

# Digging Beyond the Tombstone Metadata

A Decolonial Perspective on How the Rijksmuseum's Metadata  
Represents Potentially Looted Art

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## Abstract

This thesis examines the representation of looted art in the discourse and metadata of the Rijksmuseum. Focusing on the Rijksmuseum's online collection, the study analyzes metadata and online representation of artifacts, particularly those with colonial provenance. The research is situated within the broader context of decolonization efforts within museums. Drawing from critical data studies, it explores how classifications and metadata shape the interpretation and presentation of artifacts, highlighting ethical considerations in digital heritage. The research conducts a discourse analysis on policy documents addressing the management of looted art by the museum. Subsequently, it investigates metadata through a combined quantitative metadata analysis and qualitative discourse analysis, aiming to identify inconsistencies between policy and practice at the Rijksmuseum.

The findings reveal that the Rijksmuseum engages with the issue of potentially looted art in its discourse, focusing on provenance research and underscoring its dedication to comprehending and addressing the colonial roots of its collection. However, this study reveals that this is not fully evident in the metadata practices of their online collection. The inconsistencies in metadata documentation underscore the challenges of accurately articulating colonial histories. The biases inherent in cultural institutions are apparent in the metadata creation, as evidenced in the Rijksmuseum's collection through the selective categorization of metadata fields and absences in provenance data. This phenomenon resonates with Ann Laura Stoler's concept of 'colonial aphasia', which denotes the difficulty in accessing and comprehending knowledge about colonial history.

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*That museums are today seen by many as “neutral” is a testament to the extent that the histories of museum spaces have been buried by their modern operators.*

– Shimit Lee, 2022

## 1. Introduction

In August 2023, The British Museum issued a plea for assistance in locating artifacts reported as stolen or missing from its collection.<sup>1</sup> This request is seen by some as ironic, given the museum’s reluctance to return items acquired during its colonial past.<sup>2</sup> This situation is illustrative of the ongoing debates regarding cultural and historical heritage, their links to the colonial past and the discourse on the decolonization of museums by museum practitioners.<sup>3</sup> This thesis connects these discussions to the digitization of cultural and historical heritage, and what roles it could play in the (de)colonization of online museum collections. In the contemporary landscape of digital museology, the intersection of technology, data, and historical artifacts becomes increasingly important. Museum collections are often accessible online, which generates new opportunities to study these collections and their digital doubles. This introduction of digital formats for artifacts and the created datasets introduces new ethical considerations for institutions.

Artifacts are digitized, and their representation is shaped by metadata. Metadata are “data about data,”<sup>4</sup> and are widely used in the context of digital heritage and the classification of collections. Metadata not only offers details about the object but also functions as a repository of the historical circumstances from which they originate.<sup>5</sup> Besides, cultural heritage institutions exert control over the interpretation of objects in their collections by enforcing metadata schemas and selected vocabularies.<sup>6</sup> This thesis examines the phenomenon of digital heritage and its metadata from a decolonial perspective, employing theories from the field of critical data studies.

This research concentrates on the online representation of artifacts, using the Rijksmuseum’s digital collection as a case study. It explores how metadata within the database is utilized to document

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<sup>1</sup> “Recovery of Missing Items,” The British Museum, accessed February 29, 2024, <https://www.britishmuseum.org/our-work/departments/recovery-missing-items>.

<sup>2</sup> Emma Ogao, “British Museum Seeks Public Help in Finding Stolen Artifacts”, *ABC News*, September 27, 2023,

<https://abcnews.go.com/International/british-museum-seeks-public-finding-stolen-artifacts/story?id=103520717>.

<sup>3</sup> Csilla E. Ariese and Magdalena Wróblewska, *Practicing Decoloniality in Museums: A Guide with Global Examples* (Amsterdam University Press, 2022), 11-12.

<sup>4</sup> Rob Kitchin, *The Data Revolution: Big Data, Open Data, Data Infrastructures & Their Consequences* (Los Angeles: SAGE, 2014), 1.

<sup>5</sup> Jasmijn van Gorp, “Interstitial Data: Tracing Metadata in Archival Search Systems,” in *Situating Data: Inquiries in Algorithmic Culture* (Amsterdam: Amsterdam University Press, 2023), 207-208.

<sup>6</sup> Carlotta Capurro and Plets, Gertjan, “Europeana, EDM, and the Europeanisation of Cultural Heritage Institutions,” *Digital Culture & Society* 6, no. 2 (2020): 165. <https://doi.org/10.14361/dcs-2020-0209>.

and contextualize artifacts, with a particular emphasis on looted art. Looted art in this context refers to art forms, often acquired from settler colonies, reflecting a history of European appropriation of Indigenous heritage.<sup>7</sup> The study examines how these artifacts are presented to the public via metadata and how this presentation aligns with the broader movement towards museum decolonization. This research also examines how the ‘situatedness’ of (meta)data creation impacts representation, as further detailed in the theoretical framework.<sup>8</sup> Additionally, the research dives into the discourses in the presentation of artifacts within this dynamic and evolving digital realm. It explores the relationship between the museums’ use of data and data infrastructures while curating and presenting collections online.

## 1.1 Academic and Societal Relevance

This research aims to be an addition to research on contemporary digital museology and the new ethical challenges that surface with digitization. Embedded in the creation of data are cultural assumptions that result in unintended or unforeseen consequences for those utilizing such data.<sup>9</sup> This research is grounded in the metadata framework outlined by media scholar Jasmijn van Gorp,<sup>10</sup> alongside the critical data studies scholar Karin van Es, and urban media scholar Nanna Verhoeff, as presented in their publication *Situating Data*.<sup>11</sup> Additionally, it incorporates the concept of data locality proposed by digital media scholar Yanni Alexander Loukissas<sup>12</sup> into the examination of a digital heritage database. This locality of data is employed as a framework to look into the structure of the metadata. Exploring local perspectives on data can inspire new forms of social advocacy, realizing that the use of data impacts local communities of producers and users.<sup>13</sup> Looking into metadata can lay out biases embedded in the data. Heritage scholars Carlotta Capurro and Gertjan Plets argue that metadata concerning cultural heritage is actively generated by cultural institutions and therefore subject to their biases.<sup>14</sup> The reinforcement of cultural biases through metadata not only sustains existing narratives but also shapes a digital representation of cultural heritage. This research seeks not only to identify possible colonial structures within digital collections but also to propose a way towards more inclusive and representative digital museology.

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<sup>7</sup> Jos van Beurden, *Inconvenient Heritage: Colonial Collections and Restitution in the Netherlands and Belgium* (Amsterdam University Press, 2022), 209-214.

<sup>8</sup> Yanni A. Loukissas and Geoffrey C. Bowker, *All Data Are Local: Thinking Critically in a Data-Driven Society* (Cambridge, Massachusetts: MIT Press, 2019), 2.

<sup>9</sup> Capurro and Plets, “Europeana, EDM, and the Europeanisation of Cultural Heritage Institutions,” 165.

<sup>10</sup> Van Gorp, “Interstitial Data,” 207-222.

<sup>11</sup> Karin van Es and Nanna Verhoeff, Introduction to *Situating Data: Inquiries in Algorithmic Culture* (Amsterdam: Amsterdam University Press, 2023), 17.

<sup>12</sup> Loukissas and Bowker, *All Data Are Local*, 2.

<sup>13</sup> Loukissas and Bowker, *All Data Are Local*, 3.

<sup>14</sup> Capurro and Plets, “Europeana, EDM, and the Europeanisation of Cultural Heritage Institutions,” 165.

Recently, there has been an increasing amount of dialogue among museum scholars and practitioners concerning the importance of ‘decolonizing collections.’<sup>15</sup> Decolonization extends beyond the realm of ‘colonial museums’ in the strictest sense as it holds significance across all museums, given that colonialism is a societal issue.<sup>16</sup> Interdisciplinary scholar in visual culture, performance, and critical security studies Shimrit Lee argues in her popular book *Decolonize Museums* that it could even be perceived as an “overused buzzword” that might signify a variety of meanings or potentially nothing significant at all.<sup>17</sup> This development of decolonization not only affects the consequences of displaying artifacts but also extends to data infrastructures.<sup>18</sup> An example of this is recognizing that the records were created using scientific research models and language that is now considered outdated and offensive.<sup>19</sup> Digital humanities scholar Rebecca Kahn argues that combining technical access requirements with the sensitive handling of museum data grows more important as data scientists increasingly use heritage collections as sources of structured training data for machine learning and artificial intelligence algorithms.<sup>20</sup> Building on this prior research, it is relevant to explore the role of data infrastructures and examine any underlying colonial frameworks. Gaining an understanding of these structures can contribute to discussions on the decolonization of museums.

I chose the Rijksmuseum as a case study for exploring these themes, primarily because it is the national museum of the Netherlands, containing 800 years of Dutch history.<sup>21</sup> On their website, they state that “as a national museum, we consider it our responsibility to be a museum where visitors feel represented and at home.”<sup>22</sup> They note their careful consideration of issues related to the legality and equity of items in their collection that were acquired during the colonial era.<sup>23</sup> The museum’s handling of its colonial history and the incorporation of this narrative into its collection and metadata has an impact on how artifacts are perceived. The way in which metadata are employed, meaning how objects are categorized, described, and made available, can influence public understanding and scholarly research on potentially looted art.

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<sup>15</sup> Rebecca Kahn, “Man, Woman, Child: Ethical Aspects of Metadata at the Pitt Rivers Museum,” *Digital Culture & Society* 6, no. 2 (2020): 70. <https://doi.org/10.14361/dcs-2020-0205>.

<sup>16</sup> Ariese and Wróblewska, *Practicing Decoloniality in Museums*, 12.

<sup>17</sup> Shimrit Lee, *Decolonize Museums* (New York and London: OR Books, 2022), 28.

<sup>18</sup> Kahn, “Man, Woman, Child: Ethical Aspects of Metadata at the Pitt Rivers Museum,” 70.

<sup>19</sup> Kahn, “Man, Woman, Child: Ethical Aspects of Metadata at the Pitt Rivers Museum,” 70.

<sup>20</sup> Kahn, “Man, Woman, Child: Ethical Aspects of Metadata at the Pitt Rivers Museum,” 71.

<sup>21</sup> “About Us - Rijksmuseum,” Rijksmuseum, accessed April 2, 2024, <https://www.rijksmuseum.nl/en/about-us>.

<sup>22</sup> “Inclusivity - Rijksmuseum,” Rijksmuseum, accessed April 5, 2024, <https://www.rijksmuseum.nl/en/about-us/what-we-do/inclusivity>.

<sup>23</sup> “Provenance Research Into Colonial Collections - Rijksmuseum,” Rijksmuseum, accessed February 26, 2024, <https://www.rijksmuseum.nl/en/research/our-research/overarching/provenance-research-colonial-collections>.

This thesis specifically explores the intersection between policy framework and metadata in the digitization of cultural heritage, focusing on how embedded cultural assumptions can perpetuate biases and colonial structures within digital museum collections. By examining the Rijksmuseum's approach to digital museology, it aims to contribute to the broader discourse on decolonizing museums and propose more inclusive practices in digital heritage representation, highlighting the relevance of critical data studies in addressing these contemporary challenges.

## 1.2. Research Questions

Before diving into the theoretical framework, I expand upon the research question that shapes the research. The main research question is: What is the Rijksmuseum's discourse on looted art and how is this represented in the metadata of its digital collection?

This question is explored through the following sub-questions:

- How does the Rijksmuseum's website construct discourse in content and policy documents addressing the representation and management of potentially looted art?
- How do metadata fields in the Rijksmuseum dataset document the origin of the artifacts?
- What is the discourse on looted art in the metadata of the Rijksmuseum?

Through answering the above sub-questions, this thesis sheds light upon the ethical dimensions of data and data infrastructures used by museums. The methodology for the first sub-question consists of a discourse analysis of their provenance policy on the website and reports associated with the museum's projects. The second sub-question is addressed by analyzing metadata and categorizations within the museum's collections through metadata analysis.<sup>24</sup> The corpus of this research question are all artifacts originating from the former Dutch East Indies, which was the largest Dutch colony (1816–1949).<sup>25</sup> For the final sub-question, metadata is studied through discourse analysis surrounding three objects from the former Dutch East Indies, identified in reports as having questionable provenance.<sup>26</sup> Thereby, the corpus of the sub-questions begins broad and progressively narrows in focus: starting with general colonial provenance policy reports, then moving on to all artifacts from the former Dutch East Indies, and finally concentrating on the metadata of three looted artifacts from the former Dutch East Indies. This is further elaborated on in the method section in chapter 4.

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<sup>24</sup> Van Gorp, "Interstitial Data: Tracing Metadata in Archival Search Systems," 207-220.

<sup>25</sup> Initially, the region was controlled by the Dutch East India Company (VOC) from the early 17th century until the late 18th century. Following the dissolution of the VOC, the Dutch government took over the administration, officially forming the Dutch East Indies in 1816.

<sup>26</sup> Mona Mooren, Klaas Stutje, and Frank van Vree, "Clues: Research into provenance history and significance of cultural objects and collections acquired in colonial situations," NIOD, Stichting Nationaal Museum van Wereldculturen & Rijksmuseum, March 2022.

## 2. Theoretical framework

This theoretical framework outlines different aspects of the research inquiry. To get a broad understanding of the field surrounding the research question, I delve into the discussions on the decolonization of the museum. Subsequently, the focus is narrowed down to digital heritage, examining the convergence of digital humanities and online heritage. Finally, zooming in even further, this chapter discusses several concepts like the locality of data, classification systems, and metadata with a critical data studies lens.

### 2.1 Decolonizing Museums

#### 2.1.1 Colonial, Postcolonial, Decolonial

In this subsection, I briefly introduce and outline the concepts colonial and postcolonial, highlighting the relevance to my thesis, before moving on to decoloniality. I start by discussing colonialism and its connection to the role of museums. Colonialism is a multifaceted force that still impacts and shapes numerous aspects of today's world.<sup>27</sup> It is not only a 'historical policy' of dominating other foreign territories and their inhabitants but is also encompassed with racial and racist ideologies to justify this domination.<sup>28</sup> Museologist Csilla Ariese and art historian Magdalena Wróblewska argue that this is closely linked to the museum institution via the exploitation of resources, theories of racial evolution, and concepts of civilizing lower classes.<sup>29</sup> Also, some of the artifacts in the museums might directly stem from the colonial period.<sup>30</sup> The emergence of postcolonial studies can be understood within the context of colonialism. Until the 1970s, the term 'postcolonial' primarily referred to the period following the end of colonialism, marking it as post-independence, which lent the term a distinct geographical and temporal specificity.<sup>31</sup> As art historian Karen Eileen Overbey discusses in her text, starting from 1970, the term 'post' in postcolonialism has come to signify an ideological aftermath rather than solely a temporal one. This recognizes that the interactions between the colonizer and the colonized endure beyond political independence.<sup>32</sup> This is amplified by Bill Ashcroft, Gareth Griffiths, and Helen Tiffin in their book *The Post-Colonial Studies Reader*, highlighting that postcolonial societies persistently face diverse forms of neo-colonial domination, and gaining independence has not resolved this challenge.<sup>33</sup> Postcolonialism focuses on analyzing the legacies of

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<sup>27</sup> Ariese and Wróblewska, *Practicing Decoloniality in Museums*, 11.

<sup>28</sup> Ariese and Wróblewska, *Practicing Decoloniality in Museums*, 11.

<sup>29</sup> Ariese and Wróblewska, *Practicing Decoloniality in Museums*, 11-12.

<sup>30</sup> Ariese and Wróblewska, *Practicing Decoloniality in Museums*, 12.

<sup>31</sup> Karen Eileen Overbey, "POSTCOLONIAL," *Studies in Iconography* 33 (2012): 145.  
<http://www.jstor.org/stable/23924279>.

<sup>32</sup> Overbey, "POSTCOLONIAL," 145.

<sup>33</sup> Bill Ashcroft, Gareth Griffiths, and Helen Tiffin, eds, *The post-colonial studies reader*; 2nd ed. (London & New York: Taylor & Francis, 2006) 1-2.



colonialism, this is different from decolonial theories, which strive to actively dismantle colonial structures and ideologies.<sup>34</sup>

The term ‘decolonizing’ is multi-faceted, with its meaning shaped by the specific context in which it is situated.<sup>35</sup> Scholars Walter D. Mignolo and Catherine E. Walsh define decoloniality as an “epistemic and existence-based response and practice” that is “against the colonial matrix of power in all of its dimensions, and for the possibilities of an other wise.”<sup>36</sup> Their definition denotes the ways of thinking originating from and extending beyond the colonial era, suggesting the acknowledgment and dismantling of intertwined “hierarchical structures of race, gender, heteropatriarchy, and class” linked with capitalism and Western modernity.<sup>37</sup> A more ‘critical’ stance in the use of the term ‘decoloniality’ is taken by Eve Tuck and K. Wayne Yang. In their article “Decolonization is not a metaphor,” they highlight the concern over the superficial adoption of decolonization language and the use of the term for more general civil and human rights-based social justice initiatives.<sup>38</sup> They contend that employing decolonization as a “metaphor” is inappropriate and critique its usage within discourses that neglect to recognize Indigenous peoples, their endeavors for sovereignty recognition, as well as the valuable contributions of Indigenous intellectuals to decolonization frameworks.<sup>39</sup> They emphasize that the superficial adoption of decolonizing practices obstructs the formation of stronger, more meaningful relationships, and inhibits substantial change.<sup>40</sup> Gianmaria Colpani et al. connect with this idea by touching upon the fact that the boundaries of decoloniality “appear to be exceptionally porous and flexible.”<sup>41</sup>

In the context of decolonizing the museum, it is important to take notice of these nuanced perspectives, recognizing that academic discourse on these topics emphasizes that decolonial efforts need not just surface-level acknowledgment but also the active dismantling of entrenched power structures and the inclusion of Indigenous voices and contributions in reshaping cultural institutions. The concept of decolonization has been ingrained in the thoughts of the international museum community for several years, and it has sometimes been used in a superficial way.<sup>42</sup> Decolonizing the museum is often only seen as the restitution of objects. This aspect is crucial, but as Ariese and Wróblewska argue, the process extends beyond this, concentrating on removing the colonial

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<sup>34</sup> Gianmaria Colpani, Jamila M. H. Mascot, and Katrine Smiet, “Postcolonial Responses to Decolonial Interventions,” *Postcolonial Studies* 25, no. 1 (2022): 2. <https://doi.org/10.1080/13688790.2022.2041695>.

<sup>35</sup> Charles Jeurgens and Michael Karabinos, “Paradoxes of Curating Colonial Memory,” *Archival Science: International Journal on Recorded Information* 20, no. 3 (2020): 207. <https://doi.org/10.1007/s10502-020-09334-z>.

<sup>36</sup> Walter D. Mignolo and Catherine E. Walsh, *On Decoloniality: Concepts, Analytics, Praxis* (Durham: Duke University Press, 2018), 17.

<sup>37</sup> Mignolo and Walsh, *On Decoloniality: Concepts, Analytics, Praxis*, 17.

<sup>38</sup> Eve Tuck and K. Wayne Yang, “Decolonization is not a metaphor,” *Decolonization: Indigeneity, Education & Society* 1, no. 1 (2012): 2. <https://jps.library.utoronto.ca/index.php/des/article/view/18630>.

<sup>39</sup> Tuck and Yang, “Decolonization is not a metaphor,” 2-3.

<sup>40</sup> Tuck and Yang, “Decolonization is not a metaphor,” 3-4.

<sup>41</sup> Colpani, Mascot, and Smiet, “Postcolonial Responses to Decolonial Interventions,” 2.

<sup>42</sup> Yves Bergeron et al., “The Decolonisation of Museology: Museums, Mixing, and Myths of Origin,” *ICOFOM Study Series* (2021): 11. <https://doi.org/10.4000/iss.3488>; Tuck and Yang, “Decolonization is not a metaphor,” 2.

entanglements ingrained within the museum.<sup>43</sup> Removing these colonial entanglements could be updating narratives and terminology in exhibitions, educational initiatives, and a conscious recognition and open dialogue about colonial legacies.<sup>44</sup> Museums can no longer shield themselves behind a veil of innocence by claiming to act as “neutral intermediaries between the past and the present.”<sup>45</sup> This call for decolonization needs a critical evaluation, as there could exist a discrepancy between institutions’ proclaimed actions and their actual practices. It connects to Sara Ahmed’s *A Phenomenology of Whiteness*, where she discusses the “institutional desire for good practice”—a preference for “happy stories of diversity” over tangible evidence of effective practice.<sup>46</sup> She discusses how reports detailing racism within universities are paradoxically utilized as indicators of good performance, while they can “conceal the very inequalities that the document was written to reveal.”<sup>47</sup> This contradiction between documentation and action within institutions, as highlighted by Ahmed, provides a critical lens for my analysis. In the case study of the Rijksmuseum, I employ Ahmed’s insights on the ‘institutional desire for good practice’ to examine the discrepancies between the museum’s self-reported practices in provenance research and the actual metadata practices and representation of artifacts in their collection. This helps to uncover the potential gaps between the museum’s public documentation and its practical engagement with decolonization.

### 2.1.2 Museums and Looted Art

Expanding on the discussion about decolonizing museums, this section further investigates the function and responsibilities of museums in this context, with a specific focus on looted art. Museums serve as mediums through which ‘imagined communities’ are constructed and sustained. This concept of imagined communities, coined by Benedict Anderson, entails that nations are imagined as communities because the members of nations never know all the members of that nation, but are still connected in a way.<sup>48</sup> This connection has its roots in several symbols and cultural practices. Museums also play a significant role in this process and people engage with digital heritage materials and participate in public history initiatives. The museum, along with the census and the map, is one of the three institutions that had a profound impact on how the colonial state perceived its dominion, shaping ideas about the governed population, defining geographical borders, and confirming ancestral claims.<sup>49</sup> Additionally, they contribute to the reimagining and reinterpretation of national and

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<sup>43</sup> Ariese and Wróblewska, *Practicing Decoloniality in Museums*, 12.

<sup>44</sup> Ariese and Wróblewska, *Practicing Decoloniality in Museums*, 12.

<sup>45</sup> Jeurgens and Karabinos, “Paradoxes of Curating Colonial Memory,” 202.

<sup>46</sup> Sara Ahmed, “A Phenomenology of Whiteness,” *Feminist Theory* 8, no. 2 (2007): 164.  
<https://doi.org/10.1177/1464700107078139>.

<sup>47</sup> Sara Ahmed, “‘You End up Doing the Document rather than Doing the Doing’: Diversity, Race Equality and the Politics of Documentation,” *Ethnic and Racial Studies* 30, no. 4 (2007): 597.  
<https://doi.org/10.1080/01419870701356015>.

<sup>48</sup> Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (London: Verso, 2006), 14, <https://ebookcentral.proquest.com/lib/uunl/detail.action?docID=5176951>.

<sup>49</sup> Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, 115.

historical narratives. The concept that museums represent imagined communities helps to understand how they use online platforms and metadata to ‘build’ these communities. This process plays a part in reshaping stories about a country’s history and narratives through the representation of artifacts.

Social institutions are products of human creation, making them dependent on our processes of meaning-making and knowledge production.<sup>50</sup> Museums serve as social institutions. They actively engage in the dynamic interaction between narratives and objects.<sup>51</sup> Scholar Sally Yerkovich emphasizes that museums, whether privately or publicly funded, bear a fundamental moral responsibility to the public to operate ethically.<sup>52</sup> It is the responsibility of the museum to ensure that they have clear ownership, which means that they have to know the history of the ownership of the object.<sup>53</sup> This encompasses information about the artifact’s origin and methods of access, which can be rendered visible within the metadata. Digital methods offer additional possibilities for delving into the ethical dimensions of museum practices. An example is the use of computational methods to analyze a large amount of visual evidence, or the use of digital methods to highlight the number of marginalized classes, ethnicities or gender statuses.<sup>54</sup>

This study focuses on investigating how the Rijksmuseum addresses the ownership of its artifacts, with a particular emphasis on analyzing the impact of metadata and discourse on the representation of potentially looted art. These art forms are frequently acquired from settler colonies, often during periods when Europeans were appropriating remains and objects from the Indigenous inhabitants.<sup>55</sup> Another manifestation of this art theft is evident in the Nazi art looting, during which a significant portion of the looted artifacts were stolen from Jewish families.<sup>56</sup> While certain museums acknowledge and repatriate these artworks, others resist restitution, arguing that they can better ensure the safety and preservation of the pieces.<sup>57</sup> In order to demarcate this research and situate it within the framework of decolonizing museums, the emphasis is placed on colonial looted art. These objects are frequently violently seized from colonies, initially stripped of their original context and being “decontextualized,” and subsequently placed in new settings and being “recontextualized,” thereby obscuring the imperial violence connected to it.<sup>58</sup> This recontextualization is prevalent within the physical context of the museum, but also extends into the realm of digital heritage and online collections, a topic I delve deeper into in the following section.

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<sup>50</sup> Dvora Yanow, *How Does a Policy Mean? Interpreting Policy and Organizational Actions* (Washington, D.C.: Georgetown University Press, 1996), 5.

<sup>51</sup> Emily Esten, “Combining Values of Museums and Digital Culture in Digital Public History,” in *Handbook of Digital Public History*, ed. Serge Noiret, Mark Tebeau, and Gerben Zaagsma (Berlin: De Gruyter Oldenbourg, 2022), 107.

<sup>52</sup> Sally Yerkovich, *A Practical Guide to Museum Ethics* (Lanham: Rowman & Littlefield, 2016), x.

<sup>53</sup> Yerkovich, *A Practical Guide to Museum Ethics*, 111.

<sup>54</sup> Paul B. Jaskot, “Digital Methods and the Historiography of Art,” in *The Routledge Companion to Digital Humanities and Art History*, ed. Kathryn Brown (New York, NY: Routledge, 2020), 12.

<sup>55</sup> Van Beurden, *Inconvenient Heritage*, 209.

<sup>56</sup> Van Beurden, *Inconvenient Heritage*, 214.

<sup>57</sup> Simone Shah, “Why the British Museum Is Asking the Public for Help Finding Missing Artifacts,” *TIME*, September 27, 2023, <https://time.com/6318017/british-museum-stolen-artifacts-help/>.

<sup>58</sup> Lee, *Decolonize Museums*, 46.

## 2.2 Digital Heritage

Online collections and their metadata are part of digital heritage. When looking at heritage itself, scholar Wim Hupperetz emphasizes that how we manage and interpret collections “reveals more about ourselves than about the collections, their users, or producers.”<sup>59</sup> Accordingly, Kahn argues that collections are not merely neutral compilations of facts; rather, they represent curated sets of information infused with their own agendas.<sup>60</sup> The term ‘heritage’ indicates a deliberate, active process of transmitting information about objects over time.<sup>61</sup> When moving on to ‘digital heritage,’ Christine Kvan emphasizes that ensuring the discoverability of digital versions of your collections online is a fundamental aspect of nurturing enduring interest and continuous engagement from both the public and researchers.<sup>62</sup> Digital heritage is created, for example, by sharing digitized artifacts,<sup>63</sup> such as the online collection of the Rijksmuseum.

Digitized collections are not a recent development as major museums have been constructing them for many years.<sup>64</sup> These years of digitization efforts in museums globally have led to an overwhelming volume and complexity of cultural data on the internet.<sup>65</sup> Aside from this, digital environments are continuously changing due to internal guidelines and external influences, as written about by Herminia Din and Steven Wu.<sup>66</sup> Museums change the preservation of knowledge and artifacts through the integration of technology, influencing both the sharing of knowledge and the overall visitor experience.<sup>67</sup>

Investigating digital heritage is crucial for addressing the second and third sub-questions, as metadata forms a foundational element of digital heritage. To effectively analyze metadata, it is essential to understand how these digital records contribute to the broader narrative of digital heritage, revealing societal values and biases. This perspective allows us to see metadata not just as neutral data points but as active participants in the construction and dissemination of cultural heritage, which I explain further in the next section. As museums transition into the digital realm and digitize their collection, the careful curation of metadata becomes crucial in accurately contextualizing and recontextualizing artifacts. This underscores the potential of digital platforms to both continue and challenge historical narratives.

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<sup>59</sup> Wim Hupperetz, *Museums, Heritage, and Digital Curation: Theory and Practice at the Allard Pierson* (Leiden: Sidestone Press, 2022), 15.

<sup>60</sup> Kahn, “Man, Woman, Child,” 67.

<sup>61</sup> Hupperetz, *Museums, Heritage, and Digital Curation*, 15.

<sup>62</sup> Christine Kvan, “7 Lessons Learned for Digital Culture,” in *Digital Heritage and Culture: Strategy and Implementation*, ed. Herminia Din and Steven Wu (London: World Scientific Publ, 2014) 47.

<sup>63</sup> Esten, “Combining Values of Museums and Digital Culture in Digital Public History,” 113.

<sup>64</sup> Esten, “Combining Values of Museums and Digital Culture in Digital Public History,” 107.

<sup>65</sup> Christopher Morse, “Meaning-making in the Digital Museum: Reflections on a Hermeneutics of the User,” in *Digital History and Hermeneutics: Between Theory and Practice*, ed. Eva Andersen et al. (München: De Gruyter Oldenbourg, 2022), 279.

<sup>66</sup> Herminia Din and Steven Wu, introduction to *Digital Heritage and Culture: Strategy and Implementation* (London: World Scientific Publ, 2014), xlii.

<sup>67</sup> Esten, “Combining Values of Museums and Digital Culture in Digital Public History,” 107.

## 2.3 Critical Data Studies

To engage with the concept of digital heritage and critically assess the data used in this context, it is necessary to draw on concepts from critical data studies. This interdisciplinary field incorporates insights from “anthropology, law, information studies, political sciences, new media studies, and gender studies.”<sup>68</sup> Karin van Es and Nanna Verhoeff write about debunking the myths surrounding data’s accuracy and objectivity, highlighting that data are inherently partial, selective, and biased.<sup>69</sup> This ties into Lisa Gitelman’s assertion in her book *“Raw Data” Is an Oxymoron*, where she challenges the assumption that data are transparent and represent the “truth itself.”<sup>70</sup> In this section, I focus on three concepts within critical data studies that are relevant to this research: the locality of data, classification systems and metadata. In the last paragraph, I also delve into how metadata serves as a form of policy implementation.

### 2.3.1. Locality of Data

The idea of data locality is closely connected to metadata because metadata embeds traces of its origin, reflecting the specific context in which it was produced. This means that when metadata are created, it captures and conveys information about where and how the metadata was generated. In today’s digital era, obtaining datasets online becomes remarkably simple, often with a lack of clear understanding regarding their origin and the importance of locality.<sup>71</sup> Loukissas writes in his book, *All Data are Local*, that “data are assembled from heterogeneous sources, each with their own local conditions.”<sup>72</sup> This aligns with Rob Kitchin’s emphasis on the diverse manifestations of data across numerous dimensions, encompassing aspects such as including form, structure, source, producer, and type.<sup>73</sup> This information can be different in several datasets and when they are put together this can give rise to inconsistencies. Loukissas also illustrates several local conditions of data which are classification, schemata, constraints, errors, absences, and rituals.<sup>74</sup> Understanding these local conditions of data helps in understanding the data’s structure across various metadata fields and serves as a foundation for analyzing metadata, a topic that is expanded upon in the upcoming methodology section.

Related to the locality of data is the ‘situatedness’ of data, which opposes the notion of ‘universal’ data and highlights the nuanced “socio-political, ecological, and epistemological” realities ingrained in situated data practices.<sup>75</sup> Locality and situatedness of data reveal the interplay between data and its context. Locality underscores the importance of understanding the specific origins and

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<sup>68</sup> Van Es and Verhoeff, *Situating Data*, 17.

<sup>69</sup> Van Es and Verhoeff, *Situating Data*, 13-19.

<sup>70</sup> Lisa Gitelman ed., *“Raw Data” Is an Oxymoron* (Cambridge: The MIT Press, 2013), 2.

<sup>71</sup> Loukissas and Bowker, *All Data Are Local*, 2.

<sup>72</sup> Loukissas and Bowker, *All Data Are Local*, 57.

<sup>73</sup> Kitchin, *The Data Revolution*, 4.

<sup>74</sup> Loukissas and Bowker, *All Data Are Local*, 62-69.

<sup>75</sup> Van Es and Verhoeff, *Situating Data*, 15.

conditions surrounding data, while situatedness emphasizes the broader socio-cultural and environmental factors that shape data practices. Feminist scholar Donna Haraway's text offers valuable insights that can be connected to the discussion on the locality and situatedness of data. Haraway's critique of objectivity challenges the notion that knowledge, including scientific knowledge, can be divorced from the contexts in which it is produced.<sup>76</sup> She argues against the idea of universal, disembodied objectivity, pointing out how various factors such as gender, race, and social position influence one's perspective and shape the production of knowledge.<sup>77</sup> This perspective is further supported by the feminist theories on classification systems proposed by Catherine D'Ignazio and Lauren F. Klein. They argue that classification processes are inherently non-neutral,<sup>78</sup> a point that is elaborated upon in the following section on classification systems.

### 2.3.2. Classification Systems

When examining digital heritage, various objects and data can be categorized using specific classification criteria. This process involves assigning distinct categories to different elements within the digital heritage context. According to Geoffrey C. Bowker and Susan Leigh Star, the classification systems are in "modern organisations" material as well as symbolic tools.<sup>79</sup> Classification systems embody not just the physical sorting and arrangement of data but also carry significant symbolic weight. They reflect the cultural, social, and political contexts within which they are created and employed. Catherine D'Ignazio and Lauren F. Klein argue in their text that these classification systems could hinder the accurate representation of data.<sup>80</sup> In essence, they emphasize the significance of recognizing that counting and classification are not neutral processes.<sup>81</sup> In sum, these authors underscore that while data may seem entirely objective, human biases and norms influence the practices of classification. Understanding this non-neutrality of classification systems is essential when looking at the classification of the Rijksmuseum's digital artifacts through the metadata. This ties to Ariese and Wróblewska's argument that current museum cataloging and categorization systems reflect colonial perspectives.<sup>82</sup> This connection suggests that the classification of objects may continue to have historical biases and inequalities. It underscores the importance of critically assessing classification systems as reflections of their specific historical and cultural contexts, with the potential to either reinforce or contest prevailing power dynamics and narratives.

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<sup>76</sup> Donna Haraway, "Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective," *Feminist Studies* 14, no. 3 (1988): 585-586.

<sup>77</sup> Haraway, "Situated Knowledges," 586.

<sup>78</sup> Catherine D'Ignazio and Lauren F. Klein, *Data Feminism* (Cambridge, Massachusetts: MIT Press, 2020), 109-110.

<sup>79</sup> Geoffrey C. Bowker and Susan Leigh Star, *Sorting Things Out: Classification and Its Consequences of Inside Technology* (Cambridge, Mass.: MIT Press, 1999), 286.

<sup>80</sup> D'Ignazio and Klein, *Data Feminism*, 109-110.

<sup>81</sup> D'Ignazio and Klein, *Data Feminism*, 109-110.

<sup>82</sup> Ariese and Wróblewska, *Practicing Decoloniality in Museums*, 11.

As argued by Kahn, classification can be closely linked to metadata, as metadata governs the classification and categorization of the individuals' lives connected to the objects.<sup>83</sup> Bowker and Stars' concept of infrastructural inversion connects to classification. This is a conceptual shift that involves bringing attention to the hidden complexities and interdependencies within technical systems and standards. This highlights their significant role in shaping social, cultural, and political dynamics which are often overlooked.<sup>84</sup> Understanding these systems as neither neutral nor objective, but as imbued with cultural and historical biases, offers a critical lens through which to examine the Rijksmuseum's approach in classifying their artifacts through metadata and the discourses they employ within this metadata. The next section expands further on metadata and how it can be perceived as policy implementation.

### 2.3.3. Metadata

Metadata are "data about data," as defined by Rob Kitchin,<sup>85</sup> and often play a key role in defining digital heritage. Metadata facilitates the discovery of a record within an archival collection by aiding in the identification of objects. Metadata has been present since the organization of information began, but it is now gaining increased attention due to mass digitization efforts.<sup>86</sup> Van Gorp expresses that metadata not only provide information about the object but also serve as a source of the historical context in which they are generated.<sup>87</sup> Just as data, metadata are not neutral nor objective. Processes generate traces, and archivists contribute to these traces through their archival practices. Moreover, technological processes like digitization and indexing, along with user interactions when searching the system leave traces.<sup>88</sup> This aligns with Frédéric Clavert and Lars Wieneke's observation that data, metadata, and corpora are the products of "social, economic, and technical processes."<sup>89</sup> Through the structure and content of metadata, knowledge is produced through the screen.<sup>90</sup> This is not only done by humans but in a complicated "relation of entanglement with non-human agents", like algorithms.<sup>91</sup> Researching a specific case of the performance of metadata is important in the light of "situated knowledges"<sup>92</sup> in data use and computational machine learning, highlighting the risk of exclusionary

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<sup>83</sup> Kahn, "Man, Woman, Child," 68-69.

<sup>84</sup> Bowker and Star, *Sorting Things Out*, 34.

<sup>85</sup> Kitchin, *The Data Revolution*, 1.

<sup>86</sup> Kahn, "Man, Woman, Child," 68.

<sup>87</sup> Van Gorp, "Interstitial Data," 207-208.

<sup>88</sup> Van Gorp, "Interstitial Data," 211.

<sup>89</sup> Frédéric Clavert and Lars Wieneke, "Big Data and Public History," in *Handbook of Digital Public History*, ed. Serge Noiret, Mark Tebeau, and Gerben Zaagsma (Berlin: De Gruyter Oldenbourg, 2022), 456.

<sup>90</sup> Iris van der Tuin, "How Eva Louise Young (1861–1939) Found Me: On the Performance of Metadata in Knowledge Production," in *Situating Data: Inquiries in Algorithmic Culture*, ed. Karin van Es and Nanna Verhoeff (Amsterdam: Amsterdam University Press, 2023), 191-192.

<sup>91</sup> Van der Tuin, "How Eva Louise Young (1861–1939) Found Me," 192.

<sup>92</sup> Donna Haraway, "Situated Knowledges," 581.

practices by not reflecting on the digital origins of research objects and the sources cited in academic work.<sup>93</sup>

Delving further into the practical aspects of data, metadata emerges as a valuable tool for managing digital heritage effectively. The museum institution relies significantly on metadata, playing a crucial role in its operations. Within museums, metadata serves the dual purpose of describing collections and conveying the historical and societal importance of artifacts to visitors. Additionally, it facilitates the description of the interconnections among various objects within the collection.<sup>94</sup> Modern museums' collections management systems rely heavily on metadata as the central source of internal knowledge about objects. Metadata facilitates object findability, enables connections to be made with other objects based on shared attributes, and facilitates effective online sharing.<sup>95</sup> Cultural heritage metadata places a significant emphasis on providing descriptive information about the objects.<sup>96</sup> This descriptive metadata helps with understanding a resource and finding out where to find it. For effective interinstitutional collaboration involving data and artifacts, adhering to metadata standards can be beneficial. Historian Julia Skinner writes about the development of metadata standards in cultural heritage environments.<sup>97</sup> In Europe, there is for example the Europeana Data Model (EDM), which is developed for cultural heritage.<sup>98</sup> While these standards promote interoperability, they also pose a risk of metadata losing contextual detail.<sup>99</sup>

Metadata can vary in form and level of detail. Kvan writes that digital content lacks significant value in the absence of useful metadata.<sup>100</sup> According to the author, capturing more than basic tombstone metadata, which includes details like “Creator Name, Title, Date, Medium, Dimensions, and Rights Information,” is becoming increasingly crucial. Additionally, collecting descriptive information for objects, such as “wall text, educational content, conservation history, or curatorial commentary,” enables the sharing and reuse of comprehensive and engaging contextual information with the public and among scholars.<sup>101</sup> Examining not just the details of tombstone data but also various types of metadata—like the origins of an artifact and through what means the museum got hold of it—provides valuable perspectives on the ethical considerations involved in the collection of data and artifacts.

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<sup>93</sup> Van der Tuin, “How Eva Louise Young (1861–1939) Found Me,” 193.

<sup>94</sup> Jenn Riley, *Understanding Metadata: What is Metadata, and What is It For?* (Baltimore: National Information Standards Organization (NISO), 2017), 5.

<sup>95</sup> Kahn, “Man, Woman, Child,” 69.

<sup>96</sup> Riley, *Understanding Metadata*, 5.

<sup>97</sup> Julia Skinner, “Metadata in Archival and Cultural Heritage Settings: A Review of the Literature,” *Journal of Library Metadata* 14, no.1, (April 2014) 53. doi:10.1080/19386389.2014.891892.

<sup>98</sup> “The Europeana Data Model for Cultural Heritage.” *Europeana Pro*. Accessed January 5, 2024. [https://pro.europeana.eu/files/Europeana\\_Professional/Share\\_your\\_data/Technical\\_requirements/EDM\\_Documentation/EDM\\_Factsheet.pdf](https://pro.europeana.eu/files/Europeana_Professional/Share_your_data/Technical_requirements/EDM_Documentation/EDM_Factsheet.pdf).

<sup>99</sup> Kahn, “Man, Woman, Child,” 68–69.

<sup>100</sup> Kvan, “7 Lessons Learned for Digital Culture,” 45.

<sup>101</sup> Kvan, “7 Lessons Learned for Digital Culture,” 45.



The museum's approach to metadata can be seen as a form of policy implementation. Institutions such as the Rijksmuseum can put effort into their policies on ethical representation or decolonization. Yet, according to Dvora Yanow's theory, there could still exist a "gap" between these policies and policy implementation,<sup>102</sup> which, in the context of the Rijksmuseum, could manifest in the differences between the intended policies and the practical application within their metadata and classification systems for artifacts. This can be connected to Ahmed's described contradiction between documentation versus action within institutions.<sup>103</sup> According to Yanow, an interpretive approach is needed to "contest the possibility of neutral, unbiased observation."<sup>104</sup> Acknowledging that knowledge is "context-specific,"<sup>105</sup> can encourage museums to critically assess their metadata and classification practices to better align with policy intentions. For instance, the application of metadata schemas in memory institutions frequently attempts to assimilate Indigenous knowledge and spirituality into a Western paradigm, resulting in negative effects on community culture and integrity.<sup>106</sup> This is relevant for this research since it underscores the critical need to examine who controls the classification of artifacts and whose interests these classifications benefit. It advocates for a critical evaluation of which narratives are prioritized and which are marginalized,<sup>107</sup> which aligns with the decolonial perspective on metadata.

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<sup>102</sup> Yanow, *How Does a Policy Mean?*, 3.

<sup>103</sup> Ahmed, "You End up Doing the Document rather than Doing the Doing," 597.

<sup>104</sup> Yanow, *How Does a Policy Mean?*, 6.

<sup>105</sup> Yanow, *How Does a Policy Mean?*, 7.

<sup>106</sup> Zinaida Manžuch, "Ethical issues in digitization of cultural heritage," *Journal of Contemporary Archival Studies* 4.2 (2017): 5.

<sup>107</sup> D'Ignazio and Klein, *Data Feminism*, 23-25; 100.

### 3. Method and Corpus

The ethical complexities surrounding museum metadata often lie deeply embedded within a database, requiring significant effort to uncover.<sup>108</sup> To be able to look into the Rijksmuseum’s use of metadata in presenting its collection and the representation of potentially looted artifacts, I examine three layers within the portrayal of looted art: content on the websites and research reports, the organization of metadata fields, and a focus on the discourses employed in the descriptions and metadata. The table below illustrates each research question alongside its corresponding corpus method and key concepts.

Research Question	Corpus	Method
How does the Rijksmuseum’s website construct discourse in content and policy documents addressing the representation and management of potentially looted art?	Content on the website on provenance research in the colonial context <sup>109</sup> and the PPROCE report. <sup>110</sup>	Critical discourse analysis. <sup>111</sup>
How do metadata fields in the Rijksmuseum dataset document the origin of the artifacts?	LIDO, EDM, DC and CSV metadata of all artifacts originating from the former Dutch East Indies, which are 10095 artifacts. With a focus on the date of acquisition, the acquisition methods, the provenance of the object and the creator of the artifact.	Metadata analysis. <sup>112</sup>
What is the discourse on looted art in the metadata of the Rijksmuseum?	The LIDO, EDM, DC, and CSV metadata for three artifacts originating from the former Dutch East Indies that have been examined, leading to the conclusion that they are likely colonial looted art.	Critical discourse analysis. <sup>113</sup>

Table 1: Research questions with the corresponding corpus and method.

<sup>108</sup> Kahn, “Man, Woman, Child,” 71.

<sup>109</sup> Rijksmuseum, “Provenance Research Into Colonial Collections.”

<sup>110</sup> Mooren, Stutje and Van Vree, “Clues,” 1-98.

<sup>111</sup> David Hesmondhalgh, “Discourse analysis and content analysis,” in *Analysing Media Texts*, ed. Marie Gillespie and Jason Toynbee (Maidenhead, Berkshire, England: Open University Press, 2006), 129-137.

<sup>112</sup> Van Gorp, “Interstitial Data,” 207-220.

<sup>113</sup> Hesmondhalgh, “Discourse analysis and content analysis,” 129-137.

### 3.1 Discourse in Policy Documents

The first research question addresses the Rijksmuseum's formulation of policies and definitions regarding looted art. The museum's website mentions its collaboration with Pressing Matter, a project that examines contentious claims over colonial objects and societal reconciliation with the colonial past.<sup>114</sup> Additionally, in partnership with PPROCE, the museum conducted a study to develop tools for examining the provenance of collections within a colonial context.<sup>115</sup> The report stemming from this study and the Rijksmuseum's website is utilized as a corpus to examine the Rijksmuseum's position on looted art and serves as contextual background when analyzing the metadata of the collection.

I utilize critical discourse analysis to examine these documents and uncover underlying power structures, drawing upon a method that emerged in the 1970s.<sup>116</sup> This approach to discourse and text analysis recognized the significant role language plays in shaping societal power dynamics.<sup>117</sup> I conduct the critical discourse analysis as constructed by Teun van Dijk and described by David Hesmondhalgh.<sup>118</sup> Critical discourse analysis centers on the role of discourse in generating power abuse or domination. It examines texts from a perspective that prioritizes the well-being of marginalized groups, advocating for their struggle against inequality.<sup>119</sup> These power dynamics within discourse can be examined by analyzing the usage of language and how it constructs narratives of “us” versus “them.” In Van Dijk's analysis, terms like *rhetoric*, *hyperbole*, *metaphor*, and *rhetorical repetition* denote language's persuasive function. Meanwhile, *passive sentences*, *comment*, *topicalization* represent aspects of language structure and the assignment of priorities within discourse. Additionally, terms such as *register*, *lexicalization*, *ingroup designator* relate to word selection and their persuasive impact.<sup>120</sup> I explore the website and review the report, analyzing the various components. Each element is further discussed in the table in Appendix A. The reason I chose this discourse analysis by Teun van Dijk is that his method allows for a detailed examination of language's role and the aforementioned structure of the discourse in shaping power dynamics and societal structures, which is crucial for understanding the narratives around looted art within the Rijksmuseum.

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<sup>114</sup> “Pressing Matter: Ownership, Value and the Question of Colonial Heritage in Museums,” Pressing Matter, accessed February 26, 2024, <https://pressingmatter.nl/>.

<sup>115</sup> Rijksmuseum, “Provenance Research Into Colonial Collections.”

<sup>116</sup> Ruth Wodak, “What CDA is about - a summary of its history, important concepts and its developments,” in *Methods of Critical Discourse Analysis*, ed. Ruth Wodak and Michael Meyer (Los Angeles: SAGE, 2009), 5.

<sup>117</sup> Wodak, “What CDA is about,” 5.

<sup>118</sup> Teun van Dijk, “New(s) Racism: A Discourse Analytical Approach,” in *Ethnic Minorities and the Media: Changing Cultural Boundaries*, ed. Simon Cottle (Buckingham: Open University Press, 2000): 33-49; Hesmondhalgh, “Discourse analysis and content analysis,” 129-137.

<sup>119</sup> Teun van Dijk, “Multidisciplinary CDA: a plea for diversity,” in *Methods of Critical Discourse Analysis*, ed. Ruth Wodak and Michael Meyer (Los Angeles: SAGE, 2009), 132.

<sup>120</sup> Hesmondhalgh, “Discourse analysis and content analysis,” 135.

## 3.2 Metadata Fields

The second part of this research focuses on the metadata fields utilized by the Rijksmuseum. To look into this metadata systematically, I utilize a method originating from the metadata analysis as written about by Jasmijn van Gorp.<sup>121</sup> Metadata plays an important role in shaping how artifacts are curated and presented.<sup>122</sup> The first phase of Van Gorp's analysis enables the researcher to choose a relevant search system and to define a case study. The case study selected for this inquiry is the Rijksmuseum's online collection, which I access via their website. The Rijksmuseum's website offers access to various datasets containing metadata about its collection, available for download in different formats: CSV, Dublin Core (XML), Europeana Data Model (Turtle Syntax), and LIDO (XML).<sup>123</sup> To analyze the various metadata fields, I created a schema crosswalk to present all the data accessible through the four formats. A schema crosswalk is a table that maps corresponding terms across one or more data schemas.<sup>124</sup> It is essential to translate the metadata fields across database systems. This sheds light on the metadata structure that is used to present the artifacts and is visible in Appendix B. The corpus of this sub-question is determined by the origin of the artifacts. This study investigates colonial looted art by focusing on artifacts from the Dutch colonial territory that was under Dutch rule for the longest period as corpus; the Dutch East Indies. The extraction of these artifacts begins by reviewing all location tags, identifying and extracting those situated in or associated with the former Dutch East Indies, which are included in Appendix C.

Van Gorp employs six "features that shape data" within this approach as derived from Loukissas' concept of local data conditions: classification, schemata, constraints, errors, absences, and rituals.<sup>125</sup> Employing a comparative approach, I look into metadata elements for patterns and discrepancies, analyzing individual fields separately. Looking into classifications explores how local classifications influence the interpretation and presentation of cultural heritage.<sup>126</sup> This entails the concept of schemata in the text, which refers to different ways of recording information, such as dates, and how they shape data representation.<sup>127</sup> Variations in classification systems can reveal the local histories and conditions under which an artifact was acquired. Furthermore, I aim to understand how technical limitations and local conditions constrain the representation of artifacts in digital collections.<sup>128</sup> There is also a focus on decoding possible errors in the text, where errors in data are unpacked as evidence of localized cataloging practices and production processes.<sup>129</sup> A particular focus

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<sup>121</sup> Van Gorp, "Interstitial Data," 207-220.

<sup>122</sup> Van Gorp, "Interstitial Data," 207-208.

<sup>123</sup> "Download object metadata," Rijksmuseum, accessed March 12, 2024, <https://data.rijksmuseum.nl/object-metadata/download/>.

<sup>124</sup> Mingfang Wu et al. "An Analysis of Crosswalks from Research Data Schemas to Schema.org," *Data Intelligence* 5, no.1 (2023): 102-103. doi: [https://doi.org/10.1162/dint\\_a\\_00186](https://doi.org/10.1162/dint_a_00186).

<sup>125</sup> Van Gorp, "Interstitial Data," 212; Loukissas and Bowker, *All Data Are Local*, 62-69.

<sup>126</sup> Loukissas and Bowker, *All Data Are Local*, 63.

<sup>127</sup> Loukissas and Bowker, *All Data Are Local*, 63-66.

<sup>128</sup> Loukissas and Bowker, *All Data Are Local*, 67.

<sup>129</sup> Loukissas and Bowker, *All Data Are Local*, 67.

of this research is on absences in the dataset. Exploring the absence or underrepresentation of certain narratives, such as the history of looted art, within museum collections and metadata. This resonates with revealing absences as it investigates what is overlooked in the metadata.<sup>130</sup> Finally, observing rituals considers the practices and rituals surrounding metadata creation. It examines the cultural practices and symbolic expressions embedded in data infrastructures. Van Gorp's method primarily centers on examining the locality of data within a heterogeneous dataset, emphasizing the local traces left by data processes and their visibility within the dataset. For this research, I investigate a singular dataset originating from the Rijksmuseum. While I explore various methods of analyzing metadata, I do not employ them for comparing different sources. This inquiry examines the process of examining looted art within a digital collection via its metadata. It explores how the collection's structure presents information and assesses the availability and structure of data on looted art. This includes considering the absence of such information, which in itself provides valuable insights.

The LIDO format is the most extensive metadata database offered by the Rijksmuseum. This database is 12,5 GB large which brings some difficulties with it and makes it hard to 'just search' through the dataset. This means that even though such an extensive dataset is accessible, it is not accessible to everyone. The metadata structure is designed to facilitate the delivery of metadata for a broad spectrum of online services. This includes its utilization in organizing online collections databases, as well as in aggregating resources and facilitating the sharing and connectivity of data online.<sup>131</sup> Due to its comprehensive coverage, I utilize the LIDO database. I choose to concentrate on aspects of the LIDO metadata that are linked to the origins of artifacts to thoroughly understand the classifications, schemata, constraints, errors, absences, and rituals within the LIDO metadata. These are the date of acquisition, the acquisition methods, the provenance of the object and the creator of the artifact. This segment not only examines the known aspects of artifact origins but also delves into the implications of these unidentified aspects, reflecting on how such gaps in metadata can impact our understanding of cultural heritage and the provenance of these artifacts. To analyze the LIDO dataset, I employ Python for dataset analysis. I use the *xml.etree.ElementTree* module to read and restructure the XML format.<sup>132</sup> The *pandas* library is utilized for organizing the data prior to visualization.<sup>133</sup> For visualizing the data and creating comprehensible graphs, I rely on the *matplotlib* library.<sup>134</sup>

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<sup>130</sup> Loukissas and Bowker, *All Data Are Local*, 68.

<sup>131</sup> "What Is LIDO?," ICOM CIDOC, accessed March 20, 2024, <https://cidoc.mini.icom.museum/working-groups/lido/lido-overview/about-lido/what-is-lido/>.

<sup>132</sup> "xml.etree.ElementTree — the ElementTree XML API," Python Documentation, accessed April 16, 2024, <https://docs.python.org/3/library/xml.etree.elementtree.html>.

<sup>133</sup> "Pandas - Python Data Analysis Library," accessed April 16, 2024, <https://pandas.pydata.org/>.

<sup>134</sup> "Matplotlib — Visualization With Python," accessed April 16, 2024, <https://matplotlib.org/>.

### 3.3 Description Fields

The final research question focuses on the description of the artifacts in the dataset. I conduct a textual analysis on the metadata fields. This textual analysis consists of close reading of the metadata description fields. This method of close reading, discussed by Professor David Berry, combines a quantitative text analysis from the previous question with an in-depth analysis.<sup>135</sup> Combining these approaches gives insight into the topics, themes and keywords identified in the metadata fields of the Rijksmuseum, and how these can be associated with the issue of looted art. Applying Teun van Dijk's discourse analytical framework to the metadata of three objects from the former Dutch East Indies provides a structured approach to uncovering how language in metadata constructs the representation of this historical artifact, highlighting the dynamics of power, identity, and historical narrative. This indicates the context and implications of how looted art can be traced in a digital collection through its metadata. For this question, I also analyze the different elements provided in Appendix A.

The corpus for this sub-question consists of the LIDO, EDM, DC, and CSV metadata for three artifacts from the former Dutch East Indies, analyzed for the PPROCE report. To be thorough, I decided to analyze all available metadata formats, allowing me to form my conclusions based on all the formats provided by the Rijksmuseum. These three artifacts, originating from the former Dutch East Indies, are identified as potentially colonial looted art. The artifacts are 'The Diamond of Banjarmasin',<sup>136</sup> 'A flag from the former Dutch colonies',<sup>137</sup> and 'Sinkin panjang with sheath owned by General G.C.E. van Daalen'.<sup>138</sup> To provide a comprehensive overview of all metadata associated with these objects, I have extended the schema crosswalk in Appendix A to include all metadata for these objects, which can be found in Appendix D. In the next section, I apply the methodology in practice by analyzing the Rijksmuseum's policies and metadata.

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<sup>135</sup> David Berry, "Digital Humanities: First, Second and Third Wave," *Stunlaw* (blog), January 14, 2011, accessed February 26, 2024, <https://stunlaw.blogspot.com/2011/01/digital-humanities-first-second-and.html>.

<sup>136</sup> Klaas Stutje, "Provenance report regarding The Banjarmasin Diamond," *PPROCE provenance reports*, no. 13 (2022): 1-11.

<sup>137</sup> Caroline Drieënhuizen, "Provenance report regarding Flag (Vlag uit de voormalige Nederlandse koloniën)," *PPROCE provenance reports*, no. 37 (2022): 1-4.

<sup>138</sup> Mirjam Shatanawi, "Provenance report regarding Sinkin panjang met schede [Sword]," *PPROCE provenance reports*, no. 16 (2022): 1-9.

## 4. Analysis

In this chapter, the results of the analysis are presented and examined in the context of the theoretical framework. The chapter is divided into three sections, with each section dedicated to addressing one of the sub-questions.

### 4.1. Policy of Potentially Looted Art

This section examines how the Rijksmuseum's website content and policy documents address the representation and management of potentially looted art. On the Rijksmuseum's website, there is a page dedicated to provenance research. This webpage highlights the museum's engagement with issues concerning the "holdings that have come into its collections as colonial acquisitions."<sup>139</sup> It details the museum's participation in initiatives like Pilotproject Provenance Research on Objects of the Colonial Era (PPOCE) and Pressing Matter, aiming to investigate the provenance of colonial objects. These efforts are part of broader projects to facilitate 'societal reconciliation' with the colonial past and address conflicting claims over artifacts. The page explains the museum's collaboration with various partners to develop methodologies for provenance investigation and emphasizes its commitment to transparent and equitable dialogue with origin countries. Additionally, the webpage provides access to provenance reports on specific objects, offering insights into their histories and origins.<sup>140</sup>

#### 4.1.1 Rijksmuseum's Website

The first text is from the Rijksmuseum's website, focusing on colonial collections and provenance research. The text uses formal, institutional language to describe the museum's efforts in addressing colonial acquisitions. The phrase "The Rijksmuseum is attentive to questions surrounding the lawfulness and fairness" puts the museum in an active position in research and policy-making regarding colonial objects. The text clearly distinguishes between 'us' and 'them.' 'Us' refers in this text to the Rijksmuseum and its partners in research and cultural policy. 'Them' could be implied as the countries and cultures affected by colonial practices, described as "countries of origin". The text maintains a neutral portrayal of the museum's role without explicitly addressing potential criticisms or the perspective of 'them'. The text employs a rhetoric of responsibility and collaboration, highlighting projects like PPOCE and Pressing Matter. The rhetoric of responsibility in the museum's discourse shows how museum narratives are shaped by institutional biases, revealing an underlying effort to reshape these narratives towards more inclusive and representative accounts of colonial histories. The use of technical terms like "provenance research" or "colonial acquisitions", are related to museum practice and provenance research and emphasize expertise. When looking at implications for social

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<sup>139</sup> Rijksmuseum, "Provenance Research Into Colonial Collections."

<sup>140</sup> Rijksmuseum, "Provenance Research Into Colonial Collections."

practices, the text suggests a shift towards more ethical handling of colonial objects and acknowledges the complexities of provenance research. It implies a commitment to “societal reconciliation” and the rectification of historical wrongs. This approach mirrors broader societal movements towards recognizing and addressing the impacts of colonialism, suggesting the museum’s role in these larger conversations. The emphasis on “open and equal dialogue” with countries of origin suggests an effort to associate the museum with ethical practices and sensitivity towards colonial histories. By recognizing looted art in their collection as part of colonial acquisitions and, consequently, Dutch history, the Rijksmuseum acknowledges its role in reshaping the narratives and historical stories of the nation within the context of the imagined community.

#### 4.1.2 PPROCE Report

This part of the discourse analysis is focused on the summary and introduction of the PPROCE report.<sup>141</sup> When diving into the text, terms like “provenance research,” “colonial era,” and “restitution” are prevalent, indicating focus areas. The report’s language frames the issue of colonial acquisitions positively, emphasizing collaborative research and understanding. It uses a mix of passive and active sentences, potentially to distribute responsibility and engagement across parties; it frequently places the institutions and the project at the object position, emphasizing their active role in the research and the initiative taken, like “The project was launched,” “The report is the result.”<sup>142</sup>

The text distinguishes between the research institutions (‘us’) and the countries of origin or the communities from which the objects originate (‘them’) but aims to bridge this gap through collaboration. Aside from this, phrases like “fruitful and productive way” and “common understanding” suggest a forward-looking, cooperative approach. The discourse reflects a shift towards acknowledging historical injustices and adopting a discourse of decoloniality. The PPROCE report’s language and structure contribute to a broader discourse on ethical museum practices and cultural heritage, suggesting a proactive stance on restitution and decolonization. The “processes of change” are described in the text as “processes of expropriation, appropriation and alienation; processes of hybridisation, changing significance, essentialisation and reclamation.”<sup>143</sup> The authors express a preference for the term “colonial situations” over “colonial context,” as the first suggests “concrete fields of action.”<sup>144</sup> With this, they acknowledge the more tangible scenarios where colonial actions and interactions occur rather than a mere static background. This perspective leads to the text’s emphasis on fostering cooperation with countries of origin, highlighting the dynamic and actionable steps towards addressing the complexities of colonial legacies. The active involvement of the Rijksmuseum in the discourse of provenance research, as outlined in the PPROCE report, necessitates

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<sup>141</sup> Mooren, Stutje and Van Vree, “Clues,” 1-98.

<sup>142</sup> Mooren, Stutje and Van Vree, “Clues,” 4.

<sup>143</sup> Mooren, Stutje and Van Vree, “Clues,” 5.

<sup>144</sup> Mooren, Stutje and Van Vree, “Clues,” 6.



the examination of the complexities of implementing ethical policies in practice. This examination highlights both the challenges and advancements in museum practices related to colonial acquisitions.

## 4.2 Metadata fields

While the previous section delved into the discourse within the Rijksmuseum's policy documents, this section shifts focus to the metadata, exploring how these policies might be operationalized. It specifically looks at how metadata fields in the Rijksmuseum dataset document the origin of the artifacts. As shown in the schema crosswalk in Appendix B, each format offers a different size and unique set of metadata elements. When looking at the origin and provenance of the artifact, each format has different metadata fields that could contribute to answering this question. Upon examining the formats as a whole, several initial observations can be made. The CSV format includes fundamental metadata fields such as 'CreationDate,' 'Creator,' and 'InventoryNumber.' These fields offer basic tombstone information, but the 'Creator' field can provide insight into the artifact's origin by identifying who made the artifact and possibly which culture it stems from. In the Dublin Core format, fields like 'creator,' 'date,' 'coverage,' and 'publisher' can offer clues about the artifact's origin. The Europeana/Turtle format provides a richer set of metadata for documenting origins, including metadata of the maker or artist like 'placeOfBirth,' 'placeOfDeath,' and 'nationality.' LIDO/XML is the most detailed and includes specific fields like 'creditLine,' 'subjectActor' and 'Provenance,' which are interesting for documenting the origin of artifacts. This LIDO format is used in examining the following metadata fields.

### 4.2.1 Date of Acquisition

In analyzing the acquisition dates for objects from Indonesia, I observe a range of different metadata schemas being employed, each with its distinct characteristics and implications for documenting the history of these artifacts. Predominantly, the dates are noted in the European format, either as a full date (DD-MM-YYYY) or simply the year (YYYY). A constraint of this data schema is that the data are often limited by the precision of records available; some acquisitions only have a year available and not a specific date. The tendency to record only the year might reflect historical documentation practices where detailed recording was either not possible or not prioritized. When creating a diagram of the different data fields to illustrate acquisition dates, it becomes evident that the collection includes artifacts acquired before 1700. This finding is interesting given that the government's decision to establish the museum as a "prestige project" did not come until 1789.<sup>145</sup> The presence of artifacts predating the museum's official establishment by nearly a century suggests that the origins of the collection may have roots in earlier collections or initiatives.

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<sup>145</sup> "History - Rijksmuseum," Rijksmuseum, accessed April 2, 2024, <https://www.rijksmuseum.nl/en/about-us/what-we-do/history>.

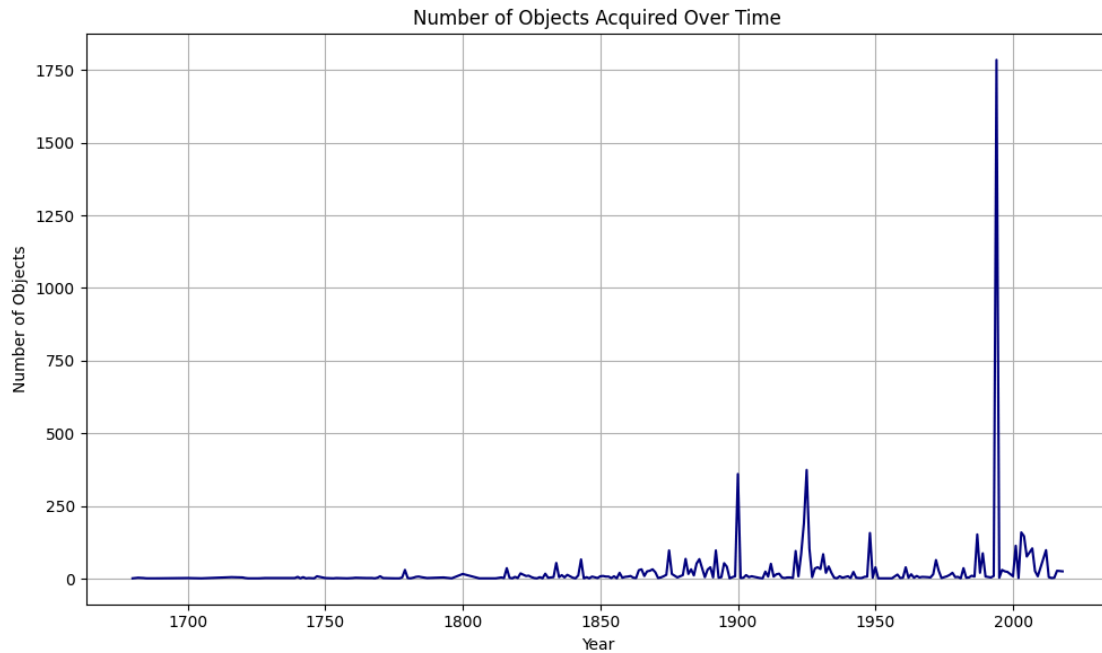


Figure 1: Number of objects acquired by the Rijksmuseum over time (based on LIDO metadata).

The discrepancy between the museum’s official establishment date and the dates of artifact acquisitions in the metadata reflects a gap between public institutional narratives and the actual performance and complexities of collection histories. This discrepancy suggests a potential disconnect between the institution’s portrayed identity and its operational practices.

#### 4.2.2 Acquisition Methods

The origin of the artifacts originating from Indonesia and the former Dutch East Indies is tightly connected to the acquisition methods of the artifacts. The diagram in Figure 2 shows that the majority of artifacts are acquired through purchase, gift and transfer. The diagram shows only five categories which indicates the use of a local classification system, so limited by the variety of options provided in the metadata schema. A constraint could be that other methods might not fit neatly into available categories. This possibly standardized process for classifying and documenting acquisitions can be defined as a ritual of the Rijksmuseum. An absence is visible in the 2.2% of the artifacts that have an unknown provenance. Also, within the information concerning acquisition methods, there is a lack of documentation for artifacts acquired through looting, representing another significant absence in the records. These absences could reveal biases present in the metadata of cultural institutions. While they openly acknowledge the presence of looted art in their collection, they categorize the acquisition methods based on direct means of acquisition. This approach overlooks instances where artifacts may have been directly ‘transferred’ or ‘loaned’ from an institution that looted them in a colonial context, therefore decontextualizing them from the violent nature of the original acquisition and recontextualizing them as neutral transfers, thereby masking historical injustices. An example of this

is the Banjarmasin Diamond, which is looted and currently “On loan from the Ministry of Colonies.” This specific case is further explored in the subsequent sub-question but shows that classifications are not neutral processes. These choices in metadata show how this metadata not only tells something about the objects but also about the (historical) context it is generated.

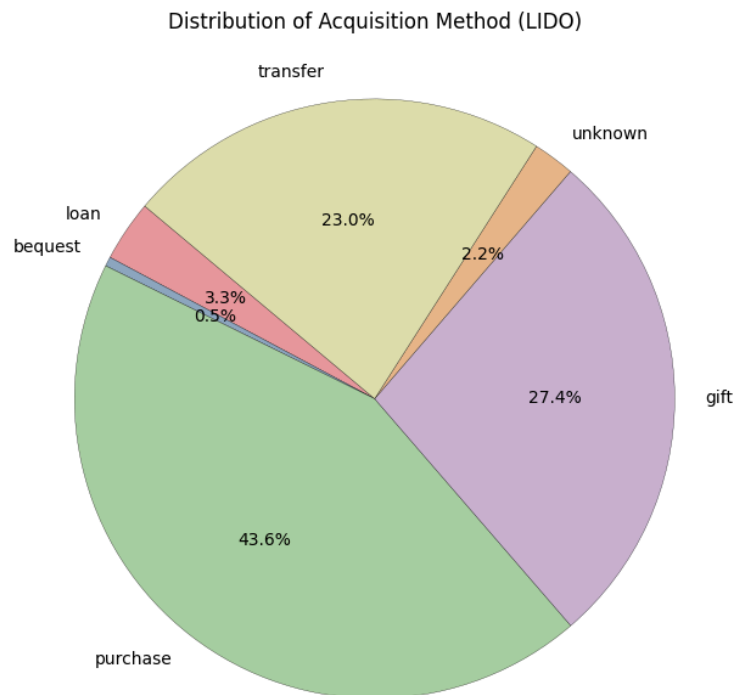


Figure 2: Pie chart of the acquisition method tag in the LIDO meta-database.

#### 4.2.3 Provenance

When investigating the origin of potentially looted artifacts, provenance could be an important aspect of the metadata that gives information on the way the Dutch government and/or the Rijksmuseum got hold of specific artifacts. The LIDO metadata schema includes a specific tag for denoting the provenance of a record, as illustrated in Figure 3. A ritual within this metadata is the use of the English term ‘provenance’ for the tag, alongside the Dutch term ‘eigendom’, which is remarkable since these words are not direct translations of each other. This indicates a nuanced approach in the metadata schema, where ‘provenance’ conveys the history or origin of the item, usually translated to ‘herkomst’ in Dutch, while ‘eigendom’, translating to ‘ownership’, may refer to the current legal holder.<sup>146</sup> This distinction reflects a choice in terminology to capture the provenance of the item within the metadata.

<sup>146</sup> “Betekenis ‘eigendom,’” Van Dale, accessed April 2, 2024, <https://www.vandale.nl/gratis-woordenboek/nederlands-engels/vertaling/eigendom>; “Betekenis ‘provenance,’” Van Dale, accessed April 2, 2024, <https://www.vandale.nl/gratis-woordenboek/engels-nederlands/vertaling/provenance>.

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<ns0:eventSet>
  <ns0:event>
    <ns0:eventType>
      <ns0:conceptID
ns0:type="http://terminology.lido-schema.org/identifier_type/uri"
ns0:source="http://terminology.lido-schema.org/eventType">http://terminology.lido-s
chema.org/lido00227</ns0:conceptID>
      <ns0:term xml:lang="en">Provenance</ns0:term>
      <ns0:term xml:lang="nl">Eigendom</ns0:term>
    </ns0:eventType>
    <ns0:eventDescriptionSet>
      <ns0:descriptiveNoteValue xml:lang="en">...; from Mrs G. de
Jong-Kooistra, Alpen aan den Rijn, fl. 4,200, to the Vereniging van Vrienden der
Aziatische Kunst, 1967;{Note RMA.} from whom on loan to the museum,
1972</ns0:descriptiveNoteValue>
    </ns0:eventDescriptionSet>
  </ns0:event>
</ns0:eventSet>

```

Figure 3: A random example of provenance metadata of the LIDO meta-database.

Figure 4 reveals that only 8.2% of the artifacts in the collection are accompanied by a tag detailing their provenance, meaning that 91.8% of the artifacts do not have this tag. This means that this information was not available or that the Rijksmuseum chose to not include this in their metadata. Another option is that there may be institutional constraints regarding the resources available for entering detailed provenance information into the database, meaning that the Rijksmuseum does not have the time or expertise to dive into the provenance of the objects with its origins in Indonesia/former Dutch East Indies. This gap of knowledge on the provenance of these artifacts points to the challenges faced in accessing information about provenance and colonial history. The unknown provenance of many artifacts originating from the former Dutch East Indies contrasts with the argument that museums have a duty to ensure that they have clear ownership, necessitating knowledge of an object's ownership history. This absence of provenance information suggests that this information was not considered important in the local historical context in which the artifacts were acquired.

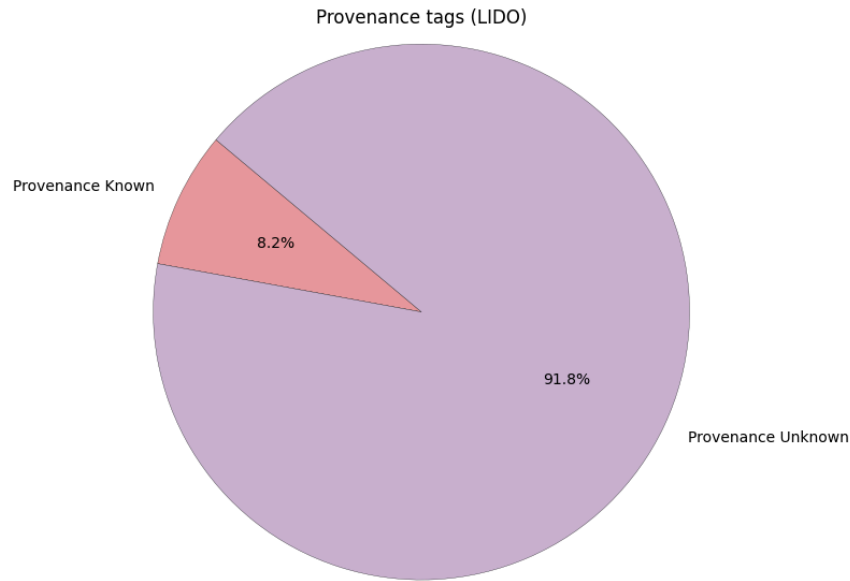


Figure 4: Percentage of provenance tags available in the LIDO meta-dataset.

When diving further into the metadata entries that do contain the provenance tag (8.2%), I look at the top 10 uses of the tags. The color coding of each bar is explained in the table featured in Table 2 due to the complexity of the descriptions provided. Several tags in the dataset do not include their provenance details; instead, they reference another entry by stating, “See the provenance for NG-1985-7-2.” This indicates a relational approach in the classifications of the metadata structure, where certain records are interconnected, and complete provenance information can be found by referring to the detailed record cited. The third column of the table in Table 2 includes the provenance description of the record referred to, based on the information on the website. The tags vary in detail, with some tags containing extensive historical data and others merely a reference, which suggests a constraint of the information provided within the tag itself. The additional information on the website indicates that some historical information from 1933-45 may be missing or incomplete, marking an absence in the record that could hinder a full understanding of the artifacts. The additional notes on provenance specifically addressing questionable histories during the Second World War, but not from colonial periods, highlight a specific ritual or practice within the institution’s metadata management. This practice reflects a selective focus on certain historical contexts that are deemed to require further examination or that are of particular interest or concern to the institution or its audience. These gaps suggest a selective approach to what is documented and acknowledged, shaped by the museum’s situated perspective.

Top 10 Known Provenance Tags (LIDO)

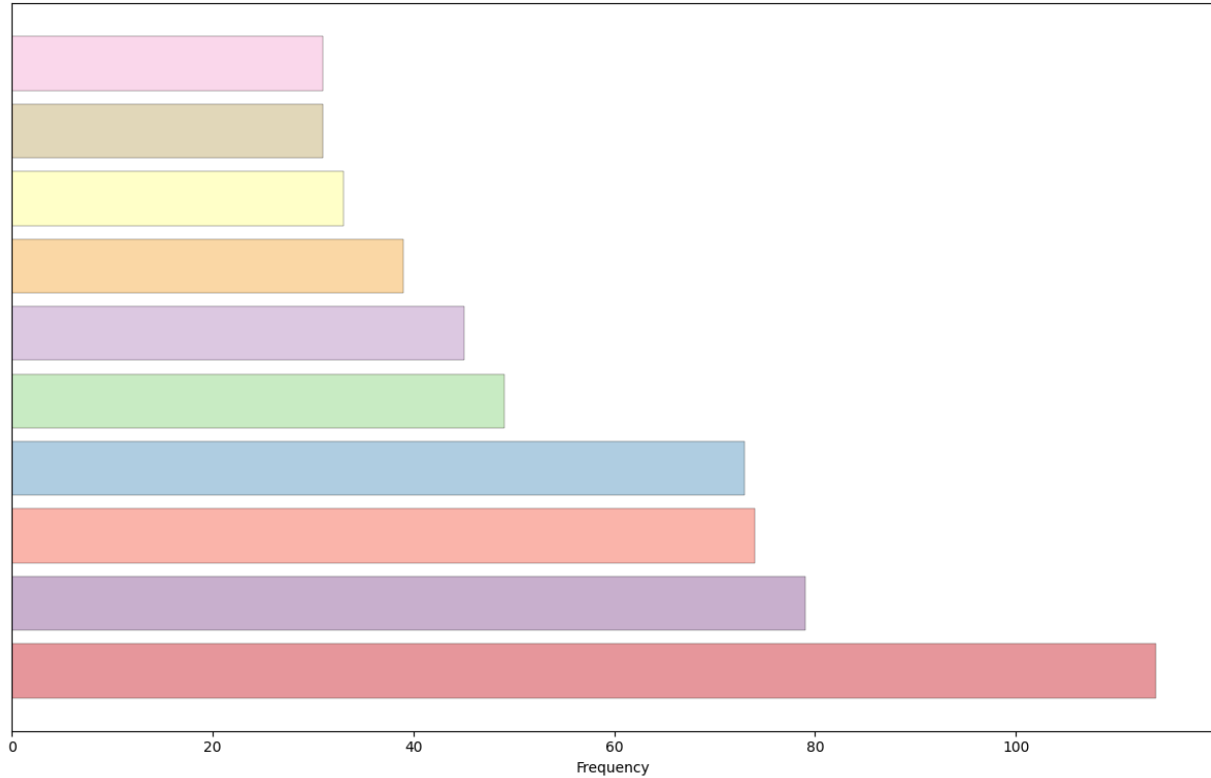


Figure 5: Most occurring provenance tags (explanation of the colors in Table 2).

Content provenance tag (LIDO)	Additional information on the website
...	transferred from the Ministerie van Marine (Department of the Navy), The Hague, to the museum, 1889
...	transferred from the Ministerie van Marine (Department of the Navy), The Hague, to the museum, 1883
Commissioned by the sitter, a Gouverneur-General, for the Landvoogd-Galerij;	{De Loos-Haaxman 1941, p. 159.} transferred from the Landvoogd-
Collection of the artist; his daughters, Johanna Maria Brandes (1792-1813) and Charlotta Constantia Brandes (1796-1870), Škálskebo;	{De Bruijn/Raben 2004, p. 93.} by descent to Erik Kellberg (1883-1960); {De Bruijn/Raben 2004, p. 93.} ? to Brite-Louise Mangs-Kellberg; {File RMA...}; anonymous sale, London (Sotheby's), 2 May 1985 sqq., no. 216, £ 50,000, with xx other drawings, to the dealer W. Graham Arader III, New York, for the Rijksmuseum, in exchange for eighteen drawings that were part of this lot, 1985
See the provenance for NG-1985-7-2.	Collection of the artist; his daughters, Johanna Maria Brandes (1792-1813) and Charlotta Constantia Brandes (1796-1870), Škálskebo; {De Bruijn/Raben 2004, p. 93.} by descent to Erik Kellberg (1883-1960); {De Bruijn/Raben 2004, p. 93.} ? to Brite-Louise Mangs-Kellberg; {File RMA...}; anonymous sale, London (Sotheby's), 2 May 1985 sqq., no. 216, £ 50,000, with xx other drawings, to the dealer W. Graham Arader III, New York, for the Rijksmuseum, in exchange for eighteen drawings that were part of this lot,
...	collection Adrianus Johannes Bik (1790-1872); his son, Frederik Arnold Bik (1826-73); his son, Mr. Adrianus Johannes Emanuel Arnold Bik (1855-1931); his nephew, Adrianus Johannes Emanuel Arnold Bik (1899-1945); his widow, Mrs. Geertruida Louisa Arnold Bik, née Stemfoort (1905-68), The Hague; from whom on loan, with xx other objects, to the museum, 1968-1999; her heirs, A.J.E. Arnold Bik, Heemstede, Ms. G.L. Arnold Bik, Epe, and A.H. Jager, née Arnold Bik, Den Haag; by whom donated, with xx other objects, to the museum, 1999 {Provenance reconstructed in Scalliet 2001, note
See the provenance for NG-1985-7-1.	Collection of the artist; his daughters, Johanna Maria Brandes (1792-1813) and Charlotta Constantia Brandes (1796-1870), Škálskebo; {De Bruijn/Raben 2004, p. 93.} by descent to Erik Kellberg (1883-1960); {De Bruijn/Raben 2004, p. 93.} ? to Brite-Louise Mangs-Kellberg; {File RMA...}; anonymous sale, London (Sotheby's), 2 May 1985 sqq., no. 216, £ 50,000, with xx other drawings, to the dealer W. Graham Arader III, New York, for the Rijksmuseum, in exchange for eighteen drawings that were part of this lot, ? Collection of the artist; his widow, Johanna Bauer-Stumpff (1873-1964), Amsterdam; by whom donated to the museum, 1949.
See the provenance for RP-T-1949-682.	Deze herkomstzin is geformuleerd met een speciale focus op de periode 1933-45 en zou daarom nog onvolledig kunnen zijn. Er kan aanvullende herkomstinformatie in het museum aanwezig zijn. Indien het object een mogelijk niet-heldere of incomplete herkomst heeft voor de periode 1933-45, ontvangt het museum graag aanvullende informatie met betrekking tot de Tweede Wereldoorlog-periode.
See the provenance for RP-T-1949-679.	? Collection of the artist; his widow, Johanna Bauer-Stumpff (1873-1964), Amsterdam; by whom donated to the museum, 1949. Deze herkomstzin is geformuleerd met een speciale focus op de periode 1933-45 en zou daarom nog onvolledig kunnen zijn. Er kan aanvullende herkomstinformatie in het museum aanwezig zijn. Indien het object een mogelijk niet-heldere of incomplete herkomst heeft voor de periode 1933-45, ontvangt het museum graag aanvullende informatie met betrekking tot de Tweede Wereldoorlog-periode.
See the provenance for RP-T-1949-680.	? Collection of the artist; his widow, Johanna Bauer-Stumpff (1873-1964), Amsterdam; by whom donated to the museum, 1949. Deze herkomstzin is geformuleerd met een speciale focus op de periode 1933-45 en zou daarom nog onvolledig kunnen zijn. Er kan aanvullende herkomstinformatie in het museum aanwezig zijn. Indien het object een mogelijk niet-heldere of incomplete herkomst heeft voor de periode 1933-45, ontvangt het museum graag aanvullende informatie met betrekking tot de Tweede Wereldoorlog-periode.

Table 2: Description of the most occurring provenance tags (colors and how much they occur in Figure 5).

#### 4.2.4 Creator of the Artifact

The final segment of this metadata analysis centers on the creators of the artifacts originating from Indonesia and examines what the metadata reveals about their identities. Figure 6 highlights a notable ‘absence’—around one-quarter of the creator identities remain unidentified in the metadata.

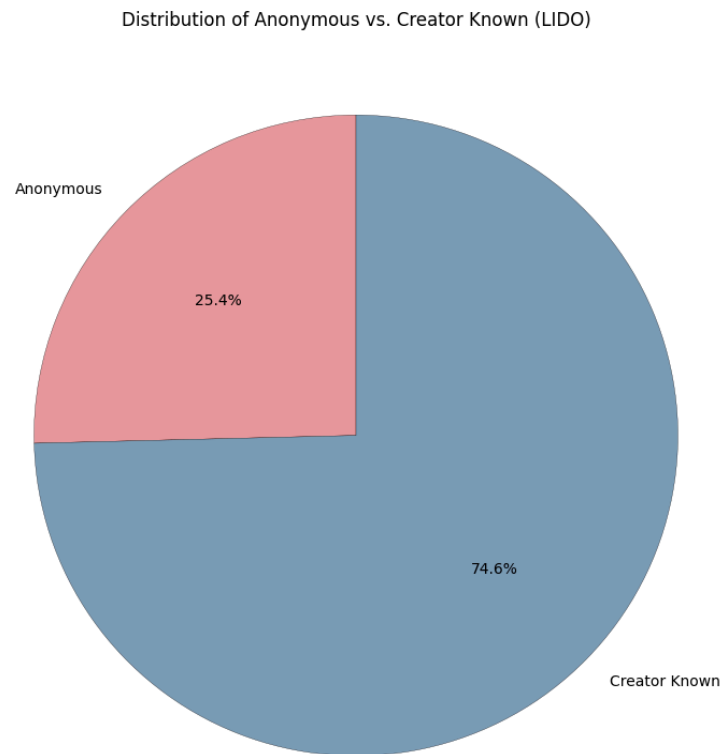


Figure 6: Pie chart depicting known vs. unknown makers of the artifacts (LIDO meta-database).

Within the metadata for artifacts whose creators are identified, additional details are provided beyond their names. This includes not only the dates of birth and death of these creators but also their nationalities. The occurring nationalities in the dataset are displayed in Figure 7. The metadata’s limitation to Dutch-language descriptions for the nationalities poses a constraint that could potentially hinder accessibility for non-Dutch speakers. This language barrier restricts the international audience’s ability to fully engage with and understand the data, and thereby could impact the metadata’s inclusivity. An error in this metadata is that the nationalities are not recorded consistently. For instance, some nationalities are recorded with a capital, and some are not. A ritual appears to be that male nationalities are the norm, with only a few exceptions. The metadata indicates that a significant majority of the known creators of artifacts from Indonesia and the former Dutch East Indies are identified as Dutch. This prevalence highlights the historical and cultural relationships between the Netherlands and these regions, reflecting the colonial past and its influence on the creation and collection of these artifacts. This illustrates the way modern museum cataloging and categorization systems reflect colonial perspectives.

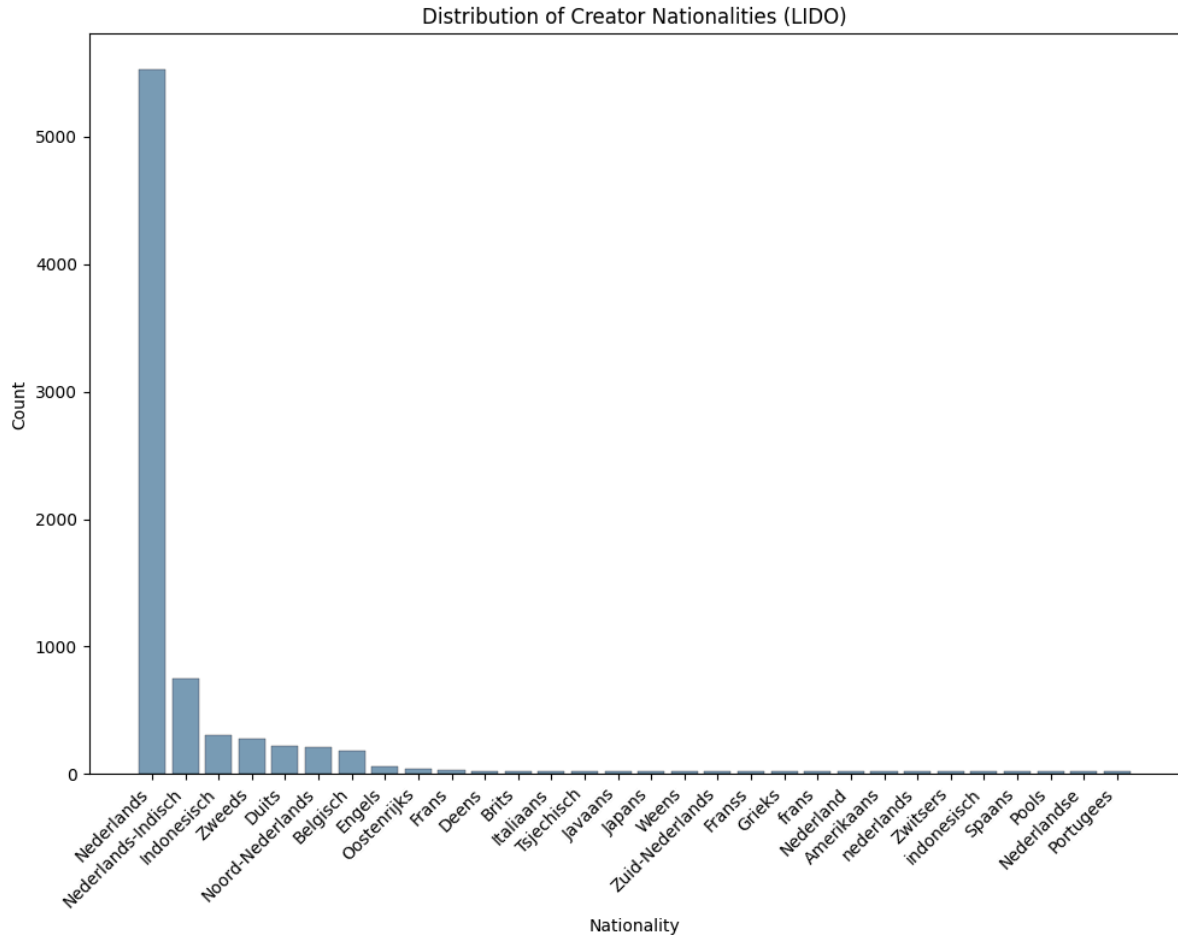


Figure 7: Distribution of the nationalities of the creators of the artifacts from the former Dutch East Indies (LIDO meta-database).

### 4.3 Metadata Discourses

The prior research question explored various metadata fields to provide a broader perspective on how artifacts from Indonesia are represented. This research question delves into the discourse surrounding this metadata, examining it through the LIDO, EDM, DC, and CSV formats. To conduct a discourse analysis on the different metadata fields, a case study has been selected involving three objects from Indonesia with questionable provenance, as discussed in the PPROCE report.<sup>147</sup> The three objects under examination are the Banjarmasin Diamond, a flag from the former Dutch colonies and a Sinkin Panjang from the possession of General G.C.E. van Daalen, which is a sword originated from northern Sumatra.

#### 4.3.1. The Banjarmasin Diamond

The first object that is analyzed through the discourse of its metadata is the Banjarmasin Diamond. The acquisition of the diamond is described as “war booty,” highlighting the colonial practice of

<sup>147</sup> Mooren, Stutje, and Van Vree, “Clues,” 1-98.



looting valuable items from colonized regions (EDM/DC). This choice of words (rhetoric) suggests a history of conflict. The description field places the diamond's origin at the forefront, "once owned by Panembahan Adam, the sultan of Banjarmasin." The subsequent Dutch intervention is introduced as a comment on this situation, thus structuring the narrative in a way that emphasizes the transition of ownership as a consequence of colonial actions. The term "war booty" and the description of the Dutch troops' actions, "violently seized control," are clear examples of lexical choices that frame the narrative (EDM). The concepts however describe this colonialism as "overzeese geschiedenis" meaning "histories overseas," which does not indicate the violent nature of these 'histories overseas' (LIDO). Also assigning the concept of 'histories overseas' to this part of history places a temporal and geographical separation between the Netherlands and the violent acts. This could potentially diminish the role of the Dutch state in legitimizing this violence. The diamond is currently on loan from the "Ministerie van Koloniën," indicating its continued association with colonial structures even in contemporary times (LIDO). This is interesting because in 1959, this ministry underwent a name change to the Ministry of Overseas Affairs and, in the present day, it no longer exists as an independent ministry. The description of the diamond sets up a distinction between 'us,' the Netherlands or the Dutch troops, and 'them,' Panembahan Adam, the sultan of Banjarmasin, and the people of Banjarmasin. The narrative centers around the actions and decisions of the Dutch, positioning them as active agents. Another observation is that the MeasurementValue (LIDO) and dct:extent (EDM) indicate a value of 38.22 carats, whereas the dc:description (EDM), descriptiveNoteValue (LIDO), and dc:description (DC) refer to a 36-carat diamond. Examining the metadata in Dutch, it is evident that the most comprehensive database (LIDO) refers to the event as "opheffing sultanaat van Bandjermasin op Borneo," which translates to "abolition of the sultanate of Banjarmasin in Borneo." This contrasts with the descriptions provided in the EDM and DC databases, which state "In 1859 veroverden Nederlandse troepen met geweld Banjarmasin, en hieven eenzijdig het sultanaat op," which translates to "In 1859, Dutch troops violently conquered Banjarmasin and unilaterally abolished the sultanate," highlighting a more direct acknowledgment of colonial actions. Thus, while the LIDO description tends to present the event in a more detached manner, the EDM and DC narratives explicitly recognize the colonial dynamics involved in the provenance of the artifact. The contrasting descriptions between databases highlight the importance of understanding the origins and intentions behind how data are presented.

#### 4.3.2. Flag from the former Dutch Colonies

This section examines the metadata of the 'Flag from the former Dutch colonies.' Starting with the rhetoric of the metadata, the flag is identified as being from the "former Dutch colonies," immediately situating the object within a historical context of colonialism. When looking at the lexicalization, terms such as "Navy Model Room" and "transferred from the Ministerie van Marine" connote a military and governmental background, hinting at the flag's role within the structures of power and

governance. While the metadata does not explicitly mention ‘us’ and “them,” the designation of the flag as belonging to the “former Dutch colonies” implicitly distinguishes between the Dutch (colonizers) and the peoples of the Indonesian Archipelago (colonized). This metadata description does not employ clear hyperboles. The description of the flag’s transfer, “transferred from the Ministerie van Marine to the museum, 1889,” uses passive voice to describe the movement of the flag from a governmental body to the museum. The language used frames the flag not just as a historical object but as a symbol intertwined with the colonial past of the Netherlands and the Indonesian Archipelago, reinforcing distinctions between the colonial powers and the colonized. The artifact’s title also presents a notable difference between its Dutch and English versions. The Dutch title, “Vlag uit de voormalige Nederlandse koloniën,” directly translates to “Flag from the former Dutch colonies” (LIDO/EDM/DC/CSV). In contrast, the English title is simply “Flag,” and is only available in the LIDO and EDM descriptions. This difference in lexicalization can impact the reader’s understanding of the artifact, by highlighting or downplaying its colonial origins. The difference in artifact titling between languages illustrates the concept of data locality, where the local - Dutch - context prioritizes in this case a colonial historical narrative that is obscured in the translation to a global - English-speaking - audience.

#### 4.3.3. Sinkin Panjang from Sumatra

The final object that is analyzed is the Sinkin Panjang, a sword from Sumatra. The description of the weapon, including its physical attributes and the detailed account of its pattern, and materials, utilizes specific vocabulary to convey a sense of craftsmanship. The specific terms and lexicalization in the detailed description of the weapon’s craftsmanship stand in stark contrast to the absence of any mention of its colonial provenance in the artifact’s metadata. Mentioning it belonged to General G.C.E. van Daalen adds a layer of historical significance but does not explain how he got hold of it. The description’s focus on the weapon’s features and history, rather than the actions performed with it or the consequences of those actions, employs a narrative style that detaches the object from the violence of colonial conquest. The passive mention of its transfer to the Rijksmuseum - “Gift of T.A.W. Ruys, Wassenaar” - further distances the object from the direct actions and violence of colonial conflicts (creditLine, LIDO). This choice of language highlights how power dynamics influence the manner in which data are categorized. This choice of language and the selective presentation of metadata underscore how power dynamics shape data collection and categorization, influencing the representation of cultural heritage.

## 5. Conclusion

The main question that was asked at the beginning of this thesis is how the Rijksmuseum's discourse and use of metadata in curating and presenting its collection address the representation of potentially looted art. This question is answered in three steps, with each step zooming in further. The Rijksmuseum's engagement with the representation and management of potentially looted art through its discourse and metadata practices presents a multifaceted approach, aimed at navigating the 'decolonizing landscape.' First, I briefly summarize the findings for each sub-question.

The first question analyzes how the Rijksmuseum's website constructs discourse in content and policy documents addressing the representation and management of potentially looted art. The Rijksmuseum addresses the issue of potentially looted art through provenance research, emphasizing its commitment to understanding and rectifying the colonial origins of its collection. This is reflected on its website and policy documents, through initiatives like Provenance Research on Objects of the Colonial Era (PPOCE) and Pressing Matter, which seek to investigate and provide transparency about the provenance of colonial objects. The museum's discourse, marked by a rhetoric of responsibility and collaboration, aims to foster societal reconciliation and equitable dialogue with the countries of origin. This approach signifies the museum's active role in broader movements towards acknowledging and addressing colonial legacies, although it also underscores the ongoing challenges in fully realizing these objectives.

Secondly, I looked into how these metadata fields in the Rijksmuseum dataset document the origin of the artifacts. The Rijksmuseum's metadata documentation for artifact origins across various formats offers a mixed level of detail, from basic tombstone information to more specific fields that hint at the origins of artifacts. In examining acquisition dates for artifacts from the former Dutch East Indies, the metadata reveals artifacts acquired even before the museum's formal establishment, suggesting earlier collection initiatives. Analysis of acquisition methods shows a majority of artifacts categorized under direct acquisition methods like purchase, gift, and transfer, with a notable absence of documentation for artifacts acquired through looting. This gap suggests potential biases in how acquisition methods are documented, overlooking the colonial context of certain acquisitions. A significant portion of the collection lacks detailed provenance tags, which point to gaps in the museum's knowledge or effort regarding the colonial history of artifacts. In analyzing the metadata fields concerning the creator of the artifact, approximately a quarter of the creators are identified. Furthermore, when considering the nationality of these creators, a majority are Dutch, highlighting a disparity with Indigenous creators.

Lastly, based on the PPOCE report, three objects likely to be looted were selected to explore the discourse surrounding the metadata fields of the Rijksmuseum. The Banjarmasin Diamond is described with terms like "war booty," reflecting on the colonial practice of looting, yet the narrative varies across formats. The fact that the diamond is currently on loan from the "Ministerie van

Koloniën,” indicates its continued association with colonial structures. While the LIDO format offers a more neutral portrayal of the event, “opheffing sultanaat van Bandjermasin op Borneo,” the narratives within the EDM and DC formats directly acknowledge the colonial implications tied to the artifact’s provenance. The flag from the former Dutch colonies’ metadata immediately contextualizes it within a colonial framework, using terms like “Navy Model Room” and noting its transfer from the “Ministerie van Marine,” which implies its association with Dutch colonial governance. The difference in artifact titling between Dutch and English - “Flag from the former Dutch colonies” vs. “Flag” - illustrates how language choices can either emphasize or obscure the colonial context for different audiences, reflecting data locality concerns. The Sinkin Panjang’s description focuses on craftsmanship, with no mention of its colonial provenance presenting a narrative that detaches the artifact from its colonial violence context. The weapon’s transfer as a “Gift of T.A.W. Ruys, Wassenaar” to the museum is mentioned passively, further distancing the narrative from the direct actions and violence of colonial conflicts.

Integrating these findings to address the main question reveals that the Rijksmuseum’s representation of potentially looted artifacts through discourse and metadata represents a conscious effort to navigate its colonial past. By engaging in provenance research and projects like PPROCE, the museum reflects awareness of colonial ties. The museum’s constructed narrative and discourse, characterized by a rhetoric of responsibility and collaboration, seeks to promote societal reconciliation and equitable dialogue with the countries of origin. This study reveals that the rhetoric of responsibility and collaboration is not fully evident in the metadata practices of their online collection. This aligns with Sara Ahmed’s criticism of the need for institutional narratives to correspond with concrete actions to rectify historical injustices. The focus of this research was on such actions within the realm of online collection management, specifically regarding the classification and representation of artifacts in the metadata. Inconsistencies in metadata documentation highlight the challenges of fully articulating colonial histories. The biases of cultural institutions are evident in the creation of metadata concerning cultural heritage, as seen in the Rijksmuseum collection through the selected categories of the metadata set and the discourse employed. The artifacts in the museum are decontextualized and recontextualized in the museum setting and online collection. This recontextualization results in the loss of much of the provenance information, as evidenced by the small proportion of artifacts from the former Dutch East Indies with known origins. This can be indicated by Ann Laura Stoler’s concept of ‘colonial aphasia’, which refers to the difficulty in accessing and comprehending knowledge about colonial history, connected to a dismembering or a difficulty in generating appropriate vocabulary and concepts related to colonialism.<sup>148</sup> It emphasizes the active dissociation from colonial history rather than mere ignorance or absence of information.<sup>149</sup>

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<sup>148</sup> Ann Laura Stoler, “Colonial Aphasia: Race and Disabled Histories in France,” *Public Culture* 23, no. 1 (2011): 121-125. <https://doi.org/10.1215/08992363-2010-018>.

<sup>149</sup> Stoler, “Colonial Aphasia,” 121-125.

Even though the provenance histories of artifacts are not fully represented in the artifacts, the Rijksmuseum opened the discussion on these artifacts. As Csilla E. Ariese and Magdalena Wróblewska assert, recognizing these colonial practices and fostering open discussions about the colonial past can aid in limiting these ingrained colonial practices within the museum.<sup>150</sup> The Rijksmuseum's approach, therefore, embodies an ongoing negotiation between striving for transparency and grappling with the complexities inherent in decolonizing museum practices, reflecting a broader societal movement toward acknowledging and rectifying the impacts of colonialism. However, it is essential to consider the financial viability of these projects, as making such modifications can be costly.

This research contributes to the academic field by examining how the Rijksmuseum's handling of potentially looted art aligns institutional narratives with actual practices. It provides a detailed examination of metadata usage in documenting artifact origins, revealing the complexities and inconsistencies inherent in these practices. The study emphasizes how power dynamics influence data categorization, adding a critical dimension to discussions on historical narratives within cultural heritage institutions. Furthermore, the research explored the processes of decontextualization and recontextualization of artifacts, contributing to broader debates on decolonizing museum practices and enhancing societal reconciliation efforts. Overall, this study used the case study of the Rijksmuseum to intersect with global movements toward acknowledging and addressing the impacts of colonialism and gives insights into how to decolonize the museum beyond the restitution of artifacts.

The final section of this research addresses its limitations, focusing particularly on the scope of the study and the role of the Rijksmuseum. Firstly, by centering on the Rijksmuseum, the research does not capture how other museums with similar challenges manage the representation of potentially looted artifacts. As noted in the introduction, institutions like the British Museum, known for their controversial handling of colonial legacies, could serve as valuable comparatives to broaden the understanding of global museum practices. Another limitation of this research is that while it examines the discrepancy between policy and action through the lens of Ahmed's theory, it primarily focuses on 'action' as represented by metadata usage. However, actions toward the decolonization of the museum can extend beyond this aspect. To get a more complete view, it would be productive to conduct more in-depth qualitative research, including interviews with museum staff, researchers, and stakeholders from the origin countries, which could provide deeper insights into the decision-making processes of the museum. Additionally, due to the subjective nature of discourse analysis, it could benefit from being combined with various interpretations and research methodologies. Besides, such research could help answer questions that came up in the research like why, for example, the acquisition dates of some artifacts precede the official establishment date of the museum. Additionally, exploring why some meta databases of the Rijksmuseum acknowledge the colonial past

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<sup>150</sup> Ariese and Wróblewska, *Practicing Decoloniality in Museums*, 12.

more than others, and understanding the specific uses of each database, can provide valuable insights. The research focused on artifacts from the former Dutch East Indies and how the metadata on these artifacts is constructed. A comparative analysis of the documentation practices for these artifacts within the context of the entire dataset could be useful to determine if these practices vary between colonized countries and colonial powers. Such an examination would serve to uncover any discrepancies or patterns in provenance, acquisition methods, and information about the creators. Additionally, it may determine if there is a difference in the absence of information between colonized countries and colonial powers. In conclusion, broadening this study to include other museums and employing qualitative research methods could significantly deepen our understanding of decolonization practices in museum settings.

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## Appendices

### Appendix A - Elements of the Discourse Analysis

The following terms for conducting a discourse analysis are derived from Teun van Dijk's approach to analyzing media texts.<sup>151</sup>

Term	Description
Rhetoric	The persuasive function of language, including how language is used to influence or sway the reader's opinions or perceptions.
Hyperbole	Deliberate exaggeration used to emphasize a point or to create a strong impression.
Metaphor	A figure of speech in which a term or phrase is applied to something to which it is not literally applicable, used here to compare immigration to an invasion or immigrants to an army.
Rhetorical Repetition	The repeated use of certain words or phrases to reinforce a particular idea or perspective.
Passive Sentences	The structuring of sentences in a way that the subject of the action is the recipient of the action, often used to shift focus or responsibility.
Comment and Topicalisation	The use of linguistic structures to prioritize certain information or perspectives, with "topicalisation" referring to the placement of information at the beginning of a sentence to emphasize it.
Register	The selection of words associated with a particular social situation or subject matter, for instance, using military terms to describe immigration.
Lexicalisation	The choice of vocabulary, such as the decision to label immigrants as "illegals" instead of using more neutral terms like immigrants or migrants.
Ingroup Designator	Words that indicate membership of a particular group, used to distinguish between "us" (the in-group) and "them" (the out-group).
Association and Implication	The connections and underlying meanings that words or phrases suggest beyond their literal interpretation.
Use of Capital Letters and Quotation Marks	The graphical features used to emphasize certain aspects of the text or to distance the authors from the terms used.
Number Game	The use of statistics and numbers to suggest precision, objectivity, and credibility, often to emphasize the magnitude of an issue or threat.
Thematic Line	The underlying theme or message that runs throughout the text, guiding the narrative or argument.
Jargon	Specialized terms used to suggest objectivity and reliability, often implying a certain level of expertise or authority.

Table 1: Elements of the discourse analysis.

<sup>151</sup> Hesmondhalgh, "Discourse analysis and content analysis," 135; Van Dijk, "New(s) Racism: A Discourse Analytical Approach," 33-49.

## Appendix B - Schema Crosswalk

LIDO tag	TTL EDM tag	DC tag	CSV tag
	edm:ProvidedCHO		
lidoRecID			
objectPublishedID		dc:identifier	objectPersistentIdentifier
conceptID (objectWorkType)	dc:format; dc:type	dc:format	
term (objectWorkType, en)			
term (objectWorkType, nl)		dc:type	objectType[1]
	edm:type		
term (classification, en)	dct:isPartOf @en		
term (classification, nl)	dct:isPartOf @nl		
appellationValue (titleSet) @en	dc:title @en		
appellationValue (titleSet) @nl	dc:title @nl	dc:title	objectTitle[1]
legalBodyID (repositoryName)			
	dc:language	dc:language	
legalBodyName (repositoryName)			
legalBodyWeblink			
workID	dc:identifier	dc:identifier	objectInventoryNumber
placeID (repositoryLocation)			
appellationValue (namePlaceSet)			
descriptiveNoteValue	dc:description @en		
	dc:description @nl	dc:description	
measurementValue (weight, en/nl)	dct:extent @en		
	dct:extent @nl		
	dct:extent @en		
	dct:extent @nl		
	dct:extent @en		
	dct:extent @nl		
	dct:extent @en		
	dct:extent @nl		
	dct:extent @en		
	dct:extent @nl		
	dct:extent @en		
	dct:extent @nl		
term (eventType, en)			
appellationValue (actor, en/nl)	dc:creator	dc:creator	objectCreator[1]
term (roleActor, en/nl)			
earliestDate & latestDate (eventDate)	created @en		
	created @nl	dc:date	objectCreationDate[1]
term (periodName, en)	dct:temporal @en		
term (periodName, nl)	dct:temporal @nl		
appellationValue (namePlaceSet, en/nl)		dc:coverage	
term (materialsTech, en/nl)			
	edmf:technique		
Acquisition, Acquisitie (eventDate en/nl)			
Provenance; Eigendom (EventType)	dct:provenance		
term (subjectConcept, nl)		dc:subject	
		dc:subject	
appellationValue (subjectActor, nl)		dc:subject	
earliestDate & latestDate (subjectDate)	dc:subject		
appellationValue (subjectPlace, en/nl)		dc:subject	
objectNote			
rightsType			
creditLine (en)	dc:creator @en		
creditLine (nl)	dc:creator @nl		
recordID			
term (recordType)			
legalBodyID			
legalBodyName (recordSource)	dc:publisher	dc:publisher	
		dc:contributor	
legalBodyWeblink (recordSource)			
term (rightsType, recordRights)			
legalBodyName (rightsHolder)			
legalBodyWeblink (rightsHolder)			
creditLine (recordRights)			
recordInfoID			
recordInfoLink	dct:spatial		
recordMetadataDate			
resourceID			
linkResource			
term (rightsType, rightsResource)		objectImage	
creditLine (rightsResource)		dc:rights	

Table 2: Schema crosswalk of the LIDO, EDM, DC and CSV metadata sets.

## Appendix C - Locations connected to the Dutch East Indies

The locations identified within the metadata were utilized to retrieve all artifacts originating from the former Dutch East Indies.

's Lands Plantentuin	Gorontalo	Padang
Adiwerna	Indonesian Archipelago	Palembang
Ambon	Indonesische Archipel	Pangandaran
Ampenan	Indonesië	Pangkalpinang
Atjeh	Jakarta	Pasuruan
Banda Atjeh	Java	Pekalongan
Banda Neira	Jogjakarta	Pontianak
Banda-eilanden	Kalimantan	Purworejo
Bandung	Kediri	Rembang
Bangil	Kendal	Salatiga
Bangka	Kupang	Semarang
Bangko	Lombok	Sidoarjo
Banjarmasin	Madura	Singkawang
Bantam	Magelang	Solo
Banyuwangi	Makassar	Sukabumi
Batavia	Malang	Sumatra
Batu	Manado	Surabaya
Bengkulu	Mataram	Surakarta
Bima	Medan	Tangerang
Bogor	Mojokerto	Tegal
Borneo	Nederlands-Indië	Timor
Buitenzorg	Nederlands Oost-Indië	Tuban
Garut	Oost-Indonesië	

Table 3: Locations extracted from the metadata.

## Appendix D - Extended Schema Crosswalk

LIDO tag	LIDO description		
	Diamant van Banjarmasin	Vlag uit de voormalige Nederlandse koloniën	Sinkin panjang met schede
lidoRecID	NL-AsdRM/lido/360074	NL-AsdRM/lido/245351	NL-AsdRM/lido/422240
objectPublishedID	60074	CT.245351	http://hdl.handle.net/10934/RM0001.COLLECT.422240
conceptID (objectWorkType)	http://vocab.getty.edu/aat/300011084	RM0001.THESAU.31649	RM0001.THESAU.106927
term (objectWorkType, en)	diamond (mineral)	flag	hilted weapon
term (objectWorkType, nl)	diamant	vlag	gevestwapen
term (classification, en)	jewellery	Navy Model Room	-
term (classification, nl)	juwelen	Marinemodellenkamer	wapens & militaria
appellationValue (titleSet) @en	-	Flag	-
appellationValue (titleSet) @nl	Diamant van Banjarmasin	koloni&#235;n	G.C.E. van Daalen
inscriptionTranscription	-	-	4373
descriptiveNoteValue	-	-	schede&#160;-&#160;geverfd
legalBodyID (repositoryName)	NL-AsdRM	NL-AsdRM	NL-AsdRM
legalBodyName (repositoryName)	Rijksmuseum	Rijksmuseum	Rijksmuseum
legalBodyWeblink	https://www.rijksmuseum.nl/	https://www.rijksmuseum.nl/	https://www.rijksmuseum.nl/
workID	NG-C-2000-3	NG-MC-1889-84-6	NG-2004-47
placeID (repositoryLocation)	http://sws.geonames.org/6884785	http://sws.geonames.org/6884785	http://sws.geonames.org/6884785
appellationValue (namePlaceSet)	Rijksmuseum Amsterdam	Rijksmuseum Amsterdam	Rijksmuseum Amsterdam
descriptiveNoteValue	zesendertig karaat van Banjarmasin.	tekens in naturel: het dubbelzwaard van Ali	kling van het wapen is geheel recht waarbij de schede en
measurementUnit &	weight, gr, 7.65 gewicht, gr, 7.65 length, cm, 2.1 lengte, cm, 2.1 width, cm, 1.7 breedte, cm, 1.7 height, cm, 1.4 hoogte, cm, 1.4 weight, kt, 38.22 gewicht, kt, 38.22	width, cm, 197 breedte, cm, 197 height, cm, 104 hoogte, cm, 104	length, cm, 73; lengte, cm, 55; lengte, cm, 18 lengte, cm, 73, geheel; lengte, cm, 55, lengte, cm, 18 4,5; width, cm, 10 3,5, greep; breedte, cm, 4,5; breedte, cm, 10, schede height, cm, 3,5 hoogte, cm, 3,5
appellationValue (actor, en/nl)	anonymous, anoniem	anonymous, anoniem	anonymous, anoniem
nationalityActor	-	-	-
vitalDatesActor - earliestDate	-	-	-
vitalDatesActor - latestDate	-	-	-
roleActor, en/nl	maker, vervaardiger	maker, vervaardiger	-
latestDate (eventDate)	1835	1750-1830	1700-1950
term (periodName, en)	century		
term (periodName, nl)	derde kwart 19e eeuw; vierde kwart 19e eeuw		
en)	Borneo	Indonesische Archipel	Noord-Sumatra
en)	Borneo	Indonesian Archipelago	-
term (materialsTech, en/nl)	diamond (mineral); grinding diamant; slijpen	linen; cotton linnen; katoen	horn (animal material); iron; wood hoom (materiaal); ijzer; hout
Acquisition, Acquisitie (eventDate)	1902-08-12, 1902-08-12	1889, 1889	2004-06-17, 2004-06-17
(eventMethod, en/nl)	loan, bruikleen	transfer, overdracht van beheer;	gift, schenking
(Event Type)	-	(Department of the Navy), The Hague, to	-
term (subjectConcept, nl)	overzeese geschiedenis opheffing sultanaat van Bandjemasin op Borneo	overzeese geschiedenis maritieme geschiedenis flag, colours (as symbol of the state, etc.) 44A3 flag, vlag	overzeese geschiedenis exotisch wapen
appellationValue (subjectActor, nl)	Verenigde Oostindische Compagnie	-	Daalen, Gotfried Coenraad Ernst van
vitalDatesActor, earliestDate	-	-	1863-03-23
(subjectDate)	1859	1800-1883	1900-1925
subjectEvent - eventType	-	-	Unspecified event
subjectEvent - eventName	-	-	A'tjeh-oorlog
en/nl)	Borneo, Borneo	Indi&#235;	Sumatra, Sumatra
objectNote	dazzling exhibition; De Nederlandse ontmoeting	Nederland sinds 1600; Bitter Spice:	Balische kris met schede; Sabel model 1912 met schede
rightsType	Public Domain Mark 1.0	Public Domain Mark 1.0	Public Domain Mark 1.0
creditLine (en)	On loan from the Ministerie van Koloniën	Rijksmuseum	Gift of T.A.W. Ruys, Wassenaar
creditLine (nl)	Bruikleen van het Ministerie van Koloniën	Rijksmuseum	Schenking van de heer T.A.W. Ruys, Wassenaar
recordID	360074	245351	422240
term (recordType)	Item-level record	Item-level record	Item-level record
legalBodyID	NL-AsdRM	NL-AsdRM	NL-AsdRM
legalBodyName (recordSource)	Rijksmuseum	Rijksmuseum	Rijksmuseum
legalBodyWeblink (recordSource)	https://www.rijksmuseum.nl/	https://www.rijksmuseum.nl/	https://www.rijksmuseum.nl/
term (rightsType, recordRights)	CC0 1.0 Universal (CC0 1.0)	CC0 1.0 Universal (CC0 1.0)	CC0 1.0 Universal (CC0 1.0)
legalBodyName (rightsHolder)	Rijksmuseum	Rijksmuseum	Rijksmuseum
legalBodyWeblink (rightsHolder)	https://www.rijksmuseum.nl/	https://www.rijksmuseum.nl/	https://www.rijksmuseum.nl/
creditLine (recordRights)	Rijksmuseum	Rijksmuseum	Rijksmuseum
recordInfoID	oai:rijksmuseum.nl:NG-C-2000-3	oai:rijksmuseum.nl:NG-MC-1889-84-6	oai:rijksmuseum.nl:NG-2004-47
recordInfoLink	60074	CT.245351	http://hdl.handle.net/10934/RM0001.COLLECT.422240
recordMetadataDate	2019-07-12 16:19:36	2019-11-04 16:38:23	2019-04-18 13:29:15
resourceID	{367912B5-86E7-4998-9E69-670B08DE3D76}	C834D78B7211}	{35F4E049-31D0-4F7E-8307-E9F1889DF71C}
linkResource	PdgR9IZ73Dc_LIZmFXFzLc4BQRJIC8FNV2kGRo	8F5SADh4DVeg4Sm_SwxF2Un4OVG9CAIz	_35v2WbwU7J4r1cfG4YnmTRWzem9Sl2wXQIKRupKOR0
term (rightsType, rightsResource)	Public Domain Mark 1.0	Public Domain Mark 1.0	Public Domain Mark 1.0
creditLine (rightsResource)	Rijksmuseum	Rijksmuseum	Rijksmuseum

Table 4.1: Extended schema crosswalk (LIDO tags).

TTL EDM tag	TTL EDM description		
edm:ProvidedCHO	Diamant van Banjarmasin	Vlag uit de voormalige Nederlandse kolonië ECT.245351	Sinken panjang met schede <a href="http://hdl.handle.net/10934/RM0001.COLLECT.422240">http://hdl.handle.net/10934/RM0001.COLLECT.422240</a>
dc:format; dc:type	<a href="http://vocab.getty.edu/aat/300011084">http://vocab.getty.edu/aat/300011084</a>	<a href="http://vocab.getty.edu/aat/300014069">http://vocab.getty.edu/aat/300014069</a>	
edm:type	IMAGE	IMAGE	IMAGE
dct:isPartOf @en	Collection: jewellery	Collection: Navy Model Room	Collectie: wapens & militaria
dct:isPartOf @nl	Collectie: juwelen	Collectie: Marinemodellenkamer	
		Collectie: vlaggen en vaandels	
dc:title @en	The Banjarmasin Diamond	Flag	-
dc:title @nl	De diamant van Banjarmasin	koloniën	G.C.E. van Daalen
dc:language	nl	nl	nl
dc:identifier	NG-C-2000-3	NG-MC-1889-84-6	NG-2004-47
dc:description @en	owned by Panembahan Adam, the	-	-
dc:description @nl	hij eigendom van Panembahan Adam,	tekens in natuur: het dubbelzwaard van Ali	kling van het wapen is geheel recht waarbij de schede
dct:extent @en	weight 7.65 gr		
dct:extent @nl	gewicht 7,65 gr		
dct:extent @en	length 2.1 cm		length 18 cm; length 55 cm; length 73 cm
dct:extent @nl	lengte 2,1 cm		geheel lengte 73 cm; kling lengte 55 cm
dct:extent @en	width 1.7 cm	width 197 cm	width 5.5 cm
dct:extent @nl	breedte 1,7 cm	breedte 197	greep lengte 18 cm; kling breedte 3,5 cm;
dct:extent @en	height 1.4 cm	height 104 cm	height 3.5 cm
dct:extent @nl	hoogte 1,4 cm	hoogte 104 cm	hoogte 3,5 cm
dct:extent @en	weight 38.22 kt		
dct:extent @nl	gewicht 38,22 kt		
dc:creator	EOPLE.54	PLE.54	<a href="http://hdl.handle.net/10934/RM0001.PEOPLE.54">http://hdl.handle.net/10934/RM0001.PEOPLE.54</a>
created @en	before 1835, c. 1875	c. 1750 - c. 1830	c. 1700 - c. 1950
created @nl	voor 1835, ca. 1875	ca. 1750 - ca. 1830	ca. 1700 - ca. 1950
dct:temporal @en	quarter 19th century	-	-
dct:temporal @nl	19e eeuw	-	-
edmfp:technique	<a href="http://vocab.getty.edu/aat/300053090">http://vocab.getty.edu/aat/300053090</a>	-	-
dct:provenance	-	Marine (Department of the Navy), The	-
dc:subject	1859	1800 - 1883	1900 - 1925
mrel:spn @en	Koloniën	-	Gift of T.A.W. Ruys, Wassenaar
mrel:spn @nl	Koloniën	-	Schenking van de heer T.A.W. Ruys, Wassenaar
dc:publisher	Rijksmuseum	Rijksmuseum	Rijksmuseum
dct:spatial	HESAU.38803	AU.34473	<a href="http://hdl.handle.net/10934/RM0001.THESAU.54978">http://hdl.handle.net/10934/RM0001.THESAU.54978</a>

Table 4.2: Extended schema crosswalk (DC tags).



DC tag	DC description			CSV tag	CSV description		
	Diamant van Banjarmasin	Vlag uit de voormalige Nederlanden	Sinkin panjang met schede		Diamant van Banjarmasin	Vlag uit de voormalige Nederlanden	Sinkin panjang met schede
dc:identificer	COLLECT.360074	0001.COLLECT.245351; NG-	/RM0001.COLLECT.42224	tidentificer	34/RM0001.COLLECT.36	0934/RM0001.COLLE	/RM0001.COLLECT.42224
dc:format	diamant	linnen katoen	hoom (materiaal) ijzer hout				
dc:type	diamant	vlag	gevestwapen	objectType[1]	diamant	vlag	gevestwapen
dc:title	De diamant van Banjarmasin	Nederlandse koloniën	uit het bezit van generaal	objectTitle[1]	Diamant van Banjarmasin	Nederlandse koloniën	uit het bezit van generaal
dc:language	nl	nl	nl				
dc:identificer	NG-C-2000-3	NG-MC-1889-84-6	NG-2004-47	Number	NG-C-2000-3	NG-MC-1889-84-6	NG-2004-47
dc:description	hij eigendom van Panembahan	-	-				
dc:creator	anoniem	anoniem	anoniem	]	anonymous	anonymous	anonymous
dc:date	voor 1835; ca. 1875	ca. 1750 - ca. 1830	ca. 1700 - ca. 1950	Date[1]	1835	1750	1700
dc:coverage	Borneo	Indonesische Archipel	Noord-Sumatra				
dc:subject	overzeese geschiedenis	overzeese geschiedenis	overzeese geschiedenis				
dc:subject	op Borneo	maritieme geschiedenis	exotisch wapen				
dc:subject			Atjeh-oorlog				
dc:subject	Verenigde Oostindische Compagnie	vlag	Sumatra				
dc:subject			Ernst van				
dc:subject	Borneo	Nederlands-Indië					
dc:publieher	Rijksmuseum	Rijksmuseum	Rijksmuseum				
dc:contributor	-	-	Vervloet en Zoon, W.				
objectimage	bQ1KVIBCPdgR9IZ73Dc_LiZmFXFzL			objectimage	tent.com/b51bQ1KVIBCP	content.com/ZcsEVO6	Ei86Z1ET74WEpEVmj_Qq
dc:rights	ain/mark/1.0/	biidomain/mark/1.0/	/publicdomain/mark/1.0/				

Table 4.3: Extended schema crosswalk (DC & CSV tags).