exchange roles— is always double-sided, always interactive. Representation functions less like a model*

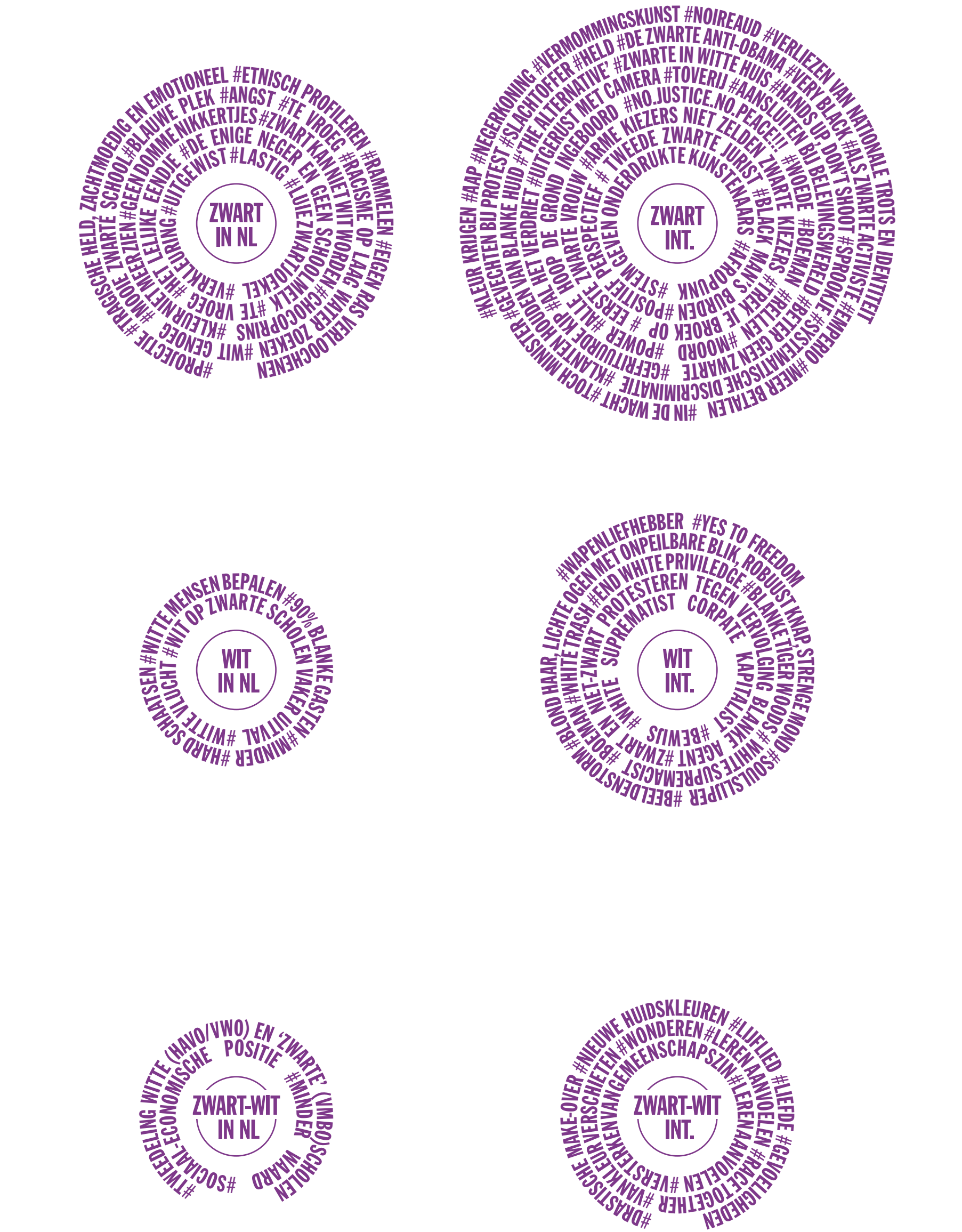


# WHAT WE SAY WHEN WE TALK ABOUT ‘DUTCH NATIONALITY’



# In the Netherlands  
@ Outside the Netherlands

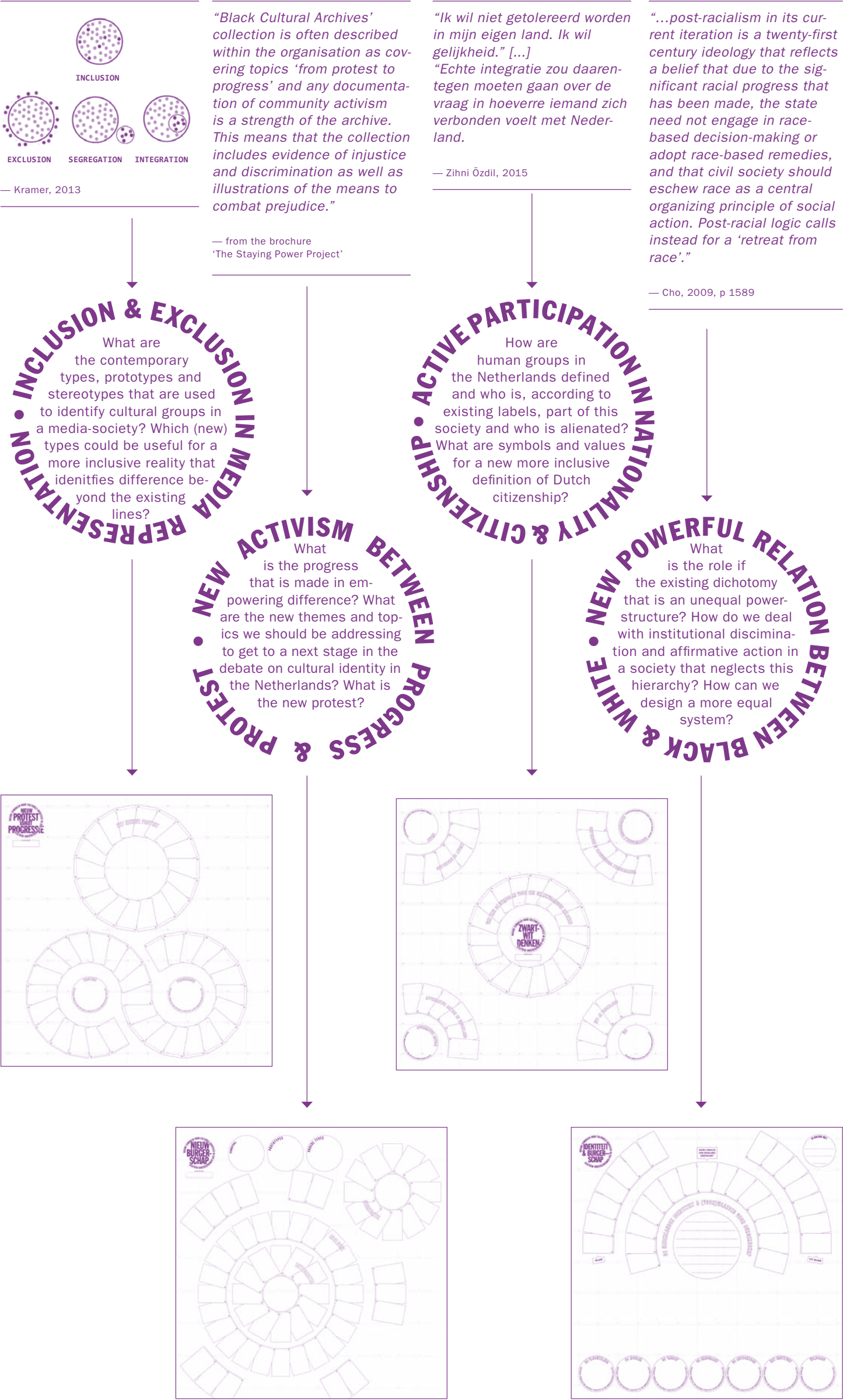
# WHAT DO WE SAY WHEN WE TALK ABOUT ‘BLACK & WHITE’





# DESIGNING DIALOGUE

## FOUR URGENT TOPICS TRANSLATED TO VISUAL DIALOGUES



a one-way transmitter and more like the model of a dialogue —it is, they say, dialogic. What sustains this 'dialogue' is the presence of shared cultural codes, which cannot guarantee that meaning will remain stable forever." (Hall, 2003, p 10)

What if we, inspired by this statement, translate this definition of Hall to a briefing for a design: In order to get to a more inclusive practice of 'sharing cultural codes' this design of a dialogue calls for a design of a relational system that can deal with, first of all, the instability of process and change and, secondly, uses interactivity as a method of activating participants. The dialogue is based on an equal partnership and does not have to lead to a common agreement.

### A DIALOGUE WITH WHOM?

"It is the participants in a culture who give meaning to people, objects and events. Things 'in themselves' rarely if ever have any, one, single, fixed and unchanging meaning. ...It is by our use of things, and what we say think and feel about them -how we represent them- that we give them a meaning." (Hall, 2003, p. 3)

If the participants of a culture define it, then it is important to have a diverse composition of these participants. Who should be represented at the table of dialogue? Based on the designated paradigms and the characteristics of the database, the following participants were designated.

1. **Experts in and producers of media.** Since the database is generated from mass media, it should contain the professionals who make these media and are involved with creating representation through these media. This includes: journalists, (photo)editors, media-researchers and research journalists, artists and designers.

2. **Experts in and producers of works on cultural diversity and cultural identity:** social and anthropological researchers, cultural producers, theorists, opinion makers, policymakers.

### DESIGNING MODELS FOR DIALOGUE.

The interpretive analysis of the database, as shown in part 2, has lead to a first marking of four paradigms of dialogue. They are: *Inclusion and exclusion in mediarepresentation; New activism between progress and protest; Participation in*

## PROFILE OF PARTICIPANTS PER TOPIC

**PROFESSIONALS THAT MAKE OR REFLECT ON MASS MEDIA: EDITORS, RESEARCHJOURNALISTS, MEDIACRITICS.**

Prototypes  
**Frank Schalmeyjer**  
Photo editor of *de Volkskrant*.  
**Martijn Kleppe**  
Professor image & journalism  
**Annieke Kranenberg**  
Ombudsvrouw, *de Volkskrant*

**PROFESSIONALS WHO DEAL IN THE PRACTICE WITH ACTIVISM & CULTURAL DIVERSITY**

Prototypes  
**Nancy Hoffman**  
curator, cultural producer, founder of CAN; Creative Action Network  
**Reinaart Vanhoe**  
Artist & tutor Hacking & Cultural Diversity @ WdKA  
**Quincy Gario**  
Artist & activist

**PROFESSIONALS WHO DEAL IN THE PRACTICE WITH NATIONALITY AND CITIZENSHIP.**

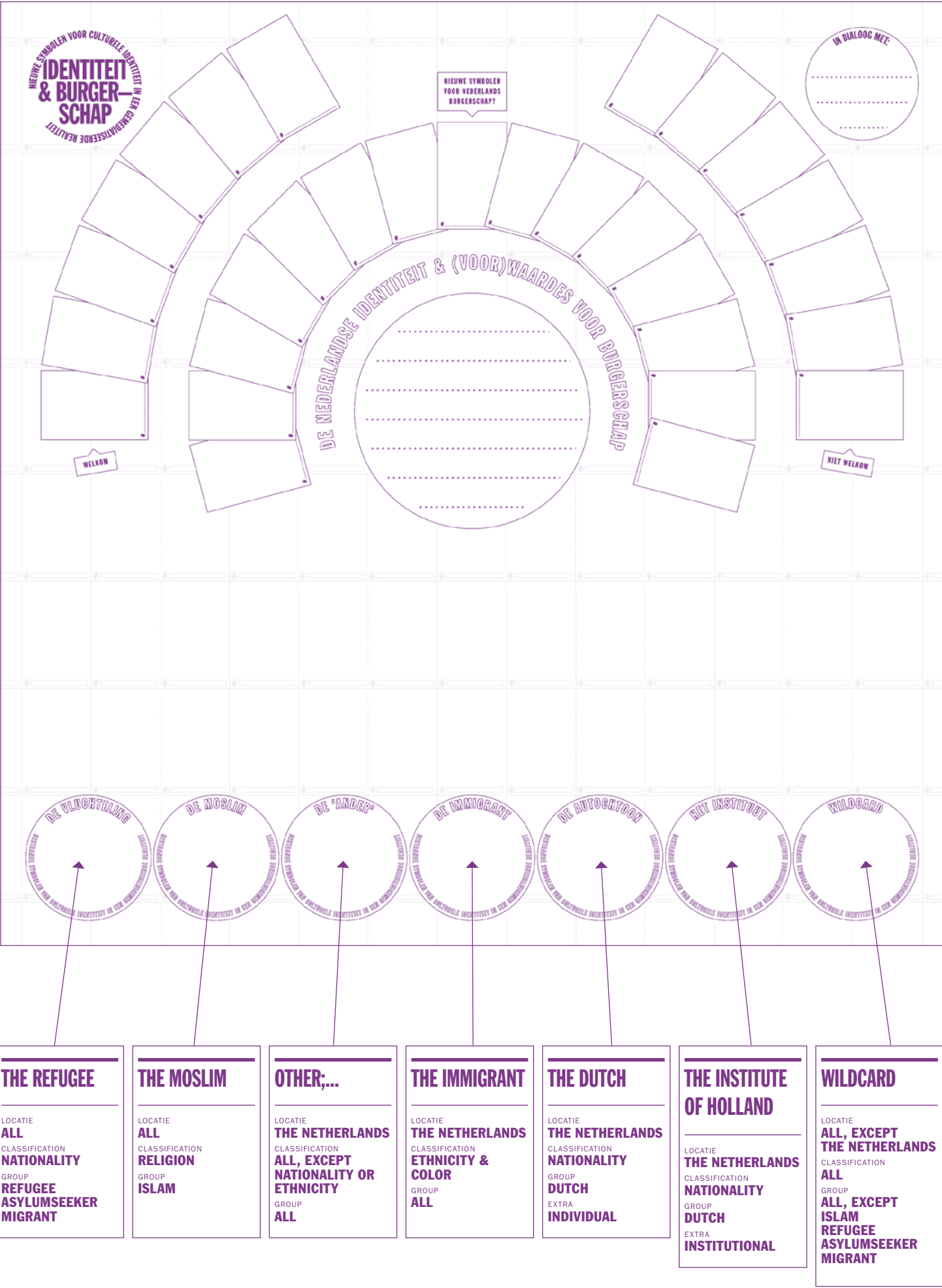
Prototypes  
**Zihni Özdil**  
Cultural historian, opinion-maker, writer of '*Nederland, mijn vaderland*'.  
**Ferry Biederman**  
Journalist NRC  
**Cindy vd Bremen**  
Empathic designer  
**Ahmed Aboutaleb**  
Major of Rotterdam

**PROFESSIONALS WHO DEAL IN THE PRACTICE WITH RACE, ETHNICITY & CULTURAL DIVERSITY**

Prototypes  
**Jacco van Sterkenburg**  
Researcher race/ethnicity and sport @ Erasmus University  
**Nana Adusel-Poku**  
Lector Cultural Diversity @ WdKA, Creating 010  
**Serana Angelista**  
Student Graphic Design  
**Sylvana Simons**  
TV personality & presenter  
**Gloria Wekker**  
Professor Gender studies

### HOW DIALOGUE AND ARCHIVE ARE CONNECTED

## NATIONAL IDENTITY & CITIZENSHIP



Dutch nationality and citizenship; New powerful relation between black and white. These paradigms were translated to a series of designed mappings. **The map (think of a worldmap) is a model, or visual system that clusters information and organises a correlation between the different sets of information.** The map that were designed as frameworks, as a model that gives direction to the dialogue and as a renewed interpretation of the existing system of classification, represented by the database. If the collection of data is perceived as symbols of classification that represent our contemporary Dutch society, then here participants are invited to reinterpret them as symbols for an alternative representation. Can a piece of data, that in the existing situation represents one meaning, become when reframe and reorganized in the visual dialogue, become a symbol with another meaning? Can a sign that is first part of an excluded group, become, when combined with other signs, become a symbol that includes? Can this model provoke this change?

### TESTING MODELS FOR DIALOGUE

On **November 18, 2015**, I had a dialogue with **Reinaart Vanhoe** about **Participation in Dutch nationality and citizenship**

REINAART VANHOE is an artist and tutor at Willem de Kooning Academy. Born in Belgium, he lives and works in Rotterdam and Jakarta. His practice is involved with collaborations and creating networks. He is one of the founders STDSPS/ DEPLAYER, polymorphic production platform in Rotterdam, on the cutting edge of performance art, experimental music and visual arts.

Since Reinaart's practice is concerned with networks, the dialogue reflected on the **mechanism of power** and **the unambiguous character of symbols** in general. The ambivalence of symbols (e.g. flags) that provoke feelings of (national) identity and belonging and at the same time typecast your identity into a closed box. The dialogue focussed on the way institutions, through the control of the communication channels, have a strong hold on the distribution of images and, therefore, maintain a powerposition in the construction of cultural identity. These institution provide a one-sided and narrow access to information and communication. Part of the dialogue was a reflection on the apparatus of concepts that is used to define cultural diversity. The call for neologism, brought the dialogue to a meta-level: the desire for identification results in the impossibility to define a complex, fluid and stratified identity. Language



SYMBOLEN VAN CULTURELE INCLUSIVITEIT VOOR EEN POST-NATIONALITEIT & BURGERSCHAP  
SAMENTLEVING

DE  
VLUCHTELING

THE 'RETREAT'—  
NEGLECTING THE  
CENTRAL POSITION  
OF 'DIFFERENCE'

SYMBOLEN VAN EXCLUSIE

DE  
MOSLIM

SYMBOLEN VAN CULTURELE INCLUSIVITEIT VOOR EEN POST-NATIONALITEIT & BURGERSCHAP  
SAMENTLEVING  
EEN DIALOOG MET:

ZWART  
IN  
NEDERLAND

ANDERS,  
NL ...

TUSSEN TOLERANTIE EN ONVERSCHILLIGHEID

SYMBOLEN VAN HET HEDENDAAGSE DEBAT

TUSSEN PROTEST EN PROGRESSIE

SYMBOLEN VAN INCLUSIE

NIEUW NEDERLANDS BURGERSCHAP

THE 'TRANSCENDENCE'—  
ROOTED IN BUT  
NOT RESTRICTED BY  
'DIFFERENCE'

WAAR WORDT  
PROGRESSIE  
GEBOEKT?

WIE /WAT  
IS NIET  
WELKOM?

WAARTEGEN  
MOET  
GEPROTESTEERD  
WORDEN?

WIE /WAT  
IS  
WELKOM?

HET  
INSTITUUT  
NEDERLAND

DE  
GAST-  
ARBEIDER

DE  
IMMIGRANT

DE  
NEDER-  
LANDER

WILDCARDS

SYMBOLEN VAN CULTURELE INCLUSIVITEIT VOOR EEN POST-NATIONALITEIT & BURGERSCHAP  
SAMENTLEVING  
SYMBOOL  
Een data kaart kan gezien worden als een symbool. Een object, een proces of gebeurtenis die via taal (tekst) en beeld (foto, tekening of geschiedkundig document) het beeld, de taal, het feit en de mening staan voor meer dan wat beschreven wordt.  
Symbolen zijn niet geluwend, ze zijn onderhevig aan verandering. En die verandering maakt uit de dialoog partners, de 'makers van cultuur'. Interpretaties ontstaan door het maken van nieuwe (her)interpretaties en het betrekken van nieuwe betekenissen. Dit kan de dialoog van nieuwe betekenissen krijgen. Het doel van de dialoog is om dat te bereiken.

LEGENDA  
○ .....  
○ .....  
○ .....  
○ .....  
○ .....  
○ .....

Mijn ontwerp onderzoek concentreert zich op de vraag "Wat is de rol van culturele classificaties in een samenleving die 'Post-' beweerd te zijn?". Dit onderzoek naar de effecten en strategieën van het systematisch indelen van culturele groepen in de Nederlandse samenleving bestaat uit drie iteratieve interpretaties op voor dit onderzoek aangelegde database. Deze database bestaat uit een verzameling artikelen uit de Volkskrant die 'culturele identiteit' als onderwerp hebben. Uit deze artikelen zijn beelden, feiten, meningen en krantenkoppen gehaald die zo de database voeden.

De derde iteratie, die plaatsvindt tijdens de research day, is het ontwerpen van een visuele dialoog met data uit het archief. Het doel van de dialoog is om via het delen van visie en expertise van de deelnemers, een nieuw perspectief te ontwikkelen en door denken visueel en actief te maken, gezamenlijk te komen tot nieuwe inzichten in urgente vraagstukken binnen culturele diversiteit .

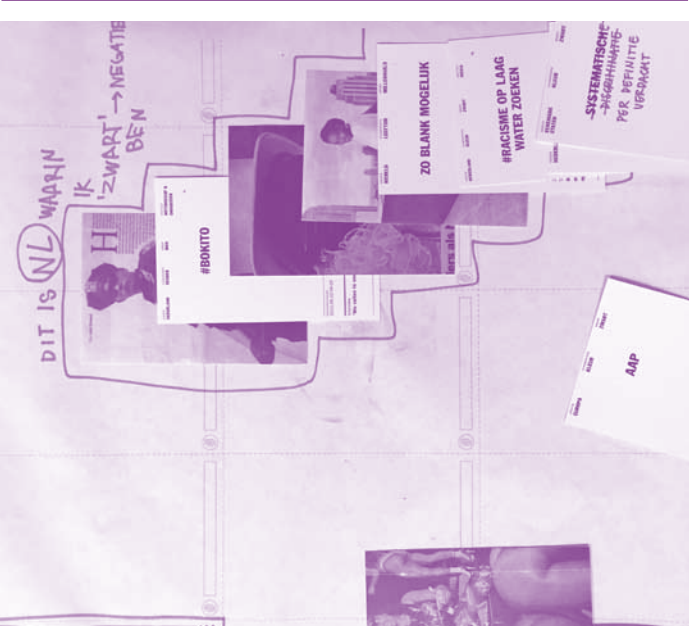
15.01.2016-HNI: Een dialoog over Nationaliteit, identiteit & Burgerschap  
Nationaliteit is meer dan je identiteitsbewijs. Het Nederlands burgerschap is naast het delen van rechten en plichten ook het gezamenlijk betekenis geven aan culturele waarden via symbolen. Echter in de huidige situatie definiëren we dat Nederlanderschap met 'deel van' of 'geen deel van'. We maken een divisie op basis van kleur, etniciteit en/of geloof, die de ene Nederlander meer recht geeft hier te zijn dan de ander.  
Laten we een dialoog hebben over nationaliteit en burgerschap. Wat is die nationale identiteit van Nederland? Doet deze recht aan de realiteit? Wat zijn de symbolen en waarden voor een scherpere definitie van Nederlands burgerschap, waarbij de rechten en plichten? Waaruit bestaat die identiteit en dat burgerschap? Wat betekent tolerantie, open minded en vrijheid? Wie of wat is welkom en wie of wat niet? Hoe kunnen we komen tot een meer inclusieve Nationale identiteit van Nederland?



DUTCH CITIZENSHIP — 1



BLACK & WHITE RELATIONS — 1



(more specifically text) is too unambiguous. In order to break free from the simplification and limitation, **Reinaart believes we should shift our perspective from conceptual to contextual**; first assess the situation (i.e. a contextual approach) which leads to action (a conceptual approach).

On **November 19, 2015**, I had a dialogue with **Serana Angelista** about **New powerful relation between black and white**.

SERANA ANGELISTA is a student Graphic Design at de Willem de Kooning Academy. On her portfolio website, she profiles herself as a "open minded" and "socially aware designer". A major influence on her professional development is her "biracial background".

Since her personal and professional development is so much involved with her biracial identity, I wanted to have a dialogue with Serana on 'black and white'. Different than the dialogue with Jacco van Sterkenburg, her search is focussing in her identity and not on the mechanism of racial relation (i.e. 'institutional discrimination' or 'affirmative action'). The model for dialogue moved away from the initial design, in order to comply with her quest for self-identification. It only provide a grid and an organisation of the database. The organisation was based on the following classification: — *In the Netherlands*: Black, Black stereotype, white, white stereotype, racism, discrimination, heritage, black-whit-relation & affirmative action — *Outside the Netherlands*: Black, Black stereotype, white, white stereotype, racism, protest, progress, inclusion & exclusion.

The dialogue was primarily a internal dialogue between Serana and the model. With the quote of Sylvia Witteman — "giving someone a job based on her skin color is racist, no matter how you look at it" — as a provocation and definition of a idealism of 'Post—' the dialogue became a debate on **identifying a personal concept of 'being black' from a 'Post—' desire**. Serana showed her ambiguous relation to stereotypical images: as negative symbols of oppression and racism as well as positive symbols that can be used for self-identification. The dialogue also concluded that this dichotomous debate on racial identity does not open up to the full-potential of a cultural identification. In conclusion, when **'being black' is viewed as an "imposed uncertainty", then institutions (e.g. media, education or heritage) should have a more extensive and in-depth display of a 'black perspective'**.

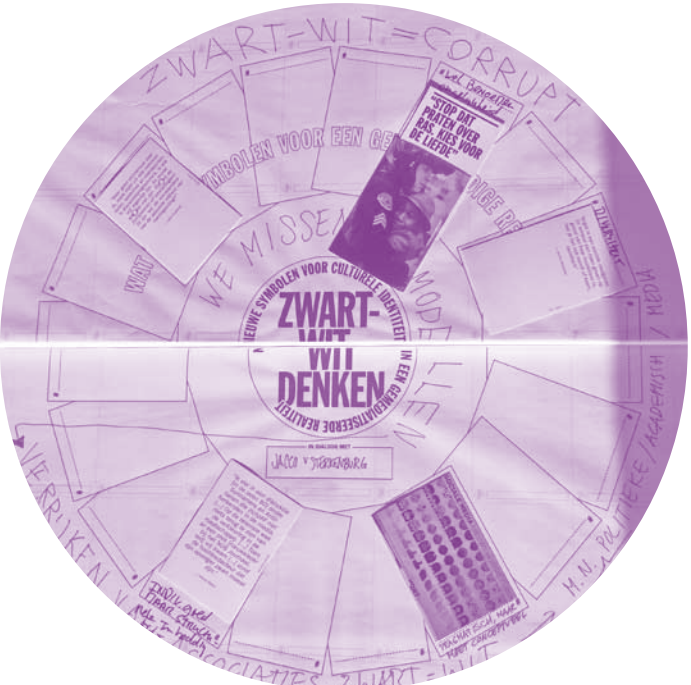
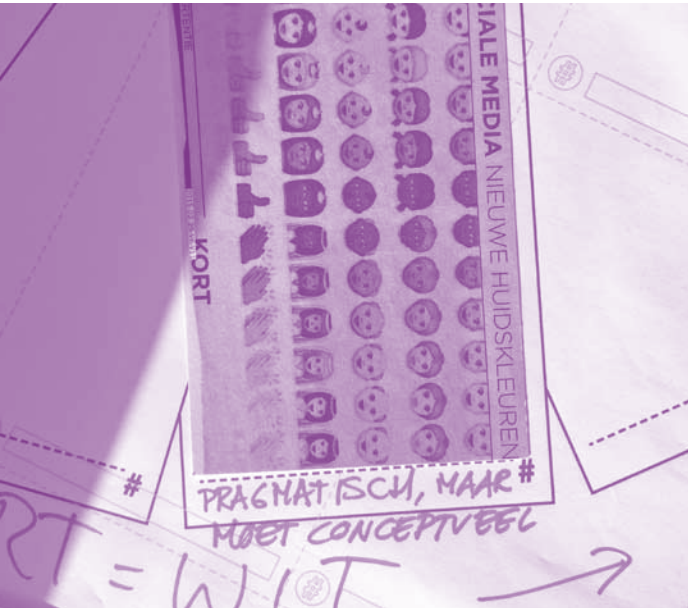
On **November 26, 2015**, I had a dialogue with **Jacco van Sterkenburg** about **New powerful relation between black and white**.

JACCO VAN STERKENBURG is researcher and 'Assistant Professor' at the Erasmus University. After his PhD, that explored representations of race/ethnicity and gender in sport media, his attention shifted towards exploring audience constructions of race/ethnicity, gender, and (dis) ability in the sport media.

From his professional position as a researcher, Jacco has a lot of knowledge on race and ethnicity and representation. The dialogue circled around the mechanism of race relations, and specifically on 'institutional discrimination' and 'affirmative action'.

This dialogue first focussed on the role of **intersectionality between classes and its disruptive and dichotomous effects**. When are we talking about race, when ethnicity, when religion? In this system of inclusion or exclusion these classes intersect. On a scientific and academic level the concept of ethnicity is defined objectively, but when this is used on a social or cultural level, this classification leads to a diffused 'frame of concept'. Jacco voiced that this model that focusses on the visual and is filled in by association, results in an 'active thinking', that could be a powerful addition to other types of research.

BLACK & WHITE RELATIONS — 2



CAN A DIALOGUE CREATE A SIGNIFYING PRACTICE THAT ENABLES PARTICIPANTS TO GIVE NEW MEANING TO CULTURAL CLASSIFICATION?

CONCLUSIONS  
HOW THE ITERATIONS ON CLASSIFICATION LEAD TO A METHOD OF DESIGN RESEARCH

The objective of this design research is to critically reflect on and actively rethink the existing system of classification that is used in Dutch contemporary society. This is done by three iterative analyses of the database.

First of all, to try to understand the mechanism of organizing people into groups, and by doing so, understand the issues that are related to cultural identification as part of cultural diversity. By diving into this system of classification, this research tries to get a grip on the complex, intricate and diffused way identification in an age of diversity works. The first iteration, titled 'typology' gives insight into classification as a the system of organisation of Dutch society into cultural classes.

Secondly, the research aims to show the effects and consequences of a system of classification. Important here is that the focus shifts from 'what' (i.e. the system itself) to 'how'; to the politics of the classification. How is it used? Who creates and designs this system? Which persons and institutions use it and what does it say about their position of power? And is it an objective tool or does this system provoke subliminal and subconscious feeling and emotions? The second iteration, which is a variety of 'interpretations' show what's behind this classification; the effects and consequences of this mechanism.

This research is an ongoing project. The results, as presented in this publication, should be considered as the first conclusions in a larger stream of design research activities. This three-step research model shows a design method which can be used for analyzing complex contemporary issues. By selecting, collecting, categorizing, analysing, interpreting and interacting, this method makes a full circle. This circle, that starts with an intuitive interest and curiosity and finally, dives into objective and subjective analyses, and subsequently leads to a creative action, is extensive but results in an active understanding of the issue. And that's what design can be: an artistic tool for actively understanding the worlds we live in.

tion. 'Islam' is represented not represented by the members of the group, but by members who are not part of this group.

The third iteration is an effort to translate the analysis of the previous iterations into a design activity. At the foundation of the dialogue is the question how design can be used to create a more inclusive discussion on the role of cultural identification. Where the existing classification lacks a fundamental and inclusive debate, the dialogue puts this at the core of its existence.

The database shows a broad variety of cultural groups that are part of the system of classification. Perhaps too broad and as a result the research does not focus on one particular group or topic. However, to objective of this research is to understand that whole system that we use. It aims to be complete, in order to get an overview of the relationships that are part of this system. As a result, it does not focus on one group, one classification or one of the mechanism of power (e.g. racism). This the next step could be the start of new design research where the objective is to specify on one specific group or one mechanism.



# ‘POST—’ WHAT?!!?

## REFLECTIONS ON THE STRATEGIES OF ‘RETREAT’ AND ‘TRANSCENDENCE’ AS A BREAK FROM THE DIALOGUE ON ‘DIFFERENCE’

by Mark Mulder, Januari 2016

This essay explores different strategies that entail the desire to be **‘Post—’** in Dutch society. Through seaking relations between selected data of the archive and connecting them with other theoretical sources, this article tries to define what the effects and consequences are of the idealism to break from the existing classificatory systems.

The first part defines what **‘Post—’** means in the dichotomy of **‘Black’** and **‘white’** in America. As a first conclusion of this analysis, two actions of being **‘Post—’** are described: the *‘retreat from’* and the *‘trancendence of’*.

The second part of the essay applies these strategies to Dutch society. Where in Dutch society is this strategy of *‘Post—’* happening? Which dichotomy of difference do we desire to break from? This is reflected upon in two realms. The first, *‘allochtoon’* vs *‘autochtoon’*, focusses on the role of ethnicity in the construction of a Dutch national identity. The second, *‘racism in the Netherlands’*, shows the intricate and ambivalent position Dutch society takes on the debate on racism and the concept of *colorblindness* and *color-consciousness*. Through a reflection on these strategies, this essay shows the effects of these strategies and aims for a more inclusive dialogue on our cultural and national identity.

### ESSAY ‘POST—’ WHAT?!!? RETREAT AND TRANSCENDENCE AS A BREAK FROM THE DIALOGUE ON DIFFERENCE

#### THE FIRST BLACK PRESIDENT

On January 20, 2009 Barack Hussein Obama was inaugurated as president of the United States of America. Born in Hawaii, from an American mother and a father from Kenia, America did not only get a new president, but also the first African-American president. For some, this symbolic event is considered as a pivotal moment in America’s history that defined a new era; one in which race, color or ethnicity is not the characteristic that is judged first but that is one of the aspect of one’s identity.

Is this election of the so-called ‘first Black president’ indeed a proof for the idealism that Western society is ready to move beyond the rigid limitations of racial lines? And if so, what is this new frame of reference with which racial, ethnic or cultural identity is constructed? If Obama is a symbol of a ‘Post—’ society, from what have we moved away? And how do we frame this idealism of ‘Post—’ as a concept to look at the role of, in this case, race and ethnicity?

American publicist Shelby Steele: “[Obama] embodies something that no other presidential candidate possibly can: the idealism that race is but a negligible human difference. Here is the radicalism, innate to his pedigree, that automatically casts him as the perfect antidote to America’s corrosive racial politics” (Steele, 2008, p.8).

Michael Eric Dyson, American professor of Sociology, author, in the forword of Touré’s book “Who’s afraid of Post-Blackness”: “[H]e’s proud of his race, but that doesn’t capture the range of his identity. He’s rooted in, but not restricted by his Blackness” (Michael Eric Dyson in Touré, 2011, p.xi).

These two quotes that talk about the symbolism of Obama’s presidency, both describe the idealism of ‘Post—’, and at the same time show a crucial difference of perception. Steel frames race as a negligible human difference and Dyson describes race as rooted but not restricted. Here, Steel puts the idea of race as an identifier and mechanism of power aside, while Dyson places it at the base of the construction of one’s identity. Steel gives voice to the ‘negligence’ and Dyson to the ‘transcendence’.

These two perspectives are the startingpoint of the question this essay tries to answer: **In which way do these two interpretations of ‘Post—’, as a result of the ideological desire to move beyond existing restriction, manifests itself in Dutch society when dealt with**

cultural identity? How does the strategy of ‘retreat’ or ‘transcendence’ manifest itself? And what are the consequences of these strategies?

#### WHAT IS ‘POST—’?

Let’s first look at what **‘post’** means. The prefix ‘post’, meaning ‘after’ or ‘subsequent to’ describes a certain linarity in time. Simply put: post-modernism happened after modernism. The ‘post’-movement not only has a relation with its previous history, but also suggests a reaction to that history: e.g. post-modernism is a reaction to modernism.

Next to these, there is another way to understand ‘post’. Florian Cramer, lector Communication in a digital Age at Creating 010, researchcenter of Rotterdam

sequences of how they develop when it comes to behaviour and institutional actions?

The introduction defined these actions as transcendence that is rooted in but not restricted by and neglecting human difference. Lets expand on the behaviour of neglect. In his extensive article ‘Post-Racialism’, Sumi Cho, professor of Law at DePaul University College of Law in Chicago, describes the behaviour of neglect as the institutional action to ‘retreat from’.

“...post-racialism in its current iteration is a twenty-first century ideology that reflects a belief that due to the significant racial progress that has been made, the state need not engage in race-based decision-making or adopt race-based remedies, and that civil society should eschew race as a central organizing principle of social action. Post-racial logic calls instead for a “retreat from race”.” (Cho, 2009, p 1589)

#### STRATEGIES OF ‘POST—’

## DO WE —AS A SOCIETY AND BY OUR INSTITUTIONS— ‘RETREAT’ OR DO WE ‘TRANSCEND’?

University of Applied Sciences, describes this in his article “What Is ‘Post-Digital’?” through a broad variety of examples.

“...post-punk (a continuation of punk culture in ways which are somehow still punk, yet also beyond punk); post-communism (as the ongoing social-political reality in former Eastern Bloc countries); post-feminism (as a critically revised continuation of feminism, with blurry boundaries with ‘traditional’, unprefixed feminism);” [...] “Postcolonialism does not in any way mean an end of colonialism” [...] “but rather its mutation into new power structures, less obvious but no less pervasive, which have a profound and lasting impact on languages and cultures, and most significantly continue to govern geopolitics and global production chains.” (Cramer, 2013, p4).

These descriptions relate to the current use of the prefix in the realm of cultural classification and identification. **‘Post—’, more than a break from, also has to exist within the continuum of the existing classifications.** In that sense it is part of an ongoing process and shows the paradox of ‘Post—’: the idealism to move away from that -at the same time- has to deal with the current state. What are the con-

Cho consequently argues, that post-racialism is a dangerous ideology, since: “1. Post-racialism hides the central position that race and racism take on in contemporary society 2. Post-racialism argues that since the racial eras are behind us, we should be able to transcend and, therefore, we do not need race-based remedies anymore 3. Post-racialism serves to reinstate an unchallenged white normativity 4. Post-racialism denigrates collective Black political organization.” (Cho, 2009, p. 1593)

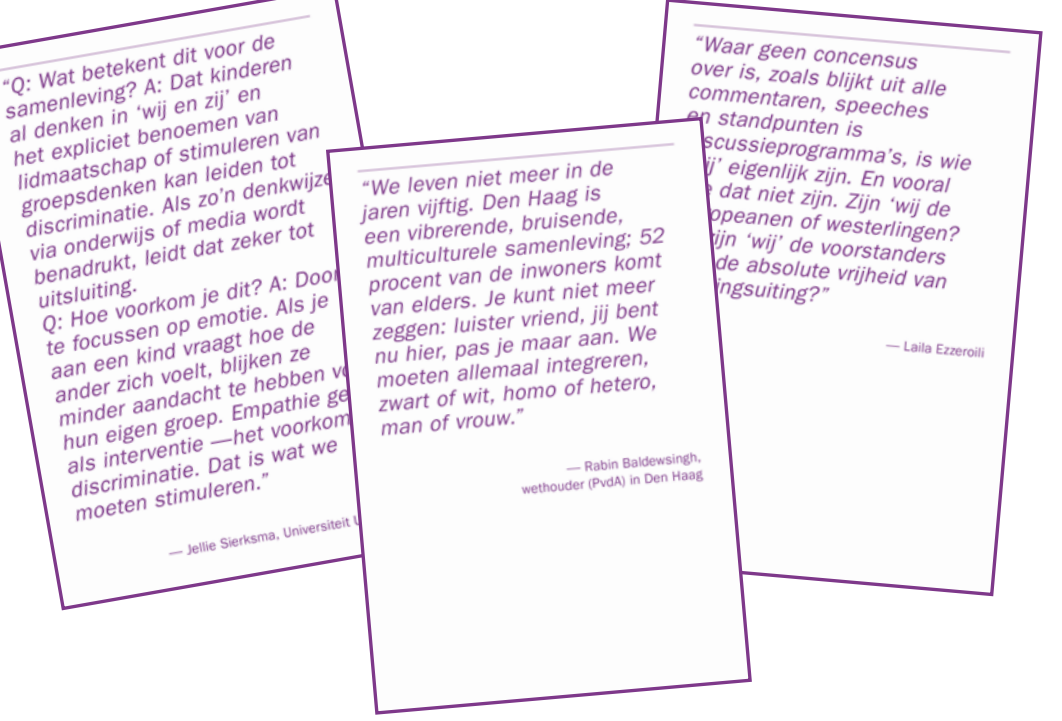
In conclusion, the idealism of ‘Post—’ defines, first of all, a desire to move away from a tradition of classifying cultural ‘differences’, such as race, ethnicity, religion, gender, sexuality or class. But at the same time, ‘Post—’ is a continuation of the difference it prefixes. **This desire results in two strategies: the transcendence of difference or the retreat from difference.** The transcendence keeps the traditional classification at the root, while the retreat neglects this root and therefore avoids dialogue on the central position that these cultural identifiers of difference take in contemporary society. This action hides these parameters and moves away from a more

## ‘POST—DIFFERENCE’ & DUTCH NATIONALITY

#### WHAT IS NOT SAID ABOUT THE DICHOTOMY ALLOCHTOON VS AUTOCHTOON IMPLIES



#### IS A QUESTION OF ‘US’ VS ‘THEM’



#### STRATEGY OF RETREAT



inclusive debate on cultural identity and classification.

#### ‘POST—DIFFERENCE’ AS A STRATEGY IN DUTCH SOCIETY: A ‘RETREAT FROM’ OR ‘TRANSCENDENCE OF’ WHAT?

The previous references are dealing with race and ethnicity in the United States as a identifier of difference. What if this is applied to cultural classification of difference in the Netherlands. How does this desire of being ‘Post—’ manifest itself in Dutch society? After ‘what’ do we claim to be? Which differences are we retreating from or transcending? And how does this strategy reveal itself in the way Dutch society represents ‘difference’ and discusses ‘inclusion and exclusion’? The classification of ‘differences’ happens on all levels and through the obvious labels as race, ethnicity, religion, gender, sexuality, age and class. This essay focusses on two realms in which I believe ‘difference’ is contested in the most fundamental way. These are ‘Dutch nationality’ and ‘the debate on racism in Dutch society’.

#### ‘POST—DIFFERENCE’ IN RELATION TO THE DIALOGUE ON ‘DUTCH NATIONALITY’

At the presentation of a report called ‘Identification with the Netherlands’ by the Netherlands Scientific Council for Government Policy (WRR) on September 23, 2007, princes Máxima stated that **“‘The’ Dutch identity does not exist”**<sup>5</sup>. (AD, 2007). With this non-definition she tried to express that our national identity is not exclusively defined by one group, but exists in the multitude. While intended as a call for self-identification by the people, it shows at the same time the inability of typecasting the Dutch as a people. So what is the

5. Princes Máxima, specified her statement more extensively during the presentation: “The Netherlands is: big windows with no curtains, so everyone can look inside. But also: privacy and cosyness (‘gezelligheid’). The Netherlands is: one biscuit at tea-time. But also: an enormous hospitality and warmth. The Netherlands is: down-to-earth and control. But also: the intense and collective experience of emotions.” (AD, 2007).

Dutch nationality?

Thefreedictionary.com defines nationality as: “1. The status of belonging to a particular nation by origin, birth, or naturalization” and “2. A people having common origins or traditions and often constituting a nation.”

Being Dutch means that you are part of Dutch culture. Interpreting Stuart Hall’s definition of culture: Being Dutch means that you are part of the production and sharing of meaning through signs and language. However, when we assess the cultural classification of **‘nationality’**, there is a dichotomy between ‘natives’, who are named **‘autochtoon’**, and ‘non-natives’, who we classify as **‘allochtoon’**; between people who are born within the national borders and those who are born outside of them. Beyond place of birth, this division has become a debate of **belonging** and the right to be here between ‘those who are born here’ and ‘those who are visiting’. A label as allochtoon, and other typifications as ‘Maroccan’ or ‘East-European’ suggest these groups are ‘welcome’ but should always see the Netherlands as a temporary base.

#### WHAT IS THE CLASSIFICATION OF ‘ALLOCHTOON’ AND ‘AUTOCHTOON’

Before we look at the effects and consequences of the dichotomous classification of ‘autochtoon’ versus ‘allochtoon’, let’s first explore the objective definition of these terms.

First introduced in 1971 by sociologist Hilda Verwey-Jonker for the purpose of demographic research, the ‘neutral’ word ‘allochtoon’ replaced the emotionally loaded word ‘immigrant’. According to Annieke Kranenburg this concept of allochtoon came into vogue after the Netherlands Scientific Council for Government Policy (WRR) introduced it in 1998. Allochtoon was intended as a replacement for “‘minority’, which had obtained a negative connotation.” (Kranenburg, 2015)

The classification autochtoon vs allochtoon organizes people of Dutch nationality based on country of birth. The official website of the city of Rotterdam (rotterdam-incijfers.nl under ‘definitions’) describes it as follows:

**“Allochtonen are persons of whom at least one of the parents is born outside of the Netherlands, regardless of its own country of birth. The number of ‘allochtonen’ is the total population minus ‘autochtonen’. Autochtonen are persons of whom non of the parents are**



born outside of the Netherlands, regardless of its own country of birth.” (Rotterdam in cijfers, 2015)

This large containers that we call ‘allochtoon’, when applied to the population of Rotterdam, is officially specified in nine groups via the so-called **Ethnicity Standard** that divides the population into nine groups based on descent. These groups are: “1. Surinamese; 2. Antilleans & Arubans; 3. Cape Verdeans; 4. Turks; 5. Moroccans; 6. Other immigrants from non-Western countries; 7. natives; 8. Immigrants from other countries of the present European Union; 9. Other immigrants from Western countries.” (rotterdamincijfers.nl, 2015)

Although intended as an ‘objective’ or neutral definition, we can easily conclude that the use of the term is very diffused and unclear as a tool for measurement. If the original definition is applied, then the Dutch king (German-born father), queen (born in Argentina) and the princess-daughters (mother born in Argentina) are ‘allochtonen’ and a third generation descendent from a ‘worker immigrant’ could be ‘autochtoon’.

This system of classification becomes really problematic when it is applied to people from former colonies as Indonesia or Suriname. By our colonial heritage, they are a part of the Dutch kingdom and are Dutch citizens, but by classification of ‘allochtoon’, they are out-casted as ‘non-Dutch’, as not part of Dutch national identity. This ambiguity is voiced by Indonesian born Dutch presenter Sandra Reemer in an interview by Robert Vuijsje in *de Volkskrant*: “We were no immigrants. We were repatriates, we already lived in the Netherlands, only in another part: Dutch East Indies. I moved from my fatherland to my motherland.” (Reemer, 2015-04-14-VK-V10)

### THE CONSEQUENCES OF THE DICHOTOMY ‘ALLOCHTOON’ VS ‘AUTOCHTOON’ ...

As the paragraphs above show us, the division between allochtoon and autochtoon floats in a sea of unclarities. But more importantly, the word ‘allochtoon’ has become a tool to classify Dutch citizenship and nationality into ‘original’ and ‘not-original’. This dichotomy by ethnicity draws a strict line between ‘western’ and ‘non-western ethnic groups’ and therefore subliminally attaches ‘race’, skincolor (‘non-white’) and religion (‘islam’) to the classification. Next to that, it is often used to focus on problems. Columnist Harriet Duurvoort describes it as an

umbrella term that stands “for skyrocketing youth unemployment, due to discrimination, for poverty, crime and sometimes big problems at home”. (Duurvoort, 2015-01.19-VK-p19). As the infographic of ‘typical words’ of allochtoon on page 12 shows, the report on ‘allochtoon’ is often about ‘victimhood’ and problems with connecting to Dutch society; ‘hard to find work’, ‘tiptoeing’ and ‘falling behind’.

For natives (‘autochtonen’) this dichotomy also is a way to express their position on Dutch nationality and exclusion. Autochtoon means white Dutch citizens and allochtoon means non-white-non-citizen, in the way that ‘we’ (Dutch natives) can always send ‘them’ ‘back to their own country’.<sup>6</sup> But also to express our fear of the other and a decline of ‘our’ traditional values. This concern is voiced by one of the interviewees, who was part of a inquiry by social researcher Josje den Ridder. Taking the debate on the character of Zwarte Piet as a symbol of racism as example, the interviewee said: “Dutch people are put aside by foreigners, traditions are endangered.” (2014-12-30-VK-p6)

### ...AND THE STRATEGY OF TRANSCENDENCE OR RETREAT?

After the observation that this dichotomy is a dangerous method of division and exclusion, which strategies are used to deal with this? Do we –as a society and by our institutions- retreat or do we transcend? An example of an institutional retreat is shown in the strategies of the government and by the voice of prime-minister Mark Rutte. He was confronted with a research that concluded that discrimination against allochtonen on the labor market in the Netherlands is still very common and it really matters if your name is Jan or Mohammed when you are applying. The prime-minister responded that he could not solve this problem: “The paradox is that the solution lies with Mohammed. Newcomers have always had to adapt, and always had to deal with discrimination. One should fight his way in.” (Rutte, 2015-03-21-VK-p2)

6. This concept is blatantly visible when politicians Geert Wilders asked the question to his voters “Do you want more or less Moroccans?”. The audience replied with the chant: ‘Less, Less, Less’. Wilders: “Then we will organise this.”

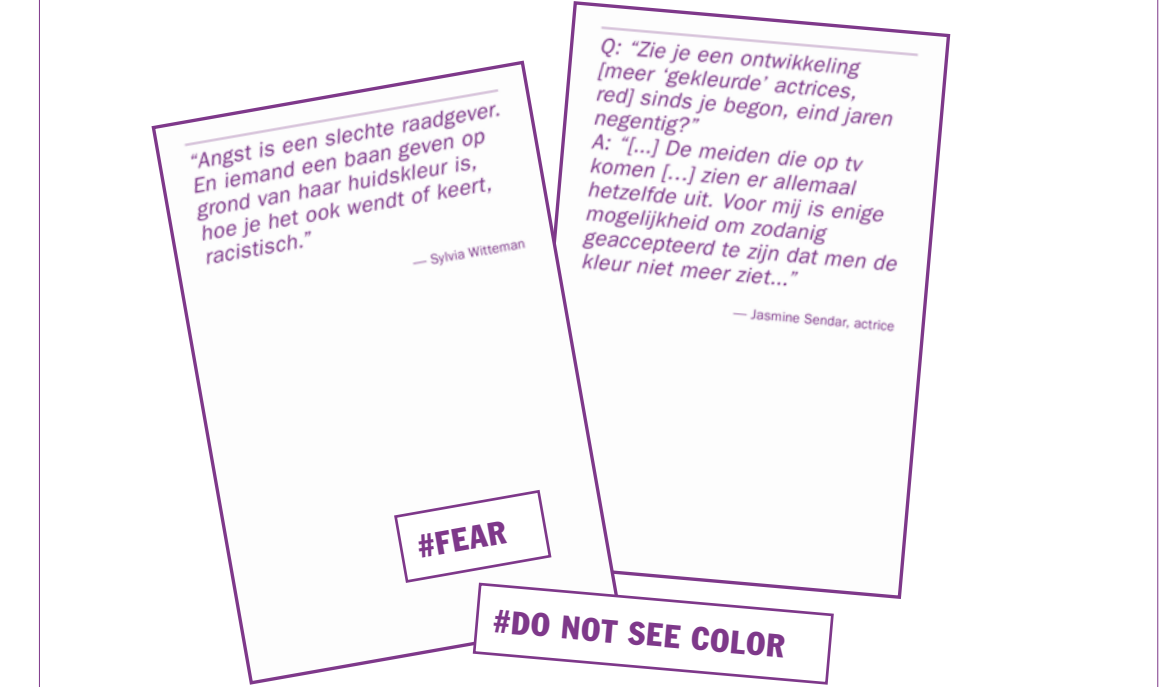
It is also suggested by major of Rotterdam, Ahmed Aboutaleb, when he –in the aftermath of the Charlie Hebdo-killings and the uprise of the “Je Suis Charlie”-movement- said that “If you do not agree with some humorists making a paper, then, if I may say so; Fuck off!”

### STRATEGY OF TRANSCENDENCE



## ‘POST—DIFFERENCE’ & DUTCH DEBATE ON RACISM

### THE DESIRE TO BE COLORBLIND



### COLOR CONCIOUS: AFFIRMATIVE ACTION



Here, Rutte not only shows a lack of interest into the effects and consequences of the word ‘allochtoon’, but he also argues that institutional involvement and governance of equal opportunities is not part of his portfolio. By not taking action, he retreats and does not challenge the privileged position of the ‘autochtoon’. As the personification of governance as a Dutch institute, we could argue that this strategy is very close to the points professor Cho makes on the dangers of post-racism as it “reinstate an unchallenged white normativity” and does not need “race-based remedies”.

This ‘unchallenged white normativity’ of governance is also expressed by Dutch-Maroccan filmmaker Abdelkarim El Fassi when he addresses representation by a cabinet that is “exclusively ‘Hollands’” (as a euphemism for ‘white’, ‘native’ possible also ‘old’) and therefore very ‘un-Dutch’. (2015-02-24-VK-pV8&9)

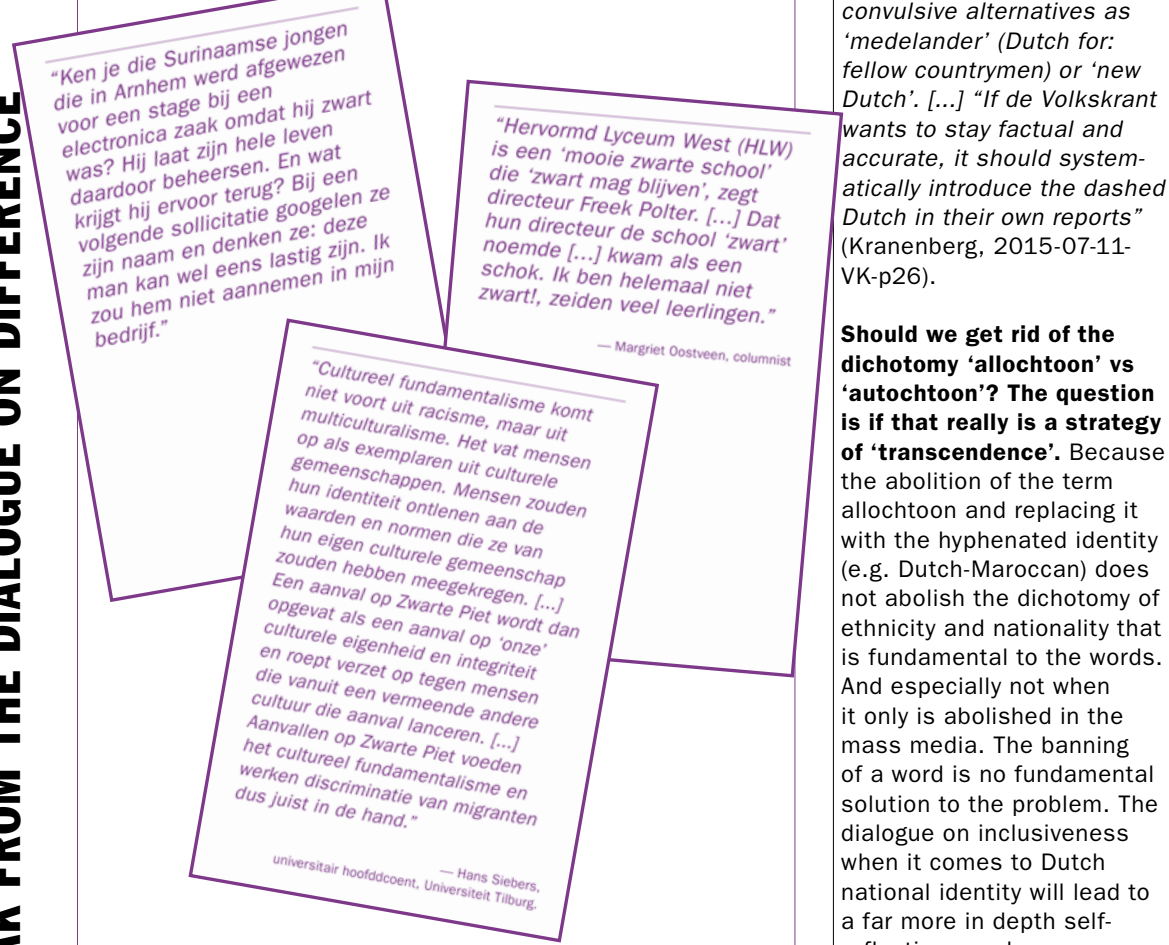
A strategy of transcendence is manifested by a quote by award-winning actor Nasr-din Dchar. When he won a ‘Gouden Kalf’ for best actor, he stated: “I am Dutch, I have Moroccan blood, I am a Muslim and I am standing here before you with a fucking Gouden Kalf in my hands.” (Dchar, 2014-10-21-VK-pV4). But more explicitly, when interviewer Robert Vuijsje stated that with these words, he became the posterboy for Dutch-Maroccans, he replied: “I rather be the posterboy for all the Dutch.” (Dchar, 2014-10-21-VK-pV4)

Here Dchar is rooted in but not restricted by his religious, ethnic and national identity. Beyond that he expresses a desire to transcend and become an inclusive symbol and shows the potential of being Dutch.

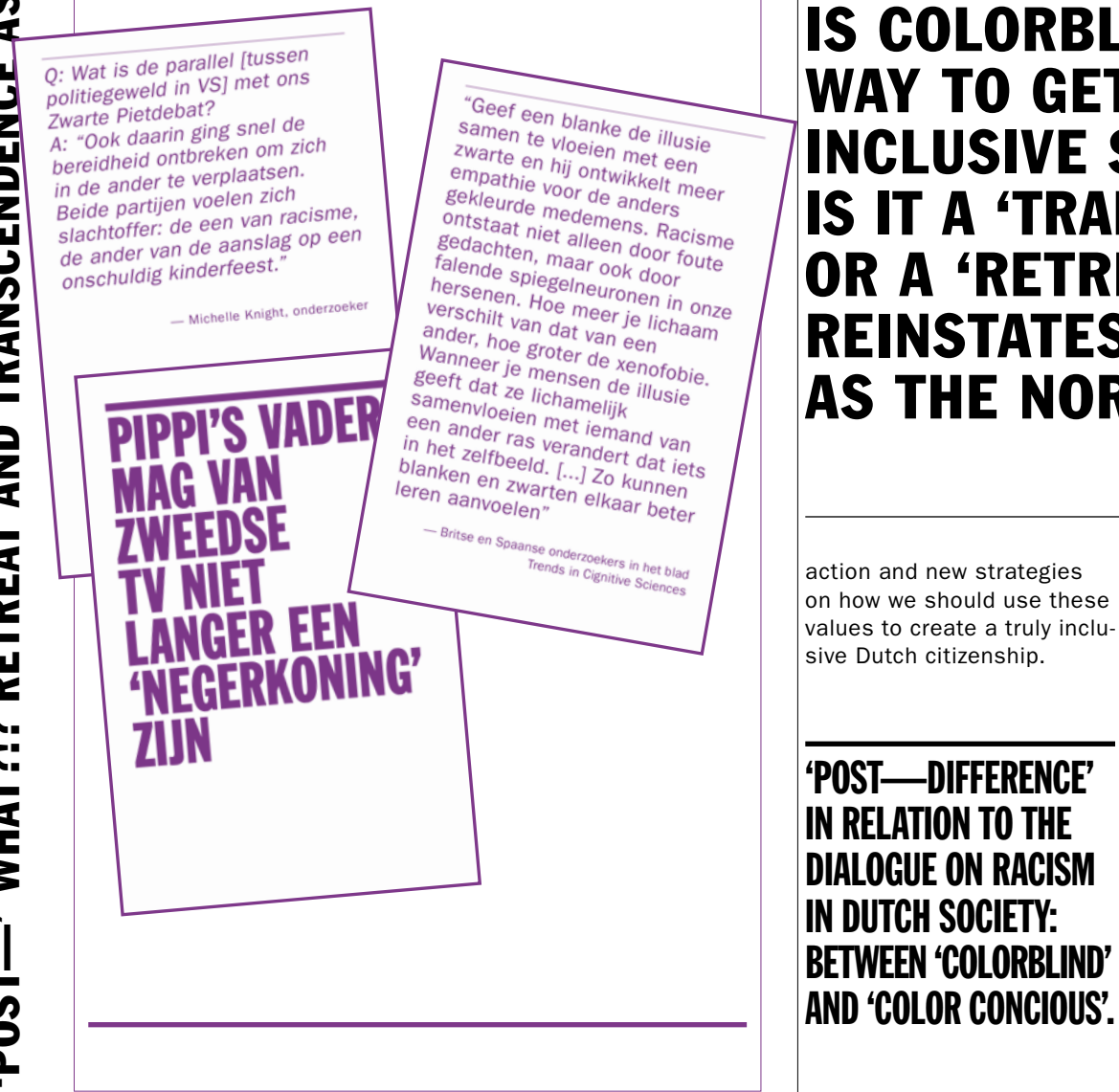
Another strategy of transcendence is shown in the agenda of political party ‘Denk’. Denk (Dutch for ‘Think’) was formed by former members of the Dutch labor party Tunahan Kuzu en Selcuk Öztürk after they were send away from this party because of criticism on the policy on integration. Denk stated that this country needs “a Ministry of Acceptance, the abolition of the word ‘allochtoon’, a monument in memory of labor-migration in each municipality and a museum of colonial history”. (2015-02-10-VK-p14)

As a strategy of transcendence, the abolition of the word ‘allochtoon’ is often proposed. Annieke Kranenberg calls for an institutional dismissal of the term by media in her piece in *de Volkskrant*: “It is high time that *de Volkskrant* in its own reports, abolishes word ‘allochtoon’ [...] If it still should talk

### STRATEGY OF RETREAT



### COLOR CONCIOUS: THE ABILITY TO EMPATHISE



about a group is ‘migrant’ or ‘of migrant origin’ an option [...] far more neutral than convulsive alternatives as ‘medelander’ (Dutch for: fellow countrymen) or ‘new Dutch’. [...] “If *de Volkskrant* wants to stay factual and accurate, it should systematically introduce the dashed Dutch in their own reports” (Kranenberg, 2015-07-11-VK-p26).

Should we get rid of the dichotomy ‘allochtoon’ vs ‘autochtoon’? The question is if that really is a strategy of ‘transcendence’. Because the abolition of the term allochtoon and replacing it with the hyphenated identity (e.g. Dutch-Maroccan) does not abolish the dichotomy of ethnicity and nationality that is fundamental to the words. And especially not when it only is abolished in the mass media. The banning of a word is no fundamental solution to the problem. The dialogue on inclusiveness when it comes to Dutch national identity will lead to a far more in depth self-reflection on who we are, which values and freedoms we valid. This should lead to

and dehumanized the others. This group, backed up by the Dutch values of open-mindedness, tolerance and equal rights, feel that they progressed and have moved beyond the colorlines. Is colorblindness, as a strategy of ‘Post—’ useful to get to a more inclusive society? Can it be a ‘transcendence’? Or is it a ‘retreat’ and a way to reinstate whiteness as the norm?

This Dutch ideological desire to be ‘Post—’ and the ambivalent effects of this position is visible in the following two statements from the archive. The first one is made by Dutch white columnist Sylvia Witteman, as a reaction to hiring Black presenter *Sylvana Simons* as a columnist for women’s magazine *Viva*’ in the aftermath of a racist article.

“Fear is a bad advisor. And giving someone a job based on her skin color is racist, no matter how you look at it.” (Witteman, 2014-04-18-VK-p21)

The second statement is done by Black actrice

## STRATEGIES OF ‘POST—’ IS COLORBLINDNESS A WAY TO GET TO A MORE INCLUSIVE SOCIETY? IS IT A ‘TRANSCENDENCE’ OR A ‘RETREAT’ THAT REINSTATES WHITENESS AS THE NORM?

action and new strategies on how we should use these values to create a truly inclusive Dutch citizenship.

Jasmine Sendor. When interviewer Robert Vuijsje asked her if she noticed any progress on female actors of color since the nineties, she replied:

“The girls that are on TV [...] all look the same. For me, the only option is to be so accepted, that they do not see my color anymore.” (2014-12-16-VK-p8)

These two quotes, that give voice to the desire to move away from racism, show the discrepancy of colorblindness. The first shows the white normative point-of-view that we are already arrived at this *state of ‘being beyond’*, the second shows

### ‘POST—DIFFERENCE’ IN RELATION TO THE DIALOGUE ON RACISM IN DUTCH SOCIETY: BETWEEN ‘COLORBLIND’ AND ‘COLOR CONCIOUS’.

In Dutch society the discussion on racism boils down to two perspectives; the group who sees race and acknowledges that race is a discriminatory mechanism and the group who does not see it; those who are *colorblind*. Colorblindness basically means that one desires not to see color as a discriminatory mechanism that is omnipresent in society. The latter group claims the position of ‘Post—’, since they have broken with the powerful concept of race, that makes ‘white’ superior

7. Dutch women’s magazine *Viva*, after publishing an article on their website on ‘10 reasons why you should date a black man’, raised a lot of ruckus. Readers found this list hurtful and racist and express this via social media. Amongst them was Black female presenter, media-personality Sylvana Simons who mailed the magazine, called for a dialogue and as a result got a job as columnist for *Viva Magazine*.



the perspective that there is still *progress to be made to arrive at this state*.

## MOVING BEYOND COLOR: COLORBLINDNESS VS COLOR CONSCIOUSNESS.

What exactly are the effects and consequences of being colorblind and how should we define it? The website *Atlantablackstar.com* defines the difference between blindness and conciousness in the post ‘*7 ways to response to seven things colorblind people say*’ as follows:

*try where the most empathetic and defended self-image is that we are exceptionally tolerant, characterised by the intense desire for equality and ‘color-blindness’. We are thus by definition not racist.*” (Wekker, 2014)

Professor Wekker shows how the Dutch colorblindness relates to the desire for equality, but consequently leads to a retreat from the racial debate. By not acknowledging the history of colonialism, slavery and racism, we neglect the effects it has had and still has on our society, on our culture and on our institutions today. Beyond the individual, we should talk about ‘*institutional racism*’, which

## STRATEGIES OF ‘POST—’ ‘POST—’ SHOULD BE PART OF OUR SOCIETAL ORGANISATION AND SHOULD BE DEALT WITH ON AN INSTITUTIONAL LEVEL; BY THE MEDIA, BY GOVERNANCE AND IN POLITICS.

“What they say: “People are just people.”, “I don’t see color.”, “We’re all just human.”, “Character, not color, is what counts with me.” Response: “Colorblindness” negates the cultural values, norms, expectations and life experiences of people of color. Even if an individual white person can ignore a person’s skin color, society does not. Claiming to be “colorblind” can also be a defense when someone is afraid to discuss racism, especially if the assumption is that all conversation about race or color is racist. Color consciousness does not equal racism.” (Moore, 2014)

The effects of colorblindness in Dutch culture on the lack of fundamental debate on racism in the Netherlands is eloquently described by Gloria Wekker, Professor Emeritus Gender and Ethnicity Studies of Utrecht University. In an article that that explains the issue of Zwarte Piet in a cultural-historical context through eight arguments, she introduces the thought-provoking neologism ‘*zelf-feliciterend zelfbeeld*’, which could be translated as ‘*self-congratulating image of self*’.

“Is it even possible that in a nation that had an impressive colonial empire for almost 400 years, there are no traces of it in its culture, history and self-image? However, this is a barely negotiable debate in a coun-

is in the words of publicist Zihni Özdil, is “a cultural production that is designed to show ‘the Other’ as inferior” that is “culturally embedded in our social DNA” (Özdil, 2014). This desire to be colorblind, as sincere as it may be intended, neglects the presence of racism in our society and, therefore, should fundamentally start with —what Moore calls— ‘color conciousness’.

Color conciousness is somehow present in Dutch society, through policies on diversity and affirmative action. In the Dutch media this is sparsely introduced through NOS news, which has had a policy since the eighties and lead to Black news anchors as *Noraly Beijer*, *Laïla Abid* and *Simone Weimans*. But more importantly, this ‘*diversity*’ should serve a higher purpose then the symbolic, to just be —as Weimans calls it- ‘a little project’ (2015-06-09-VK-pV4) to add some color.

Having a divers membership in institutions should be an effort to represent the full width of Dutch society. This will lead to deep rooted connection between these institution and the members of society and could help to truthfully relate and empathise to eachtother and address the issues, feelings and emotions that exist.

**Color conciousness as a strategy of ‘Post—’ should be a ideological desire for**

**inclusion, to empathize and to create a collective cultural from a contemporary perspective.** In 2014, Swedish television deleted the word ‘*negroking*’ as a title for Pippi’s father from the reruns of Pippi Longstocking, a popular televisionshow from the seventies. Some (not only in Sweden but also in the Netherlands) reacted fiercely since they believed it to be an over-sensitive censorship of a innocent childrens programm. In the Netherlands, a re-assessment on cultural heritage was made, when the ‘*Rijksmuseum*’ has deleted descriptive phrases as ‘*negro maid*’ from the captions of the artworks. This action was explained by *Martine Gosselink*, Head of the Department of History, in *de Volkskrant*.

“The question is how one looks at our collection. From a black perspective, a white perspective? Do you look at our catalog as a white man or a black woman? When does one describe something as ‘exotic’? The accompanying texts should be neutral. We only indicate skin color when it is relevant.” (Gosselink, 2015).

What is the desired effect for this call for ‘*neutrality*’; to hide or to debate our cultural heritage? Is it an effort of ‘*not wanting to be offensive*’ and thus a way to mask that offensive history? Or is it a strategy to move beyond? The question here is who decides the relevance of the addition of skincolor? The institutes, the communities or society? In order to get to this desired state of ‘*Post—*’ difference, we —as a society— first have to become color concious. Do this institutes fuel and initiate a dialogue in which all of the groups are represented at the table?

## BECOMING ‘POST—’: THE STRATEGY OF BEING ‘ROOTED IN BUT NOT RESTRICTED BY’ DIFFERENCES.

**Are we ‘Post—’? How can we, as Dutch citizens, institutions and society truly become ‘Post—’?** This essay has explored the intricate definitions and perspectives on the desire to be ‘*Post—*’. Next to that it has shown how these definitions are transferred into behaviour, actions and strategies, that lead to a retreat or a transcendence. The essay shows, by examples from the archive, that this believe has many different behavioral actions and strategies. These actions should be aiming for the transcendence, but should not forget to acknowledge and accept the existing discriminatory mechanisms in society.

This essay argues that the idealistic desire to be ‘*Post—*’, as authentic and sincere it may be, is more than just a simple statement. **It is an participatory action of inclusion. That means it should look for a dialogue on shared values in stead of a solving just another problem or tiptoeing through our inconvenient heritage.** This desire, when put into action, entails much larger issues (e.g. nationality and racism) that we as individuals should confront.

These issues, also often reach beyond our personal conviction. **Being ‘Post—’ should be part of our societal organisation and should be dealt with on an institutional level; by the media, by governance and in politics.** When we —as a society— truly want to move beyond and become a nation of inclusion with equal opportunities for all, we have to become concious of the duality of our heritage and the discriminatory mechanisms that are still alive.

## ESSAY ‘POST—’ WHAT?!: RETREAT AND TRANSCENDENCE AS A BREAK FROM THE DIALOGUE ON DIFFERENCE

EVERYDAY PEOPLE EVERY DAY — DE VOLKSKRANT, 11 MONTHS, 465 ARTICLES

# TYOLOGY OF EXISTING CULTURAL CLASSIFICATION — A VISUAL INDEX

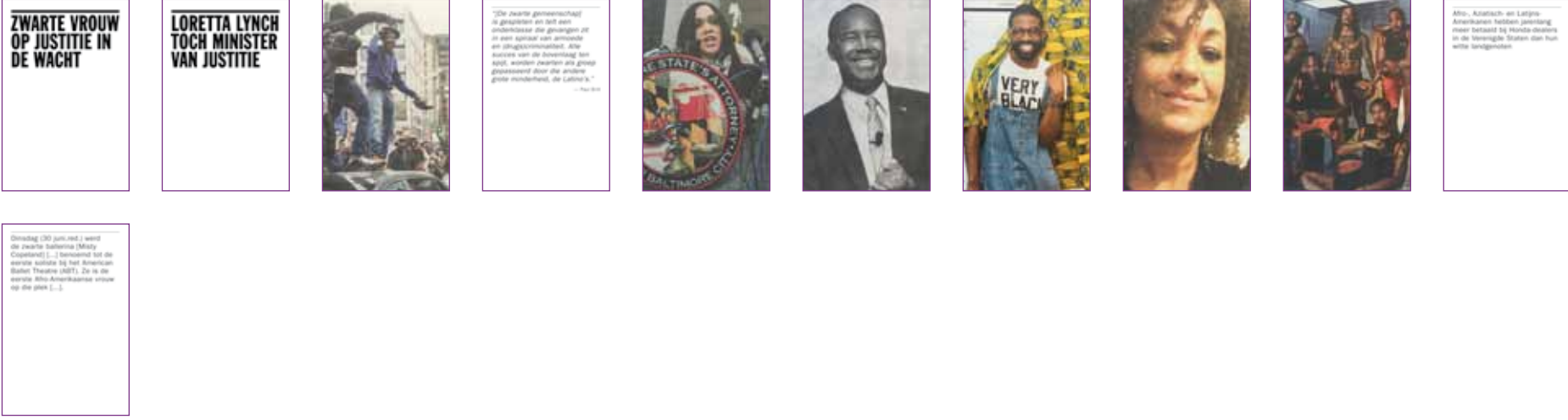
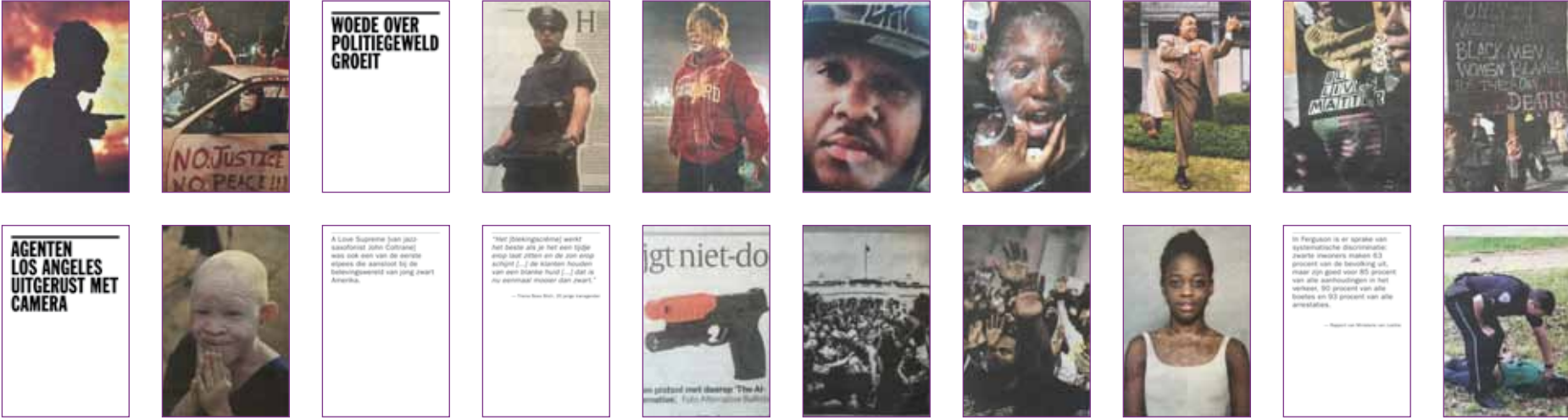
## 1. KLEUR & RAS <sup>[95]</sup>

### 1.1 ZWART <sup>[68]</sup>

#### IN NEDERLAND <sup>[22]</sup>



#### IN EUROPA <sup>[5]</sup>





## 1. KLEUR & RAS [95]

















2.5 AMERIKAANS <sup>[11]</sup>

#VERKRACHTERS EN DRUGS-SMOKKELAARS

#INDIAAN

#HOLOCAUST PRINCESS

#YES TO FREEDOM

#GEOORTEBEWUS

#ELOND HAAR, LICHTTE OGEN MET ONPEILBARE BLIK, ROEGEUST ANAP, STRENGE MOND

#WAPENLIEFHEBBER

#INDIAAN

#SOULSLUPER

#DOMINANTIE OORZAAK VAN WERELDPROBLEMEN

2.6 WESTERS <sup>[3]</sup>

#NATIONALE IDENTITEITS-VORMING

#W.E.J.R.D.

#WIJE ZIJN WU EIGENLIJK?

2.7 AZIATISCH <sup>[5]</sup>

#MODELBURGER

#GREN AN PERSVRIJHEID

#BEPALEN

#MINSTER VAN YOGA

#ONAFHANKELIJK

2.8 MIDDEN-OOSTEN <sup>[9]</sup>

#WOESTUINPENS

#HEIL ZOCCEN

#JODENSTER ALS ETIKET

#HOLLANDER

#ANTISEMITISME

#ANGST

#VERZETJE

#VERZETJE

#VERZETJE

2.9 AFRIKAANS <sup>[16]</sup>

#SCHINK

#BLIFT LOKKEN

#FANIEK

#IK BEN

#AL DIE CHINEZEN

#NA DE EBOLA

#PLOSSEN

#EEN DAM TEGEN

#NAAR EUROPA

#AANVAL

#OBAMA IS COMING

#BUSHMEAT

#VOLK VAN LEIDERS

#WHERE MY STORY BEGINS...

#COOL

#LOKROEP

2.11OCEANIË <sup>[2]</sup>

#KAMELEON

#DEGENERATIE

2.10NIET-WESTERS <sup>[2]</sup>

#WEES POSITIEVEER

#BEZETEN

3. RELIGIE <sup>[54]</sup>

3.1 ISLAM <sup>[40]</sup>

#TEGEGELIJD

#MEGAMOSKEE

#IHADSTRIDERS

#IDENTITAIR VERZET

#FACEBOOK-DREIGEMENT

#FOLDERIJHAD

#FUTGESCHOLDEN

#SHARADRIEHOEK

#VERVOLGD VOOR BELEDIGEN

IN NEDERLAND <sup>[17]</sup>

#IHADI JOHN

IN EUROPA <sup>[13]</sup>

#VERBERGEN

#HALAL

#BOERKAVERBOD

#VRIES VOOR POLDERMOSKEE

#NIEGENS WELKOM

#HAATIMAM

#HAATIMAM

#HAATIMAM

#HOOFDDOEK-VERBOD

#NIET WELKOM

#MOGELIJKE AANSLAG

#VEROORDEELD

#IJE SUIS

#ANGST VOOR VRIJHEID

#AANSLAG

#VEROORDEELD

#KRUISJE SCHRAPPEN

#GEMENGD EN TOLERANT

#MOSLIM-BURGEMEESTER

#MOSLIMS ONTDEKEN AMERIKA

#VRIJLIEFDE, ROEM EN GEWELD

#MINDERHEID

#NIET MEER OP IDENTITEITSDEWIJF

#TOLERANTIE

INTERNA-TIONAAL <sup>[10]</sup>

#BESCHAVINGS-OORLOG

#HUIS-ARABIER

#BEKEERLING

#CARTOON

#BEREID TOT VERANDERING

3.2 CHRISTEN <sup>[3]</sup>

#UIT BOOT GEDUWD

#KATHEDRAAL-MOSKEE

#OOK HOMO'S

3.3 OVERIG <sup>[11]</sup>

#SEKSRABBUN

#SCHOONHEID

#MARIJUANA

#SEKSRABBUN

#MEER DAN 25% ATHEIST

#AAN DE KANT

#ONDER DRUK

#WERELDBEVOLKING

#WERELDBEVOLKING

#NATURAL

#SEKSRABBUN







# 4. GENDER <sup>[58]</sup>

## 4.1 VROUW <sup>[38]</sup>

#EERDER  
VAST CONTRACT

#OPVOLGEN

#WILD WUIF

#AAN DE MACHT

#TUD VOOR EEN  
VROUW

#MEER MEISJES  
KIEZEN BETA

#MEIDEN

#GEEN  
UITKERING

#PERSPECTIEF

IN  
NEDER-  
LAND <sup>[13]</sup>

#PRO-ANA\*

#EERSTE BISCHOP

#HELFT

#VLECHTJE  
EN ROKJE

#FUCK SHARIA

IN  
EUROPA <sup>[8]</sup>

#ANDERS BELEVEN  
DAN MANNEN

#TUDELIJK

#EMOTIONEEL  
EN SEXY

#VERHUSD  
NAAR KALIFAAT

#VOLLEYBAL-  
ACTIVISTE\*

#VROUWENRECHT:  
LACHERTJE

#BLASFEMISCH

#TEGEN DE NATUUR

#DIVERSITEIT  
SCHRIJNT HIER\*

#TROOSTMEISJE

INTERNA-  
TIONAAL <sup>[17]</sup>

#ONGEZOND MAGER

#POTEN THUIS

#BODY MASS INDEX

#UNWELCOME  
SISTERHOOD

#MOEDERSCHAP

#TOPVROUW

#GESTOORD OF  
MONSTERLIJK

#VAGINAKAYAK

#STAAL

#SEKS, SENSATIE,  
SCHULD, SCHAAMTE

#BOERKA

#PHOTOSHOP

#OPGEPAKT

#SISTER ACT  
#DRAMA QUEEN  
#SUPERVROUW

## 4.2 MAN <sup>[14]</sup>

#MACHOPRESIDENT

#KONING

#IDEALE  
WUUSVADER

IN  
EUROPA <sup>[10]</sup>

#VERSTOPT

#POLITIEK  
INCORRECT ENFANT  
TERRIBLE

#HUISELIJK GEWELD

IN  
EUROPA <sup>[3]</sup>

#BOKITO

IN  
NEDER-  
LAND <sup>[1]</sup>

#TESTOSTERON

#TELEVISIEVADER

#DADBOD

#PESTKOP

#SCHOONHEID ALS  
EXPORTPRODUCT

#DANSVLOERSEKS

#OVER MANNEN

## 4.4 TRANSGENDER <sup>[3]</sup>

#LOZEN

#CALL ME

#VOLKOMEN  
GEACCEPTEERD

## 4.3 MAN & VROUW + NEUTRAAL <sup>[3]</sup>

#X

#HIJ/ZIJ

#MANSLAMMING  
#MANSREADING

# 5. SEKSUALITEIT <sup>[31]</sup>

## HOMO <sup>[29]</sup>

IN  
EUROPA <sup>[9]</sup>

#GAY CAPITAL OF  
THE WORLD

#WINT

#MOSLIHHOMO

#G+

#KNAPENSCHENDER

#FOBIE

#FOBIE

#SLECHT AF

IN  
NEDER-  
LAND <sup>[8]</sup>

INTERNA-  
TIONAAL <sup>[12]</sup>

#TRAVEL  
WITH PRIDE

#GEWELD

#IN DE KAST

#NEDERLAAG VOOR  
DE MENSHEID

#VÓÓR

#EERSTE HOMO-  
BURGEMEESTER

#PETITIE VOOR  
PARDON

#EERSTE  
HOMOFOBE MOORD

#DAPPER

#HARD INGRUPEN

#LEGAAI

#TUSSEN DE REGELS

#SYMBOLISCH

#GELIJK

#GENEZEN

#TROTS

#SCHRAPPEN

#IMPERFECTE\*  
RELATIE

#TEGEN HOMO-  
DISCRIMINATIE

#GAY PRIDE

#FICTIEHOMO

## OVERIG <sup>[3]</sup>

#DOUBBELLEVEN

#20 VEEL MEER DAN  
SEKS







## 6. LEEFTIJD <sup>[15]</sup>

### JONG <sup>[14]</sup>



### OUD <sup>[1]</sup>



## 7. KLASSE <sup>[31]</sup>

### ARM <sup>[9]</sup>



### RIJK <sup>[9]</sup>



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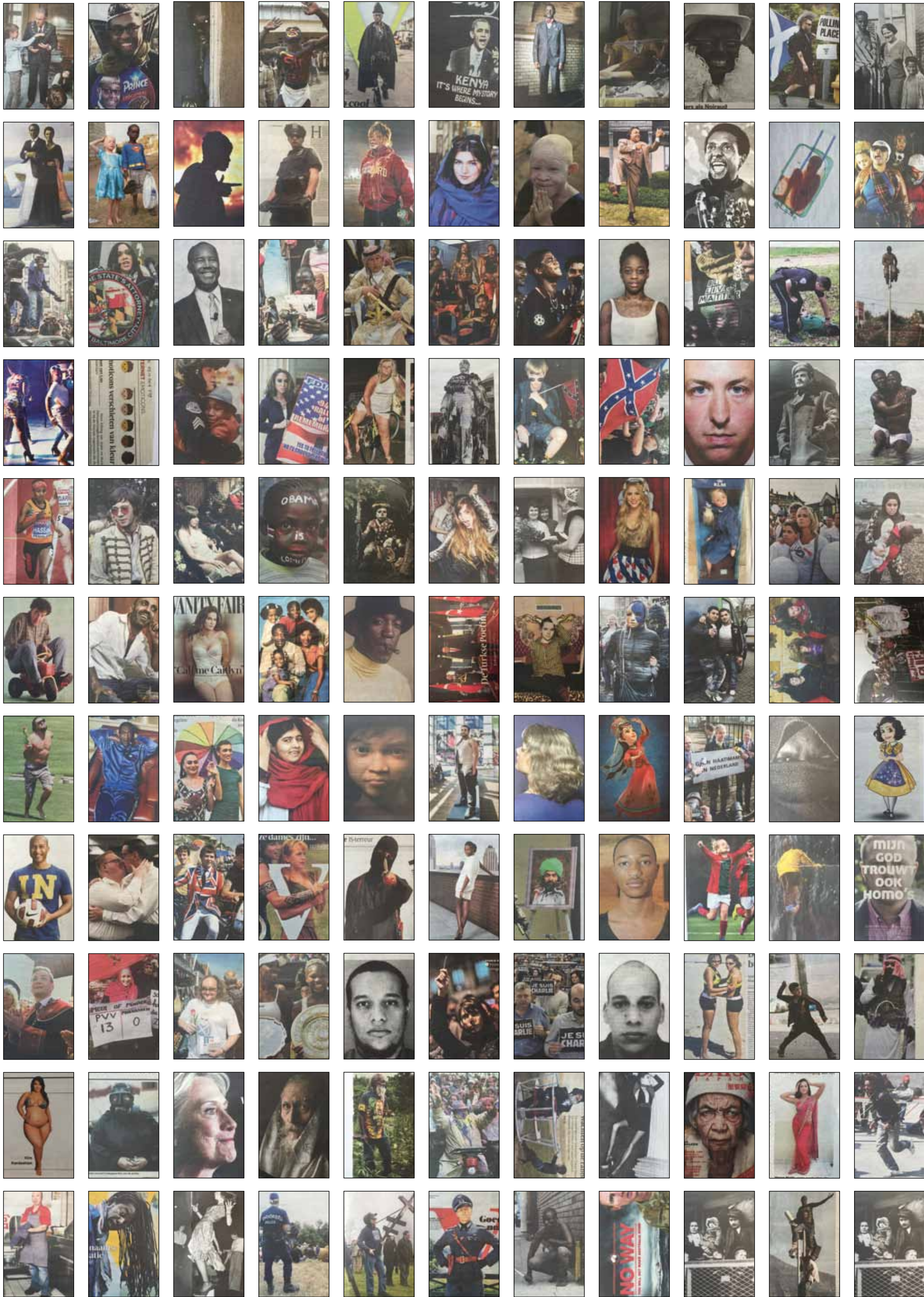
Next to these these references, the card catalog of the data base ‘Everyday People Every Day’ was use as a source of information. When a in the text is referred to a source from the catalog, it is notated as: year-month-day-Source-pagenumber. For instance: “2015-05-20-VK-p5”. You can find this reference at the backside of the card.

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THE POST— #0: THE CLASSIFICATION ISSUE — CULTURAL CLASSIFICATION IN A SOCIETY THAT CLAIMS TO BE ‘POST—’





## WAR IS OVER! IF YOU WANT IT