THE POST—

JANUARY 2016

THE DESIGN RESEARCH

THREE ITERATIONS ON **CULTURAL CLASSIFICA-**TION 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**

THE BLACK ACTIVIST



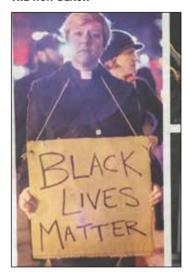
THE DUTCH



THE VERY BLACK



THE NON-BLACK



THE HATED

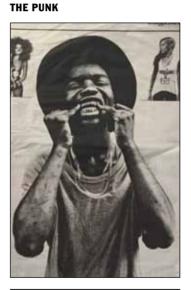
THE WHITE ENOUGH



THE ELITE

THE RE-MAKE





THE SOUL POLISHER



THE NOT BACKPACKER



THE WHITE TRASH

THE MORE OR LESS



THE YELLOW & NON-YELLOW





THE WELCOMED



THE NOT-WELCOMED



ESSAY

'POST—' WHAT?!? STRATEGIES FOR A BREAK FROM 'DIFFERENCE'

THE RICH

CULTURAL CLASSIFICATION IN A SOCIETY THAT CLAIMS TO BE 'POST—



THE MOSLIM



THE EXPLORER

THE CLASSIFICATION ISSUE

0#

THE POST



THE LOVED



#HEIDENSE

DRIEËENHEID

VAN GELD, MACHT

EN ASS

V Zomer Lauren
Magazine Greenfiel

THE RICH

OST S THAT

SOCIETY ⋖ Z SSIFICATION

CLA

CULTURAL

SUE

S

CLASSIFICATION

뿚

POST

뿚

THE MOSLIM #MOSLIMHOMO Res oversome Opinie&Debat





ABOUT 'THE POST—

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 communities, construct identity and are defined by identity. How

do we identify ourselves and

#ZWART EN

NIET-ZWART

PROTESTEREN

TEGEN VERVOLGING

BLANKE POLITIE-

AGENT

#HAATIMAM

ten eerste

#GEEN BACKPACKER

THE NON-BLACK

THE HATED

Is dit de haatimam

THE NOT BACKPACKER

THE NOT-WELCOMED

#NIET WELKOM

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

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

means the system of organizing

cultural groups, and is the

exploration into methods of

identification in a 'Post-'society.

starting point of a larger

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

THE VERY BLACK **#VERY BLACK** André D. Singleton (29) Kunstenaar en activist

THE SOUL POLISHER

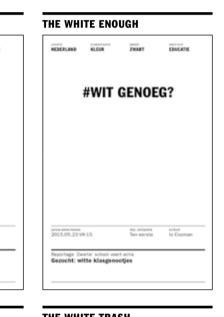
THE WELCOMED

#SOULSLIJPER

#WELKOM

THE DUTCH THE BLACK ACTIVIST **#KLASSE APART #ALS ZWARTE** ACTIVISTE 2015.06.23 VK-19

KLOW	ZWART	BATTLE	100400			
		MEDIA	VERENIGO	KLASSE	KANSARMEN	EBOCAT
#AFR	ROPUNI	K	#E	LITE-0	ONDER	NIJS
12813	NIS GESSONS Uitgelicht	synus Phill Knott	90.04 (900 Palent 2015 04 22 VI	K-13	nza orzaone Ten eerste	AUTOM
		No. organic	#AFROPUNK		## LLIE-1 ## LLIE-1	#ELITE-ONDER(##ELITE-ONDER(##ELITE



HE RE-MAKE	THE WHITE TRASH
WIRELD NLOW ZWART & WIT CHTERIARMENT	ZUID-AFRIKA KLEUR WIT DATE
#DRASTISCHE MAKE-OVER	#WHITE TRASH
15 OFFICE AND A STATE AND A ST	2015-03-05-VK-V9 Review

#NIEUWE HUIDSKLEUREN lieuwe huldskleuren voor emoji's



INTRODUCTION TO THE RESEARCH ON CULTURAL CLASSIFICATION

In 1758, Swedish botanist, zoologist and physician Carolus Linnaeus published the 10th edition of the 'Sytema Naturae'. This book presents a scientific system of nature; a rankbased classification of all the organisms known to mankind at that point in time. As part of this zoological nomenclature, Linaeus described human beings as a species and named them Homo Sapiens. Furthermore, he organized this group in a diversity of subgroups. Linnaeus named four geographical varieties¹ of Homo sapiens to which he introduced "some anecdotal behavioural distinctions in line with then current European notions about their own superiority." (Notton & Stringeron, 2015).

Linnaeus' four subspecies, where geographic is connected to behaviour are:

"Ferus and monstrosus are

infrasubspecific because the

content of the description

shows that ferus is used for

feral children, those found in

the wild, differing only as a

consequence of their upbringing,

and monstrosus is used for a \min

of unrelated forms (part a) and

people with modifications of the

body due to human artifice (part b).

- **'Europæus'** governed by 'laws'
- 'Americanus' governed by 'customs'
- 'Asiaticus' governed by 'opinions'
- **'Afer'** governed by 'impulse'

1. Linaeus not only described

the Homo Sapiens as a species,

ferus, americanus, europaeus,

According to the consulted

International Commission on

Zoological Nomenclature (ICZN)

found on the website of

asiaticus, afer and monstrosus.

article by Notton and Stringeron

but he also included and

named six subgroups: i.e.

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

A PRECARIOUS **PRACTICE**

Classification is fundamentally an activity of inclusion and exclusion. And when it comes to the classification of human or cultural groups, this method becomes a precarious practice.

Western society has an extensive history of using the system of classification to propagate difference. In order to justify racism, colonialism and imperialism, this mechanism is used to create an hierarchical system that makes one group superior and dehumanizes these other groups. By connecting 'objective' measurable data —in the case of Linneaus' taxonomy *'geography'* to 'subjective' observations there are 'arguments' ("white is superior") made that lead to 'actions' ("white should teach the other groups civilisation").

This researchproject inves-

tigates how this mechanism

of human classification still to research the realm of influences the construction cultural classification that of cultural identities today. are used in Dutch society In the Netherlands of the through visual analysis and 21st century, we —as a soci designed dialogues. etv— fundamentally believe that we are tolerant, open How are classifications minded, equal and free. of cultural groups used in Dutch society —and spe-Through our governance of equal human rights and cifically in mass media— to liberties, we have moved be organise and identify a society vond the limitating boxes of that claims to be beyond classification and have left these classifications? This these discriminatory mechaquestion can be divided into nism behind us. We believe two categories: to be 'colorblind': we are not limited by these classes that label physical features and geographical traits with values of superiority of inferiority. We claim to have broken with this discriminatory system and moved away from the politics of exclusion and division. We claim to be 'Post—'. But are we? Are we really and truthfully capable to move beyond the dichot-

omy of, for instance 'Black'

and 'white'? And if we are,

the stereotypes that are

of identification?

This designresearch is

an visual exploration of

how existing human clas-

sification —as a system of

representation— is used to

this relates to ambition and

desire to be 'Post—'.

identify cultural groups in the 21st century and how

are we equipped to move beyond? Can we see through connected to these categories? Can we transcend —as Stuart Hall calls them— the classificatory systems of difference, i.e. race, ethnicity, gender, sexuality, age and class? How do we transcend these, when they still are part of the present system 'Post—'society?

PUBLICATION

This publication presents This research is about us; the results of an exploabout you and me, about ration of cultural classification as a system of how we are part of groups representation of cultural and about how these groups are part of a culture. How we groups. This exploration are united and how we are begins with the contrucseparated though systems

CULTURAL

SIFICATION

CLA

1. Which systems of classification are used and how is it used to define different cultural groups? identify groups? How are

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 neccessarily

want to be in. How these

us and fix us into rigid

also mean 'We' versus

Other'

'Them' or 'Me' and 'the

This research is about a

mediated reality: a repre-

sentation of Dutch society

through the frame of mass

REALM OF RESEARCH &

RESEARCH QUESTIONS

In order to critically reflect

quences of cultural classifi-

representation in a era that

claims to be 'Post-'. I want

on the effects and conse-

cation as a system of

regions. This research is

about the way 'us' is not

only 'You' and 'I', but could

systems are trying to label

By which parameters do we 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

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

'not-part-of' our society?

ABOUT THIS

tion 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

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 participa-

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

CRITICALLY REFLECT ON THE **EFFECTS AND CONSEQUENCES** OF CULTURAL CLASSIFICATION **AS A SYSTEM OF REPRESENTA-**TION IN A ERA THAT CLAIMS TO BE 'POST—'.

I WANT TO RESEARCH THE REALM OF

CULTURAL CLASSIFICATION THAT IS USED IN DUTCH SOCIETY

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

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-'.



1600 - 1001 BC

EGYPTIANS ASIATICS M NUBIANS

The ancient Egyptians distinguished 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

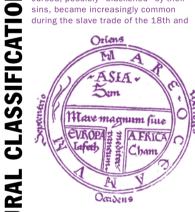
623

CLAIM

THAT **HAMETIC** - AFRICANS **SEMETIC** — JEWS&ARABS

> **JAPHETIC** - Europeans

The idea that all humans descent from nam, Sem and Japhet, the three sons cans, as the "sons of Ham", were rsed possibly "blackened" by their is, became increasingly com



19th centuries and justified slavery. cism 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



a hierarchical system of race classification created by Spanish America during the Spanish colonial 1779

Casta Paintings A Casta was

CAUCASIAN MONGOLIAN MALAYAN **ETHIOPIAN AMERICAN**

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

BEAUTIFUL WHITE RACE UGLY BLACK RACE

philosopher and historian, The Outline of History of Mankind (1785)

1796



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



1850



1853-1855

"BLACK" **2** "WHITE"

3 "YELLOW"

Comte de Gobineau









1861

CAUCASOID RACE ARYAN SEMITIC HAMITIC

MONGOLOID RACE

NORTH MONGOL **CHINESE & INDOCHINESE** JAPANESE & KOREAN **TIBETAN AUSTRONESIAN POLYNESIAN** Maori **MICRONESIAN AMERICAN**

3 NEGROID RACE **AFRICAN NEGRO HOTTENTOT MELANESIAN NEGRITO**

AUSTRALOID

UNCERTAIN **DRAVIDA & SINHALESE**

1921

1 WHITE **CONSISTING OF** NORDIC. **ALPINE & MEDITERRANEAN**

YELLOWS

BROWNS BLACKS

REDS



1961

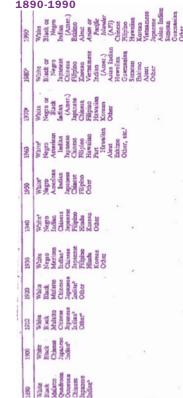
AFRICAN AMERINDIAN

ASIATIC AUSTRALIAN

EUROPEAN

MELANESIAN-PA-PUAN

POLYNESIAN



100 years of US Census Racial

TYPE I: LIGHT, PALE 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

20??

Choose one section from A to E, then tick one bo to best describe your ethnic group or background

Gypsy or Irish Traveller

White and Black Caribbea White and Black African

Mixed/multiple ethnic groups

Other ethnic group

8 MICRONESIAN



CLASSIFICATION

CULTURAL

N 0

ITERATIONS

EVERY

EVERYDAY

DESIGN

6

표

2015



W.A.S.P. — White Anglo-Saxon



Emoticons verschieten van kleur

2015 (30.03)



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

THREE ITERATIONS ON CULTURAL CLASSIFICATION IN DUTCH MEDIATED SOCIETY.

FVERY DAY

THE DESIGN RESEARCH

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.

2014

voor de mensen in Afrika een volko-men raadsel. In Oost-Afrika, een gebied dat ik vrij goed ken, wordt 'zwart' van donker naar licht in de volgende hoofdcate-gorieën opgedeeld: coffee brown brown brown light

zwarte Alek Wek uit Zuid-Soedan op de catwalks van Europa en Amerika een gevierd model kon worden, is

Brown brown geldt als het aller-mooist. Een lelijk brown brown meisje met een onappetijtelijk gebit een schitterend coffeekleurig meisje met fonkelende tanden en een zijden

5

CULTURE AS A SIGNIFYING PRACTICE: TO SHARE MEANING

Let's start with what is meant with 'culture' and 'cultural identity'. In the introduction to 'Representa tion. 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

al 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 substan-

1 — A TYPOLOGY OF

What are the existing clas-

sificatory systems that is

used in Dutch society? By

which parameters is contem-

porary cultural classification

done? Through which lenses

do we look at the human

world? Who is classified?

Which labels and classes

are used to construct cultur-

tive field of research, a set

of parameters was defined.

groups that inhabit our

EXISTING CULTURAL

CLASSIFICATION

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.

The field needs to be:

- a place where cultural classification is used as a system of interpreta-
- 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 contem-
- porality 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 1ST ANALYSIS OF CLASSIFICATION

SSIFICATION

CLA

CULTURAL

STING

EX

TYPOLOGY OF

⋖

SSIFICATION:

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S

OF

ANALYSIS

ST

FIR

CREATING AN ARCHIVE THROUGH A TYPOLOGY OF CLASSIFICATION

1. SELECT AN ARTICLE EVERY DAY



2. FOCUS ON REPRESENTATION BY FRAMING



Image

gen voor afschaffing. Niet lleen vanwege de negatieve onnotaties, maar ook vanwege e meetmethode die te weinig pecifiek zou zijn. Zo zijn onze esjes ook niet westerse htonen, omdat moeder i ntinië is geboren.

Fact

TWEEDE KAMER ZET BIJBEL EN KORAN AAN DE

le moet ie invechten.

Ouote

Headline

3. ANALYZE THE DATA THROUGH META DATA

WHAT* ARE WE On which Of which Which Which TYPICAL Which larger TALKING ABOUT? LOCATION is CLASSIFICATION CULTURAL GROUP INSTITUTION is WORD OR PHRASE is this article this happening is the article talking about is used to (city/country talking about? talking about? that specific frame the information of region? group? the article? "Dat [discriminatie van allochtonen op de arbeidmarkt] in Nederland nog veel voorkomt en het echt uitmaakt of je **#INVECHTEN** Mohammed of Jan heet als je solliciteert'. Rutte zei dit probleem niet niet kunnen oplossen. 'De paradox is dat de oplossing bij Mohammed ligt. Nieuwkomers hebben zich altijd moeten aanpassen, en altiid te maken gehad met discriminatie. Je moet je invechten." Mark Rutte In Metro via De Volkskrant. 2015.03.21-VK-2 Mark Rutte Allochtoon erg slecht af op Nederlandse arbeidsmarkt THE ACTICLE'S CONTEXT - Date, source, page

 Editorial category -Flag: 'subtitle' of the article - Title of the article - Author of quote or image

* Meta data is distilled from the article itself.

4. INDEX OF CLASSIFICATION

INDEX OF CULTURAL GROUPS

1. KLEUR & RAS

1.1 ZWART

SSIFICATION

Ø

5

CULTURAL

4

EXISTIN

OF

TYPOLOGY

Ø

SSIFICATION:

Ø

5

OF

SIS

ANALY

FIRST

2. That also lead to some

discrepancies or 'odd choices'

For instance: a photo (2015-

zich onder het dashboard) of

a man that hid himself in a

Africa into Spain obviously

was meant as a report on the

the headline did not speak

of 'African' nor 'refugee'

but only about 'man' is was

organized class of 'gender'

stereotypical, in the captions

of a photo-reportage (2-15-

07-25-VK-p35, V-Zomer: In da

'Black' 'Americans', these

classes were not mentioned.

club) on a stripclub in Atlanta

(USA), that showed exclusively

'status' it was categorized in

'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

to this rule, is since the

end of WWII considered as a

society. Originally, race is

of humans into groups that are

characterized by (a combinatio

invalid and inappropriate

classification in Western

of) genetic, biological

and so on). In this day

way to classify people.

and age, even though it is officially dismissed, 'race',

by the parameter of skincolor

continues to be an important

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

systems of difference which

discursive category recognizes

concept scientifically to

locate differences between

the races on what one might

call scientific, biological

or genetic grounds have been

We must therefore instead

largely shown to be untenable.

or cultural definition of race

4. Prior to the dialogue on

and professor Jacco van

Sterkenburg, he explained

we talk about 'ethniticy'

that in scientific research,

when we talk of groups in the

Netherlands that have a non-

Dutch origin. As an example;

both Maroccan as well as Dutch

are 'nationalities'. However,

person of Maroccan descent, it

is transferred to the 'ethnic'

classification. Van Sterkenburg

adds that when we in everyday

life talk about ethnicity,

categories, such as color or

it intersects with other

religion.

when we talk about a Dutch

November 26, with researcher

for the biological one." (Hall.

and age] which organize

the great classificatory

and physiological features (think of skin color, facial features, hair, nose, lips and

eves, and bodycharacteristic, bonestructure, length, postur

database has a few exceptions

the classificatory system of

Or, less obvious and more

refugee-issue. However, since

dashboard of a car to get from

05-20-VK-p5: Man verstopte

- 1.2 WIT
- 1.3 ZWART & WIT

2. NATIONALITEIT, ETNICITEIT & GEOGRAFISCH

- 2.1 IN NEDERLAND: NEDERLANDS
- 2.2 IN NEDERLAND: IMMIGRANT — ALLOCHTOON
- MAROKKAANS
- TURK & MAROKKAANS
- TURKS
- OOST-EUROPEAANS
- BUITENLANDS
- MOLUKS — OVERIG
- 2.3 IN EUROPA
 - DUITS — BRITS
 - FRANS
- EUROPEES 2.4 VLUCHTELING
- 2.5 AMERIKAANS
- 2.6 WESTERS
- 2.7 AZIATISCH
- 2.8 MIDDENOOSTEN
- 2.9 AFRIKAANS
- 2.10 NIETWESTERS
- 2.11 OCEANIE

3. RELIGIE

- 3.1 ISLAM 3.2 CHRISTEN
- 3.3 MISC

4. GENDER

- 4.1 VROUW
- 4.2 MAN
- 4.3 MAN-VROUW & NEUTRAAL 4.4 TRANSGENDER

5. SEKSUALITEIT

- 5.1
- 5.2 HETERO

номо

5.3 **OVERIG**

6. LEEFTIJD

- **6.1 JONG**
- 6.2 OUD

7. KLASSE

- 7.1 ARM **7.2 RIJK**
- 8. MISC

INDEX OF INSTITUTES

- JUSTITIE
- WETGEVENDEMACHT
- CULTUUR & MAATSCHAPPIJ POLITIEK
- EDUCATIE & ERFGOED KUNST & ENTERTAINMENT,
- SCHOONHEID

• MEDIA

- KONINKRIJK
- GEZONDHEID
 - ECOMONIE • COMMERCIE
 - WETENSCHAP
 - OVERIG

SPORT

KERK

>> GO TO PAGE 25-42 FOR THE COMPLETE INDEX.

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 classifica-

tion 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 'nonnationality'. 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'4,

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 article²

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

Color or 'race'3 is the classi fication based on skincolor. Generally speaking this means a division in 'black' and 'white'. Althought the class of 'black' is has data that is labeled as 'nonwhite' 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', 'nontainted' and 'beautiful'. Lastely, even though we are

discard the notion of race,

that are framed this way, i.e

there are still some data

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

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

classification is 'islam'

Sexuality is mainly about 'homo', with just some about 'sadomasochism' 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'.

perclass' and 'educated', versus 'poor' and 'lowerclass'.

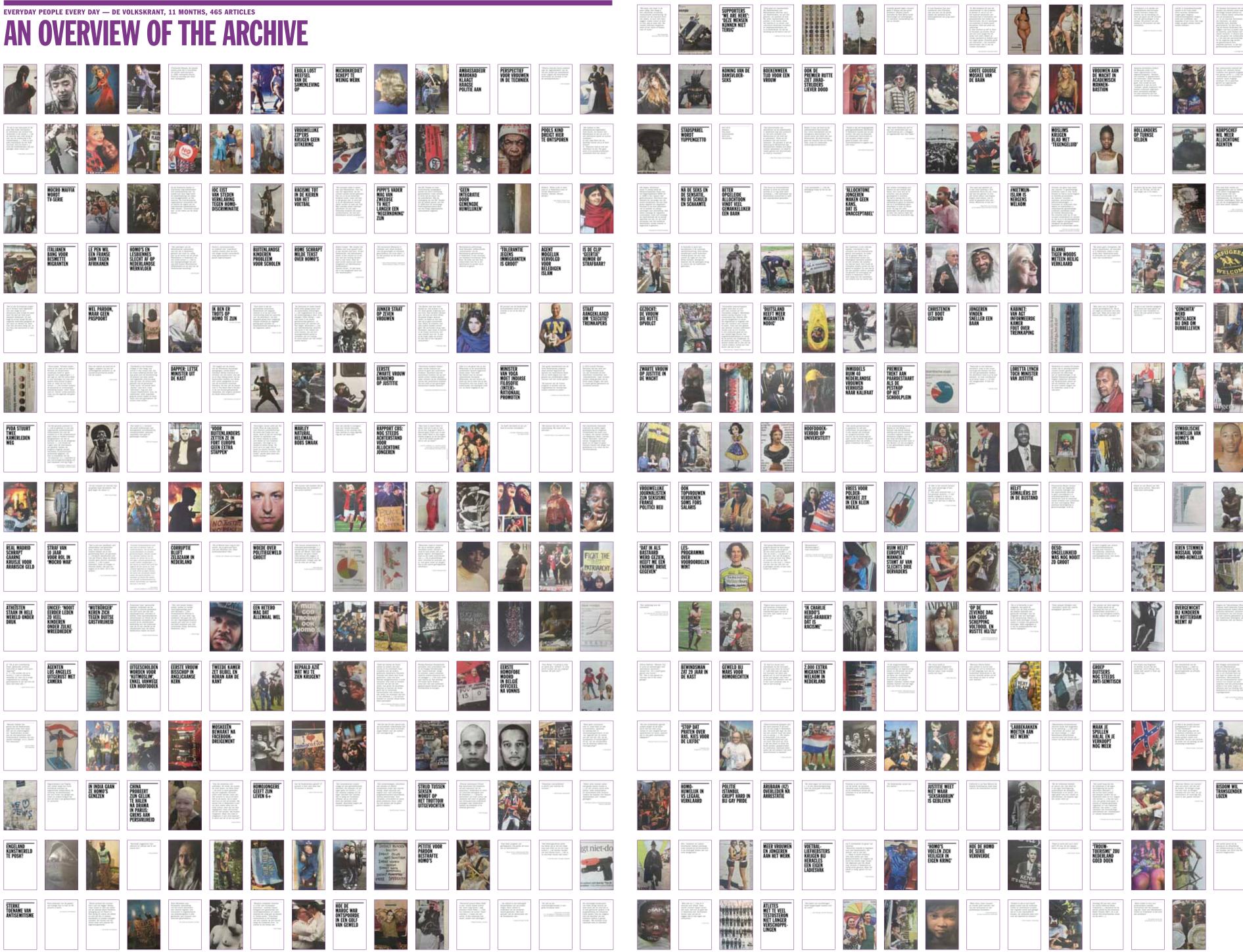
Class is between 'rich', 'up-

Continue on page 10



FIRST

8



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 **'sys**tem 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

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**³

WORDS'

'TYPICAL

THROUGH

INTERPRETATION

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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

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 proces of construct ing 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

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 concious and the subconcious? 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 though 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 divers 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 oversim-

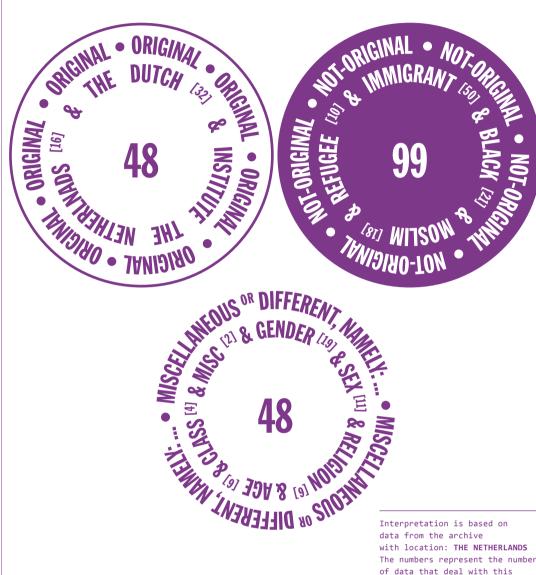
plified classification of the

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

INTERPRETING THE ARCHIVE THROUGH 'TYPICAL WORDS'

RELATIONAL CLASSIFICATION — NATIONAL IDENTITY & DUTCH CITIZENSHII

DICHOTOMY 'ORIGINAL' AND 'NOT-ORIGINAL'



RELATIONAL CLASSIFICATION — COLOR RELATIONS

DICHOTOMY 'WHITE' VS 'BLACK'





classification.

DICHOTOMOUS RELATIONS

BLACY

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'.

WORD

ETATION

CLASSIFICATION:

OF

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ANALY

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POOR

SLAM

When this happens the system of representation is a representation of inequal **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, etnicity, 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

tion 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 persor 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

What makes this descrip-

other culture. The activity of stereotyping divides the normal from the abnormal. Stereotyping fixes boundaries and excludes everything that does not belong. 3RD ANALYSIS OF CLASSIFICATION 3 — THE DESIGN OF Visual dialogues in Hall, 2003, p257)

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)

subordinate, the counter or

power it can apply the norm

of ones own culture onto the

abnormal. When one is in

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 pluriformaty of contempary society, then the work should find a way to share and participate. This researchproject is part of that work on cultural

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 a 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

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, a stated by Stuart Hall, a complex business. since it "engages feelings, attitudes and emotions and it mobilizes fears and anxiet ies in the viewer, at deeper levels then 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 reffering 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

Stereotyping, as the activity of connecting the 'real' to the 'imagined', means that the physical and innate

1997, p.263)

'real' to the imagined. Hall:

"The other half —the deeper

meaning— lies in what is

not being said, but is being

fantasized, what is implied

but cannot be shown." (Hall,

elements of which a group is constructed by, is connected to behaviour of that group. When this behaviour is applied onto the whole group, that's when stereotyping occurs. Stereotyping happens when black cultural identity is connecting to 'laziness' (2014-04-01-VK-p26) and therefore a black person always will be 'to early' on a meeting (2015-05-12-VKp8&9). Or, when connected to white, with the exploitation of power through the brutality of the 'white racist cop' (2014-12-06-VK p3).

When stereotyping tends to happen it is mostly in a situation that has a gross inequalities of power. Power in the context of representation is usually directed against the excluded, the

ON DIALOGUE

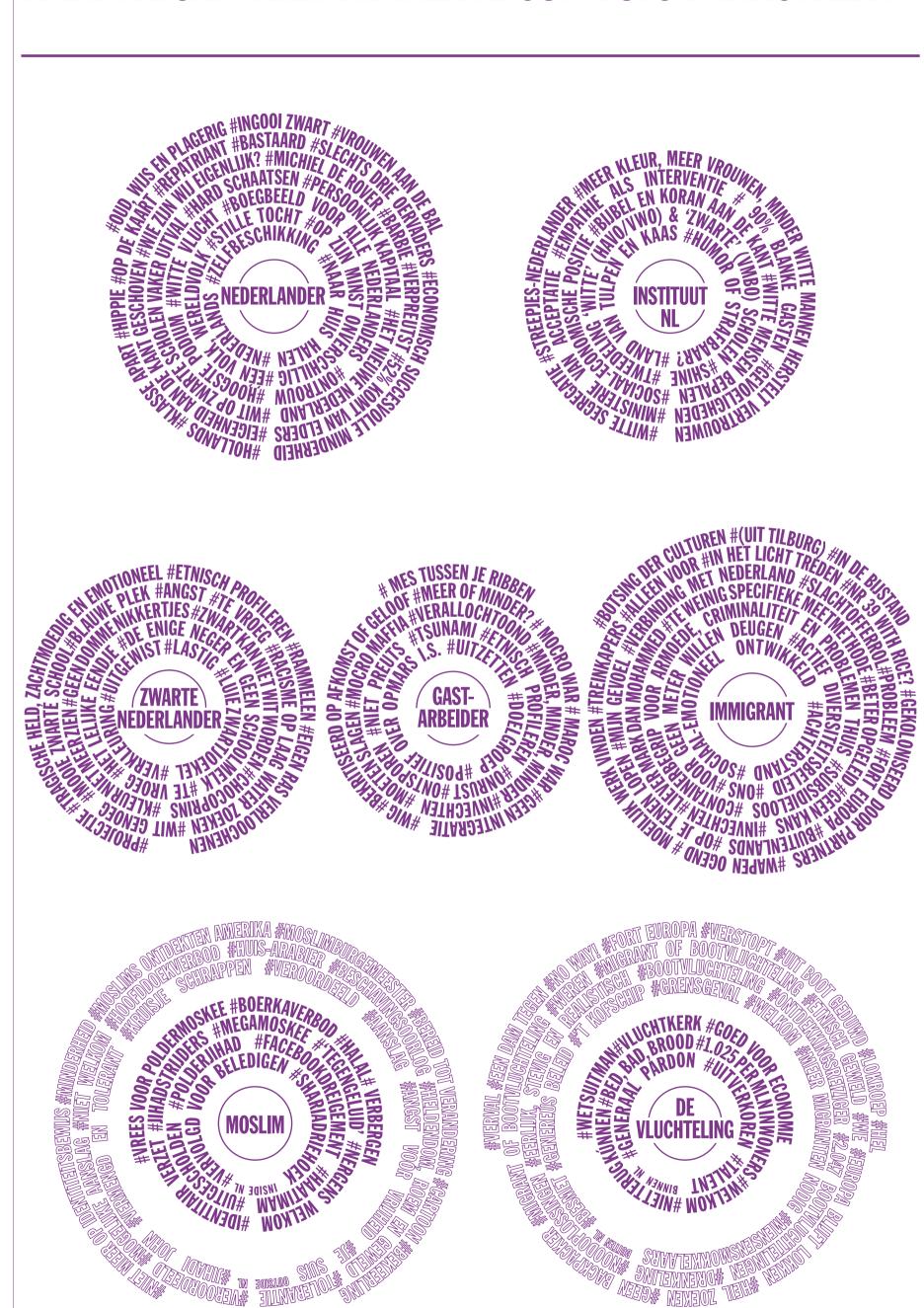
In the introduction of

'Representation: cultural representataions 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 particpants in a process which —since they often exchange roles— is always double-sided, always interactive. Representation functions less like a model

Continue on page 14

of data that deal with this classification.

WHAT WE SAY WHEN WE TALK ABOUT 'DUTCH NATIONALITY'



WHAT DO WE SAY WHEN WE TALK ABOUT 'BLACK & WHITE'









In the Netherlands $^\#$ Outside the Netherlands



SECOND ANALYSIS

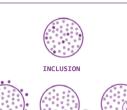
TYPICAL WORDS

THROUGH

INTERPRETATION

DESIGNING DIALOGUE

FOUR URGENT TOPICS TRANSLATED TO VISUAL DIALOGUES





- Kramer, 2013

"Black Cultural Archives" collection is often described within the organisation as covering topics 'from protest to progress' and any documentation of community activism is a strength of the archive. This means that the collection includes evidence of injustice and discrimination as well as illustrations of the means to combat prejudice.

— from the brochure

'The Staying Power Project

What are the contempor types, prosters • to identify cultural groups in a media-society? Which (new) types of more inclus. idenitfies differ yond the existing lines? types could be useful for a more inclusive reality that idenitfies difference beyond the existing lines?

ACTIVISM What What
is the progress
that is made in empowering difference? What
are the new themes and topics we should be addressing to get to a next stage in the debate on cultural identity in the Netherlands? What is the new protest?

"Ik wil niet getolereerd worden in mijn eigen land. Ik wil gelijkheid." [...] tegen moeten gaan over de

"Echte integratie zou daarenvraag in hoeverre iemand zich verbonden voelt met Neder-

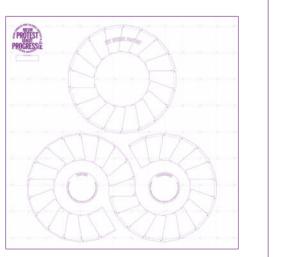
— Zihni Özdil 2015

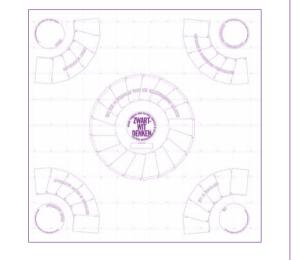
"...post-racialism in its current iteration is a twenty-first century ideology that reflects a belief that due to the significant racial progress that has been made, the state need not engage in racebased decision-making or adopt race-based remedies, and that civil society should eschew race as a central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

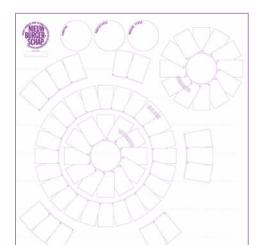
— Cho, 2009, p 1589

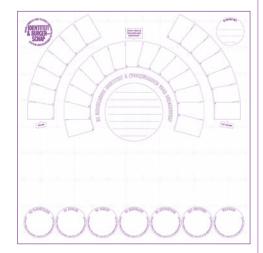
the Netherlands defined and who is, according to existing labels, part of this society and who is alienated?
What are symbols and values for a new more inclusive definition of Dutch citizenship?

What is the role if the existing dichotomy with institutional disciminaion and affirmative action in 🗔 a society that neglects this 🛚 📊 a society that neglects this hierarchy? How can we design a more equal system?









DIALOGU VISUAL 4 **ESIGNIN ASSIFICATION:** 5 <u></u> **ANALYSIS**

THIRD

of 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 instability of process and change and, secondly, uses interactivity as a method of activating participants. equal partnership and does not have to lead to a com-

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 themthat 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 par ticipants were designated.

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.

Experts in and producers of works on cultural diversity and cultural identity: social and antropological 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 Schalmeijer Martijn Kleppe **Annieke Kranenberg**

Ombudsvrouw, de Volkskrant

can deal with, first of all, the

The dialogue is based on an mon agreement.

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

Photo editor of de Volkskrant Professor image & journalism 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, opinionmaker, writer of 'Nederland,

Journalist NRC **Cindy vd Bremen** Empathic designer **Ahmed Aboutaleb** Major of Rotterdam

mijn vaderland'.

Ferry Biederman

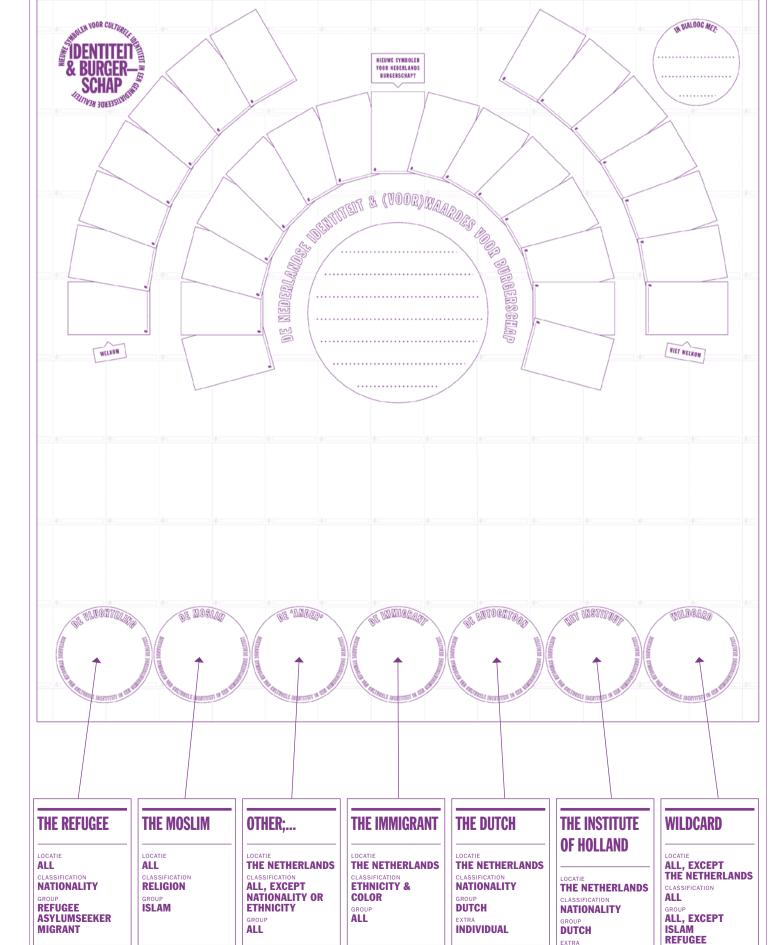
PROFESSIONALS WHO DEAL IN THE PRACTICE WITH RACE, ETHNICITY & CULTURAL DIVERSITY

Prototypes Jacco van Sterkenburg Researcher race/ethnicity and sport @ Erasmus University Nana Adusei-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



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 **DIALOGUE** 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 **VISUAL** reframe and reorganized in the visual dialogue, became a symbol with another mean-

DESIGNING

CLASSIFICATION:

OF

ANALYSIS

THIRD

TESTING MODELS FOR DIALOGUE

ing? 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

Dutch nationality and citizen

ship; New powerful relation

These paradigms were trans

lated 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 dif-

ferent sets of information.

The map that were designed

as frameworks, as a model

that gives direction to the

dialogue and as a renewed

between black and white.

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

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, polymorhpic production platfor experimental music and visual

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 ambivalency 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

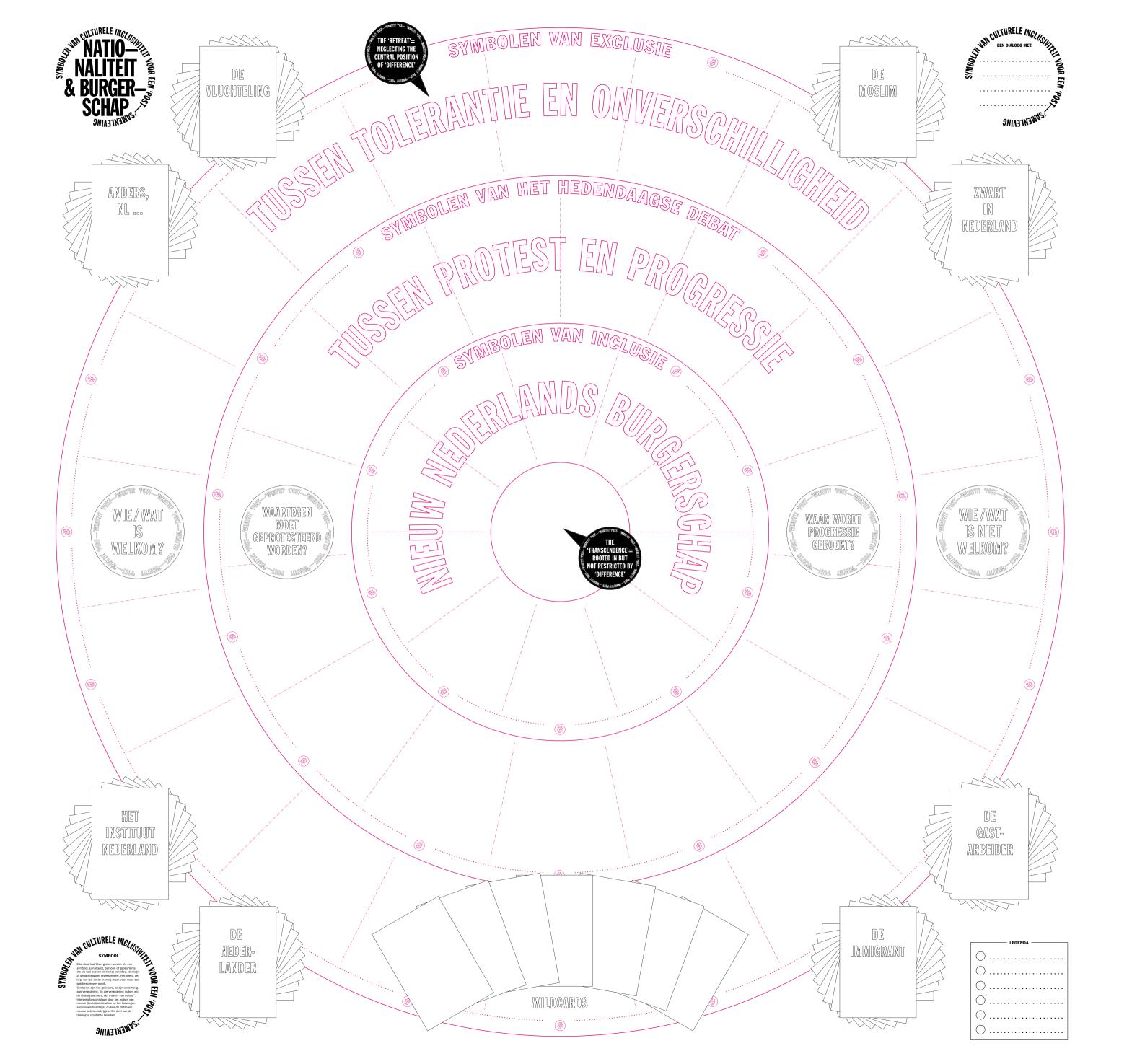
define a complex, fluid and

stratified identity. Language

ASYLUMSEEKER

MIGRANT

INSTITUTIONAL



Mijn ontwerpend 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 dialogen 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

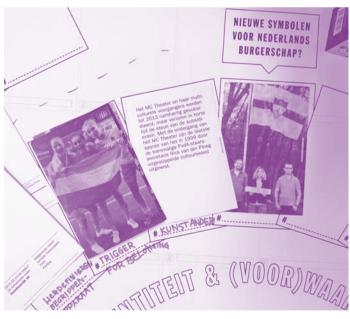
Nationaliteit is meer dan je identiteitsbewijs. Het Nederlands burgerschap is naast het delen van rechten en plichten ook het gezamenlijk betekenis geven aan culturele waarden via symbolen. Echter in de huidige situatie definiëren we dat Nederlanderschap met 'deel van' of 'geen deel van'. We maken een 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

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, voorbij 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

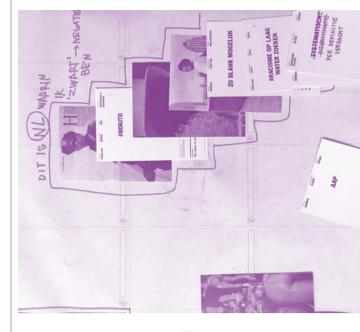








11.19.2015 — SERANA ANGELISTA — DIALOGUE TEST **BLACK & WHITE RELATIONS — 1**









(more specifically text) is too unambiguous. In order to break free from the simplica tion 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".

DIALOGUE

VISUAL

4

ESIGNIN

ASSIFICATION

5

<u></u>

ANALYSIS

18

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-idenitfication. 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 & affirma-

— Outside the Netherlands:

Black, Black stereotype,

white, white stereotype,

inclusion & exclusion.

racism, protest, progress,

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 ambigu ous 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

perspective'.

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

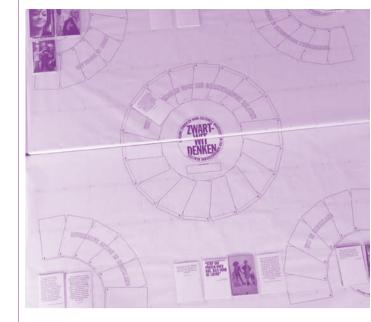
JACCO VAN STERKENBURG is researcher and 'Assistant Professor' at the Erasmus University, After his PhD, that explored representations of race/ethnicity and gender in sport media, his attention shifted towards exploring audience constructions of race ethnicity, gender, and (dis) ability in the sport media.

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

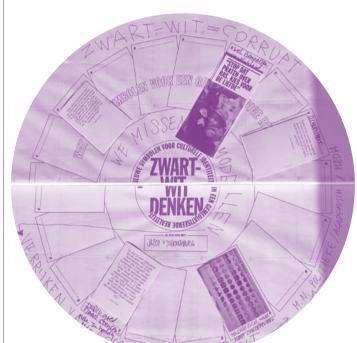
This dialogue first focussed on the role of intersectionality between classes and its disruptive and dichotomous effects. When are we talking about race, when ethnicity, when religion? In this system of inclusion or exclusion these classes intersect. On a scientific and academic level the concept of 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.

11.26.2015 — JACCO VAN STERKENBURG — DIALOGUE TEST

BLACK & WHITE RELATIONS — 2









ON DESIGNING DIALOGUE

CAN A DIALOGUE CREATE A SIGNIFYING PRACTICE THAT ENABLES PARTICI-PANTS TO GIVE NEW **MEANING TO CULTURAL CLASSIFICATION?**

CONCLUSIONS

DIALOGUE

VISUAL

DESIGNING

SIFICATION:

5

<u></u>

ANALYSIS

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**

to show the effects and consequences of a system of classification. Important here is that the focuss 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 subconcious 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.

Secondly, the research aims

For certain groups, and especially the one's society sees as 'problematic', you see that these groups are negatively charged by assosociation. The best example is the group 'Islam', where we see that typing becomes stereotyping, which lead to a one-dimensional image of a group. But not only that, we also see that this comes from an inequal power rela-

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

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 third iteration is an

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.

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.

in-depth display of a 'black

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 colorconciousness. 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.

THE FIRST BLACK **PRESIDENT**

On January 20, 2009

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WHAT?!?

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 socalled '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 contructed? 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 etnicity?

American publicist Shelby Steel: "[Obama] embodies something that no other presidential candidate pos sibly 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 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 liniarity 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 this paradox 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 racebased 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 INSTITU-TIONS— 'RETREAT' OR **DO WE 'TRANSCEND'?**

University of Applied Sciences, describes this in his article "What Is 'Post-Digital'?" through a broad variety of

"...post-punk (a continuation of punk culture in wavs 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 conCho 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 rem-
- edies anymore 3. Post-racialism serves to reinstate an unchal-
- lenged white normativity 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

difference take in contem-

porary society. This action

moves away from a more

hides these parameters and

these cultural identifyers of

'POST—DIFFERENCE' & DUTCH NATIONALITY

WHAT IS NOT SAID ABOUT THE DICHOTOMY ALLOCHTOON VS AUTOCHTOON



IS A OUESTION OF 'US' VS 'THEM



STRATEGY OF RETREAT



identity and classification. Thefreedictionary.com defines nationality as: "1. The status of belonging

inclusive debate on cultural

'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 identifyer 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'.

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'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 Coun cil for Government Policy (WRR) on September 23, 2007, princes Máxima stated that "'The' Dutch identity does not exist"5. (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 Netherland is: down-toearth and control. But also: the intense and collective experience of emotions." (AD, 2007).

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ders and those who are borr be here between 'those who or 'East-European' suggest these groups are 'welcome' but should always see the

WHAT IS THE CLASSIFICATION OF 'ALLOCHTOON' AND 'AUTOCHTOON'

Dutch nationality?

to a particular nation by

and "2. A people having

and often constituting a

origin, birth, or naturalization

common origins or traditions

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

However, when we assess

the cultural classification

of 'nationality', there is a

who are named 'autoch-

between people who are

outside of them. Beyond

has become a debate of

place of birth, this division

belonging and the right to

are born here' and 'those

who are visiting'. A label

as allochtoon, and other

typifications as 'Maroccan

Netherlands as a temporary

base

dichotomy between 'natives'

toon', and 'non-natives', who

we classify as 'allochtoon';

born within the national bor-

signs and language.

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 (rotterdamincijfers.nl under 'definities') describes it as follows:

"Allochtonen are persons of whom al 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 offically 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 diffussed and unclear as a tool for measurement. If the original definition is applied, then the Dutch king (Germanborn father), queen (born in Argentinia) and the princessdaughters (mother born in Argentinia) 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 outcasted as 'non-Dutch', as not part of Dutch national identity. This ambiguity is voiced by Indonesian born Dutch presentor 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 nonwhite-non-citizen, in the way that 'we' (Dutch natives) can always send 'them' 'back to their own country'.6 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?

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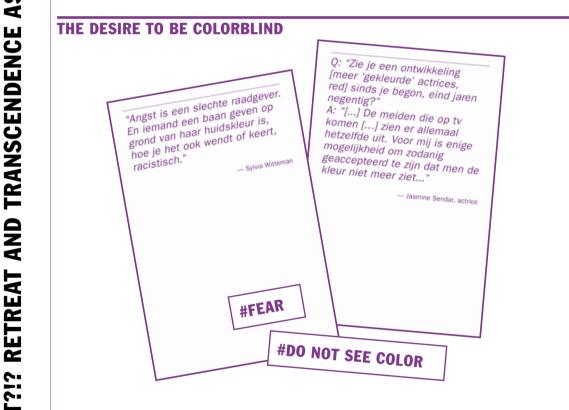
After the observation that this dichotomy is a danger ous method of division and exclusion, which strategies are used to deal with this? Do we -as a society and by our institutions- retreat or do we transcend? An example of an institutional retreat is shown in the strategies of the governement and by 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)

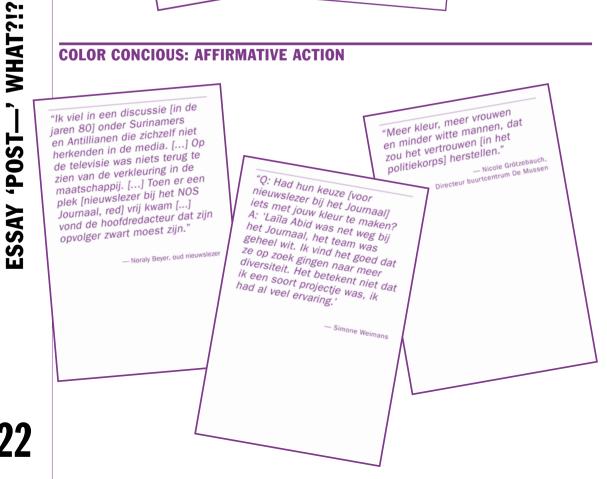
- 6. This concept is blantantly visible when politicians Geert Wilders asked the question to his voters "Do you want more or Less Maroccans?". The audience replied with the chant: "Less, Less, Less". Wilders: "Then we will organise this."
- It is also suggested by major of Rotterdam, Ahmed Aboutaleb, 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 Robert Vuijsje: "We moeten het hebben over jouw speech toen je een Gouden Kalf won: 'Ik ben ENCE Nederlander, heb Marokkaans "[H]et gaat om representatie. bloed, ik ben moslim en ik sta ederlanders van hier met een fucking Gouden rokkaanse afkomst, red.] zijn Nederlanders, we zijn hier E]en Ministerie voor Kalf in mijn hand.' Door de Acceptatie; afschaffing geboren, we spreken de taal. paar zinnen werd jij een soort van het woord allochtoon, boegbeeld van Marokkaanse We willen representatie j een racisme-register; een We willen representation of politick, in de media. Zoals het kabinet er nu uitziet, met uitsluitend Hollandse ministers DIFF monument in nagedachtenis Nederlanders." Nasrdin Dchar: "Ik had liever van arbeidsmigratie in elke dat ik het boegbeeld werd van neente; een museum voor en staatssecretariseen, de koloniale geschiedenis,... alle Nederlanders." is on-Nederlands. Zo Ziet de O bevolking van dit land er niet uit." **DIALOGUE** 뿔 **BREAK FROM**

'POST—DIFFERENCE' & DUTCH DEBATE ON RACISM



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-racialism 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 eufemism for 'white', 'native' possible also 'old') and therefore very 'un-Dutch'. (2015-02-24-VKpV8&9)

A strategy of transcendence is manifested by a quote by award-winning actor Nasrdin 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 Vuisie 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

"Hervormd Lyceum West (HLW) is een 'mooie zwarte school' die 'zwart mag blijven', zegt directeur Freek Polter. [...] Dat hun directeur de school 'zwart' noemde [...] kwam als een schok. Ik ben helemaal niet VK-p26). zwart!, zeiden veel leerlingen. niet voort uit racisme, maar uit multiculturalisme. Het vat mensen gemeenschappen. Mensen zouden Een aanval op Zwarte Piet wordt dan

COLOR CONCIOUS: THE ABILITY TO EMPATHISE

op als exemplaren uit culturele

hun identiteit ontlenen aan de

waarden en normen die ze van

hun eigen culturele gemeenschap

zouden hebben meegekregen. [...]

opgevat als een aanval op 'onze'

culturele eigenheid en integriteit

en roept verzet op tegen mensen

die vanuit een vermeende andere

cultuur die aanval lanceren. [...] Aanvallen op Zwarte Piet voeden

het cultureel fundamentalisme en

werken discriminatie van migranten

dus juist in de hand."

STRATEGY OF RETREAT

"Ken je die Surinaamse jongen

die in Arnhem werd afgewezen

was? Hij laat zijn hele leven

daardoor beheersen. En wat

krijgt hij ervoor terug? Bij een

volgende sollicitatie googelen ze

man kan wel eens lastig zijn. Ik

zou hem niet aannemen in mijn

zijn naam en denken ze: deze

electronica zaak omdat hij zwart

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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-

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 selfreflection on who we are. which values and freedoms we valid. This should lead to

ers. This group, backed up by the Dutch values of openmindednes, 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?

and dehumanizes the oth

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 presentor Sylvana Simons as a columnist for women's magazine Viva⁷ 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.

'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

Jasmine Sendor. When interviewer Robert Vuisje 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-ofview that we are already ar rived at this state of 'being beyond', the second shows

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 presentor, mediapersonality 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 concious ness in the post '7 ways to response to seven things colorblind people say' as

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 culturalhistorical 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-

try where the most cherished 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 aknowledging 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

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-VKpV4) 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

to create a collective cultural from a contemporary perspective. In 2014, Swedish television deleted the word 'negroking' as a title for Pipi'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 reassessment on cultural heritage was made, when the 'Rijksmuseum' has deleted descriptional 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.

inclusion, to empathize and

This essay argues that

the idealistic desire to be

'Post-', as authentic and

sincere it may be, is more

ment. It is an participatory

action of inclusion. That

means it should look for a

dialogue on shared values

other problem or tiptoeing through our inconvenient

heritage. This desire, when

larger issues (e.g. national-

ity and racism) that we as individuals should confront.

These issues, also often reach beyond our personal

conviction. Being 'Post—'

societal organisation and

should be dealt with on an

institutional level; by the

media, by governance and in politics. When we —as

a society— truely want to

move beyond and become

a nation of inclusion with

equal opportunities for all,

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anisms that are still alive.

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we have to become concious

should be part of our

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"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 became 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

truely 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.

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

TYPOLOGY OF EXISTING CULTURAL CLASSIFICATION — A VISUAL INDEX

1. KLEUR & RAS [95]

1.1 ZWART [68]

NEDER-LAND [22]

























EUROPA



RACISME TOT In de Kieren Van het Voetbal









INTERNA-**TIONAAL**































































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

TYPOLOGY OF EXISTING CULTURAL CLASSIFICATION —— A VISUAL INDEX

1. KLEUR & RAS [95]

1.1 ZWART [68]

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NEDER-LAND [6]







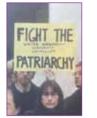




















ZWART & WIT [13]

NEDER-LAND [3]



















2. NATIONALITEIT-ETNICITEIT-GEOGRAFISCH [193]

2.1 IN NEDERLAND: NEDERLANDS [35]





























































FRIES [2]





2.2 IN NEDERLAND: IMMIGRANT [51]

ALLOCH-TOON [17]

































MAROK-KAANS [13]









MOLUKS

















TURKS EN MAROK-KAANS [1]











00ST-EURO-PEAANS
[3]











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BUITEN-LANDS [4]







2. NATIONALITEIT-ETNICITEIT-GEOGRAFISCH [193]

2.1 IN NEDERLAND: NEDERLANDS [35]

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2.2 IN NEDERLAND: IMMIGRANT [51]

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2.3 IN EUROPA [28]































BRITS [10]







2.4 VLUCHTELING/ASIELZOEKER/MIGRANT [33]

NEDER-LAND [10]









































EUROPA [19]







ITALIANEN BANG VOOR BESMETTE MIGRANTEN









'DUITSLAND HEEFT MEER MIGRANTEN NODIG'





























2.5 AMERIKAANS [11]







2.7 AZIATISCH [5]











2.8 MIDDEN-OOSTEN [9]















2.9 AFRIKAANS [16]



2.10NIET-WESTERS [2]













2.5 AMERIKAANS [11]

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2.8 MIDDEN-OOSTEN [9]

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2.9 AFRIKAANS [16]

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3. **RELIGIE** [54]

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3. RELIGIE [54]

GENDER [58]

4.1 VROUW [38]

3.1 ISLAM [40]

NEDER-LAND [17]















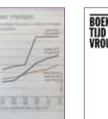
























REAL MADRID SCHRAPT Gaarne Kruisje voor Arabisch geld

















NEDER-LAND [13]























































4.2 MAN [14]

















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3.2 CHRISTEN [3]



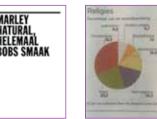






























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4. **GENDER** [58]

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5. SEKSUALITEIT [31]

HOMO [29]

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EERSTE Homofobe Moord In België Officieel Na Vonnis



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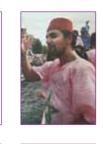
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BEWINDSMAN Zat 29 Jaar in De Kast

SYMBOLISCHE Huwelijk van Homo's in Havana



GEWELD BIJ Mars voor Homorechten



'HOMO'S VOELEN ZICH VEILIGER IN EIGEN KRING'

HOMO-HUWELIJK IN VS LEGAAL VERKLAARD







POLITIE ISTANBUL GRIJPT HARD IN BIJ GAY PRIDE



JONG [14]





6. LEEFTIJD [15]







UNICEF: 'NOOIT EERDER LEDEN ZO VEEL KINDEREN ONDER ZULKE WREEDHEDEN'





IOC EIST Van Steden Verklaring Tegen Homo-Discriminatie



OVERIG [3]

HOE DE HOMO DE SERIE VEROVERDE







7. KLASSE [31]

ARM [9]

















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6. LEEFTIJD [15]

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7. KLASSE [31]

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