

| Matching Fund 2021-2024

Connection through Collaboration



Introduction

Connection through Collaboration:
Matching Fund 2021-2024

We are excited to share this four-year retrospective on the International Heritage Cooperation Matching Fund. With this publication, we wish to reflect on the incredible projects realised through the support of the Matching Fund during the 2021-2024 policy period. During this time, we saw professionals in the international heritage field deal with the challenges posed by global lockdowns due to the COVID pandemic, embrace changing views on topics at the core of their field—such as colonial collections—and remain firm in difficult political circumstances. A total of 68 projects received support, through which thousands of people have gained a deeper understanding of their connected heritage worldwide. With such numbers, it cannot be denied that our beneficiaries have done outstanding work in difficult circumstances.

The Matching Fund is part of International Heritage Cooperation—a partnership between the National Archives of the Netherlands, the Cultural Heritage Agency of the Netherlands, the Dutch Centre for Intangible Cultural Heritage, and DutchCulture—within the International Cultural Policy of the Kingdom of the Netherlands. It is a financial resource aimed at promoting international collaborations involving heritage connections between the Kingdom of the Netherlands and the countries specified

in the International Cultural Policy. The Matching Fund supports projects that connect to a broad audience and emphasise fair partnership as well as multi-perspectivity. The decision to grant an application follows a broad trajectory which includes an assessment and advice by an independent committee of experts. By providing co-financing, the scheme enables partnerships that might not otherwise have the resources to explore and develop heritage projects that are of mutual interest and benefit.

Throughout history, the Kingdom of the Netherlands has both left and absorbed traces of cultural influences around the world, which are a part of how we understand our lives today. Some of these traces echo a peaceful and reciprocal history, while others allude to the violence of colonial occupation and exploitation. Because of these disparate histories, international heritage collaboration is complex. The supported projects acknowledge difficult pasts and strive to reflect, connect, and heal in order to create new opportunities. At its core, the Matching Fund embraces the idea that, while connecting to the past is essential, heritage can further help us address current and future societal challenges such as climate change, identity, and urbanisation.

In this publication, we highlight a selection of projects from around the world that exemplify how these challenges can be addressed through international heritage cooperation. Each section features a specific project, providing an overview of the project details and sharing the story behind the results. To capture the project team's experiences, we interviewed them and asked them to reflect on their work, yielding interesting and personal insights into the importance and meaning of their work. Together, the different partnerships, experiences, and outcomes highlighted provide insight into the impact of international collaboration. We hope these stories inspire you.

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| Berlage di Nusantara



BERLAGE
DI NUSANTARA



Berlage di Nusantara is a multifaceted project on Berlage's journey to Indonesia, which translated parts of his diary and seized this opportunity to discuss and reinterpret his words for the world today in a publication, podcast, and lecture series.



Hendrik Petrus Berlage, a well-known Dutch architect and avowed socialist and humanist, travelled to Java, Bali, and Sumatra in 1923, meticulously recording and sketching his impressions and observations in his journal, *Mijn Indische Reis* (My Indonesian Journey). Although published in 1931, Berlage's observations on architecture, cultural diversity, and colonialism remain as relevant today as they were then.

Recognising its potential to inspire reflection, project partners TiMe Amsterdam, Urban Discovery, LM Publishers and Konsortium Kota Tua set out to republish and reimagine Berlage's story with a critical lens on the present.

The Dutch-Indonesian Berlage di Nusantara project team not only released a book—showcasing archival photos, and vivid imagery Berlage described in his diary—but also a podcast series that both use some of Berlage's most striking quotes to jumpstart discussion among people in both Indonesia and the Netherlands.

"As an architect, he strived for social innovation, was interested in diversity and sustainability, and was critical of colonization, which was not commonly addressed in those days," says Petra Timmer.

The book and podcast are translated and contextualised for both Indonesian and Dutch

August 2021 - June 2024



Grantee organisation Netherlands: TiMe Amsterdam (Petra Timmer, co-owner)

(International) partners:

- Netherlands: Urban Discovery, LM Publishers
- Indonesia: Konsortium Kota Tua

Artistic discipline: research, education, podcast, publication

Number of people involved: 8

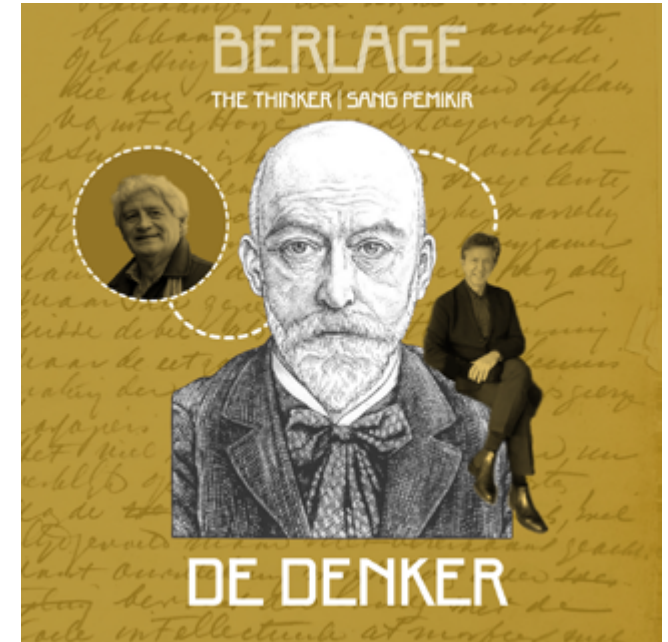
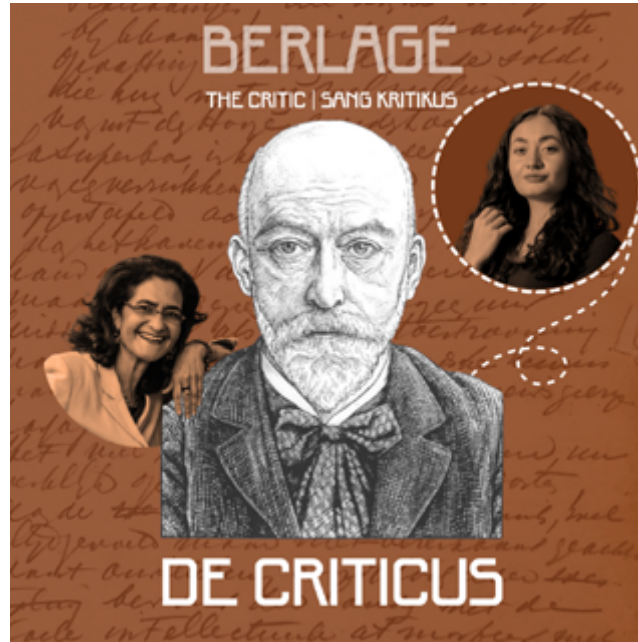
Number of people reached:

- Books printed: 1,000
- Free books distributed: 150
- Podcast listeners: 6,000+
- Social media reach: 51,000+



audiences. This helps establish a generational dialogue between Berlage and audiences in both countries that contributed to the current discussion on cultural identity, shared heritage, and the colonial past.

In reference to their international cooperation, the project team spoke to the indomitable spirit of creatives and experts and on the future avenues for cooperation. The team has been surprised and delighted by the reception of both the book and the podcast. Timmer: "In the next phase of our project, we have invited a multidisciplinary group of young artists to create an interactive street art project titled #BerlageWanderWall. Inspired by Berlage's journey, they will unite visual art, spoken word, and music to tell their story. We reached out to a local electricity company, which manages the junction boxes scattered throughout Amsterdam-Zuid, a borough significantly influenced by Berlage's urban planning. They have granted us permission to decorate these structures with this collaborative mural, creating a true 'Gesamtkunstwerk' in the spirit of Berlage."



“As an architect, he strived for social innovation, was interested in diversity and sustainability, and was critical of colonization, which was not commonly addressed in those days.”

- Petra Timmer

| Cave Inside the Body of Shadows



Cave Inside the Body of Shadows was a light installation and dance performance to raise awareness of intangible shared cultural heritage between the Netherlands, Japan, and Indonesia and the influence of digital communication on (mixed) identity and relationships.



Exhibition: 4-28 March 2023
Performances: 4-12 March and 27-28 May 2023

Grantee organisation Netherlands: Vincent Ruijters

(International) partners:
Japan: Daisuke Omiya & Ayumi Suzuki (Cave-Ayumi Gallery)
Netherlands: John van Beek

Artistic discipline: visual art, performance art

Number of people involved: 10

Number of people reached: 500

Cave Inside the Body of Shadows is a project by Dutch artist Vincent Ruijters that, through a dance performance and an audio-visual exhibit, invites you to reflect on how physical distance transforms perceptions of one's identity and relation to the world.

After living in Japan for over eight years, Ruijters sets out to reflect on his mixed cultural identity characterised by distance, highlighting his experience away from home and how disparate Chinese-Indonesian, and Dutch identities influence his perception.

Through a cooperation with Ayumi Suzuki, Ruijters set up a kinetic light installation at the Cave-Ayumi Gallery in Tokyo. A revolving spotlight placed in the centre slowly travels through the exhibition space, hitting a series of suspended portraits one by one. As the beam hits the portraits, they cast a shadow and reflection onto the walls and floor. An identity is glimpsed through negative space.

John van Beek composed the music for Ruijters' telematic dance performance, *Shadowplay*. The music, which incorporates influences from Japan and Indonesia, bridges Ruijters' concepts to movement. The piece was choreographed through



an extensive partnership with dance performers Daisuke Omiya and Amantina Jean. In it, they used the wonders of digital communication to blend digital and physical means. Omiya performed remotely but live with Amsterdam-based performer Amantina Jean, dancing with each other's shadows as they were transmitted in real-time between Japan and the Netherlands. The performers were accompanied by images relayed from one country to the other.

"The whole project, both performance and exhibition, was a metaphor for how my identity—with Chinese-Indonesian origins through my mother and Dutch roots from my father—evolved and what it's like to have mixed identity," Ruijters explains.

While being deeply personal, Ruijters' project tapped into topics salient to international heritage, like distinct and shared identities, distance and

connection, and cultural exchange. This introspective project would not exist without the collaboration between Japanese and Dutch artists and institutions, with limited avenues of funding. As Ruijters expresses, "It simply wouldn't have been possible without the support of the Matching Fund. I'm hugely grateful for the recognition of this intangible aspect of heritage and history and to raise awareness of intangible shared cultural heritage between the Netherlands, Japan, and Indonesia."



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- Vincent Ruijters

| Dat Wat Blijft (That Which Stays)



Dat Wat Blijft is a floating art exhibition on the Zuid-Willemsvaart canal about identity, province, country, and language. It showcased local histories and identities featuring personal stories and cultural artifacts, cultivating cross-cultural and cross-border exchanges.



March-December 2022



Grantee organisation Netherlands:
Puckworks (Monique Broekman,
visual artist)

(International) partners:

- Netherlands: MuseumW
- Belgium: Musea Maaseik & Musée de la vie Wallonne (B)

Artistic discipline: archives,
visual arts

Number of people involved: 8

Number of people reached:

- Visitors: 6576
- Social media: 87550+

Among a plethora of cross-cutting factors, identity and a sense of belonging are deeply rooted in place and time. One can often uncover compelling and personal stories that shaped local identities by looking to where and when they took root.

Dat Wat Blijft is a floating, visual art exhibition about the 200-year-old Zuid-Willemsvaart canal. Aboard a péniche (or 'spits' in Dutch), the exhibition travelled from Den Bosch to Veghel, Weert, Maastricht, and finally to Liège, showcasing personal stories of local history from each location they sailed past.

The collected stories of people who live or have lived along the canal, as well as those with a strong connection to it, were captured on film. Inspired by these narratives, artists created vibrant paintings. The project team collected objects, historical documents, and photographs, showcasing them in a dynamic multidisciplinary installation within the ship's hold. Participants from across the canal embroidered on historical photographs printed on linen, transforming these pieces into integral parts of the exhibition.

The exhibit elevated local stories and provided a space for both participants and exhibition curators



to feel comfortable sharing their heritage through recognition and appreciation. As project leader Monique Broekman puts it: “By zooming in on local identity and involving local experts, people feel seen and heard. And, if you feel your roots and know where you come from, you can open yourself up more to those with a different background. Especially in cross-border regions and out-of-the-way places, where identity is sharply focused.”

A Walloon participant, for example, was thrilled that ordinary working women like Botteressen were highlighted in the project. The Botteressen, a female symbol of Walloon strength, dug the canal and played an important role in the exhibition. The participant, along with her family and neighbours, embroidered over a historical photo of a Botteresse, which was then included in the exhibition “When they visited the exhibition, their collective pride was evident,” shares Broekman.

Importantly, by enabling regional identities to flourish, the exhibit facilitated cross-cultural exchanges that bridged the gap in regional, language, religion, and national differences along the canal’s length. “It was an adventure that more and more people with diverse backgrounds joined,” adds Broekman. “The overall impact for us is that our network has grown enormously and that we have renewed ourselves in a multidisciplinary way of working. We collected and shared a lot of knowledge and received and gave inspiration.”

“When they visited the exhibition, their collective pride was evident.”

- Monique Broekman



| Famiri Familie, Surinamese-Amsterdam Stories from 1611 Onward





June 2023-January 2024

Grantee organisation Netherlands:
Amsterdam City Archives

International partners:
- Suriname: National Archives of Suriname

Artistic discipline: archives, heritage

Number of people involved: 50

Number of people reached:

Physical Visits

- The Netherlands: 31,500 visitors
- Suriname: 500 visitors

Online Visits:

- Website City Archives Amsterdam: 23,000 visitors
- Mini Documentary on YouTube: 2000 views (NL and EN)
- Trailer on YouTube: 95,335 views
- Social Media: Over 1.9 million impressions, 16,172 link clicks

The archival collaboration *Famiri Familie* uncovers the rich yet painful history of Amsterdam and Suriname in trans-Atlantic family stories, through exhibitions, a short film, a podcast, and community events. The exhibition showcases the results of research conducted at the National Archives of Suriname and the Amsterdam City Archives.

Famiri Familie, Surinamese-Amsterdam Stories from 1611 Onwards is a collaboration between the City Archives Amsterdam and the National Archives in Paramaribo that highlights the heritage connection between Suriname and the Netherlands by telling the stories of families with roots in both places.

Participants were invited to witness nearly four centuries of familial links between Amsterdam and Paramaribo through spoken word performances, film, musical recordings, and snippets of letters and other text, examining the continuity of these links despite vastly different lived experiences across time and place. Interactive exhibits



further encouraged visitors to investigate their own ancestors, providing a unique opportunity for Amsterdam Surinamese and Surinamese Amsterdammers to share their family stories with one another, other visitors, and the City Archives. For many, the stories of their family history could not be unmarred from slavery, which was only abolished in Suriname and the Dutch Antilles in 1863. "Clearly this is a very emotional topic, and we were determined to make sure the language and the images we used were included properly and with sensitivity," says City Archives Amsterdam project leader, Jitka Peeters. Still, recognising that the exhibition served as a place for vulnerability and



learning for many of its participants, the exhibition partners did not shy away from the topic of slavery: “The exhibition needed to be educational, interactive, and triggering in a positive way.”

Cultural, heritage, and academic professionals in the Netherlands and Suriname both worked tirelessly to offer digestible links to history. Peeters shares that the Matching Fund grant was particularly crucial because it meant they could bring team members together during the planning and construction of the exhibitions. “This was not only important logistically, but also for building trust between the teams in each country,” explains Peeters.

Finally, the project’s emphasis on honouring family ties while providing opportunities for reflection and exchange among participants may have contributed to one of its long-term impacts: “The demand to attend the workshops was so big that we have carried on with them after the exhibition ended.” It proved to be a space where participants created a link to the past.



“Clearly this is a very emotional topic, and we were determined to make sure the language and the images we used were included properly and with sensitivity.”

- Jitka Peeters

| Jan Janszoon, Pirate of the World





Production: January 2023-January 2024, Broadcasting NPO: February 2024

Grantee organisation Netherlands: NTR *Andere Tijden* (Marcel Goedhart, project leader)

(International) partners:

- Netherlands: Abdelkader Benali, writer
- Netherlands Institute for Morocco (NIMAR) of Leiden University
- Morocco: Mohamed Krombi (Moroccan Ministry of Culture, archaeologist and curator)

Artistic discipline: audiovisual media

Number of people involved: 20

Number of people reached:

- documentary on NPO: around 700.000 views
- Arabic translated programme on YouTube: 100+ views

Jan Janszoon, Pirate of the World is a documentary series about the 17th-century Dutch privateer who moved to North Africa and converted to Islam. Operating from Salé, he regularly sailed back to Europe, capturing Christian families to sell them as slaves.

Haarlem-born Jan Janszoon was a privateer who, in 1600, first set out to pillage Spanish Habsburg ships under the flag of the nascent Dutch Republic. Roughly twenty years later, he would sail back to his old country as Reis Mourad, a Muslim corsair from Salé, Morocco.

Although overshadowed in fame by other Dutch seafarers who—just as polemically—operated at the height of the Netherlands’ colonial empire, Janszoon’s story is brought back to life by Dutch and Moroccan storytellers who wish to highlight the shared past of the Netherlands and Morocco. Through cooperation with and consultation from experts and practitioners from Morocco and the Netherlands, the NRT’s *Andere Tijden* programme, led by Marcel Goedhart, tells the story of Janszoon’s life, inviting viewers to learn from this time in history and also to reflect on the intertwined identities of Dutch, Moroccan, Christian, and Muslim.



Janszoon threaded the needle of identity, particularly by embracing Islam and becoming the ‘other’ from a 16th-century Dutch perspective. “For us, it was a journey of discovery about piracy and international trade. We, like many of our viewers, were shocked to see that Janszoon, once he moved to North Africa, sailed back to Europe to capture white, Christian families from coastal villages and then sold them in slave markets in North Africa,” says Goedhart.

Janszoon’s life gives rise to dynamic stories that speak to the contrasting expectations that come



from carrying multiple identities. From a position of power in Salé, for example, he reportedly secured the release of imprisoned Dutch sailors taken during raids, which he himself may have ordered in the first place.

The Dutch team worked closely with archaeologist and curator Mohamed Krombi at the Moroccan Ministry of Culture. For Moroccan partners, the project allowed exploring a historical chapter that is relatively closed-off to the public: “Think of the slave cellars of Salé, where the public is not welcome, but our camera crew is.” By retracing Janszoon’s steps, this project ultimately offered cultural reflection for both partners.



Janszoon’s life gives rise to dynamic stories that speak to the contrasting expectations that come from carrying multiple identities.

| Shared Waters



Shared Waters is an educational exchange programme engaging Dutch and South African students in exploring their personal histories. Through workshops, they examined colonialism, identity, and cultural connections, encouraging awareness and collaboration.



November 2022 – 30 April 2024



Grantee organisation Netherlands:
Framer Framed (Josien Pieterse, founder)

International partners:
- South Africa: Camissa Museum & Castle of Good Hope

Artistic discipline: photography, mixed media, spoken word, rap, visual arts and music

Number of people involved: 110

Number of people reached: 5500

Framer Framed in Amsterdam and the Camissa Museum in Cape Town collaborated on the *Shared Waters* exchange project, in which Dutch and South African students were invited to explore their personal histories and their families' journeys to where they are today.

The project began simultaneously in each city with interactive, exploratory workshops in which partners encouraged students, mostly aged 12 to 16, to investigate their personal and mutual connections to the past, present, and future. As the project began, each partner contextualised their respective workshops. Given that the

workshop took place at the colonial Castle of Good Hope, it made sense for the Camissa Museum to introduce colonialism and provide more factual information about colonialism and the Cape's hidden histories. Meanwhile, in Amsterdam, Framer Framed thought it was better to start with identity and then encourage participants to engage in their family history through art, which would lead to the colonial past.

Working in parallel, they emphasised connection and exchange by remaining connected online, allowing students to share stories and experiences with their counterparts in the other city. They



could work together on artistic projects based on what they learnt, exploring their histories together. Ultimately, as project leader Wendy Ho puts it, “*Shared Waters* was about the two countries working together to raise awareness among young people in Cape Town and Amsterdam about the deeper interrelations of colonial history and the possibilities of decolonial transformation, and to build cultural connections out of genuine interest.”

Finally, the project partners allowed us a glimpse of the challenges that come with international collaboration, particularly maintaining project alignment while operating independently in different circumstances but persevering through connection and communication.

As Calvyn Gilfellan, CEO of Castle of Good Hope, says: “Our regular meetings allowed us to share

experiences, iron out misunderstandings, and, in the process, rediscover and rekindle our common humanity.” In overcoming this challenge, they mirrored the lessons taught to their participants.



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- Calvyn Gilfellan

| Soils



The Soils project is an ongoing research-based exhibition featuring international artists, exploring the significance of land and soil through the lens of rurality, our connection to our environment and the impact of colonialism.

August - November 2023 &
June - November 2024



Grantee organisation Netherlands:
Van Abbemuseum (Charles Esche, director)

International partners:

- Australia: TarraWarra Museum of Art
- Indonesia: Struggles for Sovereignty
- Other countries involved: Colombia, Mexico, Romania

Artistic discipline: visual arts

Number of people involved: 40+

Number of people reached: 25000, still running with a third version planned second half of 2025 in Indonesia



Soils looks at soil—both as metaphor and matter—to explore rurality, our connection with our environment, and the impacts of colonialism. The project started as an effort to understand the importance of land and soil from the perspective of Australian Aboriginals. It now explores this relationship in other countries as well. “Whether it’s the rural area around Eindhoven, which is some of the most intensely cultivated land in the world, or an Aboriginal sacred site: the soil is a great provider,” explains the Van Abbe Museum’s director Charles Esche.

The current exhibition is the latest iteration of an ongoing research-based experimental project developed in collaboration with the TarraWarra Museum of Art, Australia, the Van Abbemuseum, the Netherlands, and Struggles for Sovereignty, a collective based in Indonesia. They brought together 13 artists from these countries.

Esche continues: “An enriching and life-affirming exhibition, it embraces the deep histories of each participant’s location, examining the multiplicity of landscapes and environments and the impact of colonisations and global industries on cultural heritage, land management, and traditional knowledge.”

Dutch artist Wapke Feenstra, presents *Boerenzij*, a video work that documents the people and communities along Rotterdam’s southern bank—its ‘rural side’. It questions rural migration and cultural gentrification, calling for critical awareness of how



rural culture is being swallowed up and urbanised around the world.

The partners found their collaboration fruitful and enriching, attributing the exhibition's wide-ranging scope to the project's multi-vocal nature. Still, natural challenges arose due to differences in distance, time, and perspective accentuated through remote work. As one partner explains, this was, perhaps fittingly, addressed by standing together on the same soil during a two-week workshop in Australia: "These two weeks were crucial for the realisation of the exhibition and for the continuation of the team's conversation and involvement in the curatorial decisions. It's thanks to these two weeks that the non-Australian team understood the cultural specificities of the context of Australia."

The second edition of *Soils* will be on display at the Van Abbe Museum in the Netherlands from June 15 to November 24, 2024, and will continue in 2025 in Indonesia.



"Whether it's the rural area around Eindhoven, which is some of the most intensely cultivated land in the world, or an Aboriginal sacred site: the soil is a great provider."

- Charles Esche

Final Reflections

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This publication is meant to expand knowledge about the range and impact of the work supported by the Matching Fund. However, the limited selection does not even scratch the surface of the contribution that heritage professionals and artists working internationally make to the cultural field and the public accessibility of knowledge. Moreover, the long-term collaborations and relationships that are created through these international projects are a day-to-day expression of international relations and increase the recognition of the Kingdom of the Netherlands across the world.

The projects highlighted also show that the Matching Fund stands out as a unique resource within the Dutch cultural funding landscape. It offers international opportunities for a broad spectrum of heritage professionals and artists, striking a balance between education and art. It has brought together professionals from different countries, backgrounds and contexts in their endeavour to enrich knowledge, increase mutual understanding and develop innovative answers to society's current challenges.

We hope these examples have sparked your curiosity, and will make you look into more projects illuminating heritage connections that span the globe. Maybe they even inspired you to contribute to the international heritage field in your own way. Whether it's by starting a collaborative project or engaging with initiatives in your area, we encourage you to share your perspective and experiences. Perhaps we will have the honour of welcoming your application to the Matching Fund in the future!

Thank you for being part of the conversation. We strive to continue supporting a future where heritage is a source of connection, knowledge, and inspiration for all.

DutchCu|ture

Colophon

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